

Theatre

First examinations 2009

Diploma Programme

Guide



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International Baccalaureate Organization

Buenos Aires

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Diploma Programme Theatre—guide

Published March 2007

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IBO mission statement

The International Baccalaureate Organization 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 IBO 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.

IB learners strive to be:

Inquirers	They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.
Knowledgeable	They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.
Thinkers	They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.
Communicators	They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
Principled	They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.
Open-minded	They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.
Caring	They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
Risk-takers	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
Balanced	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
Reflective	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

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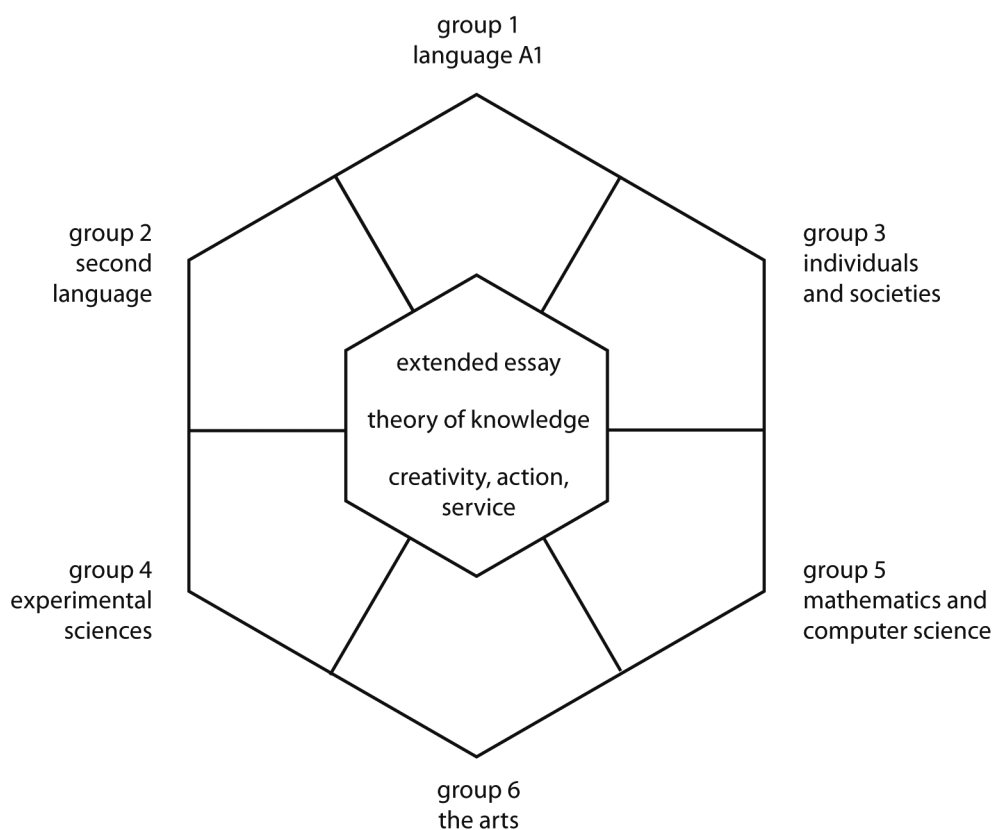
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The Diploma Programme

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

The Diploma Programme hexagon

The course is presented as six academic areas enclosing a central core. 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; 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.



Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IBO 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 course is available for examinations in English, French and Spanish.

The core of the hexagon

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

The theory of knowledge (TOK) course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service (CAS) involves students in experiential learning through a range of artistic, sporting, physical and service activities.

The IBO mission statement and the IB learner profile

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

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Nature of the subject

Theatre is a composite art that is forever evolving in new forms. It nourishes, sustains and extends the human spirit. It is a means of exploring society and relationships within it. Through it, there may emerge possibilities for individual and communal understanding. Theatre is about transformation. It is the application, through play, of energy and imagination to frame, reflect, expose, critique and speculate. These activities should engage and develop the sensibilities of all the students who participate in them. By studying theatre, and engaging with it practically, students will discover how elusive, fascinating and varied theatre can be.

At one extreme, theatre is national, institutionalized and commercial, while at the other it is provincial, subversive and experimental. The Diploma Programme theatre course is designed to encourage students to examine theatre in its diversity of forms around the world. This may be achieved through a critical study of the theory, history and culture of theatre, and will find expression through workshopping, devised work or scripted performance. Students will come to understand that the act of imagining, creating, presenting and critically reflecting on theatre in its past and present contexts embodies the individual and social need to investigate and find explanations for the world around us.

The theatre course emphasizes the importance of working individually and as a member of an ensemble. Students are encouraged to develop the organizational and technical skills needed to express themselves creatively in theatre. A further challenge for students following this course is for them to become aware of their own perspectives and biases and to learn to respect those of others. This requires a willingness to understand alternative views, to respect and appreciate cultural diversity, and to see the varied role that theatre plays in reflecting these. As a result, the theatre course can become a way for students to celebrate the international and intercultural dynamic that inspires and sustains some forms of contemporary theatre, while appreciating the specifically local origins that have always given rise to performance, and which, in many parts of the world, still do.

At the core of the theatre course lies a concern with clarity of understanding, critical thinking, reflective analysis, effective involvement and imaginative synthesis—all of which should be achieved through practical engagement in theatre.

Difference between SL and HL

Theatre students at both SL and HL are presented with a common core syllabus that encourages the development of certain skills, attributes and attitudes, as described in the “Objectives” section of this guide.

Due to the nature of the theatre course, there may be no great difference in the complexity or artistic merit of the work produced by students at SL and HL. However, the difference in recommended teaching times at SL and HL signals a clear distinction between the demands made on students. It is expected that students at HL will use the extra time available to develop their personal research and practice in theatre, and to extend their understanding of the ideas, practices and concepts encountered during the course. The differences between the requirements of the theatre course at SL and HL are outlined in the table below.

	SL	HL
Course components		
Theatre in the making	Study one stimulus and, from this, develop an action plan for performance.	Study two different stimuli and, from these, develop two action plans for performance.
Theatre in performance	Participate in at least two performances in two different roles/capacities.	Participate in at least three performances in three different roles/capacities.
Theatre around the world	Study at least two contrasting theatrical practices.	Study at least two contrasting theatrical practices.
Independent project	Create and present an original work inspired by any source, of any origin. Pursue a specialized interest with rigour and imagination.	Choose one of two options. Option A: Devising practice—alternative ways of realizing, and practical demonstration of, the elements of production. Or Option B: Exploring practice—examination and practical critical comparison of theories and the work of one or more forms/practitioners/theorists/genres.
Assessment requirements		
External assessment		
Research investigation	1,500–1,750 words with supporting visuals	2,000–2,500 words with supporting visuals
Practical performance proposal	250-word written presentation with visual materials	250-word written presentation with visual materials and a 1,000–1,250-word rationale
Internal assessment		
Theatre performance and production presentation	20-minute oral presentation with 5–7 images	30-minute oral presentation with 7–10 images
Independent project portfolio	2,000 words from core syllabus	3,000 words from core syllabus and option A or B

	SL	HL
External assessment criteria		
Research investigation	Three assessment criteria A: Research skills B: Task relevance C: Presentation	Four assessment criteria A: Research skills B: Task relevance C: Presentation D: Critique of sources
Practical performance proposal	Unique SL markband descriptors.	Unique HL markband descriptors.
Internal assessment criteria		
Theatre performance and production presentation	Three assessment criteria A: Analysis B: Synthesis C: Reflection	Four assessment criteria A: Analysis B: Synthesis C: Reflection D: Applied research
Independent project portfolio	Four assessment criteria A: Preparation B: Process C: Reflection D: Presentation	Five assessment criteria A: Preparation B: Process C: Reflection D: Presentation E: Application of research practice

Theatre and prior learning

The theatre course at both HL and SL requires no previous experience in drama or theatre. Since the course is designed to enable students to experience theatre on a personal level, achievement in this subject is reflected in how students develop, extend and refine the knowledge, skills and attitudes necessary for studying this art form. Students' individual ability to be creative and imaginative, and to communicate in dramatic form, will be challenged and extended through the theoretical and practical content of the course.

The theatre course provides a relevant learning opportunity for a diverse range of students as it lays an appropriate foundation for further study in theatre, performing arts and other related subjects. In addition, by instilling discipline, and refining communication and group-work 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 MYP

The arts subject area (which includes performing arts) in the IB Middle Years Programme (MYP) prepares students for the Diploma Programme theatre course by:

- giving them a knowledge and understanding of theatre as an art form across different cultures and historical periods
- giving them the opportunity to develop and apply their skills in creating and performing theatre
- giving them an understanding of the importance of evaluation and reflection during the process of creating theatre and the ability to evaluate their finished works
- developing in them the attitudes and approaches necessary to understand, appreciate and explore a variety of forms, practices and traditions.

Performing arts in the MYP engages students in an active relationship with theatre and encourages autonomous learning and exploration—something that is further developed at Diploma Programme level. It encourages the growth of creative, reflective and communication skills through practical work and the development of artistic understanding. Emphasis is placed on the artistic process and the student's understanding of this process as an essential component to artistic development through continuous planning, goal setting, reflection and evaluation. This ability to reflect on and evaluate both their own work and that of other practitioners and artists is an essential skill at Diploma Programme level.

MYP students should be encouraged to work with initiative, curiosity and inventiveness to express their individual and collective ideas in performing arts. This attitude and personal engagement is necessary when studying the Diploma Programme theatre course.

Theatre and TOK

Students of group 6 subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects, known collectively as “the arts”, allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of group 6 subjects analyse artistic knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

Group 6 subjects complement the theory of knowledge (TOK) ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects in an artistic fashion, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become, “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IBO mission statement).

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

- Why are the arts important?
- What do the subjects that make up the arts have in common?
- What are the roles of emotion and reason in the arts?
- To what extent do other Diploma Programme subjects have “artistic” qualities?
- What are the standards by which we judge art? Can we justify these standards, and, if so, how?
- What moral responsibilities does the artist have? Are they different to those of any other “knower”?
- What is the function of theatre: to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community or to praise a spiritual power?
- How are ethics involved in the study of theatre? When and how do ethical standards change?
- How do we gain knowledge through the study of theatre? Is this knowledge of a universal nature or is it too heavily embedded in cultural factors?

Aims

The aims of the **theatre** course at HL and SL are to enable students to:

- experience and participate in a wide and varied range of theatre activities and develop proficiency in more than one area of theatre technique
- become familiar with forms of theatre from their own and different cultures
- explore different theatre traditions in their historical contexts
- develop academic skills appropriate for the study and understanding of theatre
- become reflective and critical practitioners in theatre
- develop the confidence to explore, to experiment and to work individually and collaboratively on innovative projects, which should involve challenging established notions and conventions of theatre
- understand the dynamic, holistic and evolving nature of theatre and the interdependencies of all aspects of this art form.

Objectives

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

- demonstrate a theoretical and practical knowledge of theatrical traditions from more than one culture
- demonstrate an understanding of production elements and theatre practices
- evaluate critically a range of diverse performances
- engage practically in creating and presenting performances, which will include a basic level of technical proficiency
- reflect on their own development in theatre through continual self-evaluation and recording
- acquire appropriate research skills and apply them
- demonstrate an ability to interpret playtexts and other types of performance texts analytically and imaginatively
- demonstrate initiative and perseverance in both individual and group projects.

In addition, students at HL will be expected to:

- evaluate the relevance of selected research sources to personal practice
- demonstrate an understanding of the complex processes of performance, from its initial conception to the impact the final result leaves on spectators.

Guidance for teachers on delivery of the course

This guide provides a flexible template that allows teachers to develop a syllabus that is responsive to the needs of students in their school.

While students need to fulfill certain formal assessment requirements, the flexibility of the theatre course allows for a variety of approaches and teaching styles. It should also allow students to make connections between the different components of the course.

Teachers should discuss the relevant sections of the guide with their students throughout the course.

Mapping the course

Objective	Which assessment area addresses this objective?	How is the objective addressed?
Demonstrate a theoretical and practical knowledge of theatrical traditions from more than one culture.	<ul style="list-style-type: none"> • Theatre in performance • Theatre in the world • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Practical performance proposal (HL only, relevant to all markbands) <p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criteria A and B)
Demonstrate an understanding of production elements and theatre practices.	<ul style="list-style-type: none"> • Theatre in the making • Theatre in performance • Independent project • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Practical performance proposal (relevant to all markbands) <p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criteria A and B, and, at HL only, in criterion D) • Independent project portfolio (emphasized in criterion B)
Evaluate critically a range of diverse performances.	<ul style="list-style-type: none"> • Theatre in the making • Theatre in performance • Theatre in the world • Independent project • Journal 	<p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criterion C)
Engage practically in creating and presenting performances, which will include a basic level of technical proficiency.	<ul style="list-style-type: none"> • Theatre in performance • Independent project • Journal 	<p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criteria A and B) • Independent project portfolio (emphasized in criteria A and B).

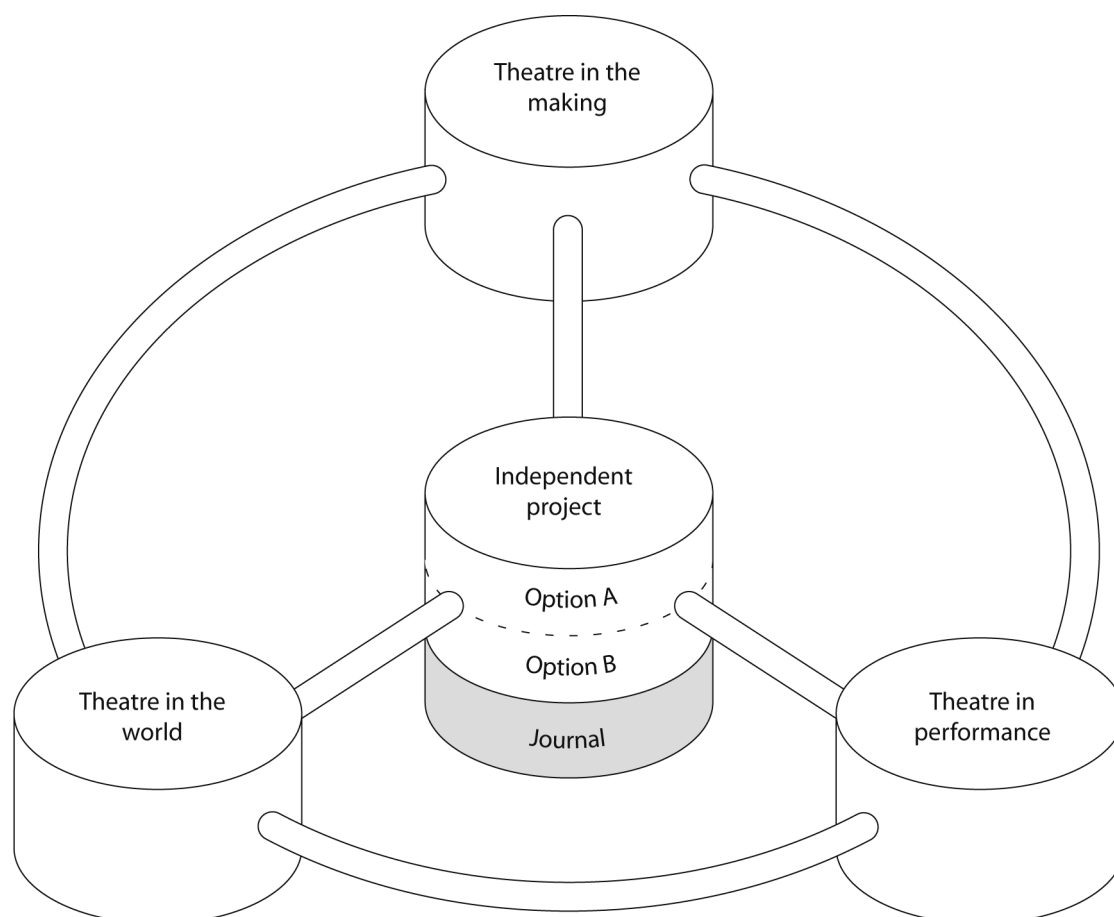
Objective	Which assessment area addresses this objective?	How is the objective addressed?
<p>Reflect on their own development in theatre through continual self-evaluation and recording.</p>	<ul style="list-style-type: none"> • Theatre in the making • Theatre in performance • Theatre in the world • Independent project • Journal 	<p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criterion C) • Independent project portfolio (emphasized in criterion C)
<p>Acquire appropriate research skills and apply them.</p>	<ul style="list-style-type: none"> • Theatre in the making • Theatre in performance • Theatre in the world • Independent project • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Research investigation (emphasized in criterion A, and, at HL only, in criterion D) <p>Internal assessment</p> <ul style="list-style-type: none"> • Independent project portfolio (emphasized in criterion C, and, at HL only, in criterion E) • Theatre performance and production presentation (emphasized in criteria A and B, and, at HL only, in criterion D)
<p>Demonstrate an ability to interpret playtexts and other types of performance texts analytically and imaginatively.</p>	<ul style="list-style-type: none"> • Theatre in the making • Theatre in performance • Independent project • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Practical performance proposal (relevant to all markbands)
<p>Demonstrate initiative and perseverance in both individual and group projects.</p>	<ul style="list-style-type: none"> • Theatre in the making • Theatre in performance • Independent project • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Research investigation, (emphasized in criterion B) <p>Internal assessment</p> <ul style="list-style-type: none"> • Independent project portfolio (emphasized in criterion A)

Objective	Which assessment area addresses this objective?	How is the objective addressed?
<p>(HL only)</p> <p>Demonstrate an understanding of the complex processes of performance, from initial conception to the impact the final result leaves on spectators.</p>	<ul style="list-style-type: none"> • Independent project • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Practical performance proposal (HL only, relevant to all markbands) <p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criterion D) • Independent project portfolio (emphasized in criterion E)
<p>(HL only)</p> <p>Evaluate the relevance of selected research sources to personal practice.</p>	<ul style="list-style-type: none"> • Independent project • Journal 	<p>External assessment</p> <ul style="list-style-type: none"> • Research investigation (emphasized in criterion D) <p>Internal assessment</p> <ul style="list-style-type: none"> • Theatre performance and production presentation (emphasized in criterion D) • Independent project portfolio (emphasized in criterion E)

Please note: All schools are required to follow health and safety guidelines in their production work to standard regulations on performance and production, as appropriate. Each school should recognize and accept its responsibilities and obligations as an institution offering theatre to provide a safe and healthy working environment, and is ultimately responsible for the health and safety of students and staff in all drama and production work.

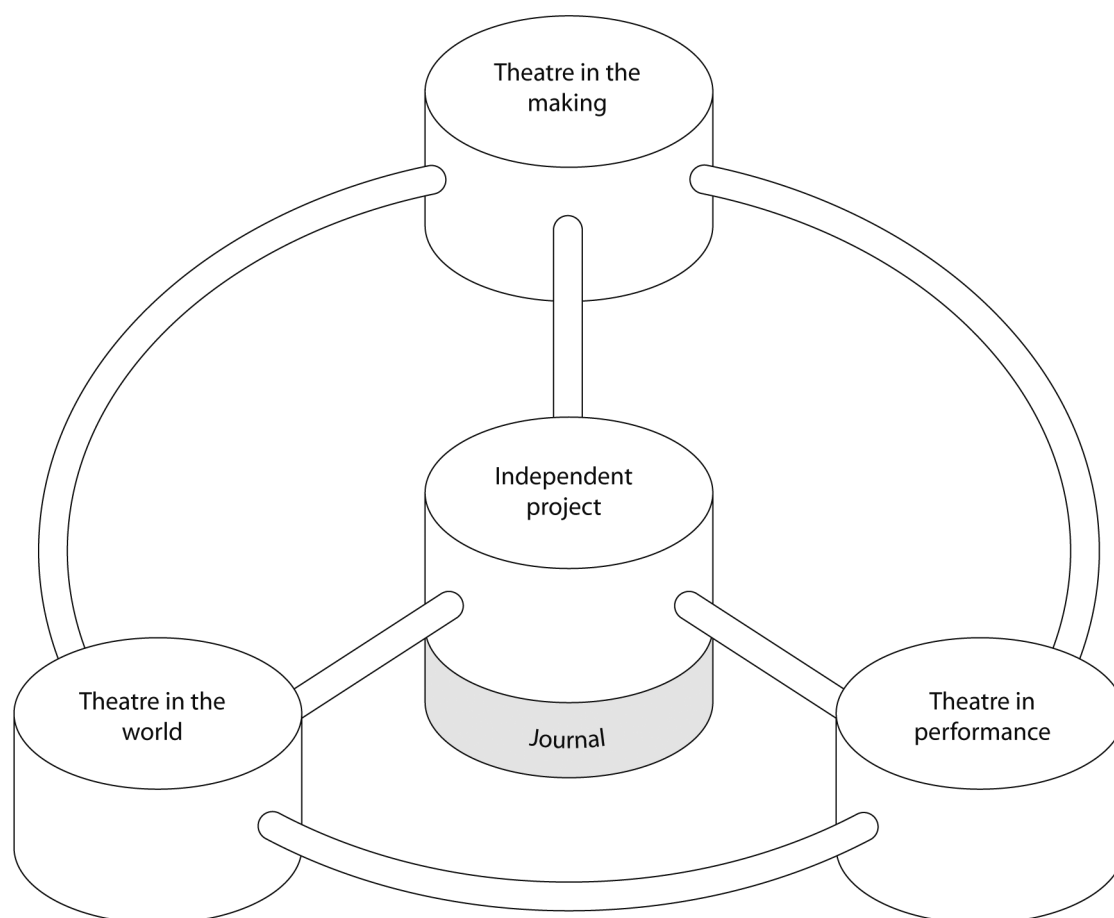
Syllabus overview

Higher level



The theatre course at HL consists of four interdependent components: theatre in the making, theatre in performance, theatre in the world and either option A or option B for the independent project. Each component builds on the knowledge and skills gained in the others. The journal is a means of recording personal growth in theatre and lays a foundation for the independent project portfolio.

Standard level



The theatre course at SL consists of four interdependent components: theatre in the making, theatre in performance, theatre in the world and the independent project. Each component builds on the knowledge and skills gained in the others. The journal is a means of recording personal growth in theatre and lays a foundation for the independent project portfolio.

Syllabus outline

Core syllabus (HL and SL)

The theatre core syllabus at HL and SL consists of three interrelated areas. Students are required to explore these three areas from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Theatre in the making

The focus of theatre in the making is on the process of theatre making rather than the presentation of theatre. It encompasses the acquisition and development of **all** skills required to create, present and observe theatre. It is **exploratory** in nature.

Theatre in performance

The focus of theatre in performance is on the application of skills developed in theatre in the making. This involves students in various aspects of presenting theatre, where their practical skills can be applied in different roles (as performers and as part of the production team), while also building upon the knowledge they have acquired in other areas.

Theatre in the world

The focus of theatre in the world is on a practical and theoretical exploration of a range of theatre traditions and cultural practices around the world. It allows students to explore the origins and traditions of a variety of theatre conventions and practices from diverse cultural and historical contexts.

Independent project (HL only)

Students at HL are required to choose **one** from the following two options.

- Option A: Devising practice—allows students to develop and explore in depth the devising and actualization of a performance concept.
- Option B: Exploring practice—allows students to undertake a comparative study of theatre in advanced practice.

Independent project (SL only)

Students at SL are required to pursue an independent interest in theatre, which may have arisen from their studies within the course.

Syllabus details

Introduction

Throughout the two-year course there is an emphasis on learning through experience. Part of this process involves a continual reflection on that experience. From the beginning of the course, and at regular intervals, students are required to record significant experiences and their responses to them in a journal.

All areas of the HL and SL syllabus are complementary and can be delivered in ways to support and advance the learning outcomes of each. Teachers are encouraged to interpret the syllabus creatively according to local circumstances. No time allocation is given for any individual area of the syllabus because most activities may cover several different aspects of the course. Careful planning of class activities and productions, and also, where feasible, of visits to see external productions and workshops with theatre practitioners, is needed to make the best use of the time and resources available.

The syllabus has been designed to reflect the dynamic and transformative nature of theatre. It also clearly indicates a differential between HL and SL and allows for greater breadth and depth in the teaching and learning at HL.

The journal

Introduction

Students at both HL and SL should keep a journal from the outset of the course. This is the student's own record, charting development, challenges and achievements, and, as such, students are free to determine what form it should take (written, audio and/or visual). The aim of the journal is to support and nurture development and reflection, and it is expected that much of the students' assessed work will emerge from it. Students should also be encouraged to explore connections between different areas of learning throughout the course. The journal is not directly assessed or moderated but, since what it contains will reflect the sensibility of individual students, and will contain their responses to the different areas of learning, it should be regarded as a fundamental activity of the course.

Focus and selection of material

The journal should contain an objective review of the work done during the course, and the student's reflection on his or her own progress. It should focus specifically on learning experiences, rather than being simply a record of triumphs or an exhaustive chronicle of everything the student experiences in theatre. Therefore, students should select carefully those experiences from the course that illustrate personal growth and understanding of theatre. It should indicate development and progress that reveal the extent and direction of the student's journey throughout the course. Challenges and obstacles in activities should be included, as well as steps forward.

Students should develop a critical relationship with theatre and may use the journal to debate theory and practice in their own work. They may use it as a space for experimentation, where different stylistic approaches to acting or theatre design could be articulated either in words or visuals. Critical responses to external productions should also be included, where students can test their own ideas about performance against what contemporary productions offer.

Students should not use the journal to engage with their personal emotions, but should strive to reflect on and analyse their experiences at various stages of development. Before adding anything to it, students should ask the questions “Why am I including this?” and “How is this a reflection of my experience of theatre, my discoveries in theatre, and the development of my knowledge, understanding and skills?” Students should draw upon the journal as a useful resource once they start work on their independent project portfolio.

Theatre in the making

Introduction

This area of the course allows students to explore the different processes involved in making theatre, to develop the skills required to make theatre and to observe and reflect on different theatre practices. By working in this area, students should be encouraged to uncover a pathway to performance by investigating theory and practice. Students are required to explore this area from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Focus

The syllabus should be flexible enough to ensure that students acquire the necessary skills and practical knowledge to be used in performance. This applies directly to the performance, design and technological aspects of theatre making. Students should develop both breadth and depth in their skills and understanding. This involves the following **essential elements** of the performance and production processes.

Preparing for performance

- The dramaturg: an appreciation of the work of major theorists and theatre practitioners and a critical understanding of how different theories and production elements function and interact.
- The director: a knowledge and appreciation of the director’s role in realizing a text and/or concept upon a stage. This can include evaluating the similarities and differences in directorial techniques from diverse theatrical traditions and cultural backgrounds, and experience of defining a vision of performance through words and drawings.
- The performer: personal planning, communication skills, voice, body, movement, focus, relaxation.
- The group ensemble: cooperative organization, building an ensemble, complicité, group unity, choral speaking, dance chorus.
- The spectator: responding to external productions and reflecting on the impact of these on the student’s own work.

Creating the performance

- Varieties of approaches to performance.
- Rehearsal techniques/systems.
- Practical knowledge and skills specific to theatrical practices from around the world and/or from different historical periods.
- Performance analysis.
- Post-performance analysis: the impact the performance leaves on spectators.

The production process

- Design and technical skills.
- An awareness of creative processes, conventions and techniques relating to theatrical practices from around the world and/or from different historical periods.
- The aesthetic and symbolic choices made in production: the impact these have on a performance.

Content

During the course students must participate in and observe a range of practical work, which may take different forms. Students at HL should explore **two** different stimuli and, from these, develop plans for a variety of performances. Students at SL should explore **one** stimulus and develop plans for a variety of performances. Teachers should ensure that the opportunity exists for students to work in at least one area of each of the performance and production processes described above.

Students should record their experiences and learning, together with impressions, reflections, critical responses to performances and any relevant research, in the journal. The work they undertake can be recorded as a collection of drawings, models, scenarios or blocking plots that contribute to the shaping of the original stimulus into a piece of theatre. The pieces of theatre envisaged need not be fully performed, but practical involvement of some form should be undertaken and recorded in the journal.

Syllabus requirements

Teachers have a free choice in selecting source materials, workshop topics, activities and performance skills. However, they should ensure that students gain experience in the following areas.

- **Researching:** locating, selecting and applying theatre knowledge from different cultures and historical periods that is of direct, practical use in performance.
- **Doing:** experiencing and understanding the different ways of acquiring performance skills through a variety of approaches—by rote, from generation to generation, by direct application, by trial and error in workshops and/or rehearsal, by experimentation, by a variety of teaching approaches.
- **Observing:** viewing and reflecting on their own work and the work of others.
- **Recording:** reflecting on the practical and theoretical processes involved in making theatre.

Theatre in performance

Introduction

This area of the course involves students in presenting theatre performances, where their practical theatre skills can be applied, either solely or collaboratively, in a wide range of theatre practices. Theatre performance can take many forms and allows students to experience the many different roles that are necessary to present theatre works to spectators. Students are required to explore this area from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Focus

The syllabus should be flexible enough to ensure that students can participate in a wide range of performance and production tasks. Students should also experience a variety of performance styles and approaches to theatre making. An integral part of this experience is the process of self-reflection and an awareness of how spectators engage with a performance.

This area of the course requires that students develop the following skills.

- Understanding, application of and experience in different types of performance skills
- Knowledge and appreciation of different technical skills used in performance
- Understanding and appreciation of the collaborative nature of performance
- An appreciation of the commitment and dedication necessary to realize a performance

Content

Throughout the course students at HL should participate in at least **three** performances, working from a different perspective in each one. Students at SL should participate in at least **two** performances, working from a different perspective in each one. Teachers should ensure that students at both HL and SL experience a diverse range of performances in terms of the number of participants, cultural source and historical period.

Students should record their experiences and learning, together with impressions, reflections and any relevant research, in the journal.

Syllabus requirements

Teachers have a free choice in the selection of material for performance. The material chosen should stimulate students to research and explore the phases of preparation, rehearsal, performance and post-production. Students should also experience the responsibilities, demands and challenges of a specific duty or assignment involved in realizing a theatre performance. These may include the following.

- Acting a role in a performance or a performance extract
- Devising with others an original piece of theatre from a variety of stimuli
- Engaging in aspects of production: scenography, sound and light design, technical management and coordination
- Writing an original piece of theatre (fragment or full-length script)
- Directing, creating or contributing to a production
- Performing the role of the dramaturg

Theatre in the world

Introduction

This area of the course allows students to explore theatre traditions and practices from a range of cultures around the world. The primary aim of this area is to encourage students to investigate theatre in its historical and cultural context. It is expected that students will acquire a knowledge and understanding of the theatrical traditions of their own culture, as well as of those cultures that are unfamiliar to them. The major objective of this component is to enrich students' development throughout the course by ensuring they experience theatre from a variety of performance traditions, both in theory and practice. Students are required to explore this area from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Focus

The syllabus should be flexible enough to ensure that both independent inquiry and group work take place. Students should be encouraged to balance an investigation and appreciation of the theatre traditions and practices of their own culture with the discovery and understanding of theatre traditions and practices of other cultures. To achieve this, students should be guided towards theatre traditions with which they are unfamiliar, and which represent distinct differences in practice from theatre in their own cultures. Students are required to develop the following skills.

- Performance skills in theatre from a variety of cultures, either through workshops or an exploration of text and/or performance conventions.
- The ability to research and analyse performance traditions from a variety of cultures and historical periods, and to compare them with the performance traditions of their own culture/historical period.
- The ability to appreciate critically theatre performances from a diverse range of practices from different cultures and historical periods, and to discern the relationship between performance and any theory that may underpin it.
- An appreciation of the political, social, aesthetic and intellectual context from which theatre evolves and to which it contributes.
- The skills to argue and debate the significance of theatre practice to the lives of particular communities within a specific historical and cultural context.

Content

Students should study **at least two** contrasting theatrical practices from more than one culture/historical period, one of which should be a non-text-based theatre tradition.

Students should record their experiences and learning, together with impressions, reflections and any relevant research in the journal.

Syllabus requirements

Teachers have a free choice in the selection of plays, playwrights, theatre traditions and practices, theatrical forms, movements, styles, genres and theorists for study.

Students may approach their study of theatre in the world in a number of ways. The following represent some examples of possible approaches.

- Independent research of a theatre practice, and performance of an aspect of that tradition to the class
- Group work on a short extract of text
- A short presentation to the class, based on the student's research and performance
- Group workshopping of a theatre piece from an unfamiliar theatre practice

Independent project (HL only)

The independent project allows students to pursue an independent interest in theatre, which may have arisen during the course. The project should be practical in nature and may involve the student working alone, with a class group, or with other people from outside the theatre course. Students at HL are required to produce an independent project that explores theatre practice, which should be underpinned by theoretical research into performance. Students must choose between either option A, which involves a practical examination of the processes involved in devising a performance; or option B, which involves a practical examination of the theories and philosophies that inform the performance process.

The project should be largely self-motivated and directed. It should be undertaken in the second year of study, when it will be informed by students' increased maturity and experience in theatre. The work undertaken by students for the independent project must **not** be a duplication of work undertaken in other areas of the course.

Option A: Devising practice

Introduction

This option allows students to work in the role of a director/theatre-maker to explore in depth the devising and actualization of a performance. Using their knowledge gained in the core syllabus, students are required to investigate the processes through which ideas are effectively translated into a theatre performance.

Focus

This option is directed towards the actualization of a performance. Students should work towards transforming the stimuli or concepts into an actual performance. A knowledge and understanding of different theatre practices around the world, and the various ways in which these are developed, should inform this process. The study of this option may include the following.

- Exploring in depth concepts or stimuli for the potential they offer for performance
- Acquiring knowledge, experience and understanding of alternative ways of developing an idea from stimuli or concepts into a theatre performance
- Demonstrating a clear and thorough understanding of the nature, function and interaction of the various production elements that are necessary to create a theatre performance.

Content

Students should create and present an original piece of work. The concept for this work should be inspired by **any** source of the student's choice, which can be of **any** origin.

Syllabus requirements

Students have a free choice in selecting materials to help them understand the role of the director/theatre-maker in creating a theatre performance. To help them identify their particular strengths and interests, students should discuss the nature of the project with the teacher before starting work on it. Possible activities may include the following.

- Practical engagement in realizing a performance of a playtext
- Practical realization of a self-devised performance
- Practical creation of a performance developed from non-text-based sources

Option B: Exploring practice

Introduction

This option allows students to undertake a practical study of aspects of theatre practice. It encourages students to engage actively with one or more theatre forms, practitioners, theorists (or practitioner/theorists) or genres that have had an impact on the development of theatre.

Focus

This option is directed towards an understanding of the techniques employed by, or the relationship between, one or more theatre forms, practitioners, theorists or genres. The practical study of this option may include the following.

- Examining the theories and work of one or more theatre forms, practitioners, theorists or genres
- Critically evaluating the similarities and differences between the chosen subjects and, if appropriate, demonstrating an understanding of the relationship between the work of the chosen theatre forms, practitioners, theorists or genres
- Demonstrating an understanding of theatre techniques by undertaking a specific practical role in a performance

Content

Students should select and explore one or more theatre forms, practitioners, theorists or genres. They should study and critically evaluate their chosen areas, which will be demonstrated in either their research or practice, or in a combination of both.

Syllabus requirements

Students have a free choice in selecting material as a basis for their practical study. To help them identify their particular strengths and interests, students should discuss the nature of the project with the teacher before starting work on it. Possible activities may include the following.

- Investigation of the practical explorations of influential theatre practitioners
- Investigation of links between theory and practice within theatre generally, and in their chosen subject(s) specifically
- Application of the explored theories to the student's own practice through the creation of a workshop or rehearsal system
- Critical evaluation of the explored theories and the student's practical application of those theories
- A comparative investigation of rehearsal systems and techniques of structuring the devising and/or rehearsal process

Independent project (SL only)

Introduction

The independent project at SL allows students to pursue an independent interest in theatre, which may have arisen during the course. The project should be practical in nature and may involve the student working alone, with a class group, or with other people from outside the theatre course.

The project should be largely self-motivated and directed. It should be undertaken in the second year of study, when it will be informed by students' increased maturity and experience in theatre. The work undertaken by students for the independent project must **not** be a duplication of work undertaken in other areas of the course.

Focus

The independent project should increase the student's knowledge and skills in a specific area of theatre—one that allows for creative freedom, a marked degree of individual expression and an opportunity to pursue a specialized interest with persistence and imagination. It should encourage spontaneity, creative inquiry and problem solving.

Content

Students should create and present an original piece of work. The concept for this work should be inspired by **any** source of the student's choice, which can be of **any** origin.

Syllabus requirements

To help them identify their particular strengths and interests, students should discuss the nature of the project with the teacher before starting work on it. Possible activities may include the following.

- Devising and presenting a solo performance
- Creating and developing a role in a performance
- Writing a piece of theatre
- Directing a piece of theatre
- Undertaking a technical project such as creating and staging a sound and/or lighting design
- Designing costumes
- Running a workshop

Assessment outline

Higher level

First examinations 2009

External assessment **50%**

Research investigation **25%**

Students are required to produce a research investigation of 2,000–2,500 words with supporting visual materials.

Practical performance proposal **25%**

Students are required to produce a proposal of 250 words with supporting visual materials and a report of 1,000–1,250 words.

Internal assessment **50%**

Theatre performance and production presentation **25%**

Students are required to do an oral presentation lasting 30 minutes with 7–10 images.

Independent project portfolio **25%**

Students are required to produce a portfolio of 3,000 words on their independent project (either option A or option B) and its connection to their experiences in the core syllabus.

Standard level

First examinations 2009

External assessment **50%**

Research investigation **25%**

Students are required to produce a research investigation of 1,500–1,750 words with supporting visual materials.

Practical performance proposal **25%**

Students are required to produce a proposal of 250 words with supporting visual materials.

Internal assessment **50%**

Theatre performance and production presentation **25%**

Students are required to do an oral presentation lasting 20 minutes with 5–7 images.

Independent project portfolio **25%**

Students are required to produce a portfolio of 2,000 words on their independent project and its connection to their experiences in the core syllabus.

Assessment details

External assessment

Research investigation (25% HL and SL)

Introduction

Students at HL and SL must undertake personal dramaturgical research into an unfamiliar theatrical practice for the production of a play or theatre piece. Students should select a specific aspect of a play or theatre piece from the chosen theatrical practice to research, and then formulate a research question to answer. Students should collect, edit and present their research to contribute to a realization of the play/theatre piece from the chosen theatrical practice.

Students at HL are also required to write a critique of the sources used in the research investigation. For the critique to be effective, these sources must be relevant to the specifics of the research undertaken. This critique should form a separate section at the end of the research investigation. It should clearly demonstrate the student's understanding of the sources used and their relevance to the investigation.

Content and format

The findings of the research investigation should be presented in an essay format with supporting visual and/or textual material. At HL the requirement is 2,000–2,500 words plus visual documentation and/or textual references. At SL the requirement is 1,500–1,750 words plus visual documentation and/or textual references. The linguistic register of the written work should be formal in nature, and the work should be clearly set out as a research investigation (that is, titled, sourced and attributed).

While working on the investigation, students should consult a range of sources. The bibliography accompanying the investigation must reflect the range and depth of the student's research and his or her understanding of what is useful to a theatre practitioner.

As part of the learning process, teachers can give advice to students on a first draft of the research investigation. Advice on improving the work can be given, but this first draft must not be heavily annotated or edited by the teacher. Constant drafting and redrafting is not allowed, and the next version handed to the teacher after the first draft must be the final one.

Practical performance proposal (25% HL and SL)

Introduction

Students at HL and SL must adopt a directorial perspective and write a rationale, outline and detailed description of a proposal for staging a performance. This proposal should originate from one of the IBO prescribed performance stimuli. It should include written work, scenarios, images, storyboards and any other materials that convey the essence of the proposed performance, and the practical preparations necessary to realize it. Students should ensure that the proposal contains appropriate visual materials and does not depend solely on written descriptions.

Students at HL should also include a report on the wider theoretical context of the proposed performance, based on the research they have done and the experience and personal perspective they have developed during the preparation period.

Prescribed performance stimuli

The IBO provides schools with a list of prescribed performance stimuli in November of the year before both the May and November examination sessions. The list includes both text-based sources (for example, playtext, poetry, prose) and non-text-based sources (for example: a ritual, a CD of a poetry recitation, orally presented story or a song, a cartoon, a series of photographs, a tale or myth originally written in a non-Western language—for example, Arabic, kanji, Sanskrit—or a DVD of images taken from different cultures or historical periods).

Schools will receive the list of prescribed performance stimuli in the November edition of *Diploma Programme coordinator notes*. This gives schools the opportunity to acquire copies of the stimuli in time for the students' preparation period. A new list will be produced each year.

Students at both HL and SL should choose **one** stimulus and be given **four weeks** to prepare the proposal. The stimuli must not be explored in class and students must not have any prior knowledge about the nature of them. Students must prepare for this assessment alone and without teacher assistance. Assistance must only be provided in the form of preparing students throughout the course for this type of activity, but not for the final activity itself on which they will be assessed, and no discussion on the stimuli should be entered into.

Content and format

The proposal at both HL and SL should contain the following aspects.

- A clear description of the performance concept (themes, interrelationships, actions and so on)
- How the concept can be developed for performance (origins, explored sources, inspirations, influences and so on)
- How the concept can inform and inspire the appropriate performance and production elements
- How the performance and production elements will interact to convey the performance concept
- Any other relevant details the student thinks are necessary to convey the artistic and dramatic impact of the proposed performance

Note: the contents of the proposal should contain appropriate visual materials and should not depend solely on written descriptions.

Work on the practical performance proposal should begin in the second year of study, when it will be informed by students' increased maturity and experience in theatre. The format of the proposal should consist of three sections at HL or two sections at SL.

- **Section 1 (HL and SL):** a concise summary of the proposal in the style of a "pitch" that presents the proposal in a dynamic manner. This section should contain a maximum of 250 words.
- **Section 2 (HL and SL):** explanatory, visual materials to illustrate the student's understanding of the intended process of realization. This section may consist of a storyboard (incorporating words and images), photographs, sketches, diagrams, collages, a DVD, a CD-Rom and so on. This section **must not** be written in a formal essay style.

- **Section 3 (HL only):** in addition to the above, students at HL should write a report of 1,000–1,250 words, which should comprise a commentary on any of the following aspects of the proposed performance.
 - Philosophical rationale
 - Socio-historical influences
 - Traditional/cultural influences
 - Possible impacts and resonances

Internal assessment

Theatre performance and production presentation (25% HL and SL)

Introduction

Students must give an oral presentation on their involvement in the performance and production aspects of all areas of the core syllabus. The presentation should be made to the teacher and the class, accompanied by a set of images to illustrate or counterpoint the spoken word. The presentation must be recorded on CD or audio cassette and the set of images (each not exceeding A4 size) should be arranged to accompany the presentation in any way of the student's choosing. This may take the form of a slide show presentation but is equally valid as a set of A4 photocopies.

The oral presentation should be made in the second year of study, when it will be informed by students' increased maturity and experience in theatre. It should be focused on one or two performances in which the student has been involved.

Content and format

During the presentation students should reflect critically on the skills they have acquired and developed during the course, both as practitioners and spectators. The presentation should include reviews and analysis of productions the student has witnessed or participated in, and may include an account of their ideas in relation to the production of theatre. In this way, it should also draw upon the insights and concerns chronicled in their journal. Images may be used to emphasize various points, or may function as an abstract or symbolic parallel narrative to the oral content of the presentation.

Students at HL should speak for 30 minutes and select between 7 and 10 images. Students at SL should speak for 20 minutes and select between 5 and 7 images. Given these restraints, an exhaustive analysis of the selected topic is not expected and students should be encouraged to focus on one or two experiences/productions from the course that enable them to reflect on the course in its entirety.

The presentation must not simply be a reading from, or repetition from memory of, the notes prepared beforehand. However, students should be encouraged to regard the presentation as a performance, to communicate passionately and convincingly and to speak from personal commitment.

Preparation

In preparing for the presentation, students should be encouraged to consider the following integrated aspects.

At both HL and SL

- Understanding how the areas of the core syllabus connect with their own practice

- The processes involved in realizing a performance, including the devising and rehearsal techniques and the technical elements of production
- The technical skills developed throughout the course and the abilities and aptitude they have gained
- The critical response to their own work and the work of others
- The effect of the performance on the spectators and the context in which it was received

At HL only

- The research and planning processes involved in realizing the performance
- Making and justifying aesthetic and practical choices
- Analysing how effectively their concept(s) were realized on stage
- Understanding how theories, research and practical exploration can be used in performance
- Investigating source materials
- Analysing different genres, theorists or practitioners

Role of the teacher

Throughout the preparation period the student should work independently. During the presentation itself the teacher and class should not interrupt. However, if the student panics or falters, support and encouragement may be necessary. In such situations, the teacher should try to draw the student out and give him or her the confidence to continue. The teacher may, at this stage, engage the student in a discussion of significant points raised and encourage the student to:

- improve or expand on statements that seem doubtful or inadequate
- illustrate general statements with specific examples
- communicate clearly an imaginative and practical interpretation of productions.

Independent project portfolio (25% HL and SL)

Introduction

Students at HL and SL must prepare an independent project portfolio that shows the development of their independent project and its connection to their experiences in the core syllabus. The portfolio could include an amalgam of carefully selected and edited insights from their journal, showing how their explorations in theatre have influenced their independent project.

Content and format

The portfolio may contain a variety of materials in different formats depending on the nature of the independent project and the type of reflection it inspires. It should demonstrate the dynamic stages of a creative process consisting of the following.

- Preparation: this can include stimuli, observation, research, brainstorming, experimentation, improvisation, rationale, setting objectives.
- Action: the shaping of material into a chosen theatrical form.
- Reflection: evaluation and analysis of whether set objectives have been met, leading to an understanding of how coherence is achieved.

The word limit for the independent project portfolio is 3,000 words at HL and 2,000 words at SL. The portfolio for both HL and SL should consist of:

- a table of contents
- an introduction
- clearly marked sections
- a conclusion
- all visual material, which must be sourced and attributed.

Role of the teacher

While the teacher may offer guidance and advice on the journal, the compilation of the independent project portfolio **must** be the student's own work.

Assessment criteria

General information

The method of assessment used by the IBO is criterion-related. That is to say, the method of assessment judges each student in relation to identified assessment criteria and not in relation to the work of other students.

All components in the theatre course are assessed according to sets of assessment criteria and achievement level descriptors. The internal assessment criteria are for the use of teachers; the external assessment criteria (used by external examiners) are provided for information only.

- For each assessed component of the theatre course, a number of assessment criteria have been identified that relate to the objectives established for the theatre course.
- For each assessment criterion, there are a number of descriptors that each describe a specific level of achievement.
- The descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.
- The practical performance proposal is assessed using markband descriptors. These more complex descriptors are used in a similar way to those for other components, although examiners are also required to assess where a piece of work belongs within the range of marks allocated to a particular descriptor.

Using the internal assessment criteria

Teachers should judge the internally assessed components against the descriptors for each criterion.

- The aim is to find, for each criterion, the descriptor that conveys most adequately the achievement level attained by the student. The process, therefore, is one of approximation. In the light of any one criterion, a student's work may contain features denoted by a high achievement level descriptor combined with features appropriate to a lower one. A professional judgment should be made in identifying the descriptor that approximates most closely to the work.
- Having scrutinized the work to be assessed, the descriptors for each criterion should be read, starting with level 0, until one is reached that describes an achievement level that the work being assessed does not match as well as the previous level. The work is, therefore, best described by the preceding achievement level descriptor and this level should be recorded. In cases where a single descriptor covers two levels, a further decision is needed as to whether the work fulfills the descriptor to a greater or lesser extent.
- Only whole numbers should be used, not partial points such as fractions or decimals.

- The highest descriptors do not imply faultless performance and assessors and teachers should not hesitate to use the extremes, including zero, if they are appropriate descriptions of the work being assessed.
- Descriptors should not be considered as marks or percentages, although the descriptor levels are ultimately added together to obtain a total. It should not be assumed that there are other arithmetical relationships; for example, a level 4 performance is not necessarily twice as good as a level 2 performance.
- A student who attains a particular achievement level in relation to one criterion will not necessarily attain similar achievement levels in relation to the others. It should not be assumed that the overall assessment of the students will produce any particular distribution of scores.
- The assessment criteria and descriptors should be available to students during the course.

External assessment criteria

Research investigation

A Research skills (HL and SL)

- Does the student make accurate observations that are supported by research evidence?
- Does the student include a range of sources and attribute these sources properly?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student makes superficial, inaccurate and unclear observations. Any source material included is limited and has not been properly attributed.
3–4	The student makes generally superficial and/or derivative observations, which are often unclear. Source material has been included but it is predictable in origin and has not always been properly attributed.
5–6	The student makes generally perceptive and accurate observations. A range of source material has been included and, although somewhat predictable in origin, has been properly attributed.
7–8	The student makes perceptive and accurate observations, which are consistently supported by research evidence. A varied range of source material has been included and has been properly attributed.
9–10	The student makes perceptive and accurate observations, which are competently supported by research evidence. Sources have been chosen inventively and have been properly attributed.

B Task relevance (HL and SL)

- Does the student show initiative and perseverance in meeting the specific requirements of the research investigation?
- Does the student formulate a research question and respond to this with appropriate evidence?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no initiative and perseverance in meeting the specific requirements of the research investigation. Little or no attempt has been made to formulate a research question.
3–4	The student shows limited initiative and perseverance in meeting the specific requirements of the research investigation. An attempt has been made to formulate a research question but responses to the question are often unfounded and irrelevant.
5–6	The student shows some initiative and perseverance in meeting the specific requirements of the research investigation. A research question has been formulated and an attempt has been made to respond to this question with generally appropriate evidence.
7–8	The student shows initiative and perseverance in meeting the specific requirements of the research investigation. A research question has been clearly formulated and responded to with relevant evidence and appropriate discussion.
9–10	The student shows consistent initiative and perseverance in meeting the specific requirements of the research investigation. A research question has been clearly formulated and responded to with relevant evidence and illuminating discussion.

C Presentation (HL and SL)

- Does the student write the research investigation in an appropriate linguistic register and in a formal essay style?
- Has the visual and/or textual material been carefully selected and presented?
- Is the research investigation within the word-count requirement of the task?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student has written the research investigation in a register that is inappropriate to the subject matter. The selection and presentation of visual and/or textual material is poor. The word-count requirement has not been met.
3–4	The student has written the research investigation in a register that is not always appropriate to the subject matter. The selection and presentation of visual and/or textual material is limited and mainly irrelevant. The word-count requirement has not been met.
5–6	The student has written the research investigation in a register that is generally appropriate to the formal essay style and subject matter. The visual and/or textual material has been adequately selected and presented. The word-count requirement has been met.
7–8	The student has written the research investigation in a register that is appropriate to the formal essay style and subject matter. The visual and/or textual material has been carefully selected and presented. The word-count requirement has been met.
9–10	The student has written the research investigation in a register that is fully appropriate to the formal essay style and subject matter. The visual and/or textual material has been selected and presented in a way that fully complements the formal essay style. The word-count requirement has been met.

D Critique of sources (HL only)

- Does the student critique the sources used?
- Does the student demonstrate how relevant these sources are to his or her personal dramaturgical research?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student provides little or no critique of the sources used. There is little or no demonstration of how relevant these sources are to his or her dramaturgical research.
3–4	The student provides a limited critique of the sources used. There is some demonstration of how relevant these sources are to his or her dramaturgical research.
5–6	The student provides an adequate critique of the sources used. There is an adequate demonstration of how relevant these sources are to his or her dramaturgical research.
7–8	The student provides a consistent critique of the sources used. There is a good demonstration of how relevant these sources are to his or her dramaturgical research.
9–10	The student provides an incisive and convincing critique of the sources used. There is an incisive demonstration of how relevant these sources are to his or her dramaturgical research.

Practical performance proposal (HL only)

- Does the student explore the prescribed performance stimulus imaginatively and develop a coherent concept for performance?
- Does the student show an understanding of the production elements and how they function in performance?
- Does the report demonstrate the student's understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance?

Markband	Descriptor
0	The student has not reached level 1.
1–5	The proposal contains very few or no signs of an imaginative interpretation of the stimulus, or no evidence of a concept for performance. There is very little understanding of the production elements and how they function in performance, and any references made to these are confused and inaccurate. The report shows little or no understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance.
6–10	The proposal contains limited signs of an imaginative interpretation of the stimulus and limited evidence of a concept for performance. There is a limited understanding of the most basic production elements and how they function in performance, but this is partial and inconsistent. The report shows a limited understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance.
11–15	The proposal contains some imaginative interpretation of the stimulus, but there is a lack of coherence in the concept for performance. The student shows a genuine response to the stimulus and its potential for dramatic interpretation in performance, and shows some understanding of the possibilities of alternative ideas. There is an understanding of the essential production elements and how they function in performance, but this lacks depth and balance. The report shows some understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance.
16–20	The proposal contains an imaginative interpretation of the stimulus and a coherent concept for performance. The student explores some inventive ideas for staging and articulates a practical approach for realizing the performance. There is a clear and thorough understanding of the production elements and the subtleties of their effects in performance. The report shows an understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance.

Markband	Descriptor
21–25	<p>The proposal contains a highly imaginative, illuminating and original interpretation of the stimulus and a coherent concept for performance. The student demonstrates inventive ideas for staging and a clear and practical understanding of the processes involved in bringing his or her ideas to performance. There is a clear and comprehensive understanding of the function and interrelation of the production elements and how they are combined to produce the desired effects in performance. The report shows an innovative understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance.</p>

Practical performance proposal (SL only)

- Does the student explore the prescribed performance stimulus imaginatively and develop a coherent concept for performance?
- Does the student show an understanding of the production elements and how they function in performance?

Markband	Descriptor
0	The student has not reached level 1.
1–5	The proposal contains very few or no signs of an imaginative interpretation of the stimulus, or no evidence of a concept for performance. There is very little understanding of the production elements and how they function in performance, and any references made to these are confused and inaccurate.
6–10	The proposal contains limited signs of an imaginative interpretation of the stimulus and limited evidence of a concept for performance. There is a limited understanding of the most basic production elements and how they function in performance, but this is partial and inconsistent.
11–15	The proposal contains some imaginative interpretation of the stimulus, but there is a lack of coherence in the concept for performance. The student shows a genuine response to the stimulus and its potential for dramatic interpretation in performance and shows some understanding of the possibilities of alternative ideas. There is an understanding of the essential production elements and how they function in performance, but this lacks depth and balance.
16–20	The proposal contains an imaginative interpretation of the stimulus and a coherent concept for performance. The student explores some inventive ideas for staging and articulates a practical approach for realizing the performance. There is a clear and thorough understanding of the production elements and the subtleties of their effects in performance.
21–25	The proposal contains a highly imaginative, illuminating and original interpretation of the stimulus and a coherent concept for performance. The student demonstrates inventive ideas for staging and a clear and practical understanding of the processes involved in bringing his or her ideas to performance. There is a clear and comprehensive understanding of the function and interrelation of the production elements and how they are combined to produce the desired effects in performance.

Internal assessment criteria

Theatre performance and production presentation

A Analysis (HL and SL)

- Does the student identify the essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study?
- Does the student show an understanding of how these elements function individually through both practical work and evaluation of a range of diverse performances?
- Does the student apply skills and concepts developed during the course in a practical and competent way?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study. He or she shows minimal understanding of how these elements function individually and makes few or no attempts to apply skills and concepts practically. He or she makes little or no effort to evaluate a range of diverse performances.
3–4	The student shows a limited ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study. He or she shows a limited understanding of how these elements function individually and makes occasional attempts to apply skills and concepts practically. He or she makes some effort to evaluate a range of diverse performances.
5–6	The student has presented adequate work. He or she shows a satisfactory ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study, as well as an adequate understanding of how these elements function individually. He or she applies skills and concepts in a practical way. He or she evaluates a range of diverse performances satisfactorily.
7–8	The student has presented effective work. He or she shows a good ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study, as well as a clear understanding of how these elements function individually. He or she applies skills and concepts in a practical and competent way. He or she evaluates a range of diverse performances intelligently.

Achievement level	Descriptor
9–10	The student has presented work of flair, imagination and clarity. He or she shows a complete understanding of the essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study and how these elements function individually. He or she applies skills and concepts in a practical way, with significant proficiency. He or she evaluates a range of diverse performances perceptively.

B Synthesis (HL and SL)

- Does the student identify the relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study?
- Does the student show an ability to experiment and assess how these elements work together?
- Does the student show an ability to apply the outcomes of exploration practically?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows little ability to experiment and to assess how these elements work together. There is little or no evidence of a practical application of the outcomes of exploration.
3–4	The student shows a limited ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows some ability to experiment but this experimentation lacks focus and a clear assessment of how these elements work together. There is occasional evidence of a practical application of the outcomes of exploration.
5–6	The student shows an adequate ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows a satisfactory ability to experiment and assess how these elements work together, as well as to apply in practice the outcomes of exploration.
7–8	The student shows an effective ability to identify relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows an ability to experiment and assess how these elements work together in a competent manner. There is clear evidence of an imaginative approach towards a practical application of the outcomes of exploration.
9–10	The student shows an in-depth understanding of relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture. He or she shows significant proficiency in the ability to experiment and assess how these elements work together. He or she has approached a practical application of the outcomes of exploration with flair, imagination and clarity.

C Reflection (HL and SL)

- Does the student reflect on the content of the course and the individual and/or group creative processes?
- Does the student respond critically to his or her own work and the work of others?
- Does the student show an understanding of the connection between his or her own work, the work of others, and the course as a whole?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no reflection on the content of the course and the individual and/or group creative processes. There is little or no critical response to the student's own work and the work of others. There is little or no understanding of how the student's work connects with the work of others and the course as a whole.
3–4	The student shows a limited reflection on the content of the course and the individual and/or group creative processes. There is a limited critical response to the student's own work and the work of others. There is a superficial understanding of how the student's work connects with the work of others and the course as a whole.
5–6	The student shows an adequate reflection on the content of the course and the individual and/or group creative processes. There is some critical response to the student's own work and the work of others. There is a satisfactory understanding of how the student's work connects with the work of others and the course as a whole.
7–8	The student shows a sustained reflection on the content of the course and the individual and/or group creative processes. There is a thoughtful critical response to the student's own work and the work of others. The student makes effective connections between his or her work, the work of others and the course as a whole.
9–10	The student shows a high-quality reflection on the content of the course and the individual and/or group creative processes. There is a perceptive, objective and considered critical response to the student's own work and the work of others. The student shows an in-depth and comprehensive understanding of how his or her work connects with the work of others and the course as a whole.

D Applied research (HL only)

- Does the student show a theoretical exploration of the different areas of performance and production undertaken?
- Is there evidence of research outcomes connecting with the student’s own practice?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no theoretical exploration of the different areas of performance and production undertaken. There is little or no evidence of research outcomes connecting with the student’s own practice.
3–4	The student shows a limited theoretical exploration of the different areas of performance and production undertaken. There is limited evidence of research outcomes connecting with the student’s own practice.
5–6	The student shows an adequate theoretical exploration of the different areas of performance and production undertaken. There is some evidence of research outcomes connecting with the student’s own practice.
7–8	The student shows a resourceful theoretical exploration of the different areas of performance and production undertaken. There is sufficient evidence of research outcomes connecting with the student’s own practice.
9–10	The student shows a resourceful and imaginative theoretical exploration of the different areas of performance and production undertaken. There is substantial evidence of research outcomes connecting with the student’s own practice.

Independent project portfolio

A Preparation (HL and SL)

- Does the student show initiative and perseverance in undertaking independent work during the course and in the completion of the independent project?
- Does the student produce relevant material in the independent project portfolio?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student has shown little or no initiative in undertaking independent work and has had difficulty in identifying relevant material.
3–4	The student has undertaken limited independent work. Much of the portfolio is irrelevant and/or poorly presented but there are some signs of initiative and perseverance.
5–6	The student has undertaken independent work but not all of it is relevant or well organized. There is evidence of initiative and perseverance.
7–8	The student has produced effective independent work and has shown initiative and perseverance in doing so. Relevant material has been produced that shows an interesting range of ideas.
9–10	The student has produced highly effective independent work and has consistently shown initiative and perseverance in doing so. Relevant material has been produced that shows planning, commitment, exploration and discovery. There is an interesting range of ideas that have been clearly substantiated.

B Process (HL and SL)

- Does the student demonstrate an understanding of production elements and theatre practices?
- Does the student demonstrate the skills he or she has acquired in the area chosen for the independent project?
- Does the student understand the demands of the chosen area?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no skill in the area chosen for the independent project. The work is largely ineffectual and lacks focus.
3–4	The student shows limited skill in the area chosen for the independent project. The work is inconsistent and there is some evidence of a lack of focus.
5–6	The student shows a level of skill required to work effectively in the area chosen for the independent project. The work shows some understanding of the demands of the chosen area.
7–8	The student shows a considerable level of skill in the area chosen for the independent project. The work shows inventiveness and a clear understanding of the demands of the chosen area.
9–10	The student shows a high level of skill in the area chosen for the independent project. The work is enlivened by inventiveness and a perceptive understanding of the demands of the chosen area.

C Reflection (HL and SL)

- Does the student show evidence of learning and development throughout the portfolio?
- Does the student reflect on the independent project and its place in the course as a whole?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no evidence of learning or development. He or she reports on the independent project in a superficial manner.
3–4	The student shows limited evidence of learning and development throughout the portfolio. There is a limited reflection on the independent project.
5–6	The student shows adequate evidence of learning and development throughout the portfolio. There is some reflection on the independent project.
7–8	The student shows good evidence of learning and development throughout the portfolio. There is a sustained reflection on the independent project.
9–10	The student shows clear evidence of learning and development throughout the portfolio. There is a high-quality reflection on the independent project.

D Presentation (HL and SL)

- Does the student write the portfolio in a linguistic register that is appropriate to the format and subject matter?
- Does the student select and present relevant material?
- Is the portfolio sourced, attributed and within the word-count requirement of the task?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student has written the portfolio in a register that is inappropriate to the format and subject matter. The selection and presentation of material is poor. Sources are inadequate and the work has not been properly attributed. The word-count requirement has not been met.
3–4	The student has written the portfolio in a register that is not always appropriate to the format and subject matter. The selection and presentation of material is limited and lacks relevancy. Sources are generally inadequate and the work has not always been properly attributed. The word-count requirement has not been met.
5–6	The student has written the portfolio in a register that is generally appropriate to the format and subject matter. The material has been adequately selected and presented. Sources are somewhat predictable but have been properly attributed. The word-count requirement has been met.
7–8	The student has written the portfolio in a register that is appropriate to the format and subject matter. The material has been carefully selected and presented. Sources have been chosen relatively well and have been properly attributed. The word-count requirement has been met.
9–10	The student has written the portfolio in a register that is fully appropriate to the format and subject matter. The material has been well selected and presented. Sources have been chosen inventively and have been properly attributed. The word-count requirement has been met.

E Application of research and practice (HL only)

- Does the student show an ability to integrate and apply his or her research and practice in the development of the independent project?
- Is this research and practice relevant to understanding the development of the project?

Achievement level	Descriptor
0	The student has not reached level 1.
1–2	The student shows little or no ability to integrate and apply his or her research and practice in the development of the independent project.
3–4	The student shows a limited ability to integrate and apply his or her research and practice in the development of the independent project.
5–6	The student shows some ability to integrate and apply research and practice in the development of the independent project. This is relevant to understanding the development of the project.
7–8	The student shows a consistent ability to integrate and apply research and practice in the development of the independent project. This is relevant to understanding the development of the project, and is informative of the process.
9–10	The student shows a revealing ability to integrate and apply research and practice in the development of the independent project. This is fundamental to understanding the development of the project, is informative of the process and indicative of commitment and insight.

Glossary of action verbs

Action verb	Definition
	Students are asked to do the following.
Analyse	Break down in order to bring out the essential elements; structure; any underlying assumptions and any interrelationships involved.
Compare	Describe two (or more) situations and present the similarities between them.
Consider	Contemplate carefully and reflectively with regard to taking some action or forming an opinion.
Contrast	Describe two (or more) situations and present the differences between them.
Demonstrate	Prove or make clear by reasoning or evidence, illustrating and explaining with examples or practical application.
Describe	Present the characteristics of a particular topic.
Discuss	Offer a considered and balanced review of a particular topic. Opinions or conclusions should be presented clearly and supported by research evidence and sound argument.
Evaluate	Make an appraisal by weighing up the strengths and limitations of different evidence and arguments.
Examine	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	Describe, giving reasons.
Explore	Study, analyse or examine systematically through a process of discovery.
Identify	Recognize and state briefly a distinguishing fact or feature.
Interpret	Use knowledge and understanding to explain, represent symbolically and, where appropriate, draw inferences and create meaning.
Investigate	Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions.
Present	Offer for observation, examination or consideration, to show or display a creative act.

