Diploma Programme

Theatre guide

First assessment 2024

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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 Diploma Programme (DP) theatre in schools. DP theatre 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 programme resource centre at resources.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 and grade descriptors can also be found on the programme resource centre.

Teachers are encouraged to check the programme resource centre 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 2024

The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16–19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, as well as 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 (dance, film, music, theatre, visual arts), 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.

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.

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. It is chosen from the list of available Diploma Programme subjects for the session in question and is normally one of the students' six chosen subjects, or in the case of the inter-disciplinary world studies essay, two subjects. The essay acquaints students with the independent research and writing skills expected at university. It 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. 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.

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.

Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Access and inclusion policy* and *Learning diversity and inclusion in IB programmes.*

The documents *Meeting student learning diversity in the classroom* and *The IB guide to inclusive education: a resource for whole school development* are available to support schools in the ongoing process of increasing access and engagement by removing barriers to learning.

Nature of the subject

Theatre

Theatre is a dynamic, collaborative and live art form. It is a practical subject that encourages discovery through practical inquiry, experimentation, risk taking and the presentation of ideas to others.

The IB Diploma Programme theatre course is a multifaceted theatre-making course. It gives students the opportunity to make theatre as creators, designers, directors and performers. It emphasizes the importance of working both individually and as part of an ensemble. It offers the opportunity to engage actively in the creative process of inquiring, developing, presenting and evaluating. Students are encouraged to work as inquisitive and imaginative artists, transforming ideas into action and communicating these to an audience.

The basis of theatre is inquiry into the human condition; what makes us human, the actions we take and the stories we tell, how we interact and how we share our visions.

Theatre is a form of expressive communication to others, and students are therefore required to think about the responsibilities of theatre-making, considering carefully what they wish to communicate and how to best present their ideas.

Theatre students learn to apply research and theory to inform and contextualize their work as they experience the course through practical and physical engagement. They understand that knowledge resides in the body and that research can be conducted physically through both action and practice. In this respect, the theatre course encourages students to appreciate that through the processes of researching, creating, preparing, presenting and critically reflecting on theatre—as participants and spectators—they gain a richer understanding of themselves, their community and the world.

Through the study of theatre, students strengthen their awareness of their own personal and cultural perspectives, developing an appreciation of the diversity of theatre practices, their processes and their modes of presentation. This enables students to discover and engage with different forms of theatre across time, place and culture and promotes international-mindedness. Participation in the DP theatre course results in the development of both theatre and life skills; the building of confidence, imagination, creativity and a collaborative mindset.

Distinction between SL and HL

The assessment tasks clearly indicate a distinction between SL and HL. They allow for greater breadth and depth in the teaching and learning at HL through an additional assessment task, which requires HL students to immerse themselves in the works of key theatre theorists.

Theatre and international-mindedness

International-mindedness characterizes 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 and in the presenting of theatre to an audience. The DP 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 world and of the arts within the global community. They become more informed and reflective, and develop their

abilities to become enriched and internationally-minded 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.

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, understandings and attitudes necessary for studying theatre. Students' individual abilities 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 because 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.

Theatre and the Diploma Programme core

Theatre and TOK

The theory of knowledge (TOK) course engages students in reflection on the nature of knowledge and on how we know what we claim to know. It encourages students to become more aware of their own perspectives, and to reflect critically on their own beliefs and assumptions.

In TOK, students explore the means of producing knowledge within the core theme of "knowledge and the knower" as well as within various optional themes (knowledge and technology, knowledge and politics, knowledge and language, knowledge and religion, and knowledge and indigenous societies) and areas of knowledge (the arts, natural sciences, social sciences, history, and mathematics). The course also encourages students to make comparisons between 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.

DP arts students 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.

Arts students 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 and synthesis 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.

DP arts subjects complement the 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 DP 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.

- How are artistic standards developed and maintained?
- How do artistic judgments differ from other types of judgment, such as moral judgments?
- How do collaborative processes of creating and performing theatre lead to individual and collective knowledge?
- How is knowledge constructed through artistic processes and actions? Is somatic learning a way to acquire knowledge?
- In what ways do theatre theories influence, inform and shape theatre practice? Are the two separable?
- To what extent does knowledge of a creative process impact one's perception of a piece of live theatre?
- Is there such a thing as "obsolete" knowledge in the arts?
- Does convention play a different role in the arts compared to other areas of knowledge?

Theatre and the EE

An extended essay (EE) in theatre within the DP core 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 art form and practice of theatre.

Owing to the composite nature of theatre, students may choose to take an interdisciplinary approach in their research, provided their topic is firmly rooted in the subject of theatre as a live performance art. Students working on an EE in theatre must 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 primary theatrical sources and secondary sources that encourage the application of relevant theatre concepts, theories, practices or ideas. The essay topic may relate to a specific area of the DP 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.

Practical, empirical research is not a requirement for an EE in theatre, but students are encouraged to support and strengthen their argument with primary research. This might possibly include, for example, corresponding or conducting interviews with theatre professionals, critically evaluating live theatre performances, referencing production photos and theatre reviews, visiting sites where theatre takes places (for example, a temple in Kerala, the Moscow Arts Theatre, Shakespeare's Globe, or Epidaurus ancient theatre in Greece), participating in or leading workshops, or conducting an audience survey of a performed scene.

Examples of suitable extended essays in theatre include the following.

- A comparative analysis of the ways in which 21st century theatre directors Michael Boyd and Jamie Lloyd attempt to convey the supernatural in *Macbeth.*
- A practical investigation of how playback theatre can be used to prevent bullying, and to help victims of bullying.
- A study of the influence of surrealism on technical, scenic and performance elements in Jan Fabre's *Prometheus—Landscape II*.
- An evaluation of the theatre processes used by Australia's Treehouse Theatre Company to empower refugees by staging their stories.
- An exploration of the influence of Bunraku theatre practice on Ariane Mnouchkine's *Tambours sur la Digue.*
- An investigation of how prisoners in Theresienstadt (Terezín) concentration camp met the technical and artistic challenges of producing theatrical performances during World War II.
- An investigation of the effects of intermediality on actor preparation and performance in two specific productions.
- Exploring how Neil LaBute's plays *The Shape of Things* and *Some Girl(s)* have been staged in India to make them relevant for modern Indian audiences.

Students must ensure that their EE does not duplicate other work they are submitting for the diploma. For example, it must not be based on the same play text, world theatre tradition or theatre theorist the student has studied for any assessment tasks as part of the DP theatre course. Supervisors play an important role in guiding students on these distinctions. Students risk their diploma if academic misconduct is detected.

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

Theatre and CAS

Creativity, activity, service (CAS) experiences can be associated with each of the subject groups of the DP. CAS and theatre can complement each other in a number of ways. The practical, exploratory and collaborative nature of the subject may give students ideas for CAS experiences that complement the academic rigour of studying theatre.

An important characteristic of the theatre course is learning about the various contexts of theatre through practical exploration and collaboration. As a result of the knowledge and understanding students develop about contexts and issues as an internationally-minded theatre-maker, they might be able to investigate, plan, act, reflect on, and demonstrate CAS experiences in a more informed and meaningful way. Similarly, CAS experiences can ignite students' passion for addressing a particular issue or concept related to their theatre lessons.

The challenge and enjoyment of CAS experiences can often have a profound effect on theatre students, who might choose, for example, to engage with CAS in the following ways.

- Plan and implement a group project to engage selected members of the community in theatre-making through performances, workshops and other creative activities.
- Contribute to a drama or theatre club to deepen and strengthen directorial skills through leading activities for less-experienced students, encouraging them to work collaboratively on projects they identify as valuable.
- Collaborate with others in the community to plan, write and perform original theatre work that targets a specific audience with specific needs.

CAS experience can be a single event or may be an extended series of events. However, CAS experiences must be distinct from, and may not be included or used in, the student's diploma course requirements.

Theatre and the Primary Years Programme

The IB Primary Years Programme (PYP) arts support students to explore and construct a sense of self and the world around them. Learning about and through arts is fundamental to the development of a holistic education through promoting creativity, critical thinking, problem-solving and social interactions. From an early age, students develop interests, consider their learning and become self-critical and reflective. The process of making and appreciating arts will encourage students to continue creating throughout their lives.

Arts in the PYP framework exemplify learning through inquiry because of the emphasis on, and the nature of, the creative process, as students engage in building understanding of big ideas and arts in the world. Students explore or deepen understandings of big ideas through an artistic perspective and transfer these understandings to other contexts.

The arts are a lens through which the IB approaches to learning (ATL) can be developed. Using the approaches to learning is a way to meaningfully connect the arts with other subjects when there is not an appropriate link through the concepts. Students create, communicate and solve problems as they develop a sense of self and construct meaning of the world around them in a variety of modes. The arts increase fluency in language when students explain and support their deeper understanding of the arts/art through language and use language that connects to other concepts and disciplines.

Students are introduced to a world of emotion, colour, feeling and movement as they explore creative and critical thinking structures used in dance, drama, music, or visual art. Through the arts, students build and refine a set of skills, attitudes and dispositions that will enable learning to continue about and through arts subjects at both MYP and DP level.

Theatre and the Middle Years Programme

The IB Middle Years Programme (MYP) arts give 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 with opportunities to prepare for the DP 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, but they are also 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 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 the Career-related Programme

In the IB Career-related Programme (CP), students study at least two DP subjects, a core consisting of four components and a career-related study, which is determined by the local context and aligned with student needs. The CP has been designed to add value to the student's career-related studies. This provides the context for the choice of DP courses. Courses can be chosen from any group of the DP. It is also possible to study more than one course from the same group (for example, theatre and visual arts).

Theatre may be a beneficial diploma choice for CP students considering careers in, for example, arts management, public relations, theatre and media institutions, education, international business or various areas of performance. The collaborative and practical nature of theatre supports the development of creativity, confidence, effective written, verbal, visual and oral communication skills, critical thinking and ethical approaches that will serve students in all workplaces. Theatre helps students to develop self-discipline and problem-solving skills, and to work collaboratively as part of a team.

Theatre students explore theatre from a variety of different contexts, leading to a greater understanding of the world around them from the local to the global scale. This in turn fosters the learner profile attributes that are transferable to the entire Career-related Programme, providing relevance and support for the student's learning.

For the CP, students can study DP course at standard level (SL) or higher level (HL). Schools may wish to explore opportunities for integrating CP students with DP students.

Theatre and IB Programme standards and practices

Programme standards and practices (PSP) is the foundational set of principles for schools and the IB to ensure quality and fidelity in the implementation of IB programmes. Teaching and learning are the most important markers of quality and effective practice in schools; thus, the expectations teachers and learners share across all IB programmes can be found in PSP.

The PSP has been designed as a framework to help teachers understand their rights and responsibilities in IB World Schools as they develop learning environments and experiences for their students. The IB recognizes that in order for effective teaching to take place, teachers must be supported in their understanding, well-being, environment and resources. Teachers in turn use core tenets of IB philosophy and pedagogy (such as approaches to teaching, approaches to learning (ATL), and the learner profile) to design learning experiences and prepare learners to fufill the aims and objectives outlined in this guide.

To learn more about teachers' rights and responsibilities, please see the programme resource centre.

Academic integrity

Academic integrity 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 integrity 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 coursework—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 fully acknowledged. 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 integrity in the IB and the Diploma Programme, please consult the IB publications *Academic integrity*, *Academic honesty in the IB educational context*, *Effective citing and referencing*, *Diploma Programme: From principles into practice* and *General regulations: Diploma Programme*. Specific information regarding academic integrity as it pertains to external and internal assessment components of this Diploma Programme subject can be found in this guide.

Theatre and academic integrity

If a theatre student uses any content from any source, including the internet, for assessment in theatre this 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.

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 members in the student's school. Schools are free to choose a style that is appropriate for the subject and the language in which students' work is written. Regardless of the reference style adopted by the school for theatre, it is expected that the minimum information given includes: name of author; date of publication; title of source; page numbers, as applicable; date of access (electronic sources); URL (electronic sources). The following criteria must be applied.

- 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, students must clearly distinguish (in the body of the text) 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.
- When orally presenting in the research presentation assessment task, students must also clearly distinguish between their words and those of others by either verbally stating a citation or through the use of a visual cue, such as a reference on a keynote slide. This must occur at the point of use in the presentation to ensure there is no doubt when work is attributed to another person or not.
- 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 any audio-visual material, text, graphs, images and/or data that is crucial to their work and that is not their own must also be attributed. Again, an appropriate style of referencing/citation must be used.

When a 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.

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.

Identifying appropriate sources in theatre

As part of the process of inquiry in theatre, students are expected to carry out research using a suitable range of reliable sources (including, where possible, both primary and secondary sources). The suitability and range of these sources will depend on the assessment task and the specific task components selected by the student. As well as the more obvious sources (such as books, websites, videos and articles), research in theatre may also include live experiences or encounters such as performances, workshops, practical exercises, lectures and interviews with experts. These experiences must be cited in the same way as the more traditional, academic sources, following the protocol of the referencing style chosen by the school.

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

Instructional terminology

Throughout the guide, the terms "**should**" and "**must**" are used to differentiate between guided recommendations in terms of effective teaching and learning and essential assessment instructions. When the term "should" is used, teachers and students are advised to follow a suggested process or procedure that has been designed with the summative assessments of the course in mind. When taught activities or student work does not follow the recommended process there is no penalty; however, teachers should be mindful that the subsequent work may be limited in scope and therefore self-penalizing when it comes to assessment. When the term "must" is used, teachers and students are instructed to follow the guide instructions as stated, as there are likely to be consequences (such as marking penalties) during the assessment process if student work deviates from the guide instructions.

Authenticity

All 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 (6/TCAF)

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 all 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* (6/TCAF), 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 in the "Assessment" section of this guide.

Aims

Arts aims

The aims of the DP arts subjects (dance, film, music, theatre, visual arts, and literature and performance) are to enable students to:

1. explore the diversity of the arts across time, cultures and contexts
2. develop as imaginative and skilled creators and collaborators
3. express ideas creatively and with competence in forms appropriate to the artistic discipline
4. critically reflect on the process of creating and experiencing the arts
5. develop as informed, perceptive and analytical practitioners
6. enjoy lifelong engagement with the arts.

Theatre aims

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

7. inquire into theatre and its contexts
8. develop and practically apply theatre performance and production skills and elements, led by intentions
9. create, present and evaluate theatre work both independently and collaboratively
10. acquire the perspectives and intentions of an internationally-minded theatre-maker

For HL only:

11. understand, appreciate and explore the relationship between theory and performance.

Assessment objectives

Having followed the theatre course at SL or HL, students will be expected to fulfill the following objectives at assessment.

1. **Inquiry**
    a. Carry out academic and physical research and identify valuable information and resources to support work in theatre
    b. Inquire into, and contextualize, the theatrical work and ideas of others
2. **Development**
    a. Develop informed and imaginative theatre-maker intentions for making and staging theatre
    b. Practically and collaboratively explore how performance and production elements combine in practice to create effective moments of theatre
3. **Presentation**
    a. Present theatre work to others in order to fulfill theatre-maker intentions
    b. Communicate theatrical ideas in a variety of forms, formats and contexts
4. **Evaluation**
    a. Reflect on feedback from others and consider their own development as theatre-makers
    b. Evaluate the effectiveness of theatre work.

Assessment objectives are common across SL and HL.

Assessment objectives in practice

This table illustrates where the theatre assessment objectives are directly addressed within each syllabus area and each theatre assessment task.

Syllabus areas	Inquiry		Development		Presentation		Evaluation	
	1a	1b	2a	2b	3a	3b	4a	4b
Staging play texts	√	√	√	√	√	√	√	√
Exploring world theatre traditions	√	√	–	√	–	√	√	√
Collaboratively creating original theatre	√	√	√	√	√	√	√	√
Performing theatre theory (HL only)	√	√	√	√	√	√	√	√

Assessment tasks	Inquiry		Development		Presentation		Evaluation	
	1a	1b	2a	2b	3a	3b	4a	4b
Production proposal	√	√	√	√	√	√	–	–
Research presentation	√	√	–	√	–	√	√	–
Collaborative project	√	–	√	√	√	√	√	√
Solo theatre piece (HL only)	√	√	√	√	√	√	√	√

The DP theatre syllabus areas and assessment tasks align with the stated aims and assessment objectives of the course, enabling students to effectively demonstrate their learning through both the taught curriculum and the subsequent assessment tasks. Each of these syllabus areas and assessment tasks are addressed in detail in subsequent sections of this guide.

Approaches to teaching and approaches to learning

Approaches to teaching and approaches to learning (ATL) across the DP refers to deliberate strategies, skills and attitudes that 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. ATL supports the IB belief that a large influence on a student's education is not only what you learn but also how you learn.

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.

Further details can be found on the DP *Approaches to teaching and learning* website via the programme resource centre.

Approaches to the teaching of theatre

The DP theatre syllabus has been designed to reflect the dynamic and practical nature of theatre and theatre-making. In designing and delivering the curriculum, teachers have a free choice in the selection and delivery of play texts, playwrights, starting points, theorists and theatre practices, which include theatrical forms, movements, styles, genres and traditions. Teachers are encouraged to interpret the theatre syllabus creatively according to local circumstances and the context of the school. This is an international theatre course: how teachers choose to explore theatre practices from various times, places and cultures is left to their discretion. Teachers, however, should not only teach practices they themselves are familiar with and knowledgeable about, but also be risk-takers and expose students (and themselves) to unfamiliar world traditions in order to develop as internationally-minded theatre-makers.

Teachers in a theatre course need to place themselves in a different relationship to the students. They should not consider themselves 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 and the right conditions to allow their students to explore, learn, discover and collaborate in order to become autonomous, informed and skilled theatre-makers. Students learn not only about theatre from around the world but also about the importance of making theatre responsibly and with integrity, with an understanding that theatre can have an impact on the world.

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

The inquiry cycle

The theatre course is intended to be taught through dynamic cycles of inquiry, action and reflection.

Figure 2

Inquiry cycle

Inquiry

Inquiry in the theatre course involves both structured inquiry into established bodies of knowledge and engagement with complex problems in order to better understand them. Through this process, students should be encouraged to examine possibilities for further inquiry, experimentation, exploration and personal development in order to reach a deeper level of understanding.

Action

Action in the theatre course is both a strategy and an outcome, ensuring that learning emerges out of practical, real-world experiences. Action involves learning by doing, the practical application that not only enhances learning of acquired subject knowledge, but also further develops skills, processes and products involved in the study, application and appreciation of theatre.

Reflection

Reflection in the theatre course requires students to become critically aware of their own development as internationally-minded theatre-makers and calls on them to scrutinize their influences, methods and conclusions, as well as the products and performances that grow from their experiences and endeavours. Students experience presenting work in a variety of formats, consider the potential impact of this work and evaluate the extent to which they can fulfill intentions.

Approaches to learning in theatre

The theatre course is student-centred and places student inquiry and exploration 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, proposals and written expression.

The core belief is that theatre is not separate from the world in which it is created. Each piece of theatre and each theatre practice is created differently and achieves its effects 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 strengths and its challenges. Organization, self-management and independent study skills are important.

Students learn through inquiry, active problem-solving, the transformation of ideas into action and evaluation. They develop their skills and understandings and present their learning through activity, 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 also learn to evaluate their work and reflect on what is relevant and useful for their own investigations and development.

The course encourages students to research not only using traditional academic methods but also practically, through the body. The course embodies many of the approaches to teaching and approaches to 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 play texts, world theatre traditions, starting points and theatre theorists 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.

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 student's own record of their two years of study and should be used to record the following.

- Approaches to inquiry and research.
- Creative ideas.
- Creative processes.
- Development of ideas through practical experimentation.
- Evaluations and reflections.
- Experiences of working as a creator, designer, director and performer.
- Feedback received and action taken in response.
- Ongoing evaluations of their own work and development.
- Personal challenges and successes.
- Responses to diverse starting points, play texts, theatre traditions and theatre theorists.
- Responses to live theatre productions as a spectator.
- 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. The journal itself is not directly assessed or moderated. It is, however, regarded as a fundamental activity of the course which develops the student's ability to record and present their inquiry, process, development, reflection and evaluation, skills that are required in all assessment tasks.

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.

Ethics and theatre work

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 students is appropriate for the context of the school and the age of the students.

Student work in the DP theatre course must not:

- damage the environment
- express ideas or use language which incites or condones prejudice or discrimination
- glamorize the taking of illegal drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Please note this list is illustrative and not exhaustive.

Health and safety

All schools are required to follow health and safety guidelines in their theatre work, observing standard regulations on theatre production. Each school should recognize and accept the responsibilities and obligations to provide a safe and healthy working environment for theatre students. Schools are ultimately responsible for the health and safety of students and staff in all theatre production work.

- Students must be supported in making safe choices while participating in practical work, with teachers actively guiding them to assess and avoid risk or injury throughout the course.
- When working with or presenting to members of the wider community, teachers must ensure that all of the appropriate safeguarding measures (as defined by the individual school) have been taken to enable students to work safely with others.

Teachers are advised to carry out their own regular risk assessments during the course and to involve students in this process.

Learning diversity and support in theatre

Schools must ensure that inclusive access arrangements and reasonable adjustments are provided to students with learning support requirements that are in line with the following IB documents.

- *Access and inclusion policy*
- *The IB guide to inclusive education: a resource for whole school development*

Syllabus outline

Through the perspectives of **creator**, **designer**, **director** and **performer**, theatre students investigate the following syllabus areas.

Figure 3

Areas of the DP theatre syllabus

Syllabus areas	Teaching hours	
	SL	HL
Staging play texts This area of the syllabus addresses the transformation of play texts into action. Students examine the ways in which ideas are articulated in texts by playwrights and the ways in which performance and production elements can be used to effectively fulfill theatre-maker intentions.	45	45
Exploring world theatre traditions This area of the syllabus addresses the authentic exploration of world theatre traditions through academic and practical research and exploration. Students inquire into and physically explore world theatre traditions, performance conventions and performance material from those traditions in order to acquire a deeper understanding and appreciation of the traditions through the body and/or voice.	45	45
Collaboratively creating original theatre This area of the syllabus addresses the collaborative development and performance of original theatre as part of an ensemble of theatre-makers. Students formulate intentions for theatre-making and examine the ways in which these intentions can be effectively realized through the collaborative creation of original performance work inspired by a starting point.	60	60
Performing theatre theory (HL only) This area of the syllabus addresses the exploration of aspects of theatre theory and the ways in which theory can inform performance. Students research at least one theatre theorist, identify an aspect of their theory and apply this to create and present theatre work that demonstrates this aspect of theory in performance.	–	90
Total teaching hours	**150**	**240**

The DP theatre course is designed to be taught over two years.

The recommended teaching time is 240 hours to complete HL courses and 150 hours to complete SL courses.

Syllabus content

Theatre-making process

The theatre syllabus at standard level (SL) and higher level (HL) is designed to follow a creative theatre-maker process that consists of four stages: inquiring, developing, presenting and evaluating.

Figure 4

Theatre-making process

Each of the four stages of the theatre-making process should be approached through the dynamic cycles of inquiry, action and reflection. Taught activities for each of these stages of the theatre-making process should include some of the following.

Process	Types of activity
Inquiring	• Carrying out academic and practical research. • Contextualizing work, auditing interests or investigating areas for development. • Formulating theatre-maker intentions. • Proposing action for further development or exploration.
Developing	• Developing and refining work for a specific purpose, led by clearly defined intentions. • Exploring ideas and concepts through practical experimentation with performance and production elements. • Making discoveries and generating new work.
Presenting	• Demonstrating achievement to date. • Performing to an audience. • Presenting ideas, understandings and skills that have been developed over time.
Evaluating	• Considering progress made and identifying opportunities for further development. • Critiquing work that has been shared. • Evaluating the extent to which intentions have been fulfilled. • Gathering feedback from others. • Making links between different areas of the theatre course. • Reflecting on successes and challenges encountered during the process.

The theatre-making process must be central to the planning and designing of the taught course developed and delivered by the teacher. Students are required to understand the relationship between each of these areas and how they inform and have impact on their work in theatre.

It is anticipated that most taught activities for DP theatre will cover several different parts of the course at once. Careful planning of class activities, practical workshops, live theatre experiences and, where feasible, workshops with industry professionals and artists, is needed to ensure the best use of the time and resources available.

Mapping the course

To fully prepare students for the demands of the assessment tasks, teachers should ensure that their planning addresses the taught activities outlined below, the content and focus of which are not prescribed. 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 play texts, world theatre traditions, starting points and theatre theorists they have not previously studied in depth as part of the taught course.

Taught activities

Staging play texts

As a minimum, students should have experience of the following activities in this area of the syllabus.

Process	Taught activities
Inquiring	• Inquiring into how moments of tension, emotion, atmosphere, and/or meaning ("TEAM") are created on stage through production and/or performance elements. • Inquiring into at least one play text and the ideas presented by the playwright (such as concepts, issues, meanings, themes or contexts) and formulating theatre-maker intentions for staging.
Developing	• Developing and refining creative design ideas for staging an entire play text using production elements to fulfill specific theatre-maker intentions. • Developing and refining creative ideas for staging specific moments of a play text using performance and production elements to create tension, emotion, atmosphere and/or meaning ("TEAM").
Presenting	• Proposing and presenting creative visual design ideas for staging an entire play text using production elements. • Presenting and proposing creative ideas for staging specific moments of a play text using performance and production elements to create tension, emotion, atmosphere, and/or meaning ("TEAM"). • Presenting work in the form of a production proposal.
Evaluating	• Evaluating the extent to which their creative ideas would appropriately fulfill stated theatre-maker intentions for an audience. • Evaluating their own written work and addressing any areas that require improvement.

Definitions of the key theatre terminology for the staging play texts area of the course can be found in the production proposal assessment task instructions in the "Assessment" section.

Exploring world theatre traditions

As a minimum, students should have experience of the following activities in this area of the syllabus.

Process	Taught activities
Inquiring	• Inquiring into at least one unfamiliar world theatre tradition and its context. • Inquiring into a specific performance convention from an unfamiliar world theatre tradition through academic and practical research and identifying performance material from within that tradition.
Developing	• Developing the ability to undertake a process of independent, self-directed practical exploration of a performance convention from that world theatre tradition through the body and/or voice. • Developing the ability to effectively experiment with applying the specific performance convention to traditional performance material from that world theatre tradition.
Presenting	• Presenting academic and practical research both audibly and succinctly to others in a variety of forms. • Presenting a clear and coherent presentation of key learning experiences to a video recording device.
Evaluating	• Evaluating and reflecting on the ways in which the practical exploration of a performance convention contributes to their ongoing development as a performer. • Evaluating and reflecting on the ways in which academic and practical inquiry into a theatre tradition develops their understanding of theatre in the world.

Definitions of the key theatre terminology for the exploring world theatre traditions area of the course can be found in the research presentation assessment task instructions in the "Assessment" section.

Collaboratively creating original theatre

As a minimum, students should have experience of the following activities in this area of the syllabus.

Process	Taught activities
Inquiring	• Inquiring into effective processes of collaborative creation in theatre and the working methods of at least one contemporary theatre company. • Inquiring into at least one starting point and, in response, collaboratively formulating theatre-maker intentions for an original piece of theatre.
Developing	• Developing collaborative skills. • Developing and staging material through specific individual artistic contributions as creator, designer and/or director, led by the collaboratively formulated theatre-maker intentions. • Developing proficient performance skills of the body and voice in order to perform effectively in an original piece of theatre. • Developing a range of approaches for gathering feedback from an audience.
Presenting	• Presenting collaboratively-created original theatre work to a live audience and performing as a member of an ensemble. • Presenting ideas and reflections. • Presenting work in the form of a project report.
Evaluating	• Evaluating significant moments from the process of collaboratively creating original theatre work. • Evaluating presented theatre work and audience feedback in order to assess the extent to which it fulfilled specific theatre-maker intentions.

Process	Taught activities
	• Evaluating how, as performers, performance skills can be used to effectively contribute to moments of tension, emotion, atmosphere and/or meaning ("TEAM"). • Evaluating how specific individual artistic contributions to the development and staging of original theatre as creator, designer and/or director can contribute to the fulfillment of theatre-maker intentions.

Definitions of the key theatre terminology for the collaboratively creating original theatre area of the course can be found in the collaborative project assessment task instructions in the "Assessment" section.

Performing theatre theory (HL only)

As a minimum, students should have experience of the following activities in this area of the syllabus.

Process	Taught activities
Inquiring	• Inquiring into at least one unfamiliar theatre theory, with a focus on the theorist's overarching intentions. • Inquiring into at least one specific aspect of a theatre theorist's theory and formulating theatre-maker intentions, aligned to the theorist's intentions, for the practical exploration and application of aspect(s) of theatre theory.
Developing	• Developing a deeper understanding of at least one theatre theory through the practical exploration and application of a specific aspect of the theory, led by specific theatre-maker intentions. • Developing and applying a range of performance and/or production elements in the creation of performance work (combining the work of creator, director, designer and performer).
Presenting	• Presenting performance work that is informed by theatre theory and which effectively uses performance and/or production elements to a live audience. • Presenting ideas and reflections. • Presenting work in the form of a report.
Evaluating	• Evaluating the extent to which researched theory informed the development of theatre-maker intentions. • Evaluating presented theatre work and audience feedback in order to assess the extent to which performed work fulfilled specific theatre-maker intentions.

Definitions of the key theatre terminology for the performing theatre theory (HL only) area of the course can be found in the solo theatre piece (HL only) assessment task instructions in the "Assessment" section.

Linking the syllabus areas with the assessment tasks

Each of the syllabus areas links directly to a specific assessment task. These are fully addressed in the "Assessment" section.

Figure 5

Linking the syllabus areas with the assessment tasks

Assessment in the Diploma Programme

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 is used to judge 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 programme resource centre.

Teachers are free to decide the order in which students undertake the assessment tasks; however, it should be noted that the submission deadline for internal assessment tasks falls before the deadline for external tasks.

The same piece of work must not be submitted to meet the requirements of a DP theatre assessment and the extended essay.

Method of assessment

The DP theatre course uses assessment criteria to assess work produced by students. 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, which is discussed in detail later in this guide. In the DP theatre assessment tasks, each assessment criterion contains at least one strand to describe student attainment in that criterion. The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student in each strand. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Inclusive access arrangements

Inclusive access arrangements are available for candidates with access requirements. Standard assessment conditions may put candidates with assessment access requirements at a disadvantage by preventing them from demonstrating their attainment level. Inclusive access arrangements enable candidates to demonstrate their ability under assessment conditions that are as fair as possible.

The IB document *Access and inclusion policy* provides details on all the inclusive access arrangements available to candidates. The IB document *Learning diversity and inclusion in IB programmes* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, the IB document *Diploma Programme Assessment procedures* provides details on access consideration.

Responsibilities of the school

The school is required to ensure that that inclusive access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Access and inclusion policy* and *Learning diversity and inclusion in the IB programmes.*

The role of the teacher in assessment tasks

While theatre teachers are expected to freely interpret the syllabus regarding the way the taught curriculum is delivered, once students undertake work for assessment, the theatre teacher is required to play a specific role: ensuring that all requirements are met, providing the best conditions for each student to succeed and supporting the assessment process. To that end, teachers may find the following advice and guidance useful regarding the expectations of their role in the DP theatre assessment tasks.

Supporting theatre assessment work

When supporting students with their assessment work, teachers should:

- discuss their students' ideas, without prescribing them, and help to guide their explorations; this process may involve questioning and encouraging the students to develop their theatre-maker intentions and check their feasibility. Teachers should not be involved in making decisions on behalf of their students
- provide the students with the time and space necessary to engage with research and with the practical and physical aspects and requirements of each assessment task
- discuss with each student the health and safety considerations and precautions they should take when approaching practical work
- encourage students to use their theatre journal to record, analyse and reflect on their discoveries, learning and the impact this new knowledge and experience has had on them.

Teachers are not permitted to direct any part of the practical assessment tasks.

Selecting materials for assessment

When supporting students with the selection of materials for assessment, teachers should:

- discuss each student's choice of material for assessment, including play texts, world theatre traditions, starting points and theatre theorists. It is important that the selected material is appropriate but that it is each student's own choice
- ensure that the materials selected by each student have not been studied by the student before and that these materials are not used in any other assessment task for the DP theatre course or the extended essay
- ensure that each student completes the necessary cover sheet for the collaborative project assessment task
- ensure that the necessary authentication form (6/TCAF) is completed for each student.

Providing feedback

While students are working on assessment work, teachers should:

- provide structured deadlines for elements of each assessment task (where feasible) to support with scaffolding the assessment process
- give feedback on one draft or work-in-progress version of each assessment piece. Apart from this one draft or work-in-progress version, the drafting and redrafting of assessment work in response to teacher feedback is not permitted

- ensure that students acknowledge all sources used, referencing them appropriately according to the school's chosen method of attribution and including them in the submitted list of sources
- encourage each student to reflect on their learning, the experiences associated with each task and their skills development as this will enable students to acquire the reflective, critical and analytical skills that will help throughout the theatre course.

Supporting and capturing live performance work

During the performance or presentation of live performance work, teachers should:

- assist with the video recording of the work to ensure it accurately captures the assessment task, as per the individual task instructions. It is essential that students can be clearly seen and heard when presenting, and as such the testing of video recording equipment is essential prior to filming
- allow students time to walk through their pieces prior to filming, when preparing to video record assessed work, to give the operator of the video recording device an indication of how the space will be used and the most appropriate way of framing each section
- where required, ensure that each student gathers feedback from the audience to evaluate the effect their work has had and the extent to which it fulfilled intentions.

Assessment outline—SL and HL

First assessment 2024

Assessment task	External/ Internal	SL	HL
Production proposal Students at SL and HL choose a published play text they have not previously studied and formulate a vision for the design and theoretical staging of the entire play text for an audience. These ideas are presented in the form of a proposal. Each student submits the following. 1. A production proposal (a maximum of 12 pages of written text and images, with written text not exceeding 4,000 words) plus a list of all sources used.	**Internal**	**30%**	**20%**
Research presentation Students at SL and HL plan, deliver and video record an individual research presentation (15 minutes maximum) in which they provide evidence of their academic and practical exploration and learning of a world theatre tradition they have not previously studied. Each student submits the following. 1. A video recording of the student's research presentation (15 minutes maximum). 2. A list of all sources cited and any additional resources used by the student during the presentation.	**External**	**30%**	**20%**
Collaborative project Students at SL and HL collaboratively create and perform an original piece of theatre (lasting 7–10 minutes maximum) created from a starting point of their choice. The piece is presented to an audience as a fully-realized production. Each student submits the following. 1. A project report (a maximum of 10 pages of written text and images, with written text not exceeding 4,000 words) plus a list of all sources used. 2. A video recording of the final piece (7–10 minutes maximum).	**External**	**40%**	**25%**
Solo theatre piece (HL only) Students at HL research a theatre theorist they have not previously studied, identify an aspect(s) of theory and create and present a solo theatre piece (lasting 4–7 minutes maximum) that demonstrates the practical application of this theory to a theatre piece for an audience. Each student submits the following. 1. A report (2,500 words maximum) plus a list of all primary and secondary sources cited. 2. A continuous unedited video recording of the whole solo theatre piece (4–7 minutes maximum).	**External**	–	**35%**

Assessment task	External/ Internal	SL	HL
		100%	**100%**

Internal assessment

Purpose of 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 production proposal (SL and HL) submitted for internal assessment must be the student's own work. 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 internally assessed task
- the assessment criteria
- ways in which the student can effectively address the assessment criteria
- the work submitted for assessment.

The assessment criteria should be made available to students.

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 malpractice. 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 publications *Academic integrity, the Diploma Programme: From principles into practice* and the relevant articles in *General regulations: Diploma Programme.*

Authenticity must 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.
- One draft of the work.
- The references cited.
- The style of writing compared with work known to be that of the student.
- The analysis of written work, where appropriate, by a web-based plagiarism detection service.

Teachers are required to meet with students regularly during the development of the work to discuss the progress made and to verify the authenticity of the assessment material 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* (6/TCAF), which is submitted to the IB as part of the upload of assessment material.

Time allocation

Internal assessment is an integral part of the DP theatre course, contributing 30% of the final assessment in the SL course and 20% in the HL course. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understandings required to undertake the work, as well as the total time allocated to carry out the work.

Using assessment criteria for internal assessment

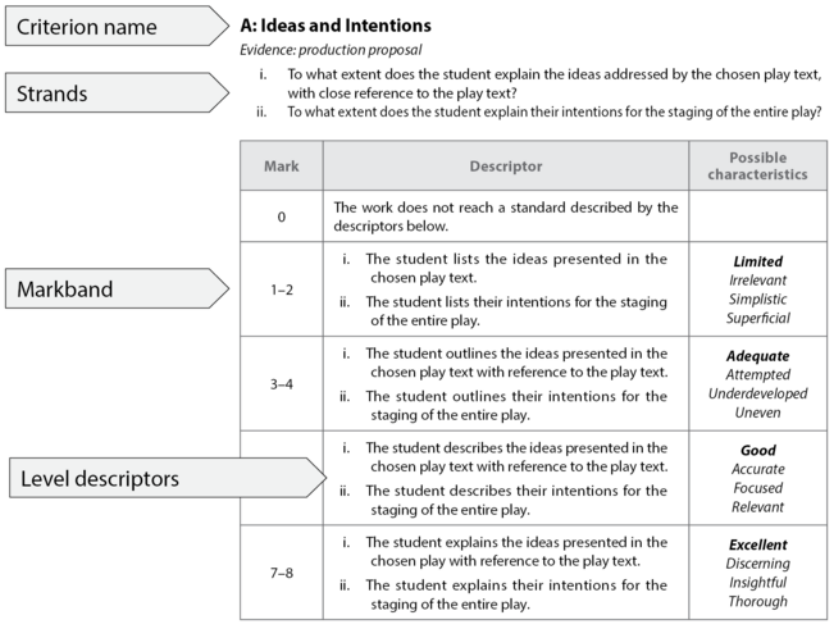
For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels 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 in the production proposal task.

In the DP theatre assessment tasks, each assessment criterion contains at least one strand which seeks to characterize student attainment in that criterion.

Figure 6

Annotated example of a DP theatre assessment criterion



Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists the ideas presented in the chosen play text. ii. The student lists their intentions for the staging of the entire play.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student outlines the ideas presented in the chosen play text with reference to the play text. ii. The student outlines their intentions for the staging of the entire play.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. The student describes the ideas presented in the chosen play text with reference to the play text. ii. The student describes their intentions for the staging of the entire play.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student explains the ideas presented in the chosen play with reference to the play text. ii. The student explains their intentions for the staging of the entire play.	***Excellent*** *Discerning* *Insightful* *Thorough*

The aim is to decide, for each criterion, which level descriptor conveys most accurately the student's attainment. In instances where a criterion contains two strands, assessors are instructed to award one mark for each strand, to the maximum of that level. The total "best fit" mark awarded for the criterion should fairly reflect the balance of achievement in that specific criterion.

Example

Using the criterion example above (figure 6), if a student's work is characterized by both descriptors from the 3–4 markband, the maximum for the mark for that criterion (in this instance, criterion A) would be 4. If the student achieves a level of attainment that is higher than the level descriptors in the 1–2 markband, but does not fully match both level descriptors at the 3–4 level, the mark awarded would be 3.

When a student's work is characterized by strands that fall in different markbands of a criterion, the "best fit" mark is arrived at by determining the mark for each strand reflected in the student's work and awarding a mark that reflects the specific level descriptor for that strand. This should be equal to the attainment level in the criterion (to a maximum of 4 marks per strand). The total "best fit" mark awarded for the criterion will be the result of the two marks added together in order to fairly reflect the balance of achievement in that specific criterion. For example, if the assessor's global impression judgment is that a student's work falls in the 1–2 band for the first level descriptor strand (1 mark is awarded) and falls in the 5–6 band for the second level descriptor strand (3 marks are awarded), the total mark for this criterion would be awarded 4 marks.

Further guidance

- Only whole numbers may 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 recommended that the assessment criteria be made available to students.

Hierarchy of command terms for theatre

When marking the production proposal (SL and HL) teachers should use the following definitions for command terms at each markband level.

Markband level	Command term	Description of student attainment
1	**List**	The student's work provides a sequence of brief answers with little or no attempt at explanation.
2	**Outline**	The student's work provides a brief account or summary, but this is underdeveloped.
3	**Describe**	The student's work provides a detailed account.
4	**Explain**	The student's work provides a thorough and detailed account, including insightful causes or reasons.

Definitions of other key terms used in the assessment tasks can be found in the appendix.

Using the "Possible characteristics" column when marking

The assessment criteria for the production proposal (SL and HL) contain the following list of possible characteristics alongside each markband. Not all characteristics need to be attained for the work to fit a specific band.

Markband level	Possible characteristics
1	***Limited*** *Irrelevant* *Simplistic* *Superficial*
2	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
3	***Good*** *Accurate* *Focused*

Markband level	Possible characteristics
	Relevant
4	***Excellent*** *Discerning* *Insightful* *Thorough*

When marking the production proposal (SL and HL) teachers should first use the level descriptors to decide where the student work fits best. The possible characteristics column can then be used as an aid to support the chosen markband level. The possible characteristics column is secondary to the wording of the level descriptors in the markband.

Internal assessment task—SL and HL: Production proposal

Production proposal

Weighting: SL 30% or HL 20%

Introduction

Students at SL and HL choose a published play text they have not previously studied and formulate a vision for the design and theoretical staging of the entire play text for an audience. The student's ideas are presented in the form of a production proposal. The student is not required to stage the play.

Formal requirements of the task

Each student submits the following for assessment.

1. A production proposal (a maximum of 12 pages of written text and images*) plus a list of all sources used.

**To help define the scope of this portfolio document, the written text contained within the production proposal must not exceed an indicative maximum of 4,000 words. It is not expected that the submitted work will reach this upper limit and students should by no means feel under pressure to meet it.*

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "staging play texts" syllabus area.

It is particularly important to ensure that the students have had access to live theatre performances, in person or digitally, in which they have witnessed first-hand the use of effective performance and production elements on stage. Live theatre productions can be used by the teacher to demonstrate how performance and production elements are used by theatre-makers to fulfill their intentions and to create moments of tension, emotion, atmosphere and/or meaning ("TEAM"). A student, however, is not required to refer to such live theatre performances in their production proposal.

Key terminology for the task

Play text

A play text is the text of a dramatic work that has been written for theatrical performance. For this assessment task the play text must be a published work that has an ISBN (International standard book number). 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.

Ideas in the play text

In this task students are required to identify the key ideas presented in the play text. Ideas, which will differ depending on the specific play text chosen, might feasibly include concepts, issues, meanings or themes. This list is neither prescriptive nor exhaustive. Students must mine for these ideas embedded in the play text rather than carry out a detailed analysis of the literary or theatrical devices employed by the playwright. Please note: as the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company.

Theatre-maker intentions

Students are required to identify specific intentions for their work. Theatre-maker intentions refer to the student's interpretation of what they consider to be the key ideas of the play, their decisions regarding how they will stage this interpretation and what effect they intend this to have on an audience. Within

their intentions, students must also identify their choice of performance style (for example, naturalistic, surreal, and so on) and their choice of performance space for the proposed staging.

Staging (using performance and production elements)

Staging refers to the proposed choice and use of performance and production elements in a performance space to fulfill stated theatre-maker intentions in a theoretical production of a play text.

Performance elements are defined as the performer's use of body (such as face, gesture, posture, body language or manipulation of objects, for example), voice (such as pitch, pace, pause, tone, volume, emphasis or intonation, for example) and the placement and movement of performers on the stage.

Production elements are defined as scenic and technical components (such as the design of the space, set, props, costume, lighting, sound and/or special effects, for example). These performance and production elements are neither prescriptive nor exhaustive and are subject to the nature of the production and the specific theatre-maker's intentions. Students must explain the effect the performance and/or production elements they have selected will have on an audience.

Moment in the play

In this task, students are required to identify a moment in the play text and explain how they will use performance and production elements to create tension, emotion, atmosphere and/or meaning ("TEAM"). A moment is defined as a short and concentrated theatrical instance that the student determines to be significant and appropriate for demonstrating their theatre-maker intentions on stage. This could be as short as a single stage direction or as long as a specific scene. The chosen moment must provide the student with enough material to adequately fulfill the criteria of the task.

Production proposal

A production proposal communicates the student's vision for the feasible staging of a play text for a live audience (a maximum of 12 pages of written text and images, with written text not exceeding 4,000 words maximum). It explains how performance and production elements could potentially work on stage to fulfill theatre-maker intentions. The proposal should be written in the first person and contain visual production design ideas and images to help communicate the student's vision. As the production proposal articulates a vision for the final staging of the play text, students are not required to consider a hypothetical rehearsal process in this task.

Task details

Students should approach this task from the two perspectives of **director** and **designer**.

Selecting a play text

In consultation with the teacher, each student chooses a published play text they have not previously studied. The teacher may recommend play texts that they consider to be suitable for a student's interests or help the student to select their own. The chosen text must 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 selected for study. It is permissible, however, for students to select play texts they have not previously studied that have been written by playwrights they have previously studied or encountered.

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 additional moments of action on stage or introduce additional elements of design if this will help them to realize 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 student's production of the play text does not necessarily have to be set within the original practice or style for which it was originally intended by the playwright. 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.

Once the appropriate play text has been identified, students should follow the suggested process for assessment outlined below.

Suggested process

Inquiring

- Each student explores the chosen play text and identifies key ideas presented in the entire play text.
- Each student formulates their own appropriate theatre-maker intentions for the staging of the entire play text.

Developing

- Each student considers how they would employ production elements to meet their stated theatre-maker intentions for the entire play text, proposing overarching visual production design ideas to communicate the look and feel of the proposed production as a whole.
- Each student chooses a specific moment in the play text and envisions how this would be staged, providing details on how both performance and production elements would fulfill the stated theatre-maker intentions and effectively create tension, emotion, atmosphere and/or meaning ("TEAM") for an audience.

Presenting

- Each student prepares a production proposal (12 pages of written text and images, with written text not exceeding 4,000 words maximum) plus a list of all sources used.

Structuring the work

The production proposal (12 pages of written text and images, with written text not exceeding 4,000 words maximum) communicates the student's vision for the feasible design and staging of a play text for a live audience, explaining how performance and production elements could potentially work on stage to fulfill theatre-maker intentions. It should be written in the first person and present the student's personal responses, ideas 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 achieve such precision.

The page count must be stated on the first page of the production proposal. All text, annotations, labels and citations must be included in the overall page count. The list of sources used is excluded from the page count.

The production proposal is assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The work should be created using a common page size (A4 or US Letter), be typed in a legible sans serif 12-point font and use standard margin sizes and single spacing. The production proposal may also contain legible handwriting.

Students should adhere to the following structure, giving consideration to the criteria weighting for each section.

Section	Focus	Recommended maximum lengths
1	**Ideas and intentions**	
	a. Each student explains the key ideas presented in the entire play text. They write with close reference to the play text, using specific examples from the text to support their explanations.	2 pages
	b. Each student uses their interpretation of the play text to develop and explain their theatre-maker intentions for the staging of the entire play.	2 pages
2	**The proposed design**	4 pages

Section	Focus	Recommended maximum lengths
	The student presents their production designs visually with an explanation and justification of the performance space and how they would employ production elements to meet their stated theatre-maker intentions. These are overarching design proposals for the look and feel of the production as a whole rather than a detailed analysis of any specific moments in the play.	
3	**The proposed staging of one moment of the play** Each student envisions how they would stage one specific moment in the play, explaining how they would use **both** performance **and** production elements in this moment of the play to effectively create tension, emotion, atmosphere, and/or meaning (or "TEAM"). These are detailed proposals for staging one specific moment in fulfillment of the theatre-maker intentions. As students are expected to discuss **both** performance **and** production elements in this section they must be sure to fully justify the **exclusion** of either one if they choose to eliminate them from their vision for the staging of the specific moment (for example, the removal of performers from the space entirely, or the staging of a moment without the use of any set or lighting).	4 pages

Academic integrity

Students must ensure their assessment work adheres to the IB's academic integrity policy and that all sources are appropriately referenced. A student's failure to appropriately 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. See the "Academic integrity" section of this guide for full details.

Use of images and other visual material

Students are expected to include carefully selected visuals such as mind maps, storyboards, diagrams and designs throughout the production proposal. They may also include their own photographs and other images as necessary, ensuring they are all of an appropriate quality. All images and other visual material must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. The labels, which are included in the overall word limit of the production proposal, should contain the minimum information to ensure the examiner understands the significance of the visual evidence. All text, annotations and labels must be included in the overall page count.

Assessment procedures

Teachers are required to meet with students at each stage of the assessment process 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* (6/TCAF), which is submitted to the IB as part of the upload of external assessment material.

The procedure for submitting the assessment materials can be found in Diploma Programme *Assessment procedures*. Students should be informed that where the production proposal exceeds the maximum page limit, examiners will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by examiners.

Internal assessment criteria—SL and HL

Production proposal		Marks	Total
A	Ideas and intentions	8	20
B	The proposed design	4	
C	The proposed staging of one moment of the play	8	

A: Ideas and intentions

Evidence: production proposal

i. To what extent does the student explain the ideas addressed by the chosen play text, with reference to the play text?

ii. To what extent does the student explain their intentions for the staging of the entire play?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists the ideas presented in the chosen play text. ii. The student lists their intentions for the staging of the entire play.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student outlines the ideas presented in the chosen play text with reference to the play text. ii. The student outlines their intentions for the staging of the entire play.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. The student describes the ideas presented in the chosen play text with reference to the play text. ii. The student describes their intentions for the staging of the entire play.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student explains the ideas presented in the chosen play text, with reference to the play text. ii. The student explains their intentions for the staging of the entire play.	***Excellent*** *Discerning* *Insightful* *Thorough*

B: The proposed design

Evidence: production proposal

i. To what extent does the student present their visual production design ideas with an explanation of how these will be used to achieve their intentions in the staging of the entire play?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	

Mark	Descriptor	Possible characteristics
1	i. The student presents their visual production design ideas with a list of information regarding how production elements will be used.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
2	i. The student presents their visual production design ideas with an outline of how production elements will be used to achieve their intentions.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
3	i. The student presents their visual production design ideas with a description of how production elements will be used to achieve their intentions.	***Good*** *Accurate* *Focused* *Relevant*
4	i. The student presents their visual production design ideas with an explanation of how production elements will be used to achieve their intentions.	***Excellent*** *Discerning* *Insightful* *Thorough*

C: The proposed staging of one moment of the play

Evidence: production proposal

i. To what extent does the student explain how they would use **performance** elements to effectively create tension, emotion, atmosphere and/or meaning ("TEAM") in one specific moment they have chosen to stage?

ii. To what extent does the student explain how they would use **production** elements to effectively create tension, emotion, atmosphere and/or meaning ("TEAM") in one specific moment they have chosen to stage?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists how they would use **performance** elements to create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage. ii. The student lists how they would use **production** elements to create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student outlines how they would use **performance** elements to create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage. ii. The student outlines how they would use **production** elements to create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*

Mark	Descriptor	Possible characteristics
5–6	i. The student describes how they would use **performance** elements to create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage. ii. The student describes how they would use **production** elements to create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student explains how they would use **performance** elements to effectively create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage. ii. The student explains how they would use **production** elements to effectively create tension, emotion, atmosphere and/or meaning ("TEAM") in the moment they have chosen to stage.	***Excellent*** *Discerning* *Insightful* *Thorough*

External assessment task—SL and HL: Research presentation

Research presentation

Weighting: SL 30% or HL 20%

Introduction

Students at SL and HL plan, deliver and video record an individual research presentation (15 minutes maximum) in which they evidence their academic and practical explorations of a performance convention from a world theatre tradition they have not previously studied.

The research presentation is distinctive among the theatre assessment tasks as it requires students to hypothetically cross time and space in order to authentically engage with a dynamic theatre tradition of another culture. As a significant encounter with the unfamiliar, there will be challenges and rewards which will shape the outcomes of this learning encounter differently for each student. Students should be encouraged to view this task as a carefully considered and respectful "opening-the-door" experience in search of cultural insight and creative inspiration, appreciating that to master the skills of the world theatre traditions prescribed in this task would take many years and, in many cases, require total immersion in the culture from which the tradition arises.

Formal requirements of the task

Each student submits the following for assessment.

1. A video recording of the student's research presentation (15 minutes maximum).
2. A list of all sources cited and any additional resources used by the student during the presentation.

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "exploring world theatre traditions" syllabus area. It is particularly important to ensure that the students have had experience of carrying out academic and practical exploration of at least one other world theatre tradition or practice prior to undertaking this assessment task.

Only the student being assessed may appear in the video recording.

Key terminology for the task

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 (body and/or voice) 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.

Traditional performance material

Traditional performance material (written, oral, physical) is traditionally performed within that theatre tradition. The performance material where the convention appears is used by the student to guide their practical exploration of, and **experimentation** with, the convention. Please note: the traditional

performance material is intended to be chosen and used as an aid to better understanding the chosen performance convention, rather than as material that is to be performed.

Practical exploration

Practical exploration is defined as inquiry and research conducted through practice, using the body and/or voice to explore information, ideas, theories and/or concepts. Practical exploration might involve experimenting with performance techniques, grappling with physical exercises or developing strategies in order to try out ideas or investigate what works. The purpose of practical exploration is to enrich one's understanding through action.

Research presentation

The research presentation is a 15-minute video recording of the student presenting their understandings and demonstrating their practical and physical explorations for the examiner. The video recording may be captured as three discrete sections over time (one for each assessment criterion) or as one continuous take. The student has free choice to determine their preferred approach to recording this in order to evidence their learning.

Theatre in the world

Towards the end of this assessment task students are asked to consider how their inquiry into a chosen theatre tradition has further developed their understanding of theatre in the world. This involves students reflecting on their own authentic engagement with the theatrical tradition of another culture or historical time period and considering the ways in which their own understandings of and preconceptions about the function, role and value of theatre in the world have shifted and evolved. As internationally minded learners and theatre-makers, students should consider their own previous experiences of engaging with theatre (both outside of school and as part of the theatre course) and consider the degree to which their understandings have been challenged, developed and expanded through this new learning encounter with the unfamiliar tradition. What have they discovered about the role of theatre in their own and other societies? How have their understandings of the aesthetic, communal, religious, social or spiritual role of theatre in the wider world been confronted, advanced and, perhaps, altered? Students should be provided with adequate time and guidance in order to meaningfully and authentically address this vital reflective component of the research presentation task.

Task details

Students should approach this task from the perspective of **performer**.

Selecting a world theatre tradition

Students at HL and SL carry out research into an unfamiliar theatrical tradition, which must be selected from the following list of prescribed traditions. Each theatre tradition is presented with examples of some performance conventions from that tradition, which students may wish to consider. Alternatively, students may choose another appropriate convention from that theatre tradition.

World theatre traditions	Examples of performance conventions
17th century French farce, France	• Conveying textual emotion through the voice. • Enhancing meaning and emphasis through rhetorical gesture by stock characters.
Barong (or Rangda) dance, Indonesia	• Performing key characters (such as Rangda or the monkeys) through the body.
British pantomime, United Kingdom	• Interacting with the audience in order to move the story forward through the body and/or voice. • Performing stock characters (such as the Dame) through the body and/or voice.

World theatre traditions	Examples of performance conventions
Cantonese, Yueju, or Peking opera (Jingju), China	• Communicating meaning through gestures (such as the use of the fan to indicate meaning and beauty) through the body. • Communicating mood, meaning and beauty through the use of the water-sleeve (shui xiu) through the body.
Commedia dell'arte, Italy	• Performing a stock character (such as Zanni or Colombina) through the body and/or voice. • Performing stock comedic routines (lazzi) through the body.
Elizabethan theatre, England	• Performing stylized, heightened dramatic gestures through the body (presentational acting style). • Using original pronunciation to create authentic dramatic tension in a monologue through the voice.
Hun lakhon lek puppetry, Thailand	• Manipulating a puppet as a solo puppeteer (such as left hand and head, right hand, feet) through the body. • Performing key characters (such as Male, Female, Monkey, Demon) through the body. • Performing the movement of the puppeteer for dances through the body.
Jatra, Bangladesh	• Demonstrating the use of masks through the body. • Performing dialogue and narrating the story through the voice. • Performing key characters through the body.
Kabuki, Japan	• Miming with props (such as the use of the fan) through the body. • Performing symbolic movements and/or gestures (such as the mie, roppo, nanban or walk) through the body. • Performing the movement of the onnagata through the body.
Karagöz shadow puppetry, Turkey	• Performing the movements of and/or interactions between key characters (such as Karagoz or Hacivat) through the body and/or voice.
Kathakali, India	• Performing dance sequences (such as kalasam or iratti) through the body. • Performing facial expressions (navarasas) through the body, • Performing hand gestures (mudras) through the body.
Kecak, Indonesia	• Creating a specific effect through the voice. • Creating a specific environment through movement and the body. • Creating rhythmic movement through the body. • Performing physically (such as the movement of the monkey army) through the body.
Khon dance drama, Thailand	• Demonstrating the use of masks (such as the monkey or demon) through the body. • Performing specific moments in the narrative (such as the monkey dance, the arrival of the demon or fights) through the body. • Performing the movement of specific characters (such as the humans or celestial characters) through the body.
Kyōgen farce, Japan	• Miming with props (such as kakagoe) through the body.

World theatre traditions	Examples of performance conventions
	• Performing symbolic movement patterns and/or gestures (such as kamae, hakobi, suriashi or shiori) through the body.
Nautanki, India	• Communicating key characters through the body. • Performing dialogue and narrating the story through the voice.
Noh theatre, Japan	• Miming with props (such as kakagoe) through the body. • Performing symbolic movement patterns and/or gestures (such as kamae, hakobi, suriashi or shiori) through the body.
Pastorela, Mexico	• Performing dialogue and narrating the story through the voice. • Performing the movements and gestures of stock characters (such as the shepherds or the hermit) through the body.
Punch and Judy puppets, United Kingdom	• Creating vocal effects through the use of the swazzle by the professor for key characters (such as Mr Punch). • Manipulating the rod or hand-and-glove puppets through the body.
Rakugo "sit down" theatre, Japan	• Communicating transitions between characters being played by the performer (using eye direction) through the body. • Communicating transitions between locations in the story (using the comedic walk) through the body and/or the voice. • Miming with props (such as the fan or towel) through the body.
Talchum mask dance, Korea	• Performing movements with the water-sleeves through the body. • Performing the dance of a specific character (such as the Nobleman, Monk, Lion, Leper) through the body.
Topeng dance, Bali	• Performing the movements and gestures of specific characters (such as Topeng Kras, Topeng Tua, Topeng Pajegan) through the body. • Performing the movements and voice of the clowns (bondres) through the body and/or voice.
Victorian melodrama, England	• Performing key tableaux through the body. • Performing the movement, codified gestures and/or stances of key stock characters (such as the hero, heroine or villain) through the body.
Wayang golek puppetry, Indonesia, Malaysia	• Manipulating puppets as the Dalang through the body. • Performing dialogue and narrating the story through the voice.
Wayang kulit shadow puppetry, Indonesia, Malaysia	• Manipulating puppets as the Dalang through the body. • Narrating the action as the Dalang through the voice.

Suggested process

Inquiring

- Each student chooses a theatre tradition from the prescribed list. They carry out primary and/or secondary research into the chosen tradition and identify one performance convention from the tradition they wish to explore.
- Each student researches the one performance convention they have selected.
- Each student presents and video records their work in this area.

Developing

- Each student identifies the performance aspect/s (face, voice, gesture, posture movement and/or manipulation of objects) they wish to employ in order to guide their practical exploration of the one convention.
- Each student undertakes a process of practical exploration in order to develop an understanding of the performance convention through the body and/or voice.
- Each student identifies how the performance convention is employed in traditional performance material from the tradition in order to further guide their practical exploration of the convention.
- Each student presents their physical demonstration of how they **experimented** with applying the performance convention to the chosen performance material. **This is not a performance**.
- Each student video records their work in this area.

Evaluating

- Each student reflects on how their practical exploration of the performance convention has contributed to their continuing development as a performer.
- Each student reflects on the process they have undertaken and considers how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.
- Each student presents and video records their work in this area.

Structuring the work

The research presentation must be captured as **either**

a. three discrete sections filmed over time (one for each of the assessment criteria, as described in the suggested process above)

or

b. as one continuous take at the end of the assessment task process.

Each student has free choice to determine their preferred approach to evidencing their learning and teachers should discuss and agree the format for this assessment with each individual.

The intended audience for the research presentation is the examiner and, as such, there does not need to be a live audience invited to the presentation.

a. **Instructions for students completing the task as three discrete sections filmed over time**

- Each section must be video recorded as one continuous take. Editing or adding other on-screen material to each video recorded section is not permitted.
- Each student may rehearse and record each section numerous times to ensure they are happy with the finished product and that the work meets the requirements of each specific criterion.
- Each student is permitted to capture sections of the presentation in their own time using their own recording devices or they may choose to capture certain sections in class time, using the school's recording devices. This should be negotiated with the teacher.
- The first two sections should be recorded in a formal setting, such as the school theatre space or classroom, while the third section may be recorded in any appropriate setting as determined by the student.
- It is vital that the voice of the student is audible throughout the entire recording. Students are advised to test their recordings to ensure that the audio is appropriately captured without distortion or distracting background noise.
- This is an individual assessment task. Only the student being assessed may appear in the video recording and they must be clearly visible and heard at all times.
- The video recording device must be fixed (either a camera on a tripod or as part of a fixed in-device camera) and students are responsible for assembling the three video recording sections together to make one combined video file (that does not exceed 15 minutes), which is submitted for assessment at the end of the process.

- Teachers may find that setting and managing deadlines for each of the sections of the task helps the student to manage the tasks effectively and enables the teacher to verify the authenticity of the work being produced in stages.

b. **Instructions for students completing the task as one continuous take at the end of the assessment task process**

- The research presentation must be video recorded as one continuous take at the end of the assessment task process. Editing or adding other on-screen material to the video recorded presentation is not permitted.
- The presentation should be recorded in a formal setting, such as the school theatre space or classroom.
- Each student may rehearse and record the research presentation numerous times to ensure they are happy with the finished product and that the work meets the requirements of each specific criterion.
- It is vital that the voice of the student is audible throughout the entire recording. Students are advised to test their recordings to ensure that the audio is appropriately captured without distortion or distracting background noise.
- This is an individual assessment task. Only the student being assessed may appear in the video recording and they must be clearly visible and heard at all times.
- The video recording device must be fixed (either a camera on a tripod or as part of a fixed in-device camera) and must not be switched off at any point during the presentation.

When delivering the research presentation as one continuous take, students must be mindful of the recommended timings and ensure that equal attention is given to each of the three assessment criteria for this task.

All students should adhere to the following structure when delivering their research presentation, regardless of the approach chosen above.

Section	Focus	Recommended maximum timings
1	**The unfamiliar theatre tradition** With reference to their research, each student explains the unfamiliar world theatre tradition and explains the performance convention they have chosen to explore. Source material should support the student's explanation of both the tradition and the performance convention chosen, as examiners are interested in ensuring the student's research is upheld and framed by pertinent evidence from the primary and/or secondary sources explored.	5 minutes
2	**Practical exploration of the performance convention** Each student demonstrates their process of practical exploration of the performance convention, having worked to develop an understanding of the performance convention through the body and/or voice. They also physically demonstrate how they have **experimented** with applying the performance convention to traditional performance material from the world theatre tradition. *Please note:* the physical demonstration is not a sustained theatrical performance, but a demonstration of how each student has practically explored the performance convention, broken it down, **experimented** with it, embodied it and applied it during their own unique process of exploration.	5 minutes
3	**Reflection on learning**	5 minutes

Section	Focus	Recommended maximum timings
	Each student explains how their practical exploration of the performance convention has contributed to their continuing development as a performer. Each student also explains how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.	

Academic integrity

Students must ensure their assessment work adheres to the IB's academic integrity policy and that all sources are appropriately referenced. When orally presenting in this assessment task, students must clearly distinguish between their words and those of others by either verbally stating a citation or through the use of a visual cue, such as a reference on a keynote slide. This must occur at the point of use in the presentation to ensure there is no doubt when work is attributed to another person. A student's failure to appropriately 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. See the "Academic integrity" section of this guide for full details.

Use of images and other visual material

Students are encouraged to show slides or visuals during the presentation as they see fit. However, these visuals must be clearly visible in the space with the student (such as projections or printed hand-held images) and not added to the video afterwards. The majority of screen-time should be given to the student directly addressing the lens. All slides, images and other visual material used during the presentation must be included in the uploaded file along with the submitted list of sources.

Assessment procedures

Teachers are required to meet with students at each stage of the assessment process 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* (6/TCAF), which is submitted to the IB as part of the upload of external assessment material.

The procedure for submitting the assessment materials can be found in Diploma Programme *Assessment procedures*. Students should be informed that where the submitted materials exceed the maximum time limit, examiners will only assess the work that falls within the prescribed limits.

External assessment criteria—SL and HL

Research presentation		Marks	Total
A	The unfamiliar theatre tradition	8	24
B	Practical exploration of the performance convention	8	
C	Reflection on learning	8	

A: The unfamiliar theatre tradition

Evidence: video recording and list of sources and resources

i. With specific references to their research, to what extent does the student explain the unfamiliar theatre tradition they have chosen to explore?

ii. With specific references to their research, to what extent does the student explain the performance convention they have chosen to explore?

Students who do not select a theatre tradition from the prescribed list will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists features of the unfamiliar theatre tradition they have chosen to explore. ii. The student lists features of the performance convention they have chosen to explore.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. With specific references to their research, the student outlines the unfamiliar theatre tradition they have chosen to explore. ii. With specific references to their research, the student outlines the performance convention they have chosen to explore.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. With specific references to their research, the student describes the unfamiliar theatre tradition they have chosen to explore. ii. With specific references to their research, the student describes the performance convention they have chosen to explore.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. With specific references to their research, the student explains the unfamiliar theatre tradition they have chosen to explore. ii. With specific references to their research, the student explains the performance convention they have chosen to explore.	***Excellent*** *Discerning* *Insightful* *Thorough*

B: Practical exploration of the performance convention

Evidence: video recording and list of sources and resources

i. To what extent does the student demonstrate their process of practical exploration of the performance convention, in order to develop an understanding of the performance convention through the body and/or voice?

ii. To what extent does the student physically demonstrate how they have **experimented** with applying the performance convention to traditional performance material?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student demonstrates a limited process of practical exploration of the performance convention. ii. The student demonstrates in a limited way how they **experimented** with applying the performance convention to traditional performance material, or uses material that is inappropriate to the tradition.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student demonstrates a moderate process of practical exploration of the performance convention.	***Adequate*** *Attempted*

Mark	Descriptor	Possible characteristics
	ii. The student moderately demonstrates how they have **experimented** with applying the performance convention to traditional performance material.	*Underdeveloped* *Uneven*
5–6	i. The student demonstrates a competent process of practical exploration of the performance convention. ii. The student competently demonstrates how they have **experimented** with applying the performance convention to traditional performance material.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student demonstrates an effective process of practical exploration of the performance convention. ii. The student effectively demonstrates how they have **experimented** with applying the performance convention to traditional performance material.	***Excellent*** *Discerning* *Insightful* *Thorough*

C: Reflection on learning

Evidence: video recording and list of sources and resources

i. To what extent does the student explain how their practical exploration of the performance convention has contributed to their continuing development as a performer?

ii. To what extent does the student explain how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists the ways in which their practical exploration of the performance convention has contributed to their continuing development as a performer. ii. The student lists the ways in which their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student outlines how their practical exploration of the performance convention has contributed to their continuing development as a performer. ii. The student outlines how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. The student describes how their practical exploration of the performance convention has contributed to their continuing development as a performer. ii. The student describes how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student explains how their practical exploration of the performance convention has contributed to their continuing development as a performer.	***Excellent*** *Discerning* *Insightful*

Mark	Descriptor	Possible characteristics
	ii. The student explains how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.	*Thorough*

External assessment task—SL and HL: Collaborative project

Collaborative project

Weighting: SL 40% and HL 25%

Introduction

Students at SL and HL collaboratively create, stage and perform an original piece of theatre (lasting 7–10 minutes) created from a starting point of their choice. The piece is presented to an audience as a fully-realized production. The audience is selected by the students.

Formal requirements of the task

Each student submits the following for assessment.

1. A completed cover sheet.
2. A project report (a maximum of 10 pages of written text and images*) plus a list of all sources used.
3. A video recording of the final piece (7–10 minutes maximum).

**To help define the scope of this portfolio document, the written text contained within the project report must not exceed an indicative maximum of 4,000 words. It is not expected that the submitted work will reach this upper limit and students should by no means feel under pressure to meet it.*

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "collaboratively creating original theatre" syllabus area. It is particularly important to ensure that students, before beginning this task, have the opportunity to develop effective performance skills in the use of body and voice. It is also essential that students are provided with the chance to explore the approaches of at least one professional collaborative theatre company who create original theatre prior to undertaking this assessment task. Students, however, are not required to refer to professional collaborative theatre companies in their project report.

Key terminology for the task

Ensemble

In this assessment task students work with other members of the theatre class to form an ensemble of between two and six theatre-makers. In instances where there is only one theatre student in the class, that sole student may work with peers that are not in the theatre class (such as theatre students from the year below, or other students who are not taking the DP theatre course) as long as the ensemble size does not exceed six. In instances where there are two (or more) students in the class these students must work together and no other individuals from outside the theatre class are permitted to be involved.

Collaborative creation of original theatre

The collaborative creation of original theatre involves an ensemble 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 (lasting 7–10 minutes). The piece of theatre is prepared for production, rehearsed and performed to 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 it. 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. For this assessment task, the starting point must be one of the following:

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

As theatrical material is drawn out of the starting point and practically explored 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 possibilities. As a result of this development, the subject matter of the final piece may move away from the initial point considerably. It may be useful for students to record the process of evolution of the theatre piece from starting point to final production as a reminder to help them at a later stage with their reflection on collaboration.

Theatre-maker intentions

Students are required to collaboratively formulate intentions for the piece of theatre (200 words maximum). These must be agreed by the ensemble and should include the following:

- the chosen starting point
- what the piece will address or explore
- the target audience for the piece
- the performance space and the positioning of the audience
- the effect the ensemble aims to have on their target audience.

Performance skills

Performance skills relate to the use of body and the voice. Skills relating to the body might include, for example, the placement and movement of performers on stage, the use of face, gesture, posture, body language or manipulation of objects. Skills relating to the voice, for example, might include pitch, pace, pause, tone, volume, accent, emphasis or intonation. These lists are neither prescriptive nor exhaustive. Overall, students should consider the effect their performance will have on an audience.

Project report

The project report (10 pages of written text and images, with written text not exceeding 4,000 words maximum) is a written account of the student's involvement in the collaborative project, demonstrating the student's ability to reflect upon and evaluate the process of collaboratively creating the piece and their own artistic contributions to the final performance in order to fulfill the ensemble's intentions. A cover sheet is provided by the IB for this task and a completed cover sheet must be submitted for each student.

Moments in the piece

In the project report and on the completed cover sheet, students are required to identify moments in the video recording of the final piece to evidence how they used their performance skills to effectively contribute to one moment of tension, emotion, atmosphere and/or meaning ("TEAM") and to evidence their specific individual artistic contributions as creator, designer and/or director. A moment is defined as a short and concentrated theatrical instance that is chosen by the student to evidence their specific contributions. Each moment must not exceed 2 minutes maximum.

Artistic contributions as creator, designer and/or director

Although the process of creation and presentation is collaborative, each student should also individually contribute artistically to the development and staging of the piece to help achieve the ensemble's

intentions. These specific individual artistic contributions may be in terms of creating, designing and/or directing material and should directly contribute to effective moments that will be clearly visible in the final piece. Students need to be aware that, due to the collaborative and experimental nature of the work, not all artistic contributions will make it into the final piece. With this in mind, students need to be proactive in ensuring they make numerous individual contributions to serve the fulfillment of the ensemble's intentions during the process and to support the cooperative realization of the final piece. Each student should keep a record of the collaborative process of creation and of their own specific artistic contributions.

Audience

The audience for this task can be fellow classmates, peers or an external audience selected by the student. Students will need to consider appropriate ways of gathering feedback from the audience following the performance of the final piece, in order to gauge the extent to which their theatre-maker intentions were met. Approaches to gathering feedback might include a talkback, a survey, a focus group or other methods as defined by the students and depending on the nature of their intentions.

Task details

Students should approach this collaborative task from the multiple perspectives of **creator**, **director**, **designer** and/or **performer**.

Collaborative creation

Working as an ensemble of 2–6 individuals from the theatre class, students create and perform a piece of original theatre that is developed from a starting point. The overall intentions, structure and content of the piece must be collaboratively decided and devised by the ensemble.

Each member of the ensemble is required to perform in the final piece and will be assessed on the use of their performance skills. Each member of the ensemble is also required to individually contribute to the development and staging of the piece as creator, designer and/or director and will be assessed on how effective these specific artistic contributions were in achieving the ensemble's intentions. As such, the ensemble should be sure to create theatrical material which will allow for the assessment of each individual ensemble member's performance skills and specific individual artistic contributions as creator, designer and/or director.

The collaboratively created original piece of theatre (lasting 7–10 minutes) must be presented to an audience as a fully-realized production.

Teachers should present this task to students as a creative brief for a small collaborative low-budget touring theatre company which is required to create a 7-10 minutes maximum piece of theatre that could feasibly tour. This approach may help to prevent students from adding too many unnecessary layers to their work in terms of production elements (scenic and technical) unless essential to the theatre-maker intentions of the ensemble and the artistic contributions of individual group members.

Technical support

Students should be responsible for choosing and using any production elements (scenic and technical), approaching this work with clear attention to health and safety requirements. During the performance, teachers or students who are not part of the ensemble may operate any technical production elements on behalf of the ensemble, the use of which must have been specified by members of the ensemble.

Suggested process

Inquiring

- Students form ensembles and practically explore the chosen starting point collaboratively.
- Students collaboratively form theatre-maker intentions for the piece of theatre they want to create (200 words maximum).

Developing

- Students collaboratively create, generate and develop theatrical material.

- Students organize and structure the material into a piece of theatre, led by the theatre-maker intentions for the piece.
- Each student develops and applies their own individual performance skills.
- Each student contributes artistically to the development and/or staging of the piece during the process of creating to help achieve the ensemble's intentions. These artistic contributions may be in terms of creating, designing and/or directing material and must directly contribute to effective moments that will be clearly visible in the final piece.

Presenting

- Students prepare and rehearse the piece of theatre for production.
- Students perform the final piece (lasting 7–10 minutes) to a live audience.

Evaluating

- Students gather feedback from the audience to guide their evaluation of the extent to which the piece fulfilled the ensemble's intentions.
- Each student reflects on the process of collaboratively creating and performing the piece and considers the extent to which the ensemble's intentions were achieved.
- Each student reflects on how they used their performance skills (body and/or voice) to effectively contribute to one specific and effective moment of tension, emotion, atmosphere and/or meaning ("TEAM") visible in the video recording. This moment must not exceed 2 minutes.
- Each student also reflects on how their own specific individual artistic contributions to the development and/or staging of the piece as creator, designer and/or director (outside of their performance moment described above) effectively supported the fulfillment of the ensemble's intentions in one moment seen in the video recording. This moment must be a different moment in the piece to the one described above and must not exceed 2 minutes maximum.

Structuring the work

Each student in the ensemble is required to submit a cover sheet, an individual project report and a video recording of the full performance for this task, the details of which are as follows.

Cover sheet

A cover sheet is provided by the IB for this task and a completed cover sheet must be submitted for each student as part of the upload of assessment materials. Failure to submit the cover sheet will result in the work not being marked. The cover sheet records the following information for this task.

- How the student can be identified in the video recording (including a screenshot of the student).
- The ensemble's chosen starting point for the piece.
- The collaboratively written theatre-maker intentions.
- The page count of the submitted report. All text images, annotations, labels and citations must be included in the overall page count.
- The length of the submitted video recording.
- The specific beginning and ending time codes which direct the examiner to the student's two chosen moments in the submitted video recording.

Project report

The project report (10 pages of written text and images, with written text not exceeding 4,000 words maximum) is a written account of the individual student's involvement in the collaborative project. The project report should demonstrate the student's ability to reflect upon and evaluate the collaborative creation of the theatre piece.

Students will need to be carefully guided in their selection of the two moments from the video recording. They must ensure that the two moments they select will provide sufficient evidence of their performance skills and their individual artistic contributions respectively, as well as meeting the requirements of the task and providing sufficient opportunities for them to address the assessment criteria.

The list of sources used is excluded from the page count.

The project report is assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The work should be created using a common page size (A4 or US Letter), be typed in a legible sans serif 12-point font and use standard margin sizes and single spacing. The project report may also contain legible handwriting.

Each student should adhere to the following structure in the project report. Please note: the structure of the project report does not necessarily follow the chronological process followed by the ensemble during the collaborative creation of the final piece and should not dictate the process.

Section	Focus	Recommended maximum lengths
1	**The collaborative creative process and performance** a. Each student provides their own individual explanation of how the piece was collaboratively created by the ensemble, referencing significant instances from the process. Please note: reflecting on the collaborative creative process does not mean that students should see this as an opportunity to complain, blame or criticize other members of the ensemble. b. After the piece is performed, and with reference to audience feedback, each student evaluates the effectiveness of the final piece as a whole, explaining how they consider the ensemble's intentions were achieved.	5 pages
2	**Individual contributions to the performance** a. After watching the video recording of the final piece, each student explains how they used their performance skills (body and/or voice) to effectively contribute to one specific and effective moment of tension, emotion, atmosphere and/or meaning ("TEAM") visible in the video recording. The chosen moment must not exceed 2 minutes maximum and the time codes for this moment must be stated on the cover sheet. Each student must clearly state which element(s) of "TEAM" they will be addressing in the chosen moment. b. After watching the video recording of the final piece, each student explains how their own specific individual artistic contributions to the development and/or staging of the piece as creator, designer and/or director (outside of their performance moment described above) effectively contributed to the fulfillment of the ensemble's intentions in one moment seen in the video recording. This moment must be a different moment in the piece to the one described above and must not exceed 2 minutes maximum. The time codes must be stated on the cover sheet. Each student must clearly state which role(s) they made their artistic contributions in (creator, designer and/or director) for the one moment.	5 pages

Academic integrity

Students must ensure their assessment work adheres to the IB's academic integrity policy and that all sources are appropriately referenced. A student's failure to appropriately 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. See the "Academic integrity" section of this guide for full details.

Use of images and other visual evidence

Students are encouraged to include carefully-selected visuals such as mind maps, storyboards, diagrams and designs throughout the project report. They may also include their own photographs and other images as necessary, ensuring they are all of an appropriate quality. All images and other visual material must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. The labels, which are included in the overall page limit of the project report, should contain the minimum information to ensure the examiner understands the significance of the visual evidence.

Video recording

The full performance of the theatre piece must be captured in a video recording that is submitted for assessment (lasting 7-10 minutes) by each member of the ensemble. This must be a continuous, single-camera, unedited record and must capture the full presentation of the piece from the best vantage point possible. The video recording device must not be switched off during the performance.

As the one single video recording is used to assess the effectiveness of the performance skills and artistic contributions of each member of the ensemble it is crucial that all action can be clearly seen and heard in the recording. The video camera should avoid unnecessary panning or zooming during the performance.

In preparing to video record the assessed piece teachers are encouraged to allow students time to walk through their performance prior to filming to give the operator of the video recording device an indication of how the space will be used and the most appropriate way of positioning the camera to frame the whole performance from a fixed position.

Ethical theatre-making

DP 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. Students should be guided to make ethical and responsible choices when it comes to the use of ideas or language that could be deemed offensive, inappropriate or inflammatory.

In addition, student work for this assessment task must not:

- damage the environment
- express ideas or use language which incites or condones prejudice or discrimination
- glamorize the taking of illegal drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Assessment procedures

Teachers are required to meet with students at each stage of the assessment process 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* (6/TCAF), which is submitted to the IB as part of the upload of external assessment material.

The procedure for submitting the assessment materials can be found in Diploma Programme *Assessment procedures*. Students should be informed that where the project report exceeds the maximum page limit and/or time limit, examiners will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by examiners.

External assessment criteria—SL and HL

Collaborative project		Marks	Total
A	The collaborative creative process and performance	8	24
B	Individual contributions to the performance	8	
C	Effectiveness of individual contributions seen in the video recording	8	

A: The collaborative creative process and performance

Evidence: cover sheet, project report and list of sources

i. With reference to significant instances from the process, to what extent does the student explain how they consider the piece was collaboratively created by the ensemble?

ii. With reference to audience feedback, to what extent does the student evaluate the effectiveness of the final piece as a whole, in relation to how they consider the ensemble's intentions were achieved?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists the ways in which they consider the piece was collaboratively created by the ensemble. ii. The student comments on the effectiveness of the final piece as a whole, listing the ways in which they consider the ensemble's intentions were achieved.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. With reference to significant instances from the process, the student outlines how they consider the piece was collaboratively created by the ensemble. ii. With reference to audience feedback, the student considers the effectiveness of the final piece as a whole, in relation to how they consider the ensemble's intentions were achieved.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. With reference to significant instances from the process, the student describes how they consider the piece was collaboratively created by the ensemble. ii. With reference to audience feedback, the student appraises the effectiveness of the final piece as a whole, in relation to how they consider the ensemble's intentions were achieved.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. With reference to significant instances from the process, the student explains how they consider the piece was collaboratively created by the ensemble. ii. With reference to audience feedback, the student evaluates the effectiveness of the final piece as a whole, in relation to how they consider the ensemble's intentions were achieved.	***Excellent*** *Discerning* *Insightful* *Thorough*

B: Individual contributions to the performance

Evidence: cover sheet, project report and list of sources

i. To what extent does the student explain how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere and/or meaning ("TEAM")

visible in the video recording? [This moment must not exceed 2 minutes maximum and the time codes must be stated on the cover sheet.]

ii. To what extent does the student explain how their specific individual artistic contribution(s) to the development and staging of the piece as creator, designer and/or director effectively contributed to the fulfillment of the ensemble's intentions in one moment seen in the video recording? [This moment must be a **different** moment in the piece from the one described above and must not exceed 2 minutes maximum. The time codes must be stated on the cover sheet.]

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists the ways in which they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere and/or meaning ("TEAM") visible in the video recording. ii. The student lists how their own specific individual artistic contribution(s) to the development and/or staging of the piece as creator, designer and/or director effectively contributed to the fulfillment of the ensemble's intentions in one moment seen in the video recording.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student outlines how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere and/or meaning ("TEAM") visible in the video recording. ii. The student outlines how their own specific individual artistic contribution(s) to the development and/or staging of the piece as creator, designer and/or director effectively contributed to the fulfillment of the ensemble's intentions in one moment seen in the video recording.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. The student describes how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere and/or meaning ("TEAM") visible in the video recording. ii. The student describes how their own specific individual artistic contribution(s) to the development and/or staging of the piece as creator, designer and/or director effectively contributed to the fulfillment of the ensemble's intentions in one moment seen in the video recording.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student explains how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere and/or meaning ("TEAM") visible in the video recording. ii. The student explains how their own specific individual artistic contribution(s) to the development and/or staging of the piece as creator, designer and/or director effectively contributed to the fulfillment of the ensemble's intentions in one moment seen in the video recording.	***Excellent*** *Discerning* *Insightful* *Thorough*

C: Effectiveness of individual contributions seen in the video recording

Evidence: cover sheet and video recording

i. To what extent do the student's performance skills (body and/or voice) effectively contribute to a moment of tension, emotion, atmosphere and/or meaning ("TEAM") seen in the video recording (as specified by the student in section 2(a) of the project report)?

ii. To what extent do the student's own individual contributions to the artistic development and/or staging of the piece as creator, designer and/or director (as specified by the student in section 2(b) of the project report) effectively contribute to the fulfillment of the ensemble's intentions within the context of the whole video recording?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student's use of performance skills (body and/or voice) makes a limited contribution to the specified moment of tension, emotion, atmosphere and/or meaning ("TEAM") seen in the video recording. ii. The student's specified contributions to the artistic development and/or staging of the piece make a limited contribution to the fulfillment of the ensemble's intentions within the context of the whole video recording.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. The student uses their performance skills (body and/or voice) to moderately contribute to the specified moment of tension, emotion, atmosphere and/or meaning ("TEAM") seen in the video recording. ii. The student's specified contributions to the artistic development and/or staging of the piece moderately contribute to the fulfillment of the ensemble's intentions within the context of the whole video recording.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. The student uses their performance skills (body and/or voice) to competently contribute to the specified moment of tension, emotion, atmosphere and/or meaning ("TEAM") seen in the video recording. ii. The student's specified contributions to the artistic development and/or staging of the piece competently contribute to fulfillment of the ensemble's intentions within the context of the whole video recording.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The student uses their performance skills (body and/or voice) to effectively contribute to the specified moment of tension, emotion, atmosphere and/or meaning ("TEAM") seen in the video recording. ii. The student's specified contributions to the artistic development and/or staging of the piece effectively contribute to the fulfillment of the ensemble's intentions within the context of the whole video recording.	***Excellent*** *Discerning* *Insightful* *Thorough*

External assessment task—HL only: Solo theatre piece

Solo theatre piece

Weighting: HL 35%

Introduction

Students at HL research a theatre theorist they have not previously studied, identify an aspect(s) of their theory and create, stage and present a solo theatre piece (4–7 minutes) to an audience that demonstrates the practical application of the aspect(s) of theory.

Formal requirements of the task

Each student submits the following for assessment.

1. A report (2,500 words maximum) plus a list of all primary and secondary sources cited.
2. A continuous unedited video recording of the whole solo theatre piece (lasting 4–7 minutes maximum).

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "performing theatre theory" syllabus area. It is particularly important to ensure that the students have had experience of practically applying theatre theory to performance work prior to undertaking this assessment task.

Key terminology for the task

Theatre theorist

A theatre theorist is a theatre practitioner who has contributed to the shaping and development of theatre through their 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 effect they have had on theatre practice, signifying that the theatre theorist's work has had implications beyond his or her own practice and an effect 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.

Theatre theory

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

An aspect of 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 stylistic element, a convention, a technique or an approach.

Practical application of aspect of theory

Practical application refers to using the aspect of theory in a piece of theatre in such a way so that it is visibly discernible to the examiner.

Solo performance

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

Theatre-maker intentions

Early on in the process students are required to formulate theatre-maker intentions for the solo performance. These defined intentions should clearly articulate what will be performed and the effect each student intends their piece to have on an audience. Each student's theatre-maker intentions should be aligned with:

- the theatre theorist's overarching intentions (which may be theatrical, social, political, philosophical and so on)
- the purpose of these intentions regarding the effect the theorist wishes their theatre to have on the audience.

Audience

The audience for this task can be fellow classmates, peers or an external audience selected by the student. The student will need to consider appropriate ways of gathering feedback from the audience following the performance of the finished piece, in order to gauge the extent to which their theatre-maker intentions were met. Approaches to gathering feedback might include a talkback, a survey, a focus group or other methods as defined by the student and depending on the nature of their intentions.

Performance and production elements

The student will need to consider their selection and use of performance and production elements in a specific performance space of their choosing to fulfill their stated theatre-maker intentions regarding the application of the aspect of theatre theory they have selected.

Performance elements are defined as the placement and movement of performers on stage and the performer's use of body (such as face, gesture, posture, body language or manipulation of objects, for example) and/or voice (such as pitch, pace, pause, tone, volume, emphasis or intonation, for example).

Production elements are defined as scenic and technical components (such as the design of the space, set, props, costume, lighting, sound and/or special effects).

These performance and production elements are neither prescriptive nor exhaustive and are subject to the nature of the solo theatre piece, the aspect of theory and the specific theatre-maker's intentions. Students should consider the effect the performance and/or production elements they have selected will have on an audience.

Task details

Students should approach this task from the multiple perspectives of **creator**, **director**, **designer** and **performer**.

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. Published or recorded material of the theorist's actual words (primary sources) communicating their theatre theory must exist, along with published materials by others (secondary sources) writing about the theorist's work. Students should have little or no previous experience of researching or practically engaging in depth with the theatre theorist or aspect(s) of theory they select for study. 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, for example, whose theatre theory cannot be considered without exploring the wider political components of his work. However, such an approach must be clearly justified in the report.

Formulating theatre-maker intentions

Students are required to formulate their own theatre-maker intentions that are aligned with the theatre theorist's overarching intentions, in order to create, stage and present a solo theatre piece (lasting 4–7 minutes) that demonstrates the practical application of this aspect(s) of theory.

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 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 edited and woven together by the student. Any creative choices made by the student will depend on their theatre-maker intentions and should be appropriate to the chosen theatre theorist, the nature of the aspect(s) of theory being explored and the theorist's intended effect on an audience.

Suggested process

Inquiring

- Each student carries out research on a theatre theorist they have not previously studied, a specific theory presented by that theorist, with a focus on the theorist's overarching intentions (which may be theatrical, social, political, philosophical and so on).
- Each student formulates their theatre-maker intentions for the practical application of the aspect(s) of theatre theory they have selected and the creation of a piece of solo theatre. These should be aligned with the theatre theorist's overarching intentions.

Developing

- Each student undertakes a process of developing the solo theatre piece, led by their theatre–maker intentions. They practically apply the selected aspect(s) of their chosen theory and incorporate performance and/or production elements to create, design and rehearse their solo theatre piece in order to fulfill their stated intentions.

Presenting

- Each student performs the final solo theatre piece (lasting 4–7 minutes) to a live audience.

Evaluating

- Each student gathers feedback from the audience to assess the extent to which the piece fulfilled the student's theatre-maker intentions.
- Each student evaluates the effectiveness of the presented solo theatre piece in terms of their theatre-maker intentions and the extent to which these have been met or not.

Further guidance

This is an individual assessment task that 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.

Music and sound effects

Students are permitted to use pre-recorded music and sound effects in this task as part of their sound design. These can be original tracks or professional tracks, which must be referenced in the list of sources following the referencing style of the school. Students are permitted to get assistance in recording, editing or assembling any sound/music where necessary.

Sounds used in the solo theatre piece may not include extensive dialogue, such as sections of text from other "off stage" characters, unless this is the recorded voice of the student performer. A small number of spoken lines from other voices is permitted—as these short sections are considered as sound effects rather than dialogue, so students may record or source these as necessary—but the main focus must remain on the solo nature of the performance, and this should guide the student in making decisions about any additional production elements used.

Technical support

The students may receive support in preparing and operating technical equipment during the theatre piece. 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 also applies to scenic design elements (such as costume makeup, props and set) and technical design elements (such as lighting, projection and sound).

Structuring the work

The report should be written in the first person. It should present the student's research, theatre-maker intentions and the evaluation of their finished theatre piece.

The word limit for the report is 2,500 words maximum, which includes all labels, quotations and citations. This word limit does not include the list of sources used.

The report is assessed on-screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The work should be created using a common page size (A4 or US Letter), be typed in a legible sans serif 12-point font and use standard margin sizes and single spacing.

The report should be structured using the following headings.

Section	Focus	Recommended maximum lengths
1	**Researching theatre theory** With reference to their research, each student explains the chosen theory with a focus on the theorist's overarching intentions and the selected aspect(s) of the theory. References to research should support the student's explanation of both the theory and aspect(s) chosen, as examiners are interested in ensuring the student's research is upheld and framed by pertinent evidence from the primary and secondary sources explored.	1,000 words
2	**Developing the piece** Each student presents their defined and clearly articulated theatre-maker intentions for the solo theatre piece and explains the process of developing the solo theatre piece, as informed by their chosen theory, through the use of performance and production elements.	750 words
3	**Evaluating the performance** Each student evaluates the presented solo theatre piece, explaining the extent to which their intentions were fulfilled and considering the feedback received from the audience.	750 words

Academic integrity

Students must ensure their assessment work adheres to the IB's academic integrity policy and that all sources are appropriately referenced. A student's failure to appropriately 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. See the "Academic integrity" section of this guide for full details.

Use of images and other visual material

Students are permitted to include carefully-selected visuals in the report, where directly relevant to the student's explanation. This may also include their own photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All images must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. The labels, which are included in the final word limit of the report, should contain the minimum information to ensure the examiner understands the significance of the images.

Video recording

The full performance of the solo theatre piece must be captured in a video recording that is submitted for assessment. This must be a continuous, single-camera, unedited record and must capture the full presentation of the piece from the best vantage point possible. The video recording device must not be switched off during the performance.

As each student will be assessed on use of theatre-maker skills and techniques to deliver the solo theatre piece, it is crucial that all action can be clearly seen and heard in the recording. The video recording device may pan and zoom in order to capture as much of the live action as possible and it is permitted to use close-ups for moments that have been pre-determined by the student.

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 performance prior to filming to give the operator of the video recording device an indication of how the space will be used and the most appropriate way of framing each section.

Ethical theatre-making

DP 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. Students should be guided to make ethical and responsible choices when it comes to the use of ideas or language that could be deemed offensive, inappropriate or inflammatory.

In addition, student work for this assessment task must not:

- damage the environment
- express ideas or use language which incites or condones prejudice or discrimination
- glamorize the taking of illegal drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Examples of possible approaches

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: Anne Bogart	
Primary source: Book: *The Viewpoints Book* by Bogart and Landau (2004)	**Secondary source:** Book: *Anne Bogart: Viewpoints* by Dixon and Smith (1995)
Aspect(s) of theory: Space and time	
Potential theatre-maker intentions:	**Potential theatre piece:**
Create audience awareness of the banality of beauty and how the passage of time is inevitable and pervasive.	Solo presentation of an original piece of theatre based on Shakespeare's *Sonnet 60* and exploring time/tempo through repetition, and space through gesture and their spatial relationships. Directed and performed by the student with a floor cloth designed and painted by the student.

Theorist: Robert Lepage	
Primary source: Interview: "Connecting Flights" (1999)	**Secondary source:** Book: *The Theatricality of Robert Lepage* by Dundjerović (2007)

Theorist: Robert Lepage	
Aspect(s) of theory: Film projection	
Potential theatre-maker intentions:	**Potential theatre piece:**
Immerse the audience in an experience of the senses, to make them feel what it would mean to lose everything in life while seeing there is always "light at the end of the tunnel".	Solo theatre presentation of a monologue about a tsunami. Created, directed and performed by the student using film projection designed by the student.

Theorist: Zeami Motokiyo	
Primary source: Book: *On the Art of the No Drama* translated by Yamazaki and Rimer (1984)	**Secondary source:** Book: *Zeami: Performance Notes* by Zeami and Hare (2011)
Aspect(s) of theory: Quality of movement	
Potential theatre-maker intentions:	**Potential theatre piece:**
Present to the audience an aesthetic piece where the poetry of movement will transmit the happiness of an encounter with the celestial or sublime.	Solo presentation of the dance from *Hagoromo* (The Feather Robe). Directed and performed by the student with costume designed by the student.

Theorist: Julie Taymor	
Primary source: Book: *Julie Taymor: Playing with Fire* by Blumenthal, Taymor and Monda (2007)	**Secondary source:** Book: *The Re-emergence of Mythology, Fantasy and Fable* by Stewart (2009)
Aspect(s) of theory: Use of puppets as a device for storytelling	
Potential theatre-maker intentions:	**Potential theatre piece:**
Engage the audience with a well-known story/fable that will show the universal and inter-cultural quality of the human condition.	Solo presentation of one of Aesop's fables adapted for the stage. Directed and performed by the student using puppets.

Theorist: Robert Wilson	
Primary source: Lecture: "1. Have you been here before? 2. No this is the first time" (2008)	**Secondary source:** Book: *Robert Wilson: From Within* by Safir (2011)
Aspect(s) of theory: Use of light	
Potential theatre-maker intentions:	**Potential theatre piece:**
Create a piece that aims at stimulating the senses of the audience. The focus will be on power and its effects on who holds it.	Solo presentation of an original piece of theatre without words based on *Macbeth* by Shakespeare. Directed and performed by the student focusing on lighting, multimedia, and body language.

Assessment procedures

Teachers are required to meet with students at each stage of the assessment task 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* (6/TCAF), which is submitted to the IB as part of the upload of external assessment material.

The procedure for submitting the assessment materials can be found in Diploma Programme *Assessment procedures*. Students should be informed that where the submitted materials exceed the maximum word

limit and/or time limit, examiners will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by examiners.

External assessment criteria—HL only

Solo theatre piece		Marks	Total
A	Researching theatre theory	8	24
B	Reflecting on the performed solo theatre piece	8	
C	Theatre theory in performance	8	

A: Researching theatre theory

Evidence: report and list of sources

i. With specific references to their research, to what extent does the student explain their chosen theatre theory with a focus on the theorist's overarching intentions?

ii. With specific references to their research, to what extent does the student explain the chosen aspect(s) of the theatre theory?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists features of the theatre theory. ii. The student lists features of the chosen aspect(s) of the theatre theory.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. With specific references to their research, the student outlines the chosen theatre theory with a focus on the theorist's overarching intentions. ii. With specific references to their research, the student outlines the chosen aspect(s) of the theatre theory.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. With specific references to their research, the student describes the chosen theatre theory with a focus on the theorist's overarching intentions. ii. With specific references to their research, the student describes the chosen aspect(s) of the theatre theory.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. With specific references to their research, the student explains the chosen theatre theory with a focus on the theorist's overarching intentions. ii. With specific references to their research, the student explains the chosen aspect(s) of the theatre theory.	***Excellent*** *Discerning* *Insightful* *Thorough*

B: Reflecting on the performed solo theatre piece

Evidence: report and list of sources

i. With reference to their theatre-maker intentions, to what extent does the student explain the process of developing the solo theatre piece, as informed by their chosen theory?

ii. With reference to audience feedback, to what extent does the student evaluate the effectiveness of the presented solo theatre piece, explaining the extent to which the piece fulfilled its intentions?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The student lists the process of developing the solo theatre piece, as informed by their chosen theory. ii. The student comments on the effectiveness of the presented solo theatre piece, listing the ways in which their theatre-maker intentions were achieved.	***Limited*** *Irrelevant* *Simplistic* *Superficial*
3–4	i. With reference to their theatre-maker intentions, the student outlines the process of developing the solo theatre piece, as informed by their chosen theory. ii. The student considers the effectiveness of the presented solo theatre piece, outlining the extent to which their theatre-maker intentions were achieved. References to audience feedback are mostly appropriate.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. With reference to their theatre-maker intentions, the student describes the process of developing the solo theatre piece, as informed by their chosen theory. ii. The student appraises the effectiveness of the presented solo theatre piece, describing the extent to which their theatre-maker intentions were achieved. References to audience feedback are relevant.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. With reference to their theatre-maker intentions, the student explains the process of developing the solo theatre piece, as informed by their chosen theory. ii. The student evaluates the effectiveness of the presented solo theatre piece, explaining the extent to which their theatre-maker intentions were achieved. References to audience feedback effectively support the student's evaluation.	***Excellent*** *Discerning* *Insightful* *Thorough*

C: Theatre theory in performance

Evidence: video recording

i. To what extent are the selected aspect(s) of theatre theory applied in the solo theatre piece?

ii. To what extent does the student use performance and/or production elements effectively in the solo theatre piece to fulfill their intentions?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	i. The application of the selected aspect(s) of theatre theory in the solo theatre piece is limited. ii. The student's use of performance and/or production elements in the solo theatre piece is limited.	***Limited*** *Irrelevant* *Simplistic* *Superficial*

Mark	Descriptor	Possible characteristics
3–4	i. The application of the selected aspect(s) of theatre theory in the solo theatre piece is moderate. ii. The student's use of performance and/or production elements in the solo theatre piece to fulfill their intentions is moderate.	***Adequate*** *Attempted* *Underdeveloped* *Uneven*
5–6	i. The application of the selected aspect(s) of theatre theory in the solo theatre piece is competent. ii. The student's use of performance and/or production elements in the solo theatre piece to fulfill their intentions is competent.	***Good*** *Accurate* *Focused* *Relevant*
7–8	i. The application of the selected aspect(s) of theatre theory in the solo theatre piece is effective. ii. The student's use of performance and/or production elements in the solo theatre piece to fulfill their intentions is effective.	***Excellent*** *Discerning* *Insightful* *Thorough*

Glossary of assessment terms

Students should be familiar with the following key terms and phrases used in the DP theatre assessment criteria, which are to be understood as described below.

Hierarchy of command terms for theatre

Markband level	Command term	Description of student attainment
1	**List**	The student's work provides a sequence of brief answers with little or no attempt at explanation.
2	**Outline**	The student's work provides a brief account or summary, but this is underdeveloped.
3	**Describe**	The student's work provides a detailed account.
4	**Explain**	The student's work provides a thorough and detailed account, including insightful reasons or causes.

Hierarchy of performance terms for theatre

Markband level	Performance term	Description of student attainment
1	**Limited**	The student's work is constrained, demonstrating a restricted capability.
2	**Moderate**	The student's work is partially adept, demonstrating some capability, but not necessarily producing results as intended.
3	**Competent**	The student's work is convincing, demonstrating a capable level of skill and partially producing results as intended.
4	**Effective**	The student's work is compelling, demonstrating a high proficiency of skill and producing results that were intended.

Hierarchy of evaluative terms for theatre

Markband level	Evaluative term	Description of student attainment
1	**Comment**	The student provides a series of brief statements about their work with little or no attempt at evaluation.
2	**Consider**	The student provides a summary of their opinion of the work undertaken.
3	**Appraise**	The student provides a detailed judgment of the work undertaken, with some consideration of the strengths and/or limitations.

Markband level	Evaluative term	Description of student attainment
4	**Evaluate**	The student provides an insightful assessment of the qualities of the work undertaken, including a balance of strengths and limitations.