

# Theatre teacher support material

First assessment 2024

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**Diploma Programme**  
**Theatre teacher support material: First assessment 2024**

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

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

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



# IB learner profile

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

As IB learners we strive to be:

## INQUIRERS

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

## KNOWLEDGEABLE

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

## THINKERS

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

## COMMUNICATORS

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

## PRINCIPLED

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

## OPEN-MINDED

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

## CARING

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

## RISK-TAKERS

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

## BALANCED

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

## REFLECTIVE

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

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

# Introduction

Welcome to the Diploma Programme (DP) theatre teacher support material (TSM).

The best approach to using this TSM is to treat it as a collection of tools and resources to accompany existing planning materials and the DP *Theatre guide* itself. It has been designed to help both you and your students to navigate through the adventure that is DP theatre!

This TSM is intended to help design or redesign a bespoke theatre course in line with the guide and to provide support for delivering the course. It is not intended to be a prescriptive or an exhaustive way of addressing every issue related to the theatre course. However, it has been designed to support both experienced and less experienced theatre teachers and to complement IB professional development.

This TSM has four sections.

**A. Delivering the theatre course**

- This section provides practical advice for unpacking and exploring the theatre-making processes and perspectives that underpin the theatre course.

**B. Engaging with theatre-making**

- This section explores each syllabus area and the linked assessment tasks in depth, offering a wide range of practical activities along with accompanying handouts to use with students during the two-year course.

**C. Preparing students for assessment**

- This section offers suggestions for approaching the assessments in order to understand the requirements of the criteria and to prepare for the demands of marking the internal assessment task.

**D. Structuring your theatre course**

- This section provides a range of detailed course planners and unit planners from contrasting school contexts. These are intended to inspire and guide teachers in the development of their own course.

In the spirit of all DP courses, each theatre course should be bespoke, unique and appropriate to your school's setting and to your students. The course you develop must prepare your students for the assessment tasks outlined in the guide and must help them to acquire and develop the required theatre skills and understandings. It must also assist them in their development of the attributes of the IB learner profile.

Your theatre course needs to make the most of your own individual strengths and expertise as both an educator and as a theatre-maker, along with the knowledge you have about your students, the make-up of your school (including its resources) and the culture of its community. An awareness of current theatre pedagogy, contemporary practice and developments in the professional world of international theatre are also significant if the course is to be authentically meaningful and relevant to your students.

It is important that this TSM should be used as an accompaniment to the guide and not as a replacement, as it does not contain all the necessary information and detail that is required to develop your course or for your students to succeed in the assessment tasks.

## Online resources and downloadable handouts

This TSM contains numerous activities designed to illuminate aspects of the core syllabus or the assessment tasks. Online links, where available, are provided as possible examples. These links were all checked and accessed on 2 December 2020 and were live and correct at the time of publication.

Please note that the inclusion of a link does not denote endorsement by the IB. The resources in this TSM have been provided in English but may be found in other languages by searching key terms online.

A comprehensive suite of printable student resources is provided to accompany the activities described in this TSM. The list and link for these can be found in the [appendices](#).

## Acknowledgments

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- Bangkok Patana School, Thailand
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- Renaissance College, Hong Kong
- Southbank International School, United Kingdom
- United World College of South East Asia, Singapore

## A1. Working with students as theatre-makers

This section of the TSM presents a range of activities to assist in working with students as theatre-makers.

- The theatre-making process and the four perspectives
- Theatre-maker intentions
- Choosing an audience
- Moments of "TEAM"
- Performance elements
- Working with performance spaces
- Production elements

### The theatre-making process and the four perspectives

*Image 1*

*A group of students perform their collaborative theatre piece*



The theatre-making process is presented in the guide as being made up of four stages. These four stages are aligned with the assessment tasks as they also appear as the assessment objectives. These are important categories to be aware of and for students to understand. They provide the suggested structure for each syllabus areas as well as for each assessment task.

The theatre-making process is useful as a guide to planning not only a bespoke course, but also individual units of work. Units can be planned around activities that engage students with each stage of the theatre-making process.

Figure 1  
The theatre-making process



All stages are interrelated and work in a dynamic way. For example, inquiring can also be part of the presenting stage and evaluating can be part of developing. However, giving students this structure as the main framework of the course is a helpful way for them to organize their approach to theatre-making as well as their approach to learning.

**Inquiring** focuses on research, on asking questions, on being curious, on examining play texts, theorists, live theatre, and on learning through traditional academic research as well as through physical experimentation and play.

**Developing** focuses on the development of a piece of theatre or a piece of work, from the impulse from which it originates and which drives it, to its final iteration. This is the stage of iteration and rehearsal, of work-in-progress where feedback is acted upon to help develop work further. It is also the process of building skills, where students develop not only their work but also their resources and capacities in order to fulfill the requirements of the work.

**Presenting** is the moment when work is considered ready to share with an audience. This is the moment of realization of a work and its presentation to someone else. Be it a piece of theatre, a portfolio, a proposal, a presentation or a report, this is fundamentally the moment when students communicate their ideas, present their work and fulfill their original intentions.

**Evaluating** is a key feature of any theatre or learning process because it is the means by which students develop and learn both as theatre-makers and as learners. This stage involves self-reflection, looking back to original intentions, as well as listening to what others have to say about the work. Evaluating involves judging the extent to which original intentions have been achieved, ideas have been expressed and the reasons why.

#### ACTIVITY: The theatre-making process

—Divide the class into four groups. Give each group the four stages of the theatre-making process and ask them to come up with a list of at least five actions, written in the first person, that could feasibly go with each category. For example, for “Inquiring” a student might suggest “I ask questions” or “I research”, and so on. When they have created their lists, ask each group to create a movement sequence for each stage of the process, showing each of the actions they have written through movement. They should say the specific words out loud as they do each movement. Once they have created the movement sequence for each stage, ask the students to consider the connection between each of the stages and to create a new movement transition to illustrate the move from one stage of the process to another. Each group combines all their sections of movement and shares the whole movement sequence with the class.

—Discuss these performed sequences as a class and ask the students to consider how the actions might differ depending on the specific stage of the theatre-making process being explored.

—Next, provide each group with one of the following starting points, with a different one for each group.

- Creating an original piece of theatre
- Directing a play text
- Creating a piece of theatre based on the ideas of a theatre theorist
- Performing in a piece of theatre from an unfamiliar theatre tradition

—Ask them to re-work their initial movement sequence to show how they would approach their specific starting point using each stage of the theatre-making process.

—Each group presents these to the whole class, who then discusses how the stages of the theatre-making process might be different for each of these scenarios.

The DP theatre course requires students to consider and learn about theatre and theatre-making from the perspectives of four theatre roles:

- **creator**—someone who makes original theatre from scratch
- **director**—someone who is responsible for the stage action in a piece of theatre, making decisions about what happens in a performance space and considering the overall experience for an audience
- **designer**—someone who is responsible for the look and feel of a piece of theatre, making decisions about scenic and technical elements and considering the specific effect these elements will have on an audience in support of a director's vision
- **performer**—someone who uses their body and/or voice to create stage action as part of a piece of theatre that is presented to an audience.

These four roles provide a suitable focus for the theatre course and are intended to help guide the learning and the assessment tasks. Each of the assessment tasks requires students to adopt one or more of these perspectives in order to complete the task and to learn about theatre and theatre-making.

It is important, therefore, at the beginning of the course, to develop a shared language with students regarding each of these perspectives and to shape an understanding of the various responsibilities of each of these roles.

#### **ACTIVITY: The four perspectives**

—Ask the students to consider each of the four perspectives and lead a brief discussion about what they know about each role and the responsibilities that go with it.

—Direct the class to the following resources, or any other resources already available, and watch and discuss these together as a class. The students should be reminded to take notes on each in their theatre journals.

- Creator: "Working in the theatre: Devised theatre", American Theatre Wing (<https://www.youtube.com/watch?v=gl9fLOaQx9E>)
- Designer: "The role of the theatre designer", The National Theatre (<https://artsandculture.google.com/exhibit/the-role-of-the-theatre-designer-national-theatre/ygJiY6PZyPRoJw?hl=en>)
- Director: "A day in the life of Sol Abiad, a theatre director", My Dubai My City (<https://www.youtube.com/watch?v=NvUmZSmWGSo>)
- Performer: "Acting—What is it? How to do it? Why do it?" by David Wenham at TEDxSydney (<https://www.youtube.com/watch?v=PvXehZX81Fw>)

—Using handout *A1a. The four perspectives*, ask the students to consider each perspective in more detail, considering the responsibilities and skill sets of each perspective.

—Next, ask the students to prepare a short playful presentation imagining they are explaining to an alien from another planet who has never experienced any theatre what each of these roles contributes to theatre-making. Share these and discuss the new insights gained regarding each perspective.

## **Linking the processes and the perspectives**

The theatre-making processes are common to all of the four perspectives but differ for each one. Inquiring as a performer, for example, is different to inquiring as a director about to stage a play text.

It is helpful for students to experience looking at the theatre-making process through the lens of each of the different roles, **creator**, **designer**, **director** and **performer**. This should provide them with the opportunity to think about each of the roles as theatre-makers and to consider how each of the theatre-making processes compare and contrast.

Figure 2  
The theatre-making process



As they are two fundamental concepts in the DP theatre course, it is extremely useful for students to gain a deep understanding of the theatre-making processes and the four perspectives early on in the course.

#### ACTIVITY: Theatre-making through four perspectives

—Group the students in pairs, ensuring there are at least three groups in total (with the possibility of more than one pair duplicating the following task, as necessary). With smaller groups, try each of the following activities individually one at a time.

1. Choose an image and give it to one pair of students as a starting point for creating original theatre. Their task is to work together to create and perform a short scene based on the given image. They have to keep track of the theatre-making process they undertake using the stages defined in figure 2, one from the perspective of creator and one from the perspective of performer.
2. Choose a short monologue from a play text and give it to one pair of students. One of them takes on the role of director and the other the role of performer. They begin by preparing the monologue individually and then come together, the performer performing and the director directing the monologue. They have to keep track of the theatre-making process they undertake using the stages defined above, one from the perspective of director and one from the perspective of performer.
3. One pair is given a short scene from a play text. One of them takes on the role of designer and the other the role of director. They work together to come up with a presentation regarding how they would direct and design the scene, each taking separate responsibilities. They have to keep track of the theatre-making process they undertake using the stages defined above, one from the perspective of designer and one from the perspective of director.

—At the end of the activity, all groups come together and share their work and the processes each of them engaged with. The class discusses differences and similarities between each scenario.

—Divide the class into four groups, each one representing each perspective. In these groups, ask the students to create a visual showing all four stages of the theatre-making processes from the perspective of the role they are representing (creator, designer, director, performer). Present and discuss.

The next activity gives students an opportunity to reflect on their own skills and to engage with the four perspectives, which are central to the course and key to the assessment tasks.

#### ACTIVITY: The four perspectives and I

—Working individually, ask each student to consider each of the perspectives and to draw four circles showing, through the size of each circle, what they consider to be their own strongest areas of skill. The larger the circle, the greater their personal skill set.

—Ask each student to list the skills they already have in each circle relating to each perspective.

—Around the outside of each circle, ask the students to write what skills they hope to develop during the DP theatre course relating to each perspective.

—The whole class shares these and explains their interests in theatre, the skills they have and what they hope to develop.

## Theatre-maker intentions

Theatre-maker intentions are another central concept of the theatre course. They encourage students to consider what they are creating and why they are creating it. Open-ended experimentation is a valid process; however, once students are considering sharing a piece of theatre with others, theatre-maker intentions become a necessity.

Working with clearly defined theatre-maker intentions encourages responsible theatre-making by requiring students to consider the purpose of presenting something to an audience as well as giving them the understanding that theatre is a form of communication, an interaction between theatre-maker and audience.

Theatre-maker intentions also serve a practical purpose, providing theatre-makers and learners with:

- **purpose**—giving students a clear goal that clarifies what they are striving for
- **guidance**—a steer to keep them on track, something they can refer back to and that guides the development of their work
- **a measure**—something they can use to evaluate the extent to which they have been successful.

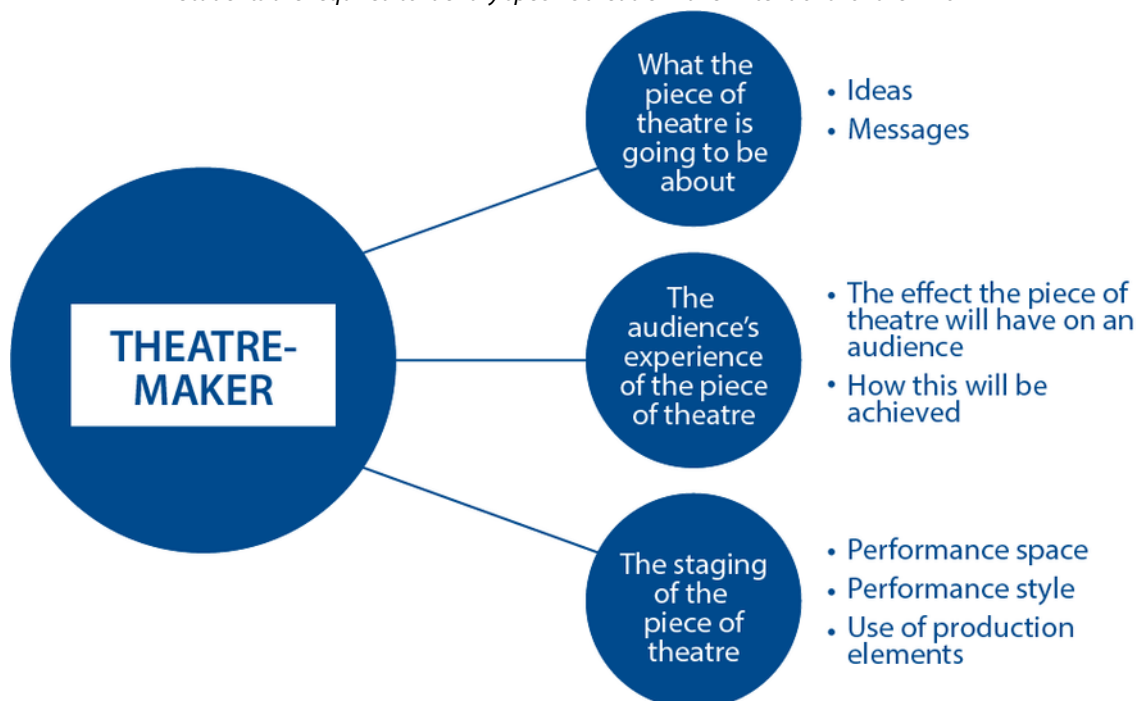
Considering the intentions behind any piece of theatre they are creating, staging or exploring, helps students to ask the right questions and guides their understanding and the development of their work.

Being clear about intentions is a key feature of all the DP theatre syllabus areas, whether they are examining a play text, exploring theatre traditions from around the world, creating original work or staging theatre theory. Furthermore, students are required to formally develop and articulate theatre-maker intentions in three of the four assessment tasks.

Although theatre-maker intentions are defined slightly differently, depending on the context and content of the assessment task, they do have some common ingredients.

Figure 3

*Students are required to identify specific theatre-maker intentions for their work*



### ACTIVITY: What is an intention?

—Divide the class into small groups. Play the song “Jackie” by Sinead O’Connor (displaying the lyrics where possible) and ask them, in a short amount of time, to improvise a short scene inspired by the song in any theatrical style they want. The students can decide how they use the song as an inspiration.

—After briefly watching the improvised scenes, discuss the challenges of creating scenes without theatre-maker intentions and discuss the sort of decisions they had to make in their improvisations.

—Next, give each group one of the following theatre-maker intentions as a prompt.

- Create a scene based on “Jackie” that tells the story of the relationship between Jackie and the singer and explores the theme of bereavement. The audience should be involved in the story and will be left wanting to know what happens next.
- Create a movement piece to accompany the song “Jackie” that explores the haunting of a small community by a ghost. Create an eerie atmosphere and make the audience experience the pain of the ghost.
- Create a naturalistic scene (making up your own text) that explores the departure of Jackie. This should give the audience an understanding of the relationship between Jackie and the singer, and particularly the way the singer is now feeling having lost Jackie.
- Create a scene that raises awareness of poor communities dependent on the sea for their livelihood and who are struggling due to lack of government support for the fisheries. The audience should be given a sense of the issue and feel better informed regarding this political issue.
- Create a voice piece using only the lyrics without music. The text can be delivered using solo and choral speaking. This should transport the audience to the world of the song and create the atmosphere of the song without music.

—Before the students begin developing their scenes in full, ask them to consider and write down their clearly articulated intentions as follows.

1. What performance space they will use
2. How they will achieve the intended effect on the audience
3. How they will use their body/voice and any production elements

—They should use their specific prompt and these clearly defined intentions to guide the creation of their scenes.

—Each group presents the scene and, as a whole class, the students discuss their theatre-maker intentions and the extent to which they helped in the process of creation.

Each of the assessment tasks—production proposal, collaborative project and the solo theatre piece (HL only)—includes the submission of theatre-maker intentions and requires students to work in different ways. Students should understand the differences in terms of how intentions are developed for each task and what they specifically need to include.

#### **ACTIVITY: Definitions of theatre-maker intentions**

—Give the students the three definitions of theatre-maker intentions as they appear in the DP *Theatre guide* under key terminology in the production proposal, the collaborative project and the solo theatre piece task instructions.

—In small groups ask them to identify the specific differences between each of them.

—Working in groups, give the students a starting point (one per group) and ask them to collaboratively write a set of theatre-maker intentions of no more than 200 words for the creation and staging of a piece of original theatre inspired by the given starting point.

—Give the students a brief overview of a theatre theorist you are familiar with and outline what they were trying to achieve through their style of theatre. Ask the students to individually write their theatre-maker intentions for a solo theatre piece on any subject of their choice that is aligned with the given theatre theorist’s intentions.

—Share, compare and discuss the written theatre-maker intentions that have been drafted. Ask the students to create an infographic showing the differences between the theatre-maker intentions for each assessment task that pinpoint the key ingredients of each.

It is important for students to recognize that intention is not abstract but rather something that determines all of the artistic choices in the creation of theatre and the eventual experience for the audience. Decisions around performance style, design and the use of production elements are all guided by the theatre-maker intentions. In this respect, it is an essential component of any theatre-making in DP theatre.

**ACTIVITY: Seeing and experiencing intention**

—Watch this short piece of theatre with the students: “Theatre group brings anti-bullying message to students” by EngageCRschools (<https://www.youtube.com/watch?v=E3D39corv5A>).

—Individually ask the students to write what they imagine were the theatre-maker’s intentions. How were these intentions visible in the piece? Share these as a class and discuss the way that well-formulated intentions should become something that is visible and experienced through the way the piece is staged and by the performance style.

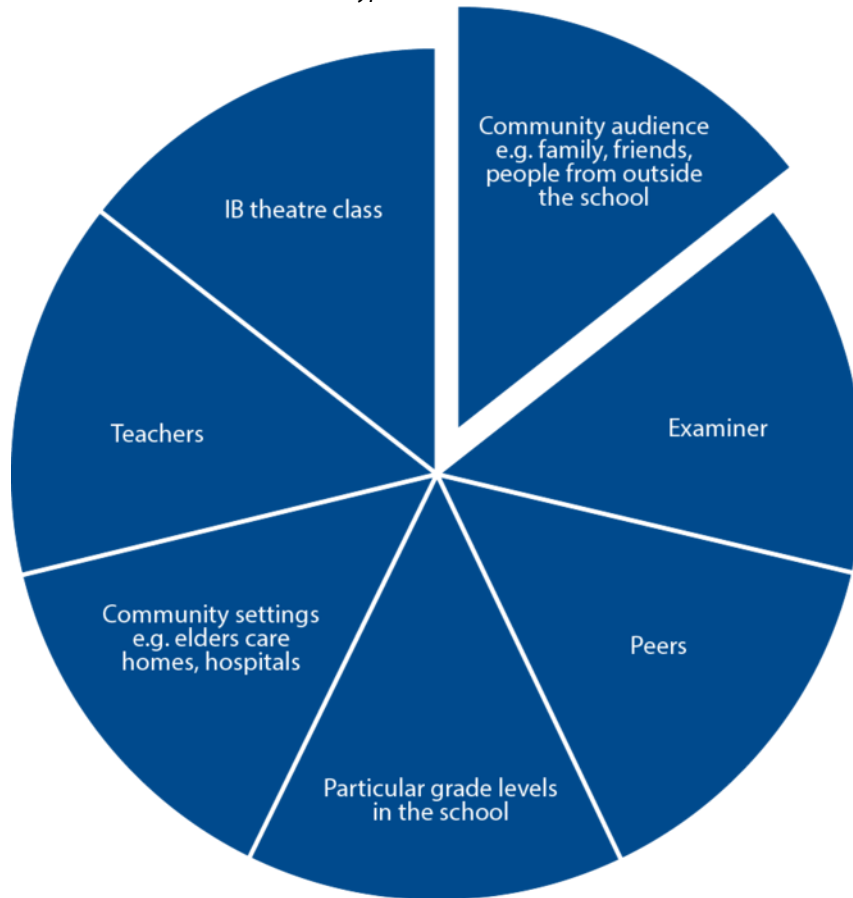
—Ask the students to discuss to what extent they think the theatre company in the video met their intention. The students then write a list of the ways in which the intention was visible and experienced by the audience.

See also sections in this TSM on performance elements and activities specifically related to theatre-maker intentions for each syllabus area and its corresponding assessment task.

## Choosing an audience

Being aware of who the audience will be is an important part both in formulating theatre-maker intentions and determining the nature of the theatre experience that they will have.

Figure 4  
Types of audience



In a school context the audience will sometimes need to be determined by the teacher. It is important that students should have experience of preparing work for actual audiences, as this is a requirement of some of the assessment tasks. The exceptions to this are the production proposal assessment task, which is hypothetical, and the research presentation, which is filmed specifically for an examiner and does not require a live audience.

#### ACTIVITY: Audience and theatre-maker intentions

—Working in small groups or in pairs, ask the students to imagine they are creating a piece of theatre about child labour. Ask them to write out theatre-maker intentions for a hypothetical production.

—Once they have done this, ask them to rewrite those intentions for an audience of:

- seven-year-olds
- people over the age of 14
- children who have experienced child labour
- a family audience possibly with young children in the audience.

—Discuss the extent to which knowing a specific target audience changes the theatre-maker intentions and the style of the theatre piece. Ask them to consider who they think would be the most appropriate audience for their hypothetical production and why.

In relation to choosing an audience, it is a requirement in the assessment tasks—collaborative project and solo theatre piece (HL only)—that students capture audience feedback. This appears in the criteria as one of the means through which a student evaluates the extent to which their theatre-maker intentions for the piece have been met. The nature and make-up of the audience therefore needs to be determined from the

start and students must keep this in mind while they create their piece in order to ensure that they fulfill their intended effect on the audience.

See also sections in this TSM related to the syllabus area “Collaboratively creating original theatre” and “Performing theatre theory” for specific activities on audience feedback.

## Moments of “TEAM”

Theatre is a live art form that takes place in real time. In that respect it is an uninterrupted experience that unfolds moment by moment, except for any sort of scheduled intervals or intermissions. Students may find it useful to think about theatre in this course as a series of specially constructed and crafted moments, with one moment purposefully connected to the other. This approach encourages students to think about theatre-making in a focused way, paying attention to the detail of performance and production elements in use. With this mindset they come to understand that an overall audience experience is made up of an accumulation of moments, carefully constructed by a theatre-maker with full consideration of performance and production elements and how these work together to create a particular effect on the audience.

The DP theatre course provides a useful framework for the construction of such moments by classifying theatrical moments into four categories: moments of tension, emotion, atmosphere or meaning, known by the acronym “TEAM”.

**Moments of tension**—These are the moments within a piece of theatre where the performer finds themselves either in a tense situation; facing an obstacle, in conflict, in a state of anticipation, negotiating internal or external struggles, and so on. This is often seen as the heart of dramatic action. Moments of tension are also moments when an audience feels tense, either because they are experiencing the action in the same way as the performer(s) or because, as an audience, they have information the performer within the piece does not have. For example, the person the character is talking to is holding a knife, there is a searchlight behind them, we know that they are the cause of the disaster, their secret is about to be revealed. This is the cause of the heightened audience sensation commonly known as suspense.

**Moments of emotion**—These are moments within a piece of theatre that either depict or communicate the emotion of the character(s) on stage or that evoke an emotional response from the audience. This could be any of a wide range of emotions from deep despair to complete jubilation. This might be an emotion arising out of a situation, a character’s inner turmoil, or from a movement sequence that manages to capture an emotion that we cannot quite put into words. In some instances, of course, the emotion depicted on stage might, in fact, evoke a contrasting emotional response from the audience, the classic example being the laugh that erupts when seeing someone slip on a banana skin.

**Moments of atmosphere**—A precise definition of what constitutes atmosphere in a piece of theatre is difficult because it is about something that is evocative, sensory and that we often cannot put our finger on. It evokes particular sensual and emotional responses within us. It is what is commonly used to position us within the context of a particular setting, be that a location (the woods on a summer’s day, a graveyard at night) or an emotional situation (the return of a soldier from the war, the death of a character). It is often created by the aesthetics of stage action. It can be created by a variety of theatrical devices, from rain falling on stage, mist rising from a grate, the sound of a heartbeat, a group of performers walking slowly across the space or a piece of music quietly underscoring spoken words.

**Moments of meaning**—Every moment in a piece of theatre could arguably be considered a moment of meaning insofar as every moment in a piece of theatre is communicating something to the audience. The most useful way to think about moments of meaning is to consider them as moments that are primarily concerned with relaying and communicating the key themes, ideas, messages and concepts that the piece of theatre wishes to communicate and to engage the audience with.

Moments of tension, emotion, atmosphere or meaning do not have any particular minimum or maximum time limit associated to them. They are focused and contained pieces of action (either with text or without text) that can contain one or more of the “TEAM” attributes.

Students need to understand the make-up of these moments and how to effectively craft them using performance and production elements. The following activities introduce students to moments of “TEAM”, exploring how they can be constructed and how they can be identified.

**ACTIVITY: Moments**

—With the students working in small groups, ask them to identify key moments in their life (that they feel comfortable sharing) when something significant:

- happened
- was discovered
- was said
- was revealed
- changed
- was learned
- was experienced
- was felt.

—Draw up a list of the moments the students identify, beginning each with “The moment I/we...” (for example, “The moment we found out about my grandmother”, “The moment I forgave my best friend”, “The moment I fell in love”, “The moment I realized adults did not always tell the truth”...).

—Choose a couple of examples from the gathered responses as starting points and ask the students in pairs or groups to dramatize one of the given moments. Then ask them to create a scene that is the moment **before** or the moment **after** the significant moment.

—The students share their two moments (the actual moment in sequence with either the “before” or “after” attached) with the rest of the class. Keep a record of the timings of each of the moments and share the timings with the students. These are likely to vary.

—As a class, discuss the varying length of time that a moment can last. Discuss also the “before” and “after” of a moment and the significance of these in contributing to the effectiveness of the moment.

The next activity introduces students to the idea of a piece of theatre being a series of “crafted moments”. It examines how the artistic choices made and the different use of performance and production elements can change the way an audience experiences the same moment.

**ACTIVITY: Making moments in theatre**

—Working in pairs, each pair is assigned a different element of performance or production, for example:

- use of body
- use of voice
- use of space
- use of performers
- use of lights
- use of sound...

—Ask the students to focus on their given element in relation to how this might feasibly contribute to the creation of a moment in a piece of theatre. What effect might be created? How?

—Watch “What is theatre capable of?” by Simon Stone at TEDxSydney ([www.youtube.com/watch?v=M6VFfGvAVZI](https://www.youtube.com/watch?v=M6VFfGvAVZI)). Discuss with the class the concept of theatre as a series of moments and come up with definitions of a theatrical moment.

—Each pair gives feedback on how they think their specific element might contribute to the making of a moment.

The next activity begins to identify the various ingredients that create the various attributes of the moments of “TEAM”. This is not a definitive list, but there are some basic ingredients that are useful for

students to identify. For example, contrast is one of the common ingredients in the creation of tension, moving from quiet to loud, from light to dark, from fast to slow, and so on.

#### ACTIVITY: Understanding moments of “TEAM”

—Working in small groups, each group is given one of the following prompts. Without using any dialogue or limiting dialogue to no more than five spoken lines maximum, each group creates a scene that illustrates the given prompt.

- Tension: the moment before a fight breaks out
- Emotion: the moment when someone leaves home
- Atmosphere: the atmosphere of a hospital waiting room
- Meaning: a moment that communicates acceptance of a situation or given circumstance

—Each group presents their scene and the whole class discusses how tension, emotion, atmosphere or meaning were created in the scene.

—Using handout A1b. *Moments of “TEAM” ingredients* as a guide, ask the students to create a list of ingredients for the creation of each type of moment and share these as a class.

Working with text gives students the opportunity to identify moments of “TEAM” written by a playwright(s) and to then consider how these might feasibly be transformed into stage action.

#### ACTIVITY: Finding moments of “TEAM” in text

—Working in small groups, give the students an excerpt from the opening scene of *The Crucible* by Arthur Miller and read through the text together.

—Ask the students to identify moments of “TEAM” in the scene. Remind them that a moment does not have any maximum time or minimum time limit. It can be a moment with dialogue or a moment of action. Working practically with one of these chosen moments, ask each group to bring one of these moments to life in the space. Share these as a class.

—Discuss how features of moments of “TEAM” were identified in the script and how these were then transformed into action using performance elements.

—Ask the students to consider how production elements could be used in each moment to enhance it further.

—Using handout A1b. *Moments of “TEAM” ingredients* as a guide, ask the students to revise their list of ingredients for the creation of each type of moment and share these updates as a class.

The following sections of this TSM focus on performance and production elements, which also have activities examining how performance and production elements are used to craft moments of “TEAM”. Activities can also be found in each of the sections on the syllabus areas where moments of “TEAM” need to be formally addressed.

## Performance elements

The development of performance skills is an important area of the theatre course. There are a wide range of exercises and resources available online and in theatre books dedicated to performance training. Practical workshops are also available to help design a performance training programme appropriate to students and the unique context of the school.

Training for the development of performance skills can generally be categorized as exercises that focus on the following.

|                         |                          |                            |                      |
|-------------------------|--------------------------|----------------------------|----------------------|
| Control and use of body | Movement skills          | Vocal work                 | Breathing exercises  |
| Relaxation exercises    | Body awareness exercises | Characterization exercises | Energizing exercises |

|              |                     |                  |                                   |
|--------------|---------------------|------------------|-----------------------------------|
| Contact work | Use of emotions     | Rhythm exercises | Focus and concentration exercises |
| Use of space | Working with others | Eye contact      | Being present and centred         |

*Image 2*

*Theatre students in rehearsal*



It is recommended that general performance training should be built into the course. However, it is also important to consider the part performance plays in the DP theatre course so this is included in the design of the course and when preparing students for the assessment tasks.

Students should also understand and appreciate that the process of developing their performance skills (the process of applying their performance skills and of using them to create theatre and to solve theatrical problems) is as valid and significant as any final presentation or fully realized performance. The various processes where performance skills are employed are often the richest areas for learning and development.

All students are required to perform in the DP theatre course. This involves performing live for an audience, individually presenting their explorations of performance and also performing in collaboration with others as part of an ensemble. Providing them with lots of opportunities to work individually and with different students, from quick-fire improvisations to lengthier projects, should be built into the planning of the course as a whole as well as in some individual units. This will get students used to employing their performance skills in different ways and gain confidence in performing alone.

Students must also be able to hypothetically consider—as director/designers—how performance skills can be employed by actors to bring a play text to life. They also need to be able to create moments of tension, emotion, atmosphere and/or meaning on stage, actualizing them through performance in their creation of original pieces of theatre. They need to not only understand this but also be able to evaluate the extent to which they have achieved this in their own performances.

See also “Moments of “TEAM”” and activities related to each of the syllabus areas.

## Performance style

Performance style determines the way a performer:

- uses their body and/or voice
- interacts with the audience
- interacts with other performers
- uses the performance space
- employs or responds to production elements (such as the design of the space, set, props, costume, lighting, sound and/or special effects).

In all theatre-making work, it is important for students to be aware of different styles of performance. Performance style is sometimes determined by the material a student is working with, the style of a play text a student is working on, a theatre tradition or a particular theatre theorist. In the instance of both the theatre tradition and the theatre theorist, the performance style is provided by the chosen tradition or theorist and it is the student’s responsibility to research, define and present this within their findings.

When creating original theatre or considering how to stage a play text, students have more freedom to determine the performance style(s) of the piece of theatre. In some instances, students might decide, depending on their interpretation of a play text, that they wish to present the play text in a style other than the one that naturally fits it (for example, staging an expressionistic production of the traditionally naturalistic play *Hedda Gabler* by Henrik Ibsen).

The performance style should be something that is consciously considered by the students and should be included in their theatre-maker intentions. The choice of performance style will often determine the way the piece communicates its ideas, as well as the nature of the audience’s experience.

### ACTIVITY: Performance styles

—Use the following online resource to introduce the students to some performance styles or choose particular ones for students to explore: <http://www.theatre crafts.com/pages/home/topics/stage-management/theatrical-style/>.

—Discuss some of the different theatrical styles and how they can be used to have a particular effect on an audience. The students should be aware that if they are clear regarding the effect they want to have on an audience, their task is to then find the most appropriate performance style to help achieve this.

—Using handout A1c. *Neutral text* or any other excerpt from a text, ask the students working in small groups or pairs to present the same section of text using three contrasting performance styles.

—Share these and evaluate the different way each of the performance styles engages the use of body, use of voice, use of space, interaction with the audience, interaction with other performers and the different effects this might have on the audience.

## Using performance to meet theatre-maker intentions

Theatre-maker intentions usually include the ideas, themes and concepts a piece of theatre is addressing, the performance space, the performance style and the effect the piece will have on an audience. Therefore, students should think carefully about how they use their own performance skills to communicate ideas, themes and concepts to an audience. In the collaborative project and the solo theatre piece (HL), students are required to evaluate the extent to which they met the theatre-maker intentions, so understanding how performance fulfills theatre-maker intentions is a key concept.

See also the sub-section "Theatre-maker intentions".

## Using performance elements as a method of research

Performance elements can also be employed in theatre as valid and effective tools for research into theatre theory and into unfamiliar theatre traditions. Transferring academic research from the conceptual into the physical through performance can help develop theatrical understandings and bring students closer to understanding areas of theatre that they are not familiar with. The following activity introduces students to the idea that the body and the voice can be effective tools for theatrical research.

### ACTIVITY: Performance as a method of research

—Working individually or in small groups, assign one of the following areas to research.

- The five stages of grief
- Gravity
- War zone stress
- Body memory and trauma
- Transfer of energy
- Architecture
- Heart rate and mindfulness
- Audience discomfort
- Personal space
- Audience attention
- Ways of looking/ways of seeing

—Ask the students to carry out some research using academic sources. Once they have gathered information, ask them to devise a physical way of using performance elements to practically explore their assigned area of research. They then experiment using their bodies and/or voices to explore these areas further using practical and physical activities.

—Ask the students to present their findings through mini-presentations and explain how they used performance elements to explore these areas. Reflect as a class on the value of this experience and the extent to which physicalizing concepts helped the students to better understand them.

See also activities in syllabus areas "Exploring world theatre traditions" and "Performing theatre theory".

## Video recording

Video recording individual and group performances is a valuable way of giving students the opportunity to watch themselves and each other, evaluate their own work and examine how performance skills are used. Set up a camera that can video students as they work and as they present performances, or encourage them to use their own devices to capture themselves and each other.

These recordings can form an invaluable part of a student's theatre journal. Alternatively, it could be used to create a specific performance skill video journal that captures the development of their performance skills over the duration of the course alongside their own reflections and evaluations.

## Working with performance spaces

Students often think of the facility at their school as the model for a theatrical performance space. One way of exposing them to different types of performance space is through live theatre experiences, either in person or digitally, that happen in a huge variety of different spaces. Students need to understand that the space in which a piece of theatre is performed is central to both the audience experience and the theatre-makers' processes of staging the piece; the nature of creating, designing, directing and performing will differ depending on the performance space chosen.

Anywhere can be a performance space and theatrical performances come in all shapes and sizes. Some of the most common performance spaces are as follows.

- Proscenium
- End-on
- Thrust
- In the round
- Traverse
- Site-specific
- Promenade
- Experimental audience positioning (for example the audience in the centre, above or below the action, and so on)

The choice of performance space must feature in any theatre-maker intention as it will determine how the piece is staged and how the piece will be experienced by the audience. All theatre-makers (creators, designers, directors and performers) play a role in how the space is used, how it is transformed and the role it plays in focusing the audience's attention on particular aspects of the stage action.

A performance space determines the following factors.

- Audience
  - Audience size
  - Where the audience is positioned (close or far away from the action)
  - Audience sightlines (the audience's view of the action)
  - The acoustics of the space
  - How the audience experiences the action (intimate, as witnesses, immersed, detached, and so on)
- Performers
  - How much space the performers have to move
  - Where the performers will enter or exit (if there are wings or if the entrance is through the audience)
  - How the performers will interact
  - The use of voice
  - The use of space and levels (proxemics)
- Design
  - The type of set used (for example, in theatre in the round the set is usually below the eye level of the audience so that their view is not restricted)
  - The positioning of the set (backdrop, individual set pieces)
  - The positioning of lights and lighting control
  - The positioning of sound and sound control
  - The amount of detail needed in costume, set, props

The following activities engage students with the dynamics of performance space so that they have an understanding of different spaces, their possibilities and their limitations.

#### **ACTIVITY: Performance spaces**

—Assemble the class into small groups. Position two chairs facing each other, any distance apart. Tell the students this is the set at the beginning of a scene. Turn one chair upside down and position elsewhere in the space. Tell the students this is the end of the scene.

—Instruct the students to create the action that takes the audience from the one position of the chairs to the next and includes both the following.

- The falling and movement of the chair must happen within the scene.

- At one moment in the scene, one of the performers must be lying down and at another moment a performer needs to be standing on one of the chairs. This is to introduce the idea of levels.
- Once they have prepared their piece, give each group 10 chairs, which are going to represent the audience. The students must re-direct their scene so it can be performed to the following audience formations.
- With the chairs in a circle to create an in-the-round performance space
  - With the chairs in two lines facing each other and at a distance from each other to create a traverse performance space
  - With the chairs in a line facing the space to create an end-on performance space
  - In a non-performance space that has been found somewhere in the school that will accommodate 10 chairs
- The students present their scenes performed in different performance spaces and reflect on the significance of the performance space and shape. Discuss and record what role they think the performance space has on audience experience and the staging processes of directors, designers and performers.

A performance space is never static. It is constantly changing and shifting. Students also need to understand the ways a performance space can be further changed through the following.

- **Performance elements**—how performers use their body and voice, their positioning in the space (blocking)
- **Production elements**—scenic and technical elements such as lighting, sound, projection, special effects, costumes, props, use of levels, and so on

#### ACTIVITY: All change

—Working in pairs or small groups, the following activity can be undertaken either through discussion or through practical work. The students are given a theoretical performance space, with each group given a different type of space if appropriate. They have to propose how they would use performance and production elements to transform the space from:

- a busy street to a place of contemplation
- a prison cell to a forest
- a bedroom to a restaurant
- a garden to the top of a tower.

—They present their ideas visually to the class and discuss how they might achieve their proposals in reality using performance and production elements.

## Production elements

Production elements play an important role in creating the world of a piece of theatre—its mood, atmosphere and where it is located. Regardless of whether the piece of theatre is in a real world or taking place in some sort of abstract cosmos, the production elements provide an audience with a wealth of information, as well as being a key factor in determining how the audience experiences the piece of theatre.

It is useful for students to consider production elements as being:

- **informative**—giving information regarding time and place
- **evocative**—evoking emotions and sensations
- **sensory**—engaging the senses
- **functional**—having a particular practical purpose, such as costume to dress the performer or lighting so that the audience can be directed to see specific moments of action.

Image 3

*Students creating set boxes for their production proposal designs*

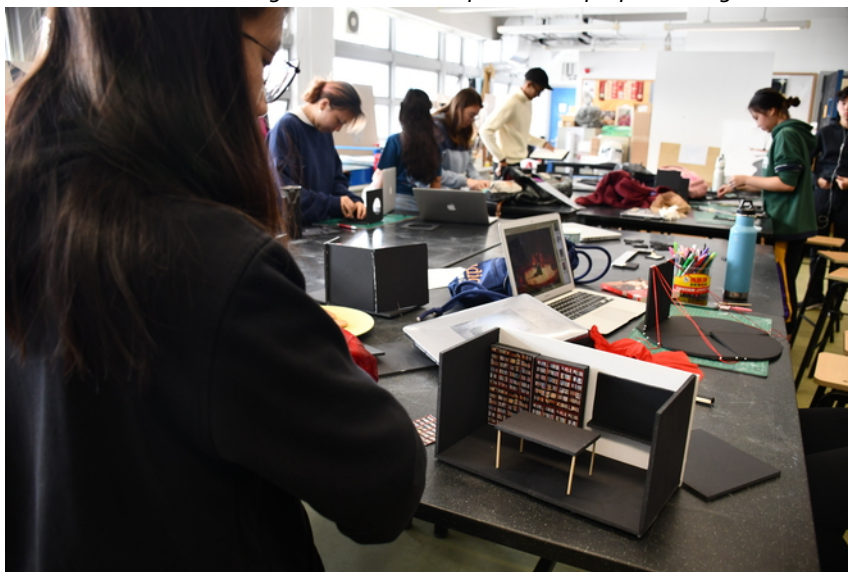


Image 4

*Students creating set boxes for their production proposal designs*



The theatre course divides production elements into scenic (costume, set, props, make-up, and so on) and technical (lights, sound, multimedia, and so on). Students should think of the individual elements as “tools of the trade”, each tool purposefully deployed in order to craft moments of theatre and to have an effect on the audience. In this respect, it is important that students should engage with production elements practically and understand the following areas.

- Functionality—what each element does
- Design—the artistic choices made and the creative processes that lead to these
- Effect—the effect the production elements have on both the audience and the performers

- Application and operation—the use, operation and application of these elements to stage action (for example, using sound equipment)

## Experimenting with production elements

The best way to learn about production elements is to get students to play with them and experiment. A fully equipped theatre space is not required to do this, although it can be used if available.

The following resources can be used as a way of exploring each of the following production elements.

- Set—any physical objects or pieces that can be put together as a set to transform the space (furniture, fabric, flats, rugs, and so on)
- Costume—any items of clothing or materials that can be used to dress the body or alter the face (fabric, old clothes, shoes, hats, glasses, accessories, paper, masks, red noses, make-up, and so on)
- Props—any objects that have resonance and that can be used for multifunctional purposes (rope, household objects, newspapers, books, umbrellas, sticks, brooms, telephones, puppets, toys, photographs, and so on)
- Lighting— anything that can create light and shadow and that can be used to light up both a space and performer(s) (flashlights, candles, phones, desk lamps, household lamps with naked bulbs, fabric to blackout windows, and so on)
- Sound—anything that can play music or sounds (laptop, tablet, phone, wired microphone, speaker) and anything that creates sound effects (pre-recorded tracks, student's voice, digital soundscapes created through apps, instruments, and so on)
- Projection and multimedia—anything that can be projected or that can play images or film (TV, handheld devices, projector, and so on)

## Principles of design

These are some principles to explore further regarding production elements, their use and their design. Each of these can be taken in turn and discussed in relation to a piece of theatre that students are working on or considering hypothetically.

Figure 5

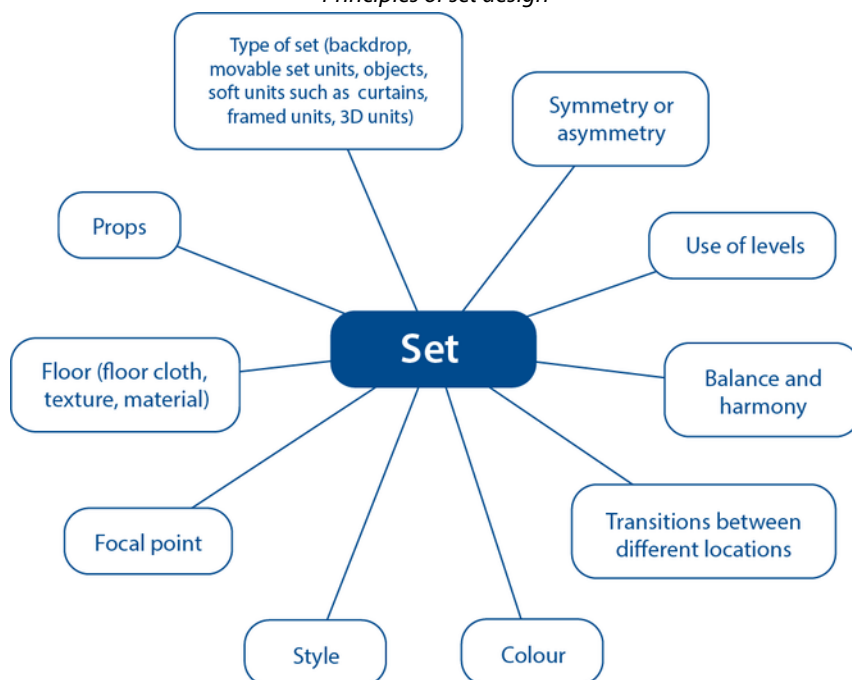
*Principles of set design*

Figure 6

*Principles of costume design*

Figure 7  
Principles of lighting design

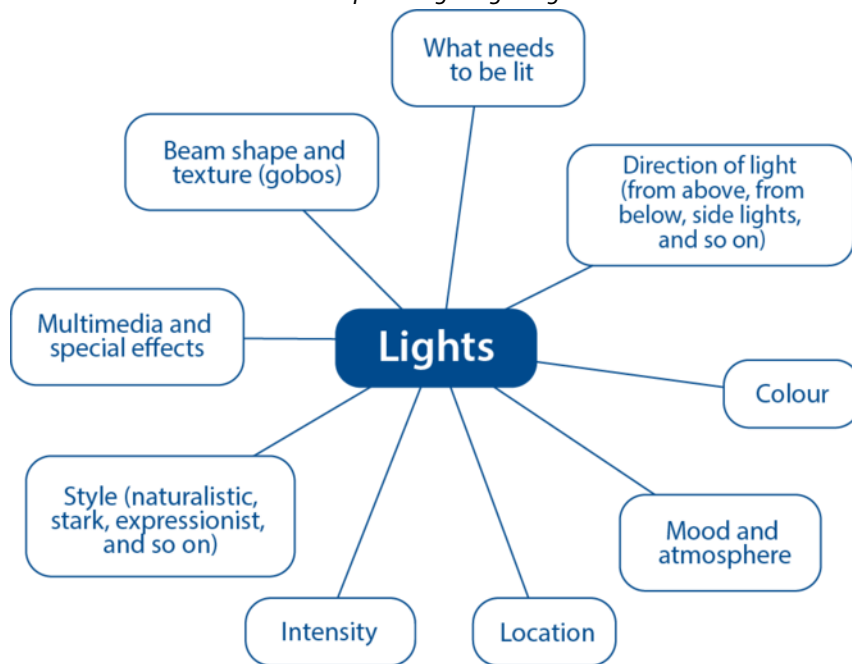
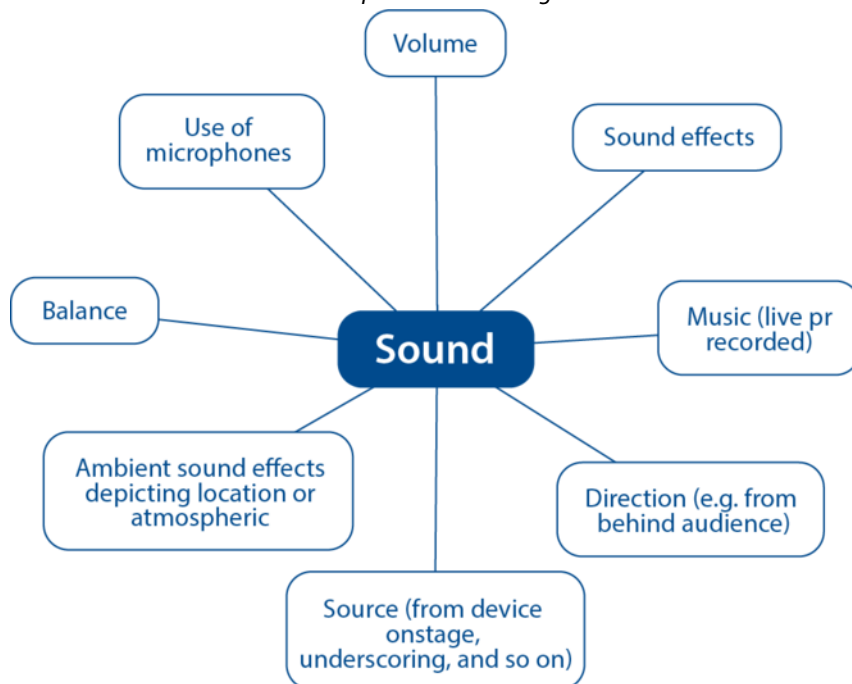


Figure 8  
Principles of sound design



## Production elements in the course

Production elements need to be considered in each syllabus area and are related to:

- the hypothetical staging of a play text—the design of the piece and how production elements will be used to create moments of “TEAM”
- the exploration of a world theatre tradition—the impact that traditional production elements have on the performer and their performance
- the staging of an original piece of theatre collaboratively created by students—the way production elements are used to fulfill theatre-maker intentions
- the exploration of a theatre theorist and the staging of a solo piece of theatre related to theory (HL only)—the way production elements are used to convey the aspect of theatre theory the student is staging.

In most of the assessment tasks corresponding to these syllabus areas, production elements are related to theatre-maker intentions. They should be employed to help students to meet their intentions and to create the desired effect they want their piece to have on the audience. In this respect it is important for students to begin to consider the effect of particular production elements on an audience as well as the way the production elements are used to communicate and signify meaning and information.

#### **ACTIVITY: Production elements in action**

—In the following activity, handout *A1d. Script* (the opening section from *Macbeth* by William Shakespeare) can be used. Alternatively assign or ask students to choose any extract from a play.

—Working individually or in pairs, the students are given the script extract. Their task is to design set, costumes, lights and sound for three alternative productions of this excerpt, as follows. Please note that the extract referred to above takes place in two different locations.

- Production 1: This must be staged traditionally as it would have been performed in the original period (the example above comes from the English Elizabethan period, 1606).
- Production 2: This must be staged using a contemporary setting or in any setting of the students' choosing (real or otherwise).
- Production 3: This must be staged using the school facilities, employing only the resources that are already available.

—For each proposed production, the students need to decide on their theatre-maker intentions, choose a performance space for the staging of this excerpt and decide the effect they want each of these two scenes to have on the audience.

—They make decisions and present images and sketches for their design for productions 1 and 2 explaining how they will use each of the production elements and using some of the principles of design to help them.

—Production 3 must be actualized and presented for real using the production elements from the school that they have chosen to use. They work on staging production 3, identifying any moments of “TEAM”, and perform it in the chosen location in the school and using the production elements selected.

—After the performances have been watched, the class discusses the differences between the three productions and the relationship between production elements and theatre-maker intentions. They discuss the resources they used in school and identify areas of production where they would most like to develop further skills.

See also sections on individual syllabus areas for more activities related to production elements.

## A2. Working with students as learners

This section of the TSM presents a range of activities to assist in working with theatre students as learners.

- Working with sources
- The nature and use of feedback
- Evaluation and reflection
- The theatre journal

### Working with sources

*Image 5*

*Students rehearsing with text*



As IB learners, students must have a clear understanding of the importance of the principle of academic integrity. This is of particular significance in DP theatre where they are naturally inspired and influenced by many different sources throughout the duration of the course. Very often, in the midst of a creative process, it is easy to forget to record the details of the inspiring image they viewed online, the production they experienced or the exercise they read about. Therefore, it is important that good practices in record keeping and approaches to consistently attributing sources should be addressed from day one.

Sources are used in theatre to support a student's ideas, understandings, discoveries, experimentations or theories. The student, therefore, needs to be selective about the types of sources they use to make sure that there is a clear connection between their own explanations and the source consulted.

Sources in theatre can be used in the following ways.

- As a stimulus for finding out about a new idea, approach or concept
- As evidence to support an idea
- As evidence to show where an idea originated from
- To illustrate an approach

- To explain why practical work has been approached in a particular way
- To explain the creative and/or artistic choices made

## Five issues to address with students

### 1. The principles regarding academic integrity

These principles are clearly outlined in the *Theatre guide* and it is important to share this information with students.

#### **ACTIVITY: Academic integrity**

—Using handout *A2a. Academic integrity*, guide discussions with the students regarding the principles of academic integrity. In small groups, ask them to create a set of guidelines regarding what they need to do to ensure they are working with academic integrity in theatre. These guidelines should be posted somewhere where they are visible or in the students' journals.

### 2. Keeping track of and recording all sources, inspirations and influences

Students need to develop the habit of tracking their sources so that they can trace the origins of their knowledge, understandings and inspirations. This applies to practical workshops delivered by someone other than the teacher, images or music that they have accessed and the traditional academic sources they are consulting.

#### **ACTIVITY: Source and inspiration log**

—Explain to the students which information regarding sources needs to be recorded and the different types of information needed for:

- books
- journals and papers
- websites
- films
- practical workshops
- theatre productions
- sourced images
- photographs
- their own images and photographs.

—Each student then begins to develop their own practical and easy-to-use method for recording this information electronically, in the theatre journal, by audio, and so on.

### 3. Attribution methodology

Students need to be taught a consistent method for the attribution of sources. There are different systems regarding the attribution of sources, but it is best to use the school's preferred method of attribution as this provides consistency with other disciplines and makes it easier for students to follow. Check with students whether they have already been introduced to a particular method of sources, particularly in relation to the extended essay or other DP assessments.

### 4. List of sources and citations

All assessment tasks require students to submit a list of sources for assessment. This, however, does not exempt students from directly citing the source at the point of use within the main body of their work. Introduce students to some of the different ways they may cite sources in their written text or oral presentation.

#### **ACTIVITY: Citing sources**

—Introduce the students to some of the ways of citing sources within the main body of text or as part of an oral presentation. Draw up a list of words that can be used to reference someone else's work. For example:

- "According to \_\_\_\_\_"
- "As \_\_\_\_\_ writes..."
- "\_\_\_\_\_ explains that..."
- "In \_\_\_\_\_ we learn that..."

—Encourage the class to think of other sentences they could use to extend this list.

—Give the students a short article or a piece of text to read. This could be about theatre in general or about something specific you want to introduce them to or discuss.

—Ask the students to write their response to the article/text and their thoughts on it using at least:

- one quote
- one idea of the writer paraphrased by the student
- one footnote.

—These should be attributed using two different methods. For example, one method might be using brackets with the source cited after a quote. Another method might be to use "As we discover in..." and cite the quote that way.

—Next, try the same exercise using one of the following.

- A video source
- A website
- A collection of images
- An excerpt from a filmed piece of theatre
- An exercise developed by a theatre theorist (for example, Stanislavski)

—Share and critique the findings as a class.

## 5.The selection of sources for research

Choosing the right sources for research is important and students need some guidance regarding what constitutes a "credible" source and, at times, need to be directed to more reliable and trustworthy materials. Research skills are important but encourage students to go for depth rather than breadth. Help them to identify different types of sources to ensure they gather a range of perspectives and to check information by cross-referencing.

### **ACTIVITY: Range of sources**

—Discuss as a class the range of sources that are available to the students (for example, books, online, films, and so on) and ask them to consider what type of source they think might be best for each of the following purposes. Encourage them to think of alternative types of source (for example, interviews, newspaper articles, cultural organizations, people, correspondence, and so on).

- To find out how an unfamiliar theatre tradition looks like in practice
- To explain their choice of scenery when designing the set for a play text
- To find out what a contemporary theatre theorist thinks theatre should be about
- To learn how to create original theatre
- To find exercises that develop collaboration
- To find out how projections might be used in a theatre piece
- To explore particular issues related to a starting point (for example, homelessness)
- To find evidence to support their ideas, which contradict the ideas of a theatre theorist
- To discover what a particular performance style looks like in practice
- To compare different lighting states

- To find an atmospheric piece of music to be used in a scene
  - To demonstrate the fashions of a period for a costume design
- Once the students have explored the range of sources, discuss how a good source is identified.
- In pairs or small groups, ask the class to draw up criteria they can use to check and evaluate a source. Share these and discuss.

## Teacher modelling

One of the most important ways a student can learn about academic integrity, attribution of sources and their use, is by seeing the way a teacher engages with and uses sources. Make sure all posters, quotes, images and texts used or displayed in a teaching space or presentations are consistently attributed with the source clearly for students to see. When sharing information with students that comes from someone else's ideas, make sure the source is attributed, acknowledging if it cannot be exactly recalled. It is important that students should be able to clearly and consistently distinguish between their ideas and the ideas of others.

## Research as a physical practice

*Image 6*

*Students participating in a physical workshop*



Students should recognize that often in theatre, using sources is less about the demonstration of knowledge and more about how a source informs their practical work; how a source is used, its practical application or the way the source has contributed to an understanding. Encourage students not only to support their ideas with evidence from sources but also to apply their research to practice. This is one of the key concepts regarding research in theatre: the understanding that theatre research is designed to inform practice and that practice is also itself a significant, valid and powerful form of research. It is through practice, through body/voice application of research that students can test new ideas, experiment and make new discoveries. Where possible encourage students to keep on returning to the question of how research is being used to inform their practice, their practical work and their development as a theatre-maker.

## The nature and use of feedback

Feedback is an essential feature of any theatre-making because it is the process that takes students out of the flow of creativity—which can be all consuming—and gives them a chance to look at their work

objectively. This is particularly important in theatre where work is often being prepared for an audience. Viewing work from a distance illuminates aspects that the theatre-makers themselves cannot see. It acts as a checkpoint for the student to see if their ideas are being transformed into theatre in the way that they intend. This is also the important role that feedback can play. It gives students the opportunity to see their work through the eyes of others. Theatre-making intentions are key both to feedback and to a student's observation of their own work.

Feedback is only useful when it is related to the extent to which a student is fulfilling what they set out to do and what they are trying to achieve. Targeted feedback, focused on the areas that the student specifically wants information about, is much more useful than generic responses to work. Feedback, together with subsequent reflection on the work as a result of that feedback, is also key to learning. By identifying what works and what does not work and whether the right artistic choices have been made provides students with insights to help them to reflect and develop as theatre-makers.

In the context of the course, feedback has two purposes.

- **To help the development of the individual student:** this is personal feedback targeted at individual student learning, development and support. For example, "You might want to think about your movement at the moment when...", "It might be a good idea for you to research this further in order to..."
- **To help the development of a piece of theatre or a piece of student work:** this is feedback that focuses on the piece of student work (theatrical or otherwise) and refers to the work rather than to the creator(s) of the work. For example, "I think the second scene needs to...", "The first part of the proposal is..."

The first type of feedback is personal and refers to the student while the second refers to the work as something separate from the student. It is a good idea to make this distinction to students and get them to consider the type of feedback they give to each other.

### Who gives feedback?

In DP theatre, there are three main sources of feedback:

- from peer to peer
- from teacher to student
- from external individuals to student (this can include other teachers, artists or an invited audience).

Requesting and engaging with feedback, however, can also make students vulnerable and runs the risk of undermining their work and interrupting the flow of creativity and engagement. It is a delicate balance. It is therefore important to think carefully about how formally and informally feedback is offered or invited. Make class feedback sessions an explicit part of the programme scheduling and, where possible, include opportunities for one-to-one feedback sessions. This is particularly important during the assessment tasks where teachers are permitted to give feedback once on each of the tasks before final submission (see "The role of the teacher in assessment tasks" section of the *Theatre guide*).

Recording the feedback, whether from a teacher, peers or an external audience, is an important part of the programme and a skill in itself. Students should practise capturing feedback in their theatre journals either electronically, by audio or video, or by taking written notes. Key moments of learning and development only occur if the feedback is thoughtfully considered and a decision made regarding whether it is acted upon or ignored. Students need to develop the habit of recording feedback, analysing feedback and explaining whether or not they choose to act upon it.

Teachers should try to actively engage students with feedback activities, offering them a range of strategies for requesting it, giving it, receiving it and reflecting on it.

#### **ACTIVITY: Giving and receiving feedback**

—Working as a whole class, discuss the concept of feedback and its value. Ask the students to come up with areas of both their theatre work and their learning where they think feedback would be most useful.

—Using handout A2b. *The SAGE model of feedback*, discuss each different time of targeted feedback and its value.

—In small groups, the students generate constructive phrases that might be useful when giving feedback for each of the categories of the SAGE model (for example, “It might be a good idea to...”). Also discuss how feedback can be given in the form of questions (for example, “Have you thought about...?”).

—Explain to the students the significance of responding to feedback.

—The students work in pairs or small groups. Give each pair or small group an assessment sample provided in the TSM or from the programme resource centre and the accompanying criteria for that task. This might be written work or video. It is best to choose samples that do not have top marks. Tell the students to imagine this is a first draft and ask them to:

- provide feedback in written form to the student in the form of comments
- provide feedback in written form to the student in the form of questions.

—Give the written feedback to another pair/small group and ask them to imagine they are the student who submitted the work. Ask them to write a response to the feedback in the form of action points (by detailing how they will address the recommendations) or explanations (by clarifying why they have made particular choices in their assessment task).

## Feeding forward

Whereas feedback takes into account the past and reflects back on what has happened, feeding forward involves focusing on the future. Feeding forward is a useful process for learning and as a resource for the development of work-in-progress. It is always positive as it focuses on solutions and not problems or issues. It assumes an equality between the recipient and the giver of the feed forward, whose aim is to open up possibilities and opportunities rather than assess failures and problems. This can be a useful strategy for a teacher, but more importantly it is a useful tool for students, encouraging collaboration and mutual support. Feed forward uses phrases such as: “It might be a good idea to...”, “What if you...”, “Have you thought about...”, “I wonder...”, and so on.

## Responding to and using audience feedback

Feedback from audience plays a formal role and is a requirement for the assessment of the collaborative project and the solo theatre piece (HL only). In these assessment tasks, students use the feedback to evaluate the extent to which they have met their original theatre-maker intentions. This is summative feedback rather than formative feedback. Asking for feedback when a theatre piece has been fully realized and presented as a finished product is very different from requesting and acting upon feedback in order to develop the work.

Students need to understand this distinction and plan how audience feedback will be captured and recorded so that it can be referred to in their evaluations of their finished theatre pieces.

### ACTIVITY: Developmental feedback and feedback as critique

—Discuss audience feedback with the class and identify the different ways this can be captured.

—The students work in pairs or small groups. They create a list of questions they might ask an audience to get the most useful feedback for the purpose of the specific assessment tasks.

See also activities regarding feedback in the “Collaboratively creating original theatre” and “Performing theatre theory (HL only)” syllabus areas.

## Evaluation and reflection

Evaluation is a key part of the theatre course and is also the culmination of the theatre-making process. It involves students considering the extent to which they have succeeded in meeting their initial theatre-maker intentions. In this respect, evaluation is about making judgments and measuring success. It is also a key part of inquiry where students research and explore material, making judgments regarding the effectiveness of sources or the success of their methods of exploration. Artistic choices are also made as a

result of an evaluative process, weighing up different options and deciding on the most appropriate and most effective ones. During the creative process, evaluation is the means by which students move from one iteration of the work to another: stopping, taking stock, checking and making decisions regarding what needs to be done next as well as how it should be done. It underpins all parts of the theatre-making process, as well as being the final stage.

Although reflection and evaluation go hand in hand, in that reflection is needed in order to evaluate, it is also useful to consider reflection as a process that is separate from evaluation.

Reflection can also be used in a creative process to gather ideas and inspirations. Reflecting on a particular subject, such as the nature of theatre as a political tool, does not involve any evaluation but simply the collection of thoughts and speculations on the subject. It becomes evaluative when a student is asked to organize these ideas and thoughts in order to present an argument.

Reflection, on its own, is therefore a useful process that allows students to be creative and imaginative without any censure or any judgment. Once this reflection is captured, the student can then apply an evaluative process to it in order to make informed decisions and artistic choices. This is useful especially when students are being encouraged to share initial ideas, responses and thoughts.

### ACTIVITY: Reflection and evaluation

—Working individually, provide the class with an inspiring image chosen from an online archive. Ask the students to **reflect** on the image as a starting point for the creation of a piece of theatre and to write a list of ideas for theatrical scenes that this image inspires. Explain that the image should be seen as an inspiration and that their ideas do not need to be directly related to the image. Share these ideas and inspirations.

—Working as a whole class, provide another image from the archive and ask the students to **reflect** on this image and to **evaluate** the extent to which it would make a good starting point for an original piece of theatre, giving reasons and explanations for their judgments.

—Discuss the difference between **reflection** and **evaluation**.

Figure 9

*Understanding the role of the inquiry cycle is key to being a DP theatre learner*



## The theatre journal

The theatre journal plays an important role in teaching and learning as a space where learning, inspirations, ideas, research and explorations can be captured. It is a space for both reflection and evaluation, where feedback is recorded and addressed. It is important, therefore, that students understand that the journal is neither a diary of every lesson nor a descriptive account of what happens. Looking back over their work gives students the chance to see the progress of the area they are working on, providing them with a clear picture of the processes they have undertaken.

One of the best resources to access and work with is the IB's free online resource: "Effective journaling in DP Arts" (<https://go.aws/3bRXtkg>), which has been specifically designed for DP arts teachers. The site offers strategies, reflections and examples of different types of arts journals.

### Choosing the form of the journal

The form of the journal can be set by the teacher or chosen by the student. In some settings all students might be required to keep electronic journals. In others, students will be issued with a hard copy journal, while in others students will be free to select their own format or use a variety of forms depending on the work they are undertaking.

Before making a decision about which format of theatre journal students should be encouraged to adopt, teachers should consider the following.

- What is going to be the main purpose of the journal for the student and their learning?
- What is going to be the main purpose of the journal for the teacher?
- How often will the teacher be looking at it?
- Will the teacher be marking or just checking the journal?
- What is the easiest format for the student to record their ideas and learning?
- What is the easiest format for the teacher to look at?
- Does the teacher need to be able to add comments or observations?
- Do students need to be able to move parts of it around?

It may be that the journal is a space for the students to capture and store their ideas and reflections, which they will use to produce pieces of work to be looked at. In this respect, the journal format does not matter as it is only for the student's benefit.

Whatever format is chosen, remember that student work might also be captured on video or audio. This is the case if they are working on something practical that is captured. This does not mean that the journal has to be electronic. The journal could be made up of different formats, some hard copy records with written text and drawings on paper alongside a collection of videos and audios in an electronic journal.

It is also a good idea to have a collective journal space for the whole class where videos of practical group work are posted as well as collaborative exercises and activities.

### The organization of the journal

Regardless of the format, students need to have a system for the organization of the journal so that they can easily find material they need to access. The organization of the journal will partly depend on how the course is organized.

Some possible ways to organize it are as follows.

- Chronological
- By syllabus area
- By areas of learning (for example, research and notes, written tasks and activities, ideas and inspirations, practical explorations, pieces of theatre in progress, responses to live theatre experiences, reflections and evaluations, feedback)
- By perspectives (for example, performing, production skills, creating, directing, general)
- By theatre-making processes (for example, inquiry, development, presentation, evaluation)

- By format (for example, written notes and reflections, videos, audio, designs and visuals)

An index or table of contents might also be useful to be able to see the contents at a glance.

Once students are working on their assessment tasks, they could be encouraged to set up a dedicated space in their journal for each task or to start individual assessment task specific journals for each of the tasks. This way all the work for each task is in one place. In this regard, theatre journal can be regarded as a method of preparation, giving students the skills and tools required for the assessment tasks and offering them strategies to:

- record
- reflect
- evaluate.

### **Secondary reflection**

The theatre journal also provides material for secondary reflection—that is the deepest form of reflection and the process by which students learn from their experiences. Secondary reflection is the process of reflecting on reflections that have been previously recorded. With the benefit of hindsight, students return to previous records and reflections that have been captured in their journals and analyse these, drawing out the learning and the insights that they now have. Meaningful reflection is the result of a student's ability to identify what has been significant about the learning and the impact this learning will have on the way they approach theatre-making in the future. Secondary reflection provides them with the distance of time, which allows them to view themselves objectively, as well as with something concrete (their journal records) to reflect on. In this context, the journal can be viewed as a record of learning experiences that will provide the basis for secondary reflection.

## B1. Staging play texts

This section of the TSM presents a range of activities to assist in teaching the following key areas associated with staging play texts and in preparation for the **production proposal** internal assessment task.

- Working with play texts in class
- Exploring the role of the director and the designer
- Identifying key ideas from a play text
- Formulating theatre-maker intentions
- Developing visual design ideas
- Creating moments of “TEAM” with performance and production elements
- Developing a production proposal

### Key understandings

These key words will be helpful when preparing to teach this syllabus area.

| Key understanding | Definition                                                                                                                                                      |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Interpretation    | The student’s decision regarding what they consider to be the main ideas in a play text and how they will communicate these to an audience through stage action |
| Transformation    | The process of turning a play text from words on a page into action on a stage                                                                                  |
| Imagination       | The process of creatively imagining how a play text could be best communicated to an audience on stage                                                          |
| Vision            | The formation of a specific idea of how a play will be staged, what sort of an experience the audience will have and how this will be achieved                  |
| Visualization     | The ability of students to “see” a staged production and its design in their mind’s eye                                                                         |

### Key skills

The key skills that students will develop in this syllabus area are:

- directorial skills
- design skills
- communication skills.

## Approach

The recommended number of teaching hours for this syllabus area, which includes the time needed for undertaking the production proposal assessment, is **45 hours** for both SL and HL students.

The production proposal assessment task does not require students to actually stage the play, rather this is a proposal explaining how they would hypothetically go about staging it and why.

A play text, like an architectural plan, needs to be interpreted and transformed into stage action in the same way that the architectural plan needs to be transformed into a building. This syllabus area gives students

the understandings and skills to be able to interpret any play text and develop a vision of how they would go about transforming it from words on a page into a theatrical world.

This task allows students to be truly imaginative. Their vision for the staging of the play text is not restrained by considering their own school setting or budgets. They can literally stage the play anywhere they want, using any resources, as long as this is justified and feasible.

This syllabus area, therefore, should engage students with the full theatre-making process outlined in the *Theatre guide*, exploring performance and production elements, developing their directorial, design and imaginative skills as well as their ability to communicate these in the form of a production proposal.

*Image 7*

*Students rehearsing with text*



Understanding how a theatre director and a designer use their skills to bring a text to life is at the heart of this process. Both directors and designers work with a strong sense of how ideas, designs and intentions are turned into action. It makes sense, therefore, that this syllabus area is delivered through practical activities that give students the opportunity to experiment with the process of turning play texts into action and give them practical, first-hand experiences of both directing and designing play texts.

The best way to learn about directing and designing theatre is to actually do it. As such, students should be given the opportunity to direct, design and stage a play text, which can be short, or excerpts from a number of play texts either as a full production or a rough script-in-hand “showing”. Presenting an evening of excerpts, scenes or one-acts directed by theatre students and working with other students from across the school could also form the basis of an extra or co-curricular creativity, activity, service (CAS) project, providing students with another valuable opportunity to develop their design and directing skills.

### **The role of the theatre journal**

The production proposal requires students to document the ideas presented in a play text, develop their intentions and provide visual design ideas. Students need to consider how performance and production elements are used for the staging of the whole play and for a particular moment. Using the journal as a space to record visual design ideas and staging provides students with the opportunity to experiment with different types of visuals and communication tools. Drawings, diagrams, photographs, sourced images, designs, lighting ideas can all be used, helping the students to find the most effective ways to communicate their visual and theatrical ideas.

## Working with play texts in class

When teaching this syllabus area, it is advisable to go through the process of reading and staging a complete play text in class. This gives students a sense of the complete structure of a play and helps them to understand that a piece of theatre is dynamic, with stage action changing from moment to moment.

The teacher might choose a number of short excerpts or scenes from a variety of diverse plays by different playwrights to provide students with the experience of working with different theatrical styles. Alternatively, one particular play text, playwright or style could be the focus.

Teachers are encouraged to make a selection that will meet the following criteria.

The play text should:

- be rich in ideas
- be open to a variety of different interpretations
- provide opportunities for scenic and technical design
- have potential for interesting visual production design ideas
- provide opportunities for students to collaboratively direct each other and to perform
- have moments of tension, emotion, atmosphere and/or meaning where the meaning(s) of the play is being communicated to the audience ("TEAM").

The play text chosen should also lend itself to a variety of practical exploration exercises in which teachers could lead students, as well as having sections that can easily be given over to them to direct independently.

## Practical activities

The following activities are designed to ignite and develop students' imaginative skills through practical explorations of play texts in order to provide students with the necessary skills to eventually undertake the assessment task. Unless otherwise stated, these activities can be run individually, in pairs, small groups or with the whole class. They can either be undertaken using one specific play text or using various different texts and excerpts as time and available resources dictate.

## Exploring the role of the director and the designer

Image 8

*A student making notes in a theatre journal*



Staging play texts requires students to consider a play text from the perspective of the director and the designer. In addition, students need to be able to explain and communicate their ideas in a written and visual form. It is important for students to understand the role and skill sets associated with these theatre-makers and to use this knowledge and experience to guide their exploration of play texts and to prepare them for the demands of the production proposal assessment task.

### **ACTIVITY: What does a director do?**

—Watch “What is theatre capable of?” by Simon Stone at TEDxSydney (<https://www.youtube.com/watch?v=M6VFfGvAVZI>) or any video clip that deals directly with the process of directing theatre. Discuss with the students what they understand the role of a theatre director to be.

—Ask for a volunteer to walk across the stage. Ask other members of the class to give instructions to the volunteer to somehow change this action of walking into a moment of theatre, giving the performer physical instructions to change the simple “walk” but without introducing any spoken text.

—Discuss with the class what choices they made to stage this action and how this was transformed into a piece of theatre. Next, give the volunteer performer one line of text from handout *B1a. Lines of text*. Ask them to stage this. Discuss the process the students employed to turn the text into a moment of theatre.

—As an extension, the same line can be given to different performers to see what they come up with or ask the performer to try the same line in different situations and locations.

—Ask the students to carry out some basic research and, together with the learning from this exercise, develop a list of what a theatre director does and is responsible for. What role does a director take regarding stage action? What choices does a director have to make when directing text with actors?

### **ACTIVITY: What does a designer do?**

—Watch “3 ways to create a space that moves you, from a Broadway set designer” by David Korins at TEDxBroadway ([https://www.ted.com/talks/david\\_korins\\_3\\_ways\\_to\\_create\\_a\\_space\\_that\\_moves\\_you\\_from\\_a\\_broadway\\_set\\_designer](https://www.ted.com/talks/david_korins_3_ways_to_create_a_space_that_moves_you_from_a_broadway_set_designer)) or any

video clip dealing with theatre design. Discuss with the students what the speaker is saying about design and the production elements that are identified.

—Choose a line of text from handout *B1a. Lines of text* and share this with the class. Explain and guide the students through the process of proposing how this line will be staged, making key decisions on a specific location (the place where the action takes place) and a specific setting (the time of day, period, culture, country). For example, they should decide if this line will be performed in an interior or an exterior setting. Is it to be spoken during day time or at night?

—Having begun to establish these key factors, ask the students to draw a sketch of this location/setting or to source some visual images that will help communicate where this scene is set. Ask the students to decide how they would go about transforming a given performance space (such as the school drama space) to represent this setting. Ask them to consider which set dressings or props they might also include in the space to indicate a time of year, period and/or time of day to the audience. If it is an interior, they might consider how to signify a particular cultural and/or socio-economic setting. Try to push them to commit to making creative choices that clearly indicate a specifically chosen context. The students present their ideas and choices in the form of a sketched diagram together with any other images that will help communicate their ideas.

—Ask the students to consider:

- what quality of lighting would best depict their setting

What will be the focus of the stage picture and how might the light focus the audience's attention on this? Ask them to indicate the lighting in the form of drawn beams or pools of light across their set diagram and to add any other images regarding light that they consider useful to their designs.

- elements of sound they might want to add to the overall design

This might be live or recorded music, off-stage or on-stage sound effects to enhance the setting or to create a particular atmosphere or effect. Ask them to note these proposals down and to explain their choices.

- what the performer would be wearing.

How does this indicate background information about the character the performer is playing and the location of the scene? How can the costume indicate setting, temperature, age, cultural and socio-economic status of the character, for example? How can the costume tell us how the character feels about themselves? Ask the students to create a drawing or collage of the character's clothes and add any other images to explain their choices.

—Invite volunteer students to present and explain their design ideas to the rest of the class and compare the different interpretations. Ask the class to consider the process they employed to design the set, props, lights, sound and costume. What determined these choices? What communication tools did they use to communicate their visual design ideas?

—Finally, ask the class to carry out some further basic research into designing for the stage and, together with the learning from this exercise, develop a list of what a theatre designer does and is responsible for. What choices does a theatre designer have to make and what determines these?

## Identifying key ideas from a play text

A play text is the literary form chosen by a playwright to explore, communicate and present their ideas, concepts, issues, meanings or themes about the human condition and what it is to be human. Theatre students need to be able to read, analyse and practically explore a play text in order to discover what they consider to be the key ideas the playwright is dealing with. These ideas then form the basis of their interpretation of the play, which they use to create their theatre-maker intentions.

### ACTIVITY: Identifying key ideas with references to the play text

—Select a number of ideas, concepts, issues, meanings or themes from handout *B1b. Examples of ideas, concepts, issues, meanings or themes*. Ask the students to create and show these as physical still-life pictures

or freeze-frames. Ask them to bring the picture to life for 10–15 seconds and to then explain how they are using performance elements to communicate these meanings.

—With the class, read an entire play text, scene or short excerpt from a whole play. Ask the students to identify the key ideas (concepts, issues, meanings or themes) that they think the playwright is exploring, addressing or grappling with in the play text. Ask the students to pick out specific lines of evidence from the text to support their choice of ideas. The evidence from the text could be one or more of the following.

- Character
- Dialogue
- Language
- Setting
- Situation
- Action
- Stage direction

—Ask the students to complete handout *B1c. Ideas and references* and use this to justify more fully their identification of the ideas in the text.

—The students then choose one moment or section of the play text where these ideas are communicated to an audience and they propose a staging for this, trying to make the ideas clear through performance and production elements. They use a narrator to introduce the piece and explain performance space, set, lights, sound, costume, and so on, and how this contributes to the communication of the key ideas.

#### **ACTIVITY: Researching context**

—The following activity can be a very short practical activity or developed into a much longer and broader performed unit, depending on time available.

—Ask the students to read one of the following plays or study an excerpt(s) from one or more of the following play texts (or any play considered rich in cultural, social, political and/or historical context).

- *Mother Courage and her Children* by Bertolt Brecht (1939)
- *A Number* by Caryl Churchill (2002)
- *Angels in America* by Tony Kushner (1991)
- *The Lion and the Jewel* by Wole Soyinka (1959)
- *“Master Harold” ... and the Boys* by Athol Fugard (1982)
- *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* by Ntozake Shange (1976)
- *Death and the Maiden* by Ariel Dorfman (1990)

—Without providing any context or additional information (including, if necessary, withholding the name of the playwright and the year and place where it was written), ask the students to identify the ideas in the play/excerpt using handout *B1c. Ideas and references*.

—Ask the students to stage a rough practical performance of either a moment from the play or a brief excerpt with a focus on presenting the ideas they have identified.

—Then give them the contextual information (playwright, when and where the play was written, any relevant information pertaining to the playwright’s cultural and personal context, and so on) and ask them to research the cultural context of the play/excerpt. How do they think this changes their interpretation of the play text? Does this context illuminate any further ideas in the text? How might it change their ideas for staging the piece in terms of performance and production elements?

—Ask the students to restage the chosen moment from the play or the excerpt they previously worked on, taking into consideration this new information. Discuss how research into context could help them to identify the ideas in a play text.

## Formulating theatre-maker intentions

A theatre-maker's intention is what drives the direction and the design of a piece of theatre. It defines the overarching purpose and goal that the director/designer keeps in mind throughout the process of staging the play text. It is the clearly defined aspiration that guides all decision making.

Theatre-maker intentions for the staging of a play text are formulated by considering the following.

- Ideas—"I read the play and identify what the play is about and what it deals with."
- Interpretation—"I decide what my production of the play will focus on."
- Effect on audience—"I think about how an audience will engage with these ideas and decide on what sort of experience I think the audience should have in order to understand the play."
- Performance space—"I decide what performance space will best be suited to this particular experience."
- Style—"I think about what sort of theatrical world I want to create on the stage and decide on the performance style and the setting."

The outcomes from each of these actions combines to formulate the basis of students' theatre-maker intentions for the staging of a play text.

### ACTIVITY: Formulating theatre-maker intentions

#### Part A: Performance space and effect on audience

—Provide the students with a selection of play texts. Each student reads one entire text. Having read the play text, ask the students to identify the key ideas presented by the playwright and decide which ideas they personally think are the most significant, using handout *B1c. Ideas and references*.

—Ask the students to complete handout *B1d. Play log* recording the location, setting, character and action points in the play and considering how these could be communicated on stage using performance and production elements (to convey period, time of year/day, culture, and so on).

—The students choose a key moment from their chosen play, recording the details using handout *B1e. Key action*. Each student then works collaboratively with others in the class to each experiment with directing their chosen key moment, using at least two contrasting stage configurations or performance spaces (depending on the flexibility of spaces available in the school), such as:

- proscenium/end-on stage
- thrust
- in the round
- traverse
- found space
- other (students should be encouraged to research different types of staging and audience configuration).

—The students can decide on their own configuration of where the audience is located, regardless of the performance space they choose. For example, they may choose a proscenium space and have the audience sitting on the stage facing the auditorium. They should consider whether the audience is close/ distant to the performers, inside or outside, at the same level as the performers, above or below the stage action, and so on. The students should discuss how the way an audience looks at the action might alter their experience or perception of it.

—Next, the students should draw a plan of the performance spaces and audience configurations they have experimented with, indicating the performer–audience relationship and dynamic using handout *B1f. Spaces*. They write a short explanation of the extent to which the effect on an audience would differ depending on the performance space and the audience configuration. They choose a performance space that they think would be most effective for their production and explain why.

#### Part B: Formulating intentions

—Using their practical explorations and the completed handouts, groups of three to six students decide which are the most significant ideas and what they think the playwright is communicating regarding these

ideas. They consider what sort of world the playwright is presenting, visualizing the look and feel of the play's universe, and then complete handout *B1g. It's a world of...*

—Using this work, the students decide on how best to communicate this world to an audience and, working collaboratively, they practically dramatize their vision of the world of the play as a short performed "trailer" or advertisement for their production.

—The students then complete handout *B1h. Questions regarding intention* and use this to formulate a statement of theatre-maker intentions to guide their production.

## Developing visual design ideas

This syllabus area focuses on developing students' ability to communicate through images, storyboards, diagrams and designs to provide a sense of the creative vision and imaginings of a director/designer. It is also the means, using more formal and scaled diagrams and images, through which a designer instructs a production team tasked with bringing a play text to life.

Visual designs are an effective way of communicating how a director/designer envisages a production will look and feel to the audience. These visuals may take some or all of the following forms and use a range of communication tools.

- A series of images that give a sense of the sort of world the director/designer wants to create visually on stage
- Drafts of designs for visuals in a production: performance space, set, props, costume, lights, projections, and so on
- Formal designs of set, costume, lights
- Photos of mock-ups of the imagined production (these can either be in miniature, created using and adapting existing models or be photographs of moments set up by students using actual physical resources)

For the purposes of this course, students should be given simple strategies for recording their ideas visually, such as developing simple hand-drawing techniques, experimenting with mixed media, simple digital drawing. Set design software, model-making or basic photography could also potentially equip students with valuable skills for this area of the syllabus.

### ACTIVITY: Set design

#### Part A: Visual design intention

—The students read an entire play text (or develop ideas from the previous activities). They identify the key ideas and complete a play log (handout *B1d. Play log*). They decide on their intention and the sort of world that the play is set in.

—They create a mood board of the world of the play made of images, colours, and so on to accompany their intention.

#### Part B: Researching set design

—Refer the students to any of the following video clips about set design or watch them together in class. Ask them to take notes regarding different approaches to set design. Discuss these.

- "Scenic designer", American Theatre Wing (2013) (<https://www.youtube.com/watch?v=2nMeDeZp9LU>)
- "Minimalist magic—The work of set designer Katrin Brack", DW News (2010) (<https://www.youtube.com/watch?v=qlh-0QWk3kg>)
- "Behind the scenes of *Wicked* (set design)", Artrageous with Nate (2017) (<https://www.youtube.com/watch?v=3DHcON8JkY>)

#### Part C: Set design ground plan

—The students now decide on a performance space for their production and draw the outline of this space from above (plan view), clearly identifying the performance space and the audience space. They should use dimensions if these are known or alternatively just estimate the layout of the space. They

reproduce this plan so that they have three copies of the plan showing performance space and audience position.

—Considering the different approaches to set design shown in the above video clips, the students decide on what approach they wish to take in order for them to meet their stated intention and communicate the world of the play.

—They decide on one specific overall set design concept for the production (the set most likely to be used the most throughout the production) and using one of the drawn plans, they sketch what this set would look like from above, using only basic shapes. The students can be referred to symbols used in theatre set design ground plans available online. They mark any pieces of set, furniture, and any other key items that will be on stage. It is important to include written labels for each shape. Flexibility is advised with the task instructions depending on the play, sets and concepts being used by the students.

—The students then choose two contrasting locations/settings from the chosen play and consider how the set might change for each of these scenes. Consider referring the students to contrasting moments of “TEAM” in the chosen play to help determine which specific locations/settings to choose. On the other two empty plan drawings, once again using only shapes, they mark any pieces of set, furniture, items that will be on stage for each of these scenes. This provides them with three plans in total—an overall set plan and two plans showing a change of set. Having considered the set for these two scenes, the students may now wish to revise their original design for the overall set and to rethink or re-position key structural pieces or elements.

—Where time is available, ask the students to use this updated sketch to draw a plan of the performance space and the main set to scale with an explanation of key set changes for the one or two chosen scenes.

#### Part D: Presenting a 3D set design

—The students can then do one of the following.

- Complete a full drawing of the set design
- Put together the set design in miniature using any found component parts and photograph it
- Make a model box of the set and photograph it

#### Part E: Presenting detail

—The students choose a particular detail of the set (such as a door, window, piece of furniture, prop, backdrop, set piece, for example) and present a detailed drawing or sourced image to show their preference for each key piece, along with a succinct caption explaining the significance of this choice.

#### Part F: Additional challenge

—As an additional activity, the students might choose to work on re-imagining particular parts of their overall design using **one** of the following guidelines, in order to further develop their creative ideas and to provoke new and potentially richer visuals for their design concepts.

- Present the location and setting of the play using only props
- Present the location and setting of the play using only projections
- Present the location and setting of the play using only a painted floor cloth
- Present the location and setting of the play in an entirely different performance space
- Present the location and setting of the play using only lights, sound and costume
- Present the location and setting of the play using only backdrops

#### Part G: Captioning and explaining

—The students collate all of these mood boards, outlines, 3D presentations of the set and design details, and add succinct captions to each to show their relevance to the evolving design proposals. They then write an explanation regarding their choices explaining how these combined elements would go towards fulfilling their overarching theatre-maker intentions.

The next activity can be a follow-up to the previous activity.

**ACTIVITY: Lighting design**

—Using the theatre-maker intentions, play log, mood board and set designs from the previous activity, the students now consider the lighting for their imagined production.

—Refer the students to any of the following videos about lighting design or watch them in class. Ask them to take notes regarding different approaches to lighting design and discuss these as a class.

- “Science and magic: Illuminating the stage with lighting design” by Jessica Greenberg at TEDxOgden (2018) (<https://www.youtube.com/watch?v=9M7bGL8-5Js>)
- “Working in the theatre: Lighting design”, American Theatre Wing (2016) (<https://www.youtube.com/watch?v=wqMYsjHU5rU>)

—The students use their existing 3D set designs from the previous activity to explore the use of light. They choose two contrasting scenes and identify the focus of the scene, the location and setting and any significant movement and/or action.

—If they choose to use the drawing of the set, they should reproduce this in black and white so they can add colour for the lights. They should use a small square to indicate the position of the light and then from that light draw the beam showing its colour, indicating low, medium or high intensity, the size of the beam and the amount of space it is lighting. They should also examine the use of shadow and the interplay between light and dark. They should do this for the two contrasting scenes/moments.

—If they are using the placement of miniatures to show a set design or a model box, they should attempt to add torches and coloured filters/gels to indicate the source of light, the colour, the size of beam and the space it is lighting. This should then be photographed.

—The students collate their lighting visuals and add succinct captions to each to show their relevance to their evolving design concept. They then write an explanation regarding their lighting choices and explain how this fulfills their intentions.

The following activity can be approached as either a follow-up from the previous two activities or as a stand-alone exercise, where students read a new play text in its entirety.

**ACTIVITY: Costume design****Part A: Visual design intention**

—Using the theatre-maker intentions, play log, mood board and set designs from the previous activities, the students now consider the costume for their imagined production. Alternatively, they read a new play text or excerpt. They identify the key ideas and complete a play log (handout *B1d. Play log*). They decide on their intention and the sort of world that the play is set in.

The students create a mood board of each of the key characters from the play, comprising collated images, colours, textures, fabrics, styles, and so on to accompany their theatre-maker intentions.

**Part B: Researching costume design**

—Refer the students to any of the following videos about costume design or watch them in class. Ask them to take notes regarding different approaches to costume design. Discuss these.

- “How a costume designer creates an iconic look”, Crew Spotlight (2018) (<https://www.youtube.com/watch?v=48mrV0VZsWc>)
- “National Theatre: Fifty years of costume”, National Theatre (2015) (<https://www.youtube.com/watch?v=bgfxWne7uzg>)

—The students choose two characters from their chosen play who appear in two contrasting moments of the play and complete a character profile (handout *B1i. Character profile*) for them.

**Part C: Presenting costume design**

—The students should then use pre-existing outlines sourced online, such as these from New Design File ([http://www.newdesignfile.com/post\\_costume-design-template\\_255430/](http://www.newdesignfile.com/post_costume-design-template_255430/)), or their own hand-drawings to illustrate, in colour, the types of costume that the two characters would wear in the two contrasting moments. Ask the students to consider even minor costume differences or tweaks that might alter the

design, as a result of developments in the story and the character's journey through the play (such as a tear in an outfit, a loosened tie, the addition of a scarf, for example).

#### Part D: Explaining costume design

—The students should then explain their choice of costume with reference to the character profile and their theatre-maker intentions. They should also explain their choices regarding:

- colour
- texture of fabrics
- cut/shape of the costume and the implications this has on a performer's movement
- accessories
- period/cultural/setting signifying details.

## Creating moments of “TEAM” with performance and production elements

In the production proposal assessment task, students are required to understand not only how to identify moments of tension, emotion, atmosphere and/or meaning (“TEAM”) in a play text but also how to effectively create these moments using performance and production elements. Hands-on practical directing is the most effective way to gain an understanding of effectively staging moments using performance and production elements. Regardless of a school's theatre facilities and resources, students can work in any spaces, including found spaces and other non-traditional performance venues in order to experiment with simple lighting effects (using simple flashlights, candles, desk lamps, electronic device screens, household lights and so on), sound and music, costume and props and other elements of set (pieces of fabric, chairs, tables, boxes, and so on).

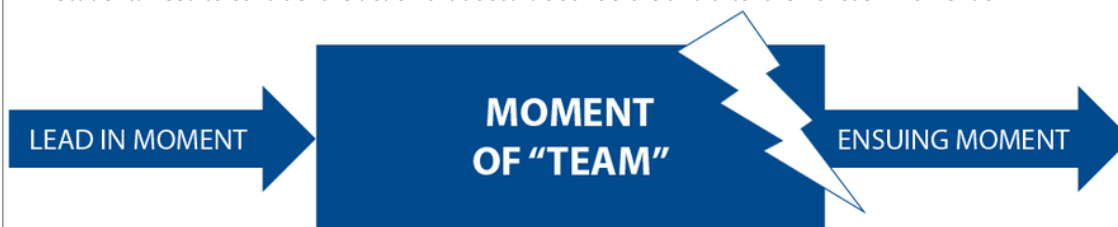
#### ACTIVITY: Before and after

—The students read an entire play text or scenes/excerpts and identify the key ideas and key moments of tension, emotion, atmosphere and/or meaning (“TEAM”) in the play. They then complete a “TEAM” log (handout B1j. *Moment of “TEAM” log*).

—Once the students have identified moments of “TEAM” in the text, they should carefully examine what happens in the play text just before a specific moment begins, identifying this as the **lead in (moment before)** and examine what happens immediately after the moment, identifying this as the **consequence (moment after)**.

Figure 10

*Students need to consider the action that occurs both before and after their chosen moment of “TEAM”*



—Identifying the lead in and the ensuing moments in this way can help enhance the moment of “TEAM” either by complementing it (for example, a particular sound effect begins to play as the moment begins) or by contrasting it (for example, there is a sudden change in lights and a stillness on the stage immediately after frantic movement).

—The whole class contributes to a list identifying how elements of performance and production can be used to achieve the following effects.

- Complementing a moment (for example, projection, corresponding movement sequence)

- Providing contrast (for example, loud/quiet, fast/still)
- Highlighting a moment (for example, follow spot, distinctive costume)

—Ask the students to examine how they might stage a lead in moment and an ensuing moment to enhance the impact and effect of a chosen moment of “TEAM”. They discuss how elements of performance and production can be used in the before and after to:

- complement the moment
- contrast the moment
- highlight the moment.

### **ACTIVITY: Staging moments of “TEAM”**

#### **Part A: Identifying moments of “TEAM”**

—The students read an entire play text or scenes/excerpts and identify the key ideas and key moments of “TEAM” in the play. They complete a “TEAM” log (handout *B1j. Moment of “TEAM” log*).

—The students choose two contrasting moments from the chosen play and identify whether they are moments of tension, emotion, atmosphere and/or meaning. If a moment encompasses all of these elements, ask the students to choose two particular characteristics of a moment to focus on (for example, tension and emotion).

#### **Part B: Using elements of performance to create moments of “TEAM”**

—The students stage these with other members of the class using only performance elements and focusing particularly on:

- movement
- posture
- facial expression
- gesture
- use of voice.

—The students discuss how they used performance elements to create these moments. They draw up a list showing how particular performance characteristics were used to convey particular aspects of a moment.

#### **Part C: Recording moments of “TEAM”**

—The students choose one of the moments of “TEAM” they have staged and document it, capturing each beat of the moment using handout *B1k. Moments of “TEAM” storyboard*. They use a simple drawing of the performance space, including drawings of the performers as stick figures.

#### **Part D: Using production elements to create moments of “TEAM”**

—Using the storyboard template and using colour pens/pencils, the students draw how production elements such as light, set and costume will be used to create this moment of “TEAM”. They then also complete the sound and special effects (SFX) section.

—The students discuss how they will use production elements to enhance these moments and to have a particular effect on the audience. They draw up a list showing how particular production elements are used to convey particular aspects of a moment.

#### **Part E: Presenting moments of “TEAM”**

—Using the visuals they have generated during this activity, the students create a short presentation to share their images with a partner, small group or whole class, explaining how performance and production elements could feasibly work together to create the desired moment of “TEAM” in a staging of the play text they have been working on.

## Developing a production proposal

The skills developed in this syllabus area will eventually be assessed through the production proposal assessment task. This task involves students communicating, through writing and images, their imagined staging of a play text of their choice. They are required to bring the text to life on the page and to share their imaginings of what this play would be like on stage. It is important to make students familiar with the assessment criteria for this task and engage them with the process of communicating their directorial and design ideas as well as explaining the reasons behind their choices.

### ACTIVITY: Visualization and the use of language

—Discuss the nature of a proposal with the students, using handout *B1l. Proposals* and draw up a list of what makes for an effective proposal and a clear explanation of a vision for the directing of a play text.

—Find production photographs of existing or past productions that show a particular moment of action and where the set and use of lighting is clear and effective.

—The students should then work in pairs, sitting back to back. One student is given a production photograph and the other student is given a sheet of paper and a pencil. The student with the production photograph has up to three minutes to describe and explain the image they are looking at while the other student attempts to draw it, writing in any key features using words. The student drawing the image cannot ask any questions. After three minutes, they turn to face each other and the student who has been drawing explains what they “saw” of the image described by the other student. The students discuss what was helpful and what could be further developed to help with the visualization of an image. The students then swap using a different image.

### ACTIVITY: Production proposal

—Use a free online format for pitching and sharing ideas. Schools may sign up to PechaKucha ([www.pechakucha.com](http://www.pechakucha.com)), which provides a useful format for theatre students to develop their visual communication skills. The website uses a presentation format featuring 20 chosen images presented in the form of a slide show, each shown for 20 seconds while the presenter explains their idea within this time. The image can act as an illustration of an idea, an explanation in its own right or an image to enhance the point that is being made. This provides the presenter with 400 seconds and 20 visuals to pitch their ideas, a perfect amount for a student to get comfortable with pitching a production idea for a theoretical theatrical staging.

—Ask the students to prepare a presentation such as a PechaKucha in order to propose their ideas regarding the staging of a chosen play text. They need to cover:

- the play and its ideas
- their own theatre-maker intentions
- their visual design ideas
- an outline of how they will stage one moment of “TEAM” using production and performance elements.

—The presentation can be set up as a role play situation where the students are presenting to an arts board, theatre company or a producer who they hope will support their production. Budgetary considerations will not be considered, only the most imaginative production that brings a play text to life and communicates the playwright’s ideas most effectively to an audience.

## B2. Exploring world theatre traditions

This section of the TSM presents a range of activities to assist in teaching the following key areas associated with exploring world theatre traditions and in preparation for the **research presentation** external assessment task.

- Researching theatre traditions
- Academic integrity and attributing sources
- Choosing a world theatre tradition
- Exploring performance conventions
- Experimenting with traditional performance material
- Reflecting on learning
- Presenting the learning

### Key understandings

These key words will be helpful when preparing to teach this syllabus area.

| Key understanding           | Definition                                                                                                                                            |
|-----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| Research in theatre         | The use of academic research and its physical exploration in order for students to develop their understandings of and insights into areas of theatre |
| Unfamiliar                  | The process of encountering something new or unexplored with the understanding that this may be challenging or seem strange                           |
| Opening-the-door experience | The experience of respectfully exploring and gaining new insights into something unfamiliar or unknown                                                |
| Practical exploration       | The process of exploring something through physical exercises and activities in order to gain an understanding of it through the body/and or voice    |
| Reflection                  | The process of identifying key learning and insights gained from experiences that may be used by students to inform their future learning practices   |

### Key skills

The key skills that students will develop are:

- research skills
- performance skills
- presentation skills.

Teachers and students will also need to consider how each research presentation will be best captured on film. Each presentation can be filmed either as a single, continuous presentation or as three separate sections. It is useful to think about and discuss these options and their implications with students at the outset.

## Approach

The recommended number of teaching hours for this syllabus area, which includes the time needed for undertaking the research presentation assessment, is **45 hours** for both SL and HL students.

*Image 9*

*Students participating in a practical workshop*



In many respects, this syllabus area characterizes the internationally minded approach of IB teaching and learning. It encourages students and teachers alike to go beyond their familiar theatrical knowledge and to be open to encountering and learning something outside their comfort zones. In a lot of ways, the less a student knows about a tradition, the more likely they are to find the experience authentically eye-opening and interesting. The experience of learning about theatre traditions from around the world also gives students the opportunity to learn about different cultures, their attitudes to theatre and the role performance plays in their communities. The cultural context of the theatre tradition(s) chosen to explore with students before they commence the assessment task is key to their understanding of theatre from around the world and to the development of their internationally minded perspectives. This learning about world theatre is a key part of this syllabus area and the research presentation.

This syllabus area gives students the chance to explore theatre traditions from around the world that have remained largely unchanged. These are forms of performance that have been experienced by different audiences and that have survived the test of time and the challenges of globalization. Many have been passed down through generations orally, through written materials, through training programmes, through apprenticeships and through observation.

*Image 10*

*Students participating in a practical workshop*



The focus of the culminating assessment task, the research presentation, is the performance convention. It is these traditional conventions, these particular and fixed ways of performing through the body and voice, that allow students to encounter not only something from a tradition that has remained constant over time but also the skill set of performers in other parts of the world. Students come to understand how these skills are used in traditional performances both through traditional academic research and through their own physical explorations and research.

The research presentation is also designed to develop the student as a performer so it is important to consider this task as being not only about exploring, understanding and appreciating theatre from around the world but also about developing a student's performance skills. This is worth thinking about when planning the teaching and learning in this syllabus area. From the start, students should be encouraged to explore unfamiliar theatre traditions to help them further develop individually as a performer. This will help students to view theatre traditions from around the world as a relevant and useful resource rather than as something entirely foreign or "other".

Learning in this task is primarily through the body—known as somatic learning. It introduces students to the idea that understanding and knowledge in theatre often resides within the body. Research in theatre, therefore, is very often physical. Exploration and experimentation through the body and/or voice is a valid and important way of developing understanding. Applying academic research to practical work is a valid form of inquiry in theatre and the research presentation task encourages this, inviting students to explore, experiment and reflect on their learning as performers and as students of theatre.

Exploring world theatre traditions is also a perfect opportunity for teachers and students to learn together, because, in many instances, teachers will have very little knowledge of many traditions prescribed in the DP *Theatre guide*. This should not be perceived as problematic or challenging but rather as a feature of IB ethos and pedagogy; the teacher's role is not as the holder of all knowledge but as a helpful and experienced mentor, guiding students to their own unique discoveries and understandings.

Overall, this is an area of the syllabus that is designed to expand a student's perspective and experience, broaden their theatrical horizons and develop them as performers and as internationally minded learners. Teachers are encouraged to join them as a fellow inquisitive explorer and set up this area of teaching and learning as an exciting and rewarding journey of exploration for teachers and students alike.

## Researching theatre traditions

Image 11

*Students participating in a practical workshop*



In this syllabus area, teachers may choose to explore one theatre tradition from around the world in depth with the class before initiating the formal assessment task. One tradition may be chosen from the prescribed list of world theatre traditions in the *Theatre guide*. However, it should be noted this will preclude students from choosing this theatre tradition for their official research presentation assessment task. Alternatively, teachers may choose a theatre tradition that is not on the prescribed list but that has clearly identifiable performance conventions and plenty of sources and information available for students to carry out research processes. Going through the process of exploring a theatre tradition(s) in class gives students a sense of how a theatre tradition and performance convention can be researched, explored and applied to traditional performance material. This process also provides teachers with the opportunity to

help develop their research skills, shape students' understanding of academic integrity principles and demonstrate how sources are attributed, using the school's preferred method of attribution.

Another option is for teachers to construct a unit of work that covers a variety of diverse world theatre traditions. They may use the unit to identify different areas of learning and provide students with an overall introduction to a number of different and diverse traditions (ensuring no single theatre tradition is studied "in depth"). These may be from the list in the *Theatre guide* or may be other traditions. If no one single tradition is covered in any depth, then students will be able to select any from the prescribed list for the subsequent assessment task.

Depending on access and resources, another possible way to introduce students to the exploration of theatre traditions from around the world could be through workshops with visiting practitioners or touring performers who specialize in particular theatre traditions.

### Building resources

Although there are many wonderful resources online, it is a good idea to start thinking about building up a collection of other types of resources to support this research-focused area of the syllabus, such as books, films, photographs and contacts.

### The role of the theatre journal

The research presentation is a presentation of understandings, developing skills and newly discovered ways of working. Alongside the attribution of sources, where students indicate where they have found the information that has guided their explorations, there is also the research that students conduct through the body. Students need to log their practical research and experimentation in their theatre journals as it provides key evidence to substantiate the basis of the understandings they have developed. A visual record of these explorations (including photographs and video recordings) or a live re-creation of these moments of research can act as significant pieces of evidence in this task and can be attributed as research sources.

The journal should also be used to capture the students' discoveries, reflections, challenges and insights regarding their understanding of world theatre.

When following the subsequent activities, it is important that students should keep a visual record of their explorations (including photographs and video recordings), particularly in the activities described in the sections "Exploring performance conventions" and "Experimenting with traditional performance material".

## Practical activities

The following activities are designed to develop students' research skills, to ignite their interest in world theatre traditions through practical activities and exercises and to provide them with the necessary skills to eventually undertake the assessment task.

Although the final research presentation assessment is an individual task, the following activities can be approached individually, conducted in pairs, small groups or led as a whole class unless otherwise specifically stated. They can either be undertaken exploring one world theatre tradition in depth or a number of world theatre traditions more broadly.

### Using definitions from the guide

The *Theatre guide* provides definitions for a theatre tradition and a performance convention and it is important to share these definitions with the students. One of the key understandings a student needs to have is the primarily fixed nature of both a tradition and a convention. This understanding provides a focus and a clear lens through which students explore the unfamiliar theatrical practices of different cultures from around the world.

#### ACTIVITY: Traditional conventions

—Referring to handout *B2a. Traditional conventions*, the students choose two or three traditional cultural physical conventions from this list (such as greeting or getting married). They identify, through research, how these cultural conventions differ referring to at least two different cultures. In pairs, they share their discoveries, physically demonstrating the researched conventions, explaining how they differ and teaching them to the rest of the class.

—Lead a whole class discussion about conventions, traditions, cultural differences and how these conventions are passed on from generation to generation.

A key feature of the research presentation assessment task is the lack of familiarity students have with a chosen theatre tradition. In many ways, this actually makes the task much simpler because it allows students to approach the theatrical tradition without any preconceptions or prior knowledge to complicate the exploration. The process of inquiry can, therefore, be more authentic because the less students know the more likely they are to come up with the right questions to guide their explorations.

Being “unfamiliar” with something should never feel like an admission of ignorance. Rather, it should be considered as the departure of an intrepid explorer into the unknown, with the full knowledge that whatever the challenges, there will always be rewards and treasures to bring back home. It is very often down to the teacher to demonstrate and model this attitude through the initial explorations as a class.

### ACTIVITY: Familiarity audit

—Set up this activity by reminding the students that this syllabus area is about engaging with the unfamiliar and generate a sense of excitement about being explorers encountering new territories of theatre.

—Next, either provide the students with handout *B2b. Theatre tradition familiarity chart* for them to complete or conduct one of the following activities with the class.

- Draw a line across the floor, with one end of the line representing “Very familiar” and the other end of the line representing “Never heard of it” (these two opposing ends can be labelled or signified in any preferred way). Mark the centre point of the line and call this “Broad overview”. Next, call out each theatre tradition listed in the *Theatre guide* and ask the students to position themselves somewhere on the line, according to their familiarity with each given theatre tradition. Then, provide each student with handout *B2b. Theatre tradition familiarity chart* and ask them to complete it after each theatre tradition has been called out. For any students who position themselves on the line between “Broad overview” and “Very familiar”, invite them to share a little of what they know about the specific tradition. Ask anyone near “Never heard of it” what questions they would ask about a theatre tradition they know nothing about. Record these questions for the whole class as these are a great way of getting into focused research.
- Similar to the above exercise, only instead of a line, assign four areas of the room to represent “Very familiar”, “Familiar”, “Broad overview” and “Never heard of it”. As each theatre tradition is called out, the students move to one of the four areas or position themselves in between them. Conduct the exercise as above with the students completing the handout and sharing any existing knowledge they have with the class. Once again, keep track of the sort of questions someone who has no knowledge of a theatre tradition might ask.

—After conducting one of these activities, look at the questions that were gathered (those that the students might ask about a theatre tradition they have no knowledge of or are unfamiliar with) and discuss what sort of information and what type of sources would be most useful to increase familiarity with a theatre tradition. What exactly do the students need to know and how might they access this information?

## Academic integrity and attributing sources

The name of the assessment task for this syllabus area—the research presentation—highlights the significance that research plays in this task. There are two forms of research that this syllabus area deals with: **academic** research and research through **practice**. Research through practice is research through action and through practical experimentation. This may be research that is conducted through one’s own body or by observing other bodies in action. It is important, however, that students keep track of whatever sources they have used for their inquiries and to formulate their understandings alongside a record of whatever method(s) they chose to follow in order to arrive at their conclusions.

Attributing sources, providing evidence and sharing the basis of new-found understandings are more challenging in an oral presentation than in a traditional written essay. This presents a unique challenge for

this assessment task. All work must be conducted following the principles of academic integrity and students must develop the skills of effectively attributing sources prior to undertaking their assessment.

See also the section on academic integrity in the “Working with students as learners” section of this TSM.

#### **ACTIVITY: Attributing sources in an oral presentation**

—Share handout *A2a. Academic integrity* with the students and ask them to identify which recommendations or rules particularly apply to the research presentation assessment task.

—Invite the students to discuss and record how sources can best be attributed at point of use during an oral presentation.

—Ask the students to watch “Orally citing a source in a speech” by Janene Davison (<https://www.youtube.com/watch?v=eP0bfnRIJVY>) and further discuss the importance of attribution.

—Next, in their theatre journals, ask the students to write up a list of best practice guidelines to help with attributing sources in an oral presentation, along with suggestions of the various ways they might do it.

The next activity introduces students to some of the different types of academic research they might encounter in the assessment task and possible approaches to attributing these.

#### **ACTIVITY: Using sources in a presentation**

—Using handout *B2c. Theatre traditions sources*, either ask the students to choose a particular theatre tradition or assign them a specific theatre tradition for which they are able to access the necessary resources.

—Ask the students to research an overview of the chosen theatre tradition using the sources that are listed and log these using handout *B2d. Research log*. In addition, ask them to find at least **one** source that is not listed on the handout.

—Next, ask them to choose the following three pieces of information drawn from at least two different sources.

- A quote
- An image
- A paraphrase of a piece of information from the source

—Ask them to practise presenting orally the three pieces of information they have found while attributing the sources using any of the following (or their own) methods.

- Using a slide with the source on it in a slide show
- Referring to a handout
- Using “according to...”
- With the source embedded within the text
- With the source at the end of the text

—Discuss as a class which were the most effective and appropriate ways of attributing sources for each of the three different types of information.

## **Choosing a world theatre tradition**

It is useful for students to have a broad sense of what some of the different theatre traditions on the prescribed list in the *Theatre guide* are like before they embark on the actual assessment task. Giving students glimpses into the various theatre traditions throughout the course is an effective and appropriate way of ensuring they get an overview of each tradition within the taught syllabus before they commit to their choice of tradition for the eventual assessment task.

Teachers could choose to lead the subsequent activities for a large number of traditions at once or to deliver individual activities at various points during the year to address different traditions in turn. These do not need to be very complex activities. For example, a “Theatre Tradition of the Month” could be chosen,

where a particular tradition is designated for that month and each student is assigned a type of source (visual, film, text) to locate and share with the class.

Theatre traditions that students explore very broadly and not in great depth over a sustained period can still be used by the student for their research presentation.

### **ACTIVITY: Developing tasters**

—Using handout *B2c. Theatre traditions sources*, either ask the students to choose a particular theatre tradition from the list or assign them a theatre tradition for which they can access the necessary resources.

—Ask the students to research the theatre tradition using the sources that are listed and to plan an introduction of 5–10 minutes to the theatre tradition. This will be presented to the rest of the class with the aim of giving them an overview of the theatre tradition. The presentation should include the following elements.

- Introduction to the theatre tradition and its cultural context
- An overview of how this theatre tradition looks like in performance and an explanation of the aesthetics of the theatre tradition in performance (what a performance looks and sounds like)
- An example of a performance convention from the tradition

—The presentation can be in any format, using a deck of slides (images and text), practical demonstration, projected images, and so on. The students should carefully consider how they are going to attribute sources during the presentation. They must also provide their classmates with a handout that presents:

- five key pieces of information about the tradition (as written notes)
- at least one image of the theatre tradition in action
- at least one image of a performance convention
- a list of sources.

—Each student presents their work to the class and shares their printed handouts.

Research into a theatre tradition's cultural context offers many insights into the heart and spirit of a theatre tradition. Getting a sense of a theatre tradition's cultural and social function (such as entertainment, spirituality or a communal sharing of stories) and the sort of performance material it uses (such as stories, issues, texts) provides students with some key information regarding how an audience is supposed to experience the theatre.

### **ACTIVITY: Theatre traditions and cultural context**

—For this activity, a theatre tradition can be explored with the whole class or by the students working individually, in pairs or in small groups. The students will be exploring the chosen theatre tradition in depth for this activity. For this activity, a theatre tradition can be explored with the whole class or by the students working individually, in pairs or in small groups. The students will be exploring the chosen theatre tradition in depth for this activity. If a theatre tradition is chosen from the prescribed list in the guide, this tradition cannot be used by any of the students for their official research presentation assessment.

—Begin by either giving the students an introduction to the cultural context of the chosen tradition(s) or asking them to research the tradition paying attention to:

- the role or function the theatre plays in that culture
- the sort of performance space traditionally used
- the origins of the theatre tradition
- how it developed over time
- how audiences experience(d) the theatre tradition
- what the theatre tradition looks like and sounds like (use of costumes, make-up, set, props, light, sound, and so on)

- the material (content) that is performed (narrative, well-known stories, play texts, sacred texts, issues, and so on).
- The students may find it helpful to use handout *B2e. Cultural context of a theatre tradition in performance* to support this process.
- The students prepare and present a five-minute presentation with slides to introduce the theatre tradition and its cultural context.

## Exploring performance conventions

Understanding the role and use of a performance convention is a major focus for this syllabus area and for the eventual research presentation task. Students are required to break down an identified performance convention and consider the performance elements it contains. This process requires close analysis of the convention so that students have an understanding of its every detail.

The teacher's role in this process is to encourage students to focus on detail, to slow down their physical explorations through the body or voice so that they can scrutinize the convention, explore its essence and come to understand it more deeply.

### ACTIVITY: The performance convention and elements of performance

—For this activity a theatre tradition can be explored with the whole class or by the students working individually, in pairs or in small groups to explore different theatre traditions. If working on a theatre tradition as a whole class, different students could explore different performance conventions from within that tradition. The students will be exploring the chosen theatre tradition in depth for this activity. If a theatre tradition is chosen from the prescribed list in the guide, this tradition cannot be used by any of the students for their official research presentation assessment. The traditions used in the previous activity may also be used here.

—Begin this activity by either presenting a performance convention(s) or asking the students to research performance convention(s) from a theatre tradition. Using handout *B2d. Research log*, ask the students to log their research into the convention and to identify where the information has originated. They need to get an idea of what this convention looks like in practice through photographs or films showing the particular performance convention(s) in action. They should also see how the performance convention is used in a traditional performance of that theatre tradition so that they can see its application in context.

—The students complete handout *B2f. Performance elements* for their chosen convention and use this to create three to five images or soundbites showing how this convention looks or sounds in action. They capture these by taking five photographs or audio recordings of themselves, physicalizing the convention through body/voice. The photographs or audio recordings may show the convention in its entirety or focus on a detail (for example, a photograph of a hand or the recording of a particular word or sound). They prepare a five-minute demonstration, introducing and physically showing the convention and explaining how it is physically performed using the images and/or recordings they have captured.

—Working either in pairs or as a whole group, the students present their demonstrations to their partner/whole class. They then "teach" the convention to their partner/class leading them through a physical re-creation of the convention, trying to make it as precise as possible. They also record on audio or video this "teaching" and the instructions they give.

—Each student listens to/watches their "teaching" of the convention and notes down any further aspects of the body or voice that need to be employed in their engagement with this convention. They also identify what others found particularly challenging about the convention and use this to guide their own future explorations.

—Lead a whole class reflection and discussion on what the students think is particular and unique to the performance convention they have focused on and what they think is common to other ways of performing that they are familiar with.

Image 12

Students participating in a performance skills workshop



There are many ways of exploring a performance convention, be it through games, activities, rehearsal processes, repetitions or observation. Once students have explored the physical nature of the performance convention, they need, like a sports trainer or coach, to develop a programme to help them to develop the skills to perform this convention.

#### **ACTIVITY: Exploring a convention**

—This activity builds on the previous activity, with the students working on the performance convention from the previous exercise. The students should refer back to handout *B2f. Performance elements* and the work they did in the previous activity.

#### **Exploration**

—Using handouts *B2d. Research log* and *B2g. Exploration programme and record*, the students begin to plan how they will explore and develop their skills so that they can adequately embody the performance convention they have been examining. It should be understood that through this task the students will not be developing any virtuosity in the performance of the convention, but they must nevertheless explore how the convention is performed as authentically and as precisely as possible.

—The performance convention is broken into individual performance elements, and the students develop a physical exercise and activity programme to guide their exploration as well as the development of their skill and understanding of the performance convention. They focus on the areas listed on the handout exploring the physical lead into and out of the performance convention, how to prepare themselves, the levels of energy required, the quality of movement/sound, and so on. They can also experiment with physicalizing the convention:

- at different speeds
- backwards
- in front of a mirror
- working with a partner who mirrors the convention

- in different spaces.

—Each of the areas selected must be supported by research evidence, even though the activities and exercises they choose or design do not need to come from the tradition itself. They can use and adapt existing games and exercises as they see fit. For example, using a skipping rope might develop the physical agility required for the performance convention of Arlecchino's movement in Commedia dell'arte and observing an ape's movement and mimicking this may help develop posture for the stock characters (see <https://www.youtube.com/watch?v=GLLpjvWMwXg>).

—Once each student has completed handout B2g. *Exploration programme and record*, they take time to work through each of these areas, recording their explorations as they go and tracking the date so that they can keep a record of how their explorations and their skills develop over time.

—Each student watches the recording of their exploration and prepares a short five-minute podcast called "My physical explorations into the world of \_\_\_\_\_ (performance convention) from/ in \_\_\_\_\_ (theatre tradition)".

### Workshop

—Each student uses some of the activities, games and exercises from their own explorations to develop a workshop of 5–10 minutes for a partner or for the whole class. This workshop is designed to introduce the partner or the class to the performance convention and to use some of the practical exercises to give their partner or class a better understanding of the convention and the aspects of performance the convention employs. This workshop should be recorded.

—The students watch each other's workshops and identify what aspects of the performance of the convention may have been challenging to others and use this to develop their own exploration further.

—The whole class reflects on and discusses how understanding into theatre can be developed through physical exploration.

## Experimenting with traditional performance material

Students are required to understand the role of traditional performance material in their exploration of a performance convention. Engaging with traditional performance material will help students to better understand the function, role and technique of the chosen performance convention. Traditional performance material comes in different forms depending on the theatre tradition:

- as published text (this could be a description of the action)
- as published play text
- as film
- as audio
- as a story
- as a collection of images.

When they undertake the research presentation task, it is important that students should remember to check which material is available for their tradition and that they can access it before they start their exploration process. The performance convention they choose to explore should be evident in the traditional performance material they choose and there should be enough material to provide students with opportunities for exploration and experimentation.

Following on from the previous activities, if a particular theatre tradition and its performance conventions have been chosen for the whole class, different students could be assigned different performance roles from the traditional performance material. This will give students the opportunity to experiment with performing a piece of material from a theatre tradition.

The purpose here is for students to try and get a sense of how the performance convention they have been examining works in the context of a performance of that theatre tradition. **This area of the syllabus and the assessment task does not require for the material to be performed but rather to be used as a means of exploration.** This is an important distinction for the students to understand.

**ACTIVITY: The performance convention in context**

—This activity builds on the previous activity, with the students working on the performance convention from the previous exercise (chosen by teacher or student).

—The students research the traditional performance material of the theatre tradition they have been exploring and where possible find video, audio or image sources that show the theatre tradition in performance and their specific performance convention in action.

—Using handout *B2e. Cultural context of a theatre tradition in performance*, the students identify the features of the performance style, the type of material used for performance (narrative, well-known stories, play texts, sacred texts, issues and so on), the aesthetics (what it looks and sounds like) and the use of performance and production elements. They also consider at which point in the stage action the performance convention traditionally appears (beginning, middle, end or at random points).

—The students choose two or three images from their research that show the theatre tradition being performed and two or three images that capture their performance convention in action. Around the images, using visuals and text, the students record what is happening around the performer, paying attention to:

- the space
- the audience
- the set
- the sound
- the quality of light
- the position of other performers
- the material of the floor
- any other action(s) happening simultaneously
- the costume or props, and so on.

—Either in pairs, for small groups or to the whole class, each student prepares a short presentation using the images they have selected to explain the nature of the performance material of that tradition and explaining (through words and visuals) the context of their selected performance convention and how it works as part of stage action.

It is important for students to recognize that the focus of this work is not about the quality of their performances but rather about how they use the process of experimenting through performance activities to better understand the performance convention. An analysis of the process of applying the performance convention to the performance material should be the focus of this area of exploration and experimentation.

Time should not be wasted on the creation of accurate puppets, props or costumes, and so on but used to find appropriate equivalents to take the place of these, where necessary.

Having a sense of the performance space of the theatre tradition can be useful and students may choose to replicate an approximate shape of the traditional performance space.

**ACTIVITY: Experimenting with applying the performance convention to traditional performance material**

—This activity builds on the previous activity, with the students working on the performance convention from the previous exercise (chosen by teacher or student).

—Give the students a piece of performance material from the theatre tradition that has been explored or ask them to research and choose their own piece of performance material from this theatre tradition. The chosen material needs to provide an appropriate opportunity for the specific performance convention to be employed.

—Ask the students to begin by considering what a rehearsal process might be if they were to perform this section to an audience. They make a plan to guide the process. **It is important to emphasize to the**

**students that the stages of this process should be recorded on video or through photographs or audio if appropriate.**

—The students begin by working in pairs or small groups if other roles appear in the performance material. They take on the role of performer/director and direct the action before, during and after the appearance on stage of the performance convention. They record this process as either images or as a video.

—They then decide how they will best recreate this performance with only themselves appearing. For example, they could use chairs or mark the floor to represent the position of other roles. They can also audio record themselves speaking lines or making sounds that feature in the performance material. They work on creating rehearsal conditions that will help them to experiment with how they will apply the performance convention to the traditional material. Rehearsal can then involve any of the following.

- Analysing the performance material
- Developing a warm-up to prepare them for the rehearsal
- Working on each aspect of performance employed by the performance convention
- Breaking down the performance material moment by moment
- Creating a still image/audio of the performance of the convention as they rehearse it and photographing themselves so they can analyse it
- Breaking the convention down to its component parts and working on those
- Performing the performance material where the convention appears as a whole and filming this, watching themselves and deciding what needs to be worked on
- Trying new approaches to the performance of the convention
- Rehearsing it in a space comparable to the traditional space
- Rehearsing using any props/objects that are similar (mock-ups) to what would appear in the traditional performance
- Rehearsing wearing clothing that might resemble what the traditional performer would wear (for example, a long skirt, something on the head to represent a crown, and so on).

—The students identify what feedback they now need from someone else to help them to develop their performance further. They work in pairs and present their rehearsed pieces to each other asking for focused feedback.

—They continue trying different approaches to develop their performance. Once they feel they are ready to show a performance in progress, they video record themselves performing the performance convention. They then add a voice-over to their film explaining what they are doing. They then prepare a short presentation (live or filmed) made up of the following parts, which they can arrange in any order.

- An introduction to the performance material and where the section they are presenting “sits” within the context of the performance piece as a whole
- How they prepared and rehearsed the application of the performance convention to the performance material
- A stop-and-start demonstration of the performance convention **or** the film they already prepared of their performance with the voice-over

—The presentations or video recordings are shared.

—The whole class reflects on the application of a performance convention to traditional material and what approaches are best taken to make their performances authentic and respectful. The students also identify the challenges to this process of application and experimentation and how these can be overcome.

—It is important to note that the students should not be encouraged to develop polished performances but instead present any practical work in the spirit of experimentation and exploration.

## Reflecting on learning

Reflection is when students look back at themselves and their experiences so that they see themselves or their experiences from a distance. This provides new perspective and insights. Distancing techniques are ones that take students out of the experience. It might simply be time that gives distance or it might be that students return the next day to an experience that has been captured either in writing or on film.

It is easier to reflect if there is something concrete to reflect on be it an artifact, a journal entry, a photograph or a new experience. The main purpose of this next task is, therefore, for the students to apply their learning from their exploration of a performance convention from a theatre tradition to a different context so they can recognize the value of this syllabus area.

### ACTIVITY: Reflecting as a performer

—Begin with a discussion regarding the skills the students have developed as performers through their exploration of a performance convention from a theatre tradition.

—Ask the students to identify the understandings they have developed regarding performance and the skills they have developed.

—Working individually, in pairs or small groups, either assign the students a short fable/fairy tale/well-known story/narrative (not related to any theatre traditions and from any culture) or ask them to choose one of their own. Give them 15 minutes to create a short piece of theatre bringing the story to life. The task is to demonstrate their newly developed understandings and skills regarding performance and show them in a dramatization that is not in the style of the theatre tradition they have been examining. For example, the students may be given *Little Red Riding Hood* to dramatize and they may use skills they developed through their examination of a performance convention of the theatre tradition of Kathakali to portray the character of the wolf. This characterization is unlikely to resemble a Kathakali performance but may show the use of eyes in a way that would not have been possible before this research.

—Using handout B2h. *Reflecting on my development as a performer*, each student reflects on their development as a performer.

—Lead a whole class discussion and reflection regarding how encounters with theatre traditions from around the world can enhance our performance skills and the benefits of encountering unfamiliar theatre traditions.

The IB learner profile presents the attributes that contribute to an internationally minded approach to learning. As this syllabus area is focused on encountering the theatre of other cultures and the unfamiliar, the IB learner profile provides a convenient and useful resources for reflection. It is also a helpful reminder for students of what it means to be an internationally minded theatre-maker and learner.

### ACTIVITY: Reflecting on understanding world theatre

—Lead a class discussion regarding the students' experience of learning about theatre from different cultures, time periods and parts of the world.

—Each student draws up a list of their discoveries about world theatre.

—The group stands in a circle or the students stand in pairs facing each other and pass a ball between them. Every time they catch the ball, they make a recommendation, as part of an imagined educational marketing strategy, regarding the benefits of exploring theatre from around the world. They begin each sentence with "Exploring world theatre traditions means/offers/enhances ...". Once they have completed the sentence, they pass the ball on. Each student should have at least three or four opportunities to complete the sentence.

—The game is repeated this time with the students sharing what they have discovered about world theatre.

—The students complete handout B2i. *Learning about world theatre traditions*, which focuses on the IB learner profile, and handout B2j. *Learning about theatre in the world*, which focuses on international-mindedness. They use these as the basis for discussion of their understandings of theatre in the world.

—They video themselves explaining their discoveries and development as a learner and share this with a partner.

## Presenting the learning

Although there are many approaches to developing presentation skills, the most pertinent ones for this syllabus area are those that give students the skill to share their discoveries in a confident, focused and engaged way. As the final assessment task is filmed, students need to be able to convey this on film and connect with an invisible audience.

Building students' presentation skills should be a feature of the entire theatre course. Students should be encouraged to present their learning and ideas throughout the course in all syllabus areas. Presentation skills are essentially about the development of physical and vocal skills so there will be many performance skills building exercises that will also serve to develop presentation skills. Relaxation exercises are also useful and help students with nerves and with effective breathing, which helps delivery.

### ACTIVITY: Presentation skills

—Watch the video “How to do a presentation—5 steps to a killer opener” by Rule The Room (<https://www.youtube.com/watch?v=dEDcc0aCjaA>) or take a look at any other resources that deal with presenting on film.

—Discuss the video and how we can best present using body and voice. Write up a list of guidelines for making effective presentations on camera. Assign each student one or more of the following areas.

- Stillness
- Neutral body position
- Body control
- Posture
- Use of gesture
- Eye contact
- Breath control
- Volume
- Articulation of words
- Relaxation

—Ask each student to develop or research exercises for their assigned area to conduct with the rest of the class.

—Each student conducts one of the researched exercises for the rest of the class. The whole class then considers all the exercises and designs a “Developing effective presentation skills” workshop to conduct with the year below them or as a creativity, activity, service (CAS) activity for their peers, which includes an introduction to presentation skills and why they are important, followed by the exercises.

Recording a presentation on video requires the following skills.

- Using the video recording equipment effectively (particularly if a student is to film themselves)
- Presenting to camera
- Ensuring that the camera captures what the student wants to capture

Presenting to camera is also key to the research presentation assessment task so students should get accustomed to being filmed and to filming themselves. Teachers should introduce this from the very beginning of the course and offer students training in any school recording facility they may not be familiar with or ask them to conduct training for all the class on using particular equipment or filming resources they may have.

It is also a good idea to remind students that their final research presentation is designed to be addressed to the examiner.

**ACTIVITY: Approaches to video recording**

—Discuss with the students the different options for individually capturing their practical explorations using devices they already have or equipment offered by the school.

—Working in pairs, each student chooses their favourite warm-up game and describes it to their partner along with a demonstration and instructions regarding how the game is played. They have to imagine their partner is someone they have never met and who has never played the game before. They share this with their partner.

—Once they have shared this with their partner, each student now transforms their introduction, demonstration and instructions into a presentation for camera to be shown to someone they have never met.

—Then, they video record this themselves on their own device or one offered by the school.

—Next, they ask their partner to video record them using the same device. Their partner should choose their own style of filming, focusing particularly on anything that they think is key in terms of the introduction for the presentation and the demonstration and instructions for the warm-up game.

—Each student watches and compares the two recordings. The whole class discusses what works best and what to avoid when filming practical explorations and presentations.

—In small groups, choose one person's presentation. Consider all the things that would make for a poor and ineffective film of a presentation (for example, focusing on the wrong thing, camera too far away, background noise, and so on). The students may choose to film in different locations or under different conditions if they wish to make a certain point about the setting of a presentation.

—Video record the presentation showing everything that can go wrong with filming as a short comic guide to "what not to do when filming a presentation". Share the videos and discuss.

## B3. Collaboratively creating original theatre

This section of the TSM presents a range of activities to assist in teaching the following key areas associated with collaboratively creating and in preparation for the **collaborative project** external assessment task.

- Building the ensemble
- Exploring the work of professional theatre companies
- Working with starting points
- Collaboratively developing theatre-maker intentions
- The process of staging original theatre
- Developing performance skills
- Feedback and evaluation

### Key understandings

These key words will be helpful when preparing to teach this syllabus area.

| Key understanding         | Definition                                                                                                                                                               |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Collaboration             | Being part of an ensemble and contributing, negotiating and making decisions collaboratively in order to create, stage and perform an original piece of theatre together |
| Starting point            | The initial inspiration for the creation of a piece of theatre                                                                                                           |
| Creating and developing   | The process of exploring a collaboratively agreed starting point and using it as inspiration to create and develop material for an original piece of theatre             |
| Staging                   | The process involved in putting on a play for an audience with attention to both performance and production elements                                                     |
| Use of performance skills | The use of body and voice to create moments of tension, emotion, atmosphere and/or meaning ("TEAM") on stage                                                             |

### Key skills

The key skills that students will develop are:

- collaboration skills
- creating original theatre skills
- performance and production skills.

## Approach

The recommended number of teaching hours for this syllabus area, which includes the time needed for working on the collaborative project assessment task, is **45 hours** for both SL and HL.

This syllabus area gives students the opportunity to create, direct, design and perform their own original piece of theatre. Collaboratively creating original theatre is also known as devising and many additional digital and physical resources can be found in [appendix 2](#) to support with teaching this area of the course.

*Image 13*

*Students presenting moments from their collaborative project*



Collaboratively creating original theatre requires students to consider what makes an effective piece of theatre as well as how to use theatre to express and communicate their ideas. Working as an ensemble develops their collaborative skills and encourages them to negotiate, listen and solve problems as part of a group. These are lifelong skills that go beyond theatrical practice. It is important for the teacher, therefore, to make the most of strategies, games, activities and exercises to help develop a culture of open collaboration in the classroom, regardless of the size of their theatre group.

This culture of collaboration should be built on mutual respect, listening to each other, valuing others' suggestions and ideas, and creating a safe space for contributing and sharing ideas. This spirit of "ensemble" should underpin students' work in all syllabus areas. However, in this area more than others, it is vital to develop students' capacity to work with mutual respect, responsibility and collaboration. In other words, they need to be conscious of how an ensemble is built and that it is something that requires effort, a consciousness of behaviours and a variety of specific strategies. Students also need to understand the power of words and actions and their own capacity to both build and destroy. The best way of achieving this is to encourage students to constantly reflect on and consider their methods of working, their own processes and the things that help them to fly, as well as recognizing the things that can potentially shut them down.

Image 14

*Students presenting moments from their collaborative project*



Understanding how to create, develop and stage a piece of theatre with others is vital to this syllabus area. This understanding can be built through studying play texts, through watching live theatre (digitally or in person) and through exercises and activities that encourage students to think about what theatre is as a form of art.

Play, curiosity, experimentation and risk-taking are all essential features of successful collaborative creation and it is crucial that teachers should encourage as well as model these behaviours in teaching this syllabus area. The joy of making original theatre is that it is open-ended and the end result, though guided by an intention, is completely unknown. Sharing in this uncertainty joyfully with students and embracing the unknown will help them to approach this endeavour with confidence and playfulness. If teachers guide students appropriately and are open to being surprised by students' imagination, resourcefulness and resilience, this can be an extremely enjoyable and rewarding area of the course to teach.

The *Theatre guide* also provides a brief regarding the nature of the final piece of theatre that helps guide the approach to theatre-making and makes the experience more authentic. This is a useful guide for students as it provides a clear context regarding the nature of the piece.

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

(DP *Theatre guide*)

### **Collaborative theatre-making intentions**

Image 15

*Students collaboratively creating original theatre*



Developing shared theatre-maker intentions for a piece of original theatre is a key skill for this area. Creating theatre has to be guided by intentionality as this leads to responsible theatre-making, which sits within the IB ethos of responsible action. Theatre is a public and live art form, so students need to consider what they want to say, how they want to say it and why they think this is important.

In this syllabus area, this process of developing collaborative theatre-making intentions is particularly significant. It ensures that everyone in the ensemble is working towards a shared vision and goal, with a shared purpose and a shared understanding of what the process might involve and what the final piece should communicate. It also guides what the piece will look and feel like and what the underlying purpose behind its creation is.

Any theatre process involving a group of individuals needs to have clearly stated intentions so that everyone is working together to achieve a common aim. As part of responsible theatre-making, the

intentions should also encompass how the ensemble wants the audience to receive the eventual piece and this in itself acts as a useful guide during the process of creation. The collaborative theatre-maker intentions, therefore, act as a reminder for students of their collective destination during a process that can be easily derailed, as well as provide them with a benchmark against which they can evaluate their final piece. Intentions are an essential part of any process as they are the guide and the measure against which decisions and choices can be made. Underpinning all theatre-making work with which students are engaged, intentionality is key and is something that can be particularly emphasized at the beginning of the theatre-making process.

### **Referring to the work of professional theatre companies**

Professional theatre companies that create original work collaboratively, also known as devising companies, provide rich and varied resources. These companies offer not only a variety of approaches but also specific exercises and activities. These can inspire and influence students, which can help them to create richer and more impactful original theatre collaboratively. Looking at the work of professional companies is often a good way into this syllabus area as it contextualizes the assessment task as a real-world experience, while also modelling collaborative theatre-making as a practice that is employed by successful professional companies.

### **Performance skills**

As all students are assessed on their performance skills, it is important for students to develop their performance skills in this syllabus area. It is a good opportunity to teach traditional acting skills—preparing students to use their bodies and voices to effectively communicate ideas, emotions, environments and dramatic tension. There are many existing print and digital resources available online that deal with the development of performance skills and these should form a significant part of this syllabus area, providing students with the opportunity to focus on their development as performers.

### **Contributing to the development of a piece as a creator, designer or director**

In planning for the delivery of this syllabus area, teachers also need to ensure that students develop their skills as collaborative creators, directors and designers. Once new material has been generated and the overall shape of the piece has been agreed, the ensemble will naturally embark on a rehearsal and production process in order to further develop and stage the piece of theatre for an audience. Students might choose to elect a single director and a designer to oversee the staging of the whole piece, or alternatively they may choose to divide elements of directing and designing between each member of the ensemble. Whichever approach is taken, it is crucial that in the assessment task each student should take responsibility for the creation, direction and/or design of at least one significant moment of the staging of the piece—so make sure they are offered opportunities to practically develop the skills of directing and designing alongside their skills of collaborative creation. The *Theatre guide* suggests that this task should be approached from the perspective of a company creating a low budget touring production, which adds some helpful limitations to the scope of the piece and prevents students from focusing too much on complicated production elements.

### **The role of the theatre journal**

The project report for the collaborative project assessment task is a presentation of understandings, a report on the process of creating an original piece of theatre collaboratively, a reflection on newly discovered ways of working and an evaluation of synthesized outcomes. Students need to log the process of collaboratively creating, staging and performing their original piece of theatre in their theatre journals as these will provide key material that they can use to inform their project report. Using their own devices to video record stages of the creation, staging and development processes is a strategy used by many professional companies that create original theatre collaboratively. It is a great way for students to capture process and, through individual and collective viewing, to observe, evaluate and assess the material as it is being created. This provides the ensemble and its members with a distance that allows them to see what needs to be developed further. It is also an invaluable resource for the writing of a project report.

## Practical activities

The following activities are designed to help develop students as collaborative creators of original theatre as well as, through exercises, activities and games, to provide them with the necessary skills to eventually undertake the assessment task. Teachers can choose a number of different approaches to planning a unit of work for this syllabus area. One approach is to design a unit working with students, either as a whole class or in groups, to create a piece of theatre based on a starting point. This can take them on a journey of creation, from initial ensemble building to a final fully realized production shared with an audience. Another approach is to explore different starting points, dividing students into smaller ensembles and guiding them through the creation, development and staging of collaborative pieces.

Unless otherwise stated, the following activities can be conducted individually, in pairs, as small groups or as a whole class. They can either be undertaken in combination as a project where the class collaboratively creates an original piece of theatre or as series of discrete skills-building activities and exercises.

### Building the ensemble

Part of any theatre course is to create a healthy group dynamic, to encourage contributions from everyone and to establish a good working environment. What is key about this particular area however is that students need to be able to autonomously create a sense of ensemble with their fellow classmates, regardless of the groupings they find themselves in. No matter how well students may know each other, whenever they find themselves in a new group, the ensemble has to be re-set. Working with different people generates different dynamics and different ways of working so, from the very beginning, every group has to begin by transforming itself into an ensemble and needs to consider the conditions that will lead to the most effective theatrical collaboration.

#### ACTIVITY: Ensemble building through games, activities and exercises

—Referring to handout *B3a. Categories of activity*, conduct a series of fun games and diverse exercises to encourage the students to work together and develop a sense of collaboration. These activities should target the categories listed on the handout.

—With the students, discuss the concept of “a culture of collaboration” and the meaning of “ensemble” and draw up a definition for each. Discuss the different categories of the games and exercises and how these build an ensemble and a sense of collaboration.

—Either individually, in pairs or small groups, ask the students to develop their own ensemble game/exercise to conduct with the rest of the class. Each game/exercise must build particular aspects of an ensemble. Come up with a title or choose/assign one of the following made-up titles for each game/exercise.

- We’re all in this together
- All for one and one for all
- Rhythm of the group
- Interweave
- Connecting flights, avoiding fights
- Over the mountain, over the moon
- All aboard
- Catch me I’m falling
- We carry us
- Get out of here
- I to I

—Ask the students to conduct their created ensemble games/exercises for the rest of the group. The group then discusses how these created a culture of collaboration and ensemble. If they wish, the students can then develop their own ensemble building activities and make up their own titles.

The processes of collaboration and of creativity will come with challenges. Being aware that problem-solving is at the very heart of creativity is empowering and will stop students from getting anxious when they face obstacles. Finding ways to re-activate creativity and overcome challenges is worth exploring before any creative or collaborative work is started. It is often difficult during the “flow” of working for students to find a solution to a problem or a strategy to help them when they are stuck.

#### **ACTIVITY: Problem-solving**

—Explain to the students that working together to create original theatre as an ensemble presents challenges, especially when problems arise in the process of developing material and making artistic choices.

—Ask the students to make a list of problems that an ensemble might face. Then, using handout *B3b. Triggers*, ask them to individually reflect on what they personally find difficult when working collaboratively with others and what might potentially be challenging for them when working to create a piece of original theatre.

—The students discuss their findings and collectively write a list of potential challenges and dangers that they might encounter when collaboratively creating original theatre.

—The students then draw up a list of problem-solving strategies to address some of the problems they might encounter (for example, “I do not feel listened to” might be addressed by “Let’s all listen without interruption” or “I am doing all the work” might be addressed by “Let’s each take on a task”). This could also be developed into a more official “charter for working together” or a manifesto for creative collaboration created and agreed by the group.

—Explain to the group that another common challenge with collaboratively creating theatre is that the ensemble gets stuck, that the material does not feel right or that they cannot see what they should do next. In this instance, it is important to try something new, adopt a different strategy or view the material from a different perspective to get out of a rut and inspire creativity. Share and discuss the following strategies for getting “unstuck”.

- Create a scene without words
- Change the location
- Work with a prop

—Next, ask the students to come up with a list of six other strategies for getting “unstuck” when creating original work together. These strategies need to be general to fit any situation.

—Once they have identified their six new strategies and using handout *B3c. Problem-solving dice*, ask them to write one strategy in each square, cut out the template and stick it together to create their own problem-solving dice to use when they are stuck. Groups can make as many dice as they want if they wish to have more than six possibilities.

## **Exploring the work of professional theatre companies**

Inquiring into the work of professional theatre companies that collaboratively create original theatre provides students with models of collaborative creation and can often provide them with resources, activities and ideas that they can use in their own creations. For students who are unfamiliar with the idea of collaboratively created original theatre, it gives them the opportunity to recognize this as a professional and legitimate form of contemporary theatre.

#### **ACTIVITY: Exploring one professional theatre company and its approach to collaboratively creating original work**

—Watch “Tectonic Theatre Project—An overview” by Tectonic Theater Project (<https://www.youtube.com/watch?v=yH4ZK5JG59E>) with the students and ask them to take notes about the company, its work, its approach to creating theatre, its starting points and the intentions behind the work it makes.

—Ask each student to choose from the film one of the following areas about the company that interests them and ask them to research it further. Alternatively, assign each student a different area.

- The company's intentions
- Approaches to creating original work
- The feel and look of its productions

—Each student presents their findings and discusses with the class.

—Next, watch any of the films about Tectonic Theater Project's Moment Work or ask the students to research it further. For example:

- "Moment Work residency at Hunter College" by Tectonic Theater Project (<https://www.youtube.com/watch?v=38ZoAcqa1XA>)
- "How does Moment Work work?" by Ricky Pak ([https://www.youtube.com/watch?v=xkkfDP\\_AXBw](https://www.youtube.com/watch?v=xkkfDP_AXBw))

—Ask the students to discuss the nature of Moment Work as a way of collaboratively creating original theatre. Ask them to use one of Tectonic Theater Project's existing exercises for Moment Work or to develop their own original Moment Work exercise in Tectonic Theater Project's style to explore a social issue (assigned to them and appropriate to their community—for example homelessness, pollution, inequality, and so on).

—Each student conducts their exercise with the rest of the class using it to create material for a piece of theatre on the chosen issue. The students explain their approach and evaluate them as a class.

The next activity is a good way for the class to learn about different theatre companies and to develop their presentation skills. It also provides each student with an exercise or activity they can later use when exploring starting points or contributing to the creation of material.

#### **ACTIVITY: Researching companies that collaboratively create original theatre**

—Referring to handout *B3d. Professional companies*, either assign a different company to each student (working either individually or in small groups) or ask them to choose a company of their choice.

—Ask the students to research their assigned company and to prepare a five-minute presentation with an accompanying handout to introduce the class to the work of the chosen company.

—Next, they each run either an existing practical exercise belonging to that company or one that they have developed and that they think typifies the work of the company.

—Collate a list of companies and approaches that have been explored by the whole class.

## **Working with starting points**

The *Theatre guide* prescribes a list of starting point "types" that students are required to use for their assessment task. Curating a collection of effective starting points will provide a useful resource for students. News items, podcasts, film clips, children's books, magazines, photographs, and so on are all great sources of material, so long as the source details are recorded. Often the effectiveness of a starting point is down to personal interest, but in this instance it is important that the whole group should be committed to the chosen starting point.

It is useful to engage students with thinking about what makes a good starting point for theatre. They also need to understand that a starting point should be rich with theatrical possibilities and that it should function as a starter with the capacity to ignite the imagination and to take them in directions they had not anticipated.

#### **ACTIVITY: How to judge a starting point**

—Choose a variety of starting points to correspond to the list of types of possible starting points in the *Theatre guide*. Choose ones that you find interesting, that you think the students would find interesting, as well as some that you think would be less effective. Position these at different numbered "stations" around the space so that the students can move freely from one to the other. The students all start at different stations and have one minute to look at a starting point, consider how effective this would be as a starting point for developing original theatre and rate it on a scale of 1 to 5 (1 being not very effective and 5 being

highly effective). For each starting point, they write brief explanatory notes to justify their rating. After one minute, the students move to the next station to rate the next starting point and so on.

—Once the students have been to all the stations and rated the starting points, the class comes together and shares the ratings of each starting points and the reasons why they gave it that number. As each starting point is discussed, draw up a list of criteria of what makes a good starting point (for example, if the student says they did not rate a starting point highly because it was too obvious, write up “should not be too obvious”, and so on). By the end the students should have a list of criteria against which they can judge a starting point and a sense of what they should be looking for when selecting one.

Part of the effectiveness of a starting point is its resonance and the things each individual sees within it. The next activity gives students a chance not only to share what they see in a particular starting point but also to develop the capacity to be able to see the theatrical potential in material.

#### **ACTIVITY: “Just a minute” starting point pitch**

—Each student chooses their own starting point from one of the categories of possible starting points in the *Theatre guide* using handout B3e. *Starting points*. They have one minute to pitch this to the rest of the group explaining why this would make a good starting point for the creation of an original piece of theatre. If they have done the previous exercise, they can use the criteria they developed to justify their choice.

—After the first round, the students have to vote on a final two or three starting points. The students cannot vote for their own. Once the group is left with two or three starting points, the students divide themselves between them, choosing their favourite. They then create and present to the group a sample one-minute scene of a piece of theatre that they think could originate from the starting point.

—The students share these and have to choose one as a group. Discuss the importance of the starting point being tried out to check if it has dramatic possibilities.

### **Practically exploring a starting point**

Part of working collaboratively is that everyone is heard. It is very easy for an ensemble to get carried away with the ideas of the most persuasive members of the ensemble. Therefore, it is important to develop strategies that give everyone the chance to be heard and for an ensemble to understand that sometimes listening, affirming and respecting others’ contributions, even if they do not agree with them, is as important a part of an ensemble as contributing.

#### **ACTIVITY: Lotus flower of ideas**

—This activity uses a large interactive mind map, which the students assemble in order to generate multiple responses and proposals from the whole group and to capture everyone’s point of view. Choose a starting point to explore with the whole class or assign different starting points to different groups. The starting point or something representing it (for example, if it is a story, it could just be the title) is placed on a piece of paper in the centre of the floor or on a wall.

Figure 11  
The lotus flower of ideas mind mapping tool



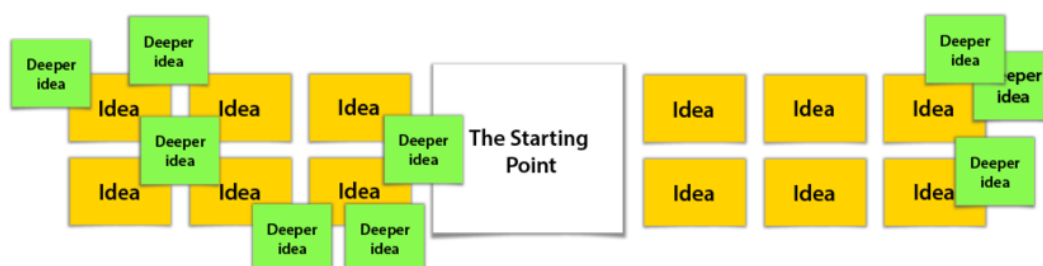
—In silence, each student writes four key ideas or concepts related to that starting point and writes these on four separate pieces of paper. One at a time, each student explains their four ideas and places each piece of paper alongside the main starting point. No one is permitted to interrupt while one student is explaining their ideas. All contributions are given their space and respect.

—When all students have contributed and placed their papers (represented in yellow below), it should form a pattern and will look something like this with each student's ideas spreading out from the starting point.

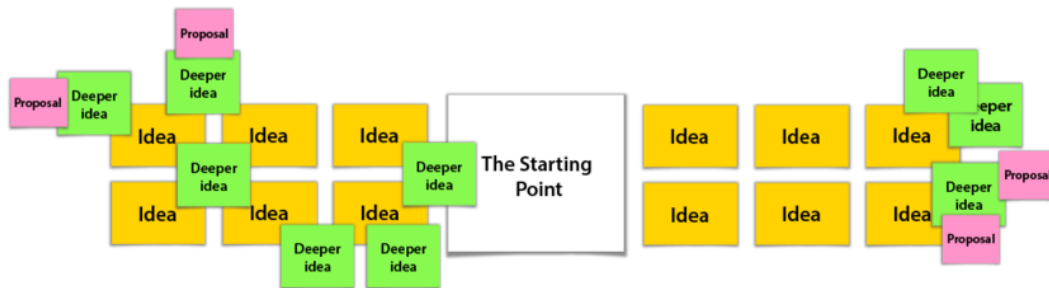


—Each student then uses two postcards or smaller pieces of paper (represented in green below) and chooses one of the ideas that have contributed. They write two new deeper sub-ideas related to the idea they have selected.

—One at a time, each student explains their two deeper sub-ideas and places each one below and above the idea it refers to. Once all students have contributed, it will look something like this.



—Then, each student uses one smaller piece of paper to write an idea or proposal originating from one of the sub-ideas on the postcards. In turn, each student explains what they have written and places it above the sub-idea it refers to (represented in pink below). Once all students have contributed, it will look something like this (for example, for three students).



—The students look at all the contributions the group has made and discuss the connections between contributions and the areas that emerge out of the starting point. They choose one area and create a short scene in the form of one of the following.

- As a movement piece
- As a naturalistic scene with only five lines of dialogue
- As a mime
- As a song
- As a piece of choreography
- As a soundscape
- As a puppet piece
- As a piece of physical theatre
- As a series of monologues
- As a piece of storytelling

—The students share these and discuss the ideas that emerge out of a starting point and how they can be then brought to life through action.

Many students will spend a lot of time discussing and deliberating on the possibilities, resonances and effectiveness of a starting point. It is important, therefore, to get them working practically as quickly as possible to prevent valuable time getting lost through inaction. Even judging the extent to which a starting point is the right one is best decided through practical activity, with students trying out ideas and seeing if they excite them.

#### **ACTIVITY: Practical explorations**

—Choose a starting point to explore with the whole class or assign different starting points to different groups. The group discusses the starting point with each person speaking in turn to express their ideas and the possibilities of the starting point.

—Each student is then assigned one of the forms of practical exploration using *handout B3f. Approaches to exploring and creating original material* or they choose their own. They then devise a workshop or activity of 10–15 minutes that practically explores the starting point through that particular form of exploration.

—Each student reflects on what they discovered regarding the starting point as a result of the practical exploration by completing the following sentences.

- “As a result of this exploration, I have discovered...”

- "I would like to further explore..."
- "I think it would be interesting if we created a piece of theatre, inspired by this starting point about/ which/that..."

—The students revise their sentences after each person has conducted their practical exploration.

—Once all students have conducted their activities and every student has completed their sentences, each student presents their reflections and the class discusses the value of practical exploration and the role it can play in helping them decide the sort of theatre they want to make.

## Collaboratively developing theatre-maker intentions

The collaborative project assessment task requires students to create a collaborative statement of theatre-maker intentions. This is the statement of the ensemble's vision and is key in helping the ensemble to keep their final destination in sight. It keeps them on track, as well as providing them with a concrete benchmark against which they can evaluate their final piece.

### ACTIVITY: Pass it on

—This activity can follow on from previous activities and use starting points that have already been explored or the students could choose new starting points to work with.

—Explain to the students that their brief is to create a piece of theatre of 7–10 minutes that could feasibly tour and that the production elements (scenic and technical) should be kept simple unless otherwise required by the ensemble's theatre-maker intentions.

—Working either as a one-class ensemble or in smaller ensembles of any size, the students work with a starting point they have already worked on before or are assigned a specific starting point for this activity. They discuss what interests them about the given starting point, what they would want a final piece to be about, who they would want to perform to and the effect they would want their final piece to have on the audience.

—Using the handout *B3g. Theatre-maker intentions for a collaboratively created piece of theatre*, each student fills in the first box and then passes it on to the next person who reads what the previous person has written and then fills in the second box before passing it on. This is continued until all the boxes are complete. If only two students are doing this, they pass it back and forth, always completing the next empty box before passing it back. When all boxes have been completed, they are returned to the person who started each handout.

—A new group handout is given out. All the students review and read their original contributions to the first box and then decide as a group which contribution(s) they like the most. On the clean handout they complete the first box either with the contribution they like the most or with a mix. They follow this process until all the boxes are completed.

—They use this to write a 200-word statement of theatre-maker intentions, made up of all the contributions.

This is another activity that allows each student to be heard and to contribute to the statement of theatre-maker intentions. The process of putting together the collaborative theatre-maker intentions should, to an extent, be an editing process where different ensemble members' contributions are put together. In order to guide a group's work, the statement needs to be clear and everyone needs to understand what it is saying and the implications regarding the piece of theatre that is going to be made.

### ACTIVITY: On the wall

—As one ensemble or in ensembles of any size, the students work with a starting point they have already worked on or are assigned a particular starting point.

—Although similar to the previous activity, in this one each individual student completes the entire handout *B3g. Theatre-maker intentions for a collaboratively created piece of theatre*. They then use this to write their own 200-word statement of theatre-maker intentions. This needs to be legible.

—Each student is given an adhesive, such as sticky tape, to put on the back of their paper.

—A chair is placed in front of a wall with a row of chairs and the ensemble sitting facing the chair. Each student enters the space, stands by, behind or in front of the chair or sits in it and reads their intentions. The class take notes of anything they like or write down questions they want to raise with the whole ensemble regarding anything that is not clear. When one member of the ensemble ends their reading, they post their intentions on the wall. Meanwhile, the next member of the ensemble enters and takes their position. When the next student has entered, they then read their intentions and so on.

—When the ensemble has finished, they all look at the intentions on the wall in silence and underline on each contribution their favourite sentences or ideas. The individual intentions are taken down and the students raise any questions they might have for clarification. The ensemble then uses the material to write one whole ensemble statement of theatre-maker intentions of 200 words, taking note of anything that might be unclear and using their favourite sentences and ideas

## The process of staging original theatre

Before students begin creating, it is important for them to have an idea of a process for the creation, development and staging of their original piece of theatre. Understanding what a process entails and the different strands of this process helps everyone to stay on track and to work collectively at the same pace.

The final assessment task differentiates between the creation and development of the piece of theatre and its staging. After all, something that does not exist cannot be staged. Although in some instances these processes might overlap, the first part of the process is to create and develop material for the piece of theatre without worrying how polished or ready it is for an audience; otherwise, students could end up spending all their time perfecting the first scene for an audience and never moving beyond it. The second part of the process is what is usually called rehearsal and this involves staging the piece so that it is ready for an audience. This involves direction and design and the introduction and preparation of the production elements that contribute to effective staging.

### ACTIVITY: Collaborative model diamond

—Working in small groups or a whole class, give the students a starting point and allow them 15 minutes in which to create a short piece of about 2–3 minutes based on it. When they have finished, explain that this is the creation process and ask them to consider what role they took and how they contributed as an individual to this process. Give them another 15 minutes and ask them to get this piece ready to be shown to an audience, to decide on where the audience will be placed and their performance space, and to describe at the end any lighting, sound, props, costumes and so on that they might use. If the students have access to these elements of production, they can be given longer and asked to use lights, sound, costume, and so on. The students reflect on their contribution to the staging of the piece and the role they took.

—Each ensemble presents their pieces. As a class, discuss the difference between the creation and development of material and the staging of material.

—Ask the students to explain their processes of a) creation and development and b) staging and the differences between these two stages. What role did each individual take in each process? What were their individual contributions to each process?

—Use handout *B3h. Collaborative creation models* to create a set of slips of paper/cards with each of the models on them. Make enough sets for every ensemble to have one.

—Each ensemble reads each model and discusses its benefits and challenges. They then lay out the slips of paper/cards in a diamond shape with their favourite at the top, their next two favourites next and their least favourite at the bottom. Each group presents their diamond and explains why they have put it into that order.

The next exercise helps to order and structure the process and keeps students aware of how the work is developing. It provides them with a plan of action to organize their time and they can use this to draw up a timetable deciding how they want to distribute the time they have been allocated by their teacher. Furthermore, it encourages collaboration as it is an agreed statement of how they will create and stage together.

**ACTIVITY: Steps of a process**

—Working as either a whole class or in small ensembles of any size, provide the students with handout *B3i. Steps of a process*. Use the handout to create a set of slips of paper/cards with each of the steps of a process on them. Make enough sets for every ensemble to have one. The students order these to reflect the process of creating and staging a piece of theatre. They can position the cards in any shape they want (as a line, circle, diamond, and so on). Once they have completed the shape, they create three parts of the process that they think are missing and create their own three slips of paper/cards and position them within their process.

—Each ensemble shares these with the class and records them in their journals. They use this as an ensemble to guide their process of creating and staging and to draw up a plan of action for the process of collaboratively creating original theatre.

—While they are creating and staging pieces of theatre, they can use this as a reference and adjust/change the model they have recorded to reflect what they have actually been doing.

**The creation of an original piece of theatre**

Students may use the work and exercises of professional companies as a fertile resource for the creation of original material, although this is not a requirement of the collaborative project assessment task. It is important, however, that they should be introduced to an array of approaches that might help. Different students will have different ways of creating and developing original material—some will favour improvisation methods, others will prefer to approach it by working with materials, light or sound, or by working through movement or through words. Whichever the method, students should understand that the creation and development process is a playful process. It is not about creating and developing polished scenes or moments but rather about playing with material theatrically to find the most effective scenes or moments.

**ACTIVITY: Approaches to creating original material**

—Choose a starting point to explore with the class and after some initial discussion and exploration explain the different categories of activities/exercises that can be used to both explore material and develop original material. Conduct any improvisation or devising activities that can be used to create scenes. These should be scenes created through action not written play texts so that the students understand that in collaboratively creating original material the emphasis is on creation through action and play, and not through the writing of scripts. The art of play writing is a very different process and this is not what this syllabus area focuses on.

—Take the students through the categories of exploration and creation exercises in handout *B3f. Approaches to exploring and creating original material* so they can create short scenes to go with each type of activity.

—As a whole class or in small ensembles, work with the same starting point, assign new ones to each ensemble or ask each ensemble to choose their own starting point. Assign or ask each individual in the ensemble to choose a particular approach. Then, ask them to design an exercise, adapt an existing game or create an activity (maximum 10 minutes) that follows the approach they have chosen or been assigned and that will generate a scene that can possibly be used in a theatre piece based on the starting point.

—Once the students have planned their particular activity, they run it with the rest of their ensemble and the ensemble discusses how this can be developed further.

—Each student records their contribution, their approach and how they generated material with their ensemble in their journal.

Structure is key when creating original theatre. The form a piece of theatre takes determines how an audience receives it. The positioning of one moment next to another is also one of the key ingredients in conveying the messages of the piece of theatre and determining the sort of experience an audience will have. Creating effective moments of theatre is often the result of careful positioning, sometimes putting contrasting moments together and at other times putting moments that are similar or that complement

each other together. Students need to be aware that this positioning is a key part of the development of their piece of theatre and that structure is also dynamic and can keep on changing until the right order of scenes and moments is discovered.

#### ACTIVITY: Structuring the material

—Choose a well-known story, fairy tale, fable or myth and break it up into key moments of action in the story that would become scenes if the story was turned into a piece of theatre. For example, *Little Red Riding Hood* could be broken into the following scenes.

- Grandmother is unwell and is stuck at home.
- Mother asks Little Red Riding Hood to bring some food to her grandmother but to make sure she does not stray from the path.
- Little Red Riding Hood sets out, strays from the path and meets the wolf who asks her where she is going.
- The wolf arrives at grandmother's house and eats grandmother.
- Little Red Riding Hood arrives at grandmother's house and is about to be eaten by the wolf.
- The woodsman saves Little Red Riding Hood.

—Using handout B3j. *Possible structures*, identify and discuss familiar structures of pieces of theatre or films that are used in storytelling. For example:

- The use of flashback
- Beginning at the end and then going back in time
- The use of a narrator
- Production elements that show passing of chronological time, and so on

—Explain that structure is related to meaning and how they structure a piece of theatre will determine the effect it has on the audience.

—Next, create a washing line using string or wool across the space either on the wall or between two chairs. Write each of the key moments from *Little Red Riding Hood* on different pieces of paper and peg them onto the washing line in the order they appear.

—Discuss the structure of *Little Red Riding Hood*. Identify how the world of the play is introduced, the climax points, how the events are ordered etc.

—Next, discuss with the class the possibility of transforming the *Little Red Riding Hood* story into an original piece of theatre that deals with one of the following ideas.

- Disobedience
- Adolescent curiosity
- Stranger danger
- Family connections
- Coronavirus, self-isolation and social distancing
- Being attracted to the forbidden

—Assign each ensemble one of the above ideas and ask them to develop a short statement of theatre-maker intentions using handout B3g. *Theatre-maker intentions for a collaboratively created piece of theatre*.

—The students use this to re-structure the key moments of action on the washing line to create their own versions of *Little Red Riding Hood* so that their creation of a piece of theatre based on *Little Red Riding Hood* becomes about the idea they have been assigned.

—Using handout B3j. *Possible structures*, the groups decide on their structure. They rearrange the order of actions on the washing line, write and add any new key moments of action to show how they plan to structure their original piece of theatre and meet their intentions.

—Ask them to consider how they might transition between one moment of action and another if a blackout facility was not available. The students write the transition from one scene to another on a piece of paper and add that to the washing line, between each key moment of action.

—This now becomes their planned structure for the creation and development of the piece of theatre. The order of the scene is written on the back of the hanging piece of paper. As the students develop their original piece of theatre and new scenes are added and the order is changed, they change the number on the back making sure that previous numbers remain visible.

—The washing line should be photographed after each session. This will track the evolution of the piece of theatre, recording the changes and developments as more material is created, scenes are abandoned and new ones are suddenly required.

—At the end of the process of creation, just by looking at the back of each piece of paper on the washing line and its “position” history (denoted by the changing number of its position) they can have an at-a-glance view of how the piece has developed and been structured.

#### **The staging of an original piece of theatre**

Staging is the process of preparing the piece of theatre for an audience and as such, thinking about the way an audience will experience the material is key for students as they engage with this part of the theatre-maker’s journey. Whether they are directing or designing, their primary consideration has to be the effect that their decision will have on the audience. In this respect, they are constantly viewing the material through the eyes of the audience and making decisions using this as their guideline and referring back constantly to their collaborative theatre-maker intentions.

#### **ACTIVITY: Directing scenes and moments**

—This activity can be a development of the previous activity or the students can be assigned to a new starting point. Using a well-known story, fairy tale, fable or myth is useful because the students do not have to come up with a narrative or have to invent content as this is already provided by the story.

—Begin with a class discussion regarding the role of the director and what a director does (see section B1 of this TSM for other activities linked to the role of the director).

—The students work in small ensembles (maximum four). They develop a short statement of theatre-maker intentions using *handout B3g. Theatre-maker intentions for a collaboratively created piece of theatre*. They then choose the same number of key moments of action from the story as the number of individuals in the ensemble (an ensemble of three would choose three moments of action from the story). As an ensemble they turn each of the moments into short scenes. Give them approximately 10 minutes per scene.

—Once they have a rough version of the scenes, each person takes on the role and responsibilities of a director (even if they appear in the scene) for one of the scenes. Their task is to prepare the scene for an audience paying attention to their intentions and to the performers, their positions in the space, the use of space and the style, pace and feel of the scene. Each person directs one moment, taking it in turns. Give each person approximately 10 minutes to direct their scene.

—Once these have been directed, either move on to the next activity or discuss how a director contributes to the staging of a piece of theatre and what this contribution involves. How were their intentions met through directing?

Introducing production elements often lifts the process of staging. It is important for students to understand that very simple production elements used well and with intention can often be more effective than complicated lighting rigs, costume and set changes. Reminding them of the brief in the *Theatre guide* will help them not to get distracted by spending unnecessary amounts of time on the construction of scenery or the making of costumes. This is where returning to their theatre-maker intentions is helpful to make sure they do not get absorbed in aesthetics that are not essential.

#### **ACTIVITY: Using production elements**

—Begin by discussing the role of the designer and the difference between technical design (sound, lights, and so on) and scenic design (set, costume, and so on).

—Referring to the suggested brief in the *Theatre guide*, remind the students that their piece of originally created theatre is a low-cost, touring production and tell them it will be touring one of the following.

- A range of different schools (some with performance spaces and some without)
- A range of arts centres with performing facilities
- A range of community spaces without performance facilities

—Option 1: Ask the students to continue working in the same ensembles as before and to work with the scenes that have already been created and directed based on a well-known story, fairy tale, fable or myth.

—Option 2: Ask the students to work in small ensembles (maximum four). They choose a well-known story, fairy tale, fable or myth.

—The following steps follow whichever option has been chosen. The students develop a short statement of theatre-maker intentions using handout *B3g. Theatre-maker intentions for a collaboratively created piece of theatre*. They choose the same number of key moments of action from the story as the number of individuals in the ensemble (an ensemble of three would choose three moments of action from the story). As an ensemble they turn each of the moments into short scenes and direct these ready to be shown to an audience. Give them approximately 15 minutes per scene. These scenes are shared. Discuss how a director contributes to the staging of a piece of theatre and what this contribution involves.

—They now adopt the role of scenic or technical designer for one of the scenes. It can be either the scene they previously directed or a scene that has been directed by someone else. They take charge of one aspect of design (costume or lights or sound) and take their intentions into consideration while designing.

—Alternatively, the whole ensemble can work on one scene each taking responsibility for one particular design element (for example, in an ensemble of four, one person on lights, one on costume, one on set and one on sound).

—If the facility exists, the students can use pre-existing production resources (maybe from past productions); otherwise, the students should produce visual designs, using their own drawings or existing images they have sourced, and so on.

—The scene is performed to the audience with production elements and with the designer(s) presenting their designs.

—Once these have been shared discuss with the whole class how a designer contributes to the staging of a piece of theatre and what this contribution involves. How were their intentions met through design?

## Developing performance skills

There are many strategies and ideas on how to best prepare students for performance and develop their performance skills. Listening to the advice of professional performers and understanding the different approaches that they take is useful as it provides students with different ways into performance. Developing as a performer also requires a particular mindset and it is important to engage students with this notion and with the understanding that developing as a performer and having the ability to use body and voice effectively is the result of hard work and concentrated training.

### ACTIVITY: Developing performance skills

—Conduct a series of warm-up exercises that prepare the body and voice for performance focusing on the following.

- Energy
- Focus
- Use of face
- Use of gesture
- Movement
- Posture
- Breathing
- Volume
- Relaxation

- Articulation

—Introduce the concept of the “neutral body” and how character is built from a neutral body.

—Use handout *B3I. Character, setting, situation, action* and ask the students to communicate each of the scenarios listed in the handout using body and voice. The students can introduce their own lines of dialogue if they wish.

—Each student chooses one of the scenarios to explore further, thinking about how they are using body and voice to create a one-minute individual performance of a moment (with or without text). Discuss how they can use body and voice to communicate. Ask them to consider how the body, voice and the action will be used to communicate the following.

- Character
- Emotion
- Character motivation/objective
- Situation
- Setting
- Idea

—Each student shares their individual moments with the class and discusses performance and performance skills collectively.

—Watch “Top acting tips by Tony nominees” by Backstage (<https://www.youtube.com/watch?v=aAnd0aeTCGE>) or any other resources that focus on performance with the class. Ask the students to take notes regarding elements of performance.

—In small ensembles or as a whole class, the students draw up what they consider would make a good performer training programme and how this can be best delivered so that they can develop their performance skills.

The use of performance skills to create moments of “TEAM” is an effective way for students to consider how they will apply their performance skills. It also reinforces the significance and power of the performer and their ability to transport the audience to different places, show them different emotional states or have them sitting on the edge of their seats simply through the use of their body and voice.

#### **ACTIVITY: Using performance to create moments of “TEAM”**

—This can be a follow-up from the previous activity or a stand-alone task. Working in pairs, present the students with the following scenarios. Their task is to create each of these as frozen moments (still, tableau), considering how they use their bodies to create the moment. One or both students in the pair can be in a scene together.

- The tension of waiting for news
- The emotion of discovering they have won
- The atmosphere of a picnic on a warm day
- The idea (meaning) of pollution and its impact on the environment

—Once the students have adopted the position and created the still moment, they are photographed on their own device by their partner or a classmate. They examine the photograph, paying attention to how they used their body to create the particular moment of “TEAM”.

—Give each pair a newspaper to work with. Ask the students in pairs to take each of the above scenarios and to create each moment, using movement and only a maximum of three lines of dialogue between them. The newspaper must be used in each moment in some form (as a newspaper, as costume, set, prop, and so on).

—Each pair shares their moments with another pair and they draw up a list of guidelines regarding how body and voice were used to create each type of moment.

## Feedback and evaluation

Collecting feedback and using this to develop a piece of theatre is an essential part of the process of creation and staging, and can help students to address things that they cannot see or have not noticed. Sometimes they will be so deep in the material that they will not see that something does not make sense or is unnecessary.

Feedback from an audience is also a key requirement of the assessment task that corresponds to the syllabus area. This is less to do with developmental work and more to do with students gathering evidence to support their evaluation of the extent to which the piece of theatre met its original intentions. How to gather and record feedback that will be most useful for their evaluation and that will meet the criteria of the assessment task is important. Generating questions that will provoke the feedback they want and finding the best ways to elicit and capture this is a useful component of this syllabus area.

### ACTIVITY: Getting feedback

—Use any material from the previous activity or ask the students to generate a short scene based on a new starting point. Using a well-known story, fairy tale, fable or myth is useful because students do not have to come up with a narrative or have to invent content as this is already provided by the story.

—The students work in small ensembles (maximum four). They develop a short statement of their theatre-maker intentions for their scene using handout *B3g. Theatre-maker intentions for a collaboratively created piece of theatre*.

—They work on the scene preparing to share this with the class as a work-in-progress.

—Next, as a whole class, look at the idea of the Johari window model. This is part of communication theory (<https://www.communicationtheory.org/the-johari-window-model/>) and is a useful introduction to the concept of feedback. Having explored the resource, each ensemble then decides what their “blindspot”, as an ensemble, might be regarding their piece of theatre. They use this to determine what they would like feedback on and also how they can best elicit information regarding what is working and what is not working, in a way that will be helpful and constructive. They create questions to ask the audience. Ask them to think about how they want to capture the feedback. For example:

- One person as a scribe
- Audio or video recording
- Questionnaires for audience to fill in, and so on

—They show their scenes, capture the feedback and then conduct a feedback session asking for guidance on how they should develop the piece. The ensemble goes back into rehearsal and decides how they will address the feedback.

—Each ensemble shows their finished piece to the audience.

—Before getting feedback from the audience, they also consider if it is best to share their theatre-maker intentions with an audience or for the audience to give feedback without knowing these intentions.

—This time their aim is to find out the extent to which they achieved their original intentions. The ensemble discusses how best to get this information from the audience. To what extent did they achieve their theatre-maker intentions? Were their intentions clear? At which points? How were their intentions signified to the audience?

—As a class, discuss the most successful ways of getting feedback, the most useful questions and the best way to capture feedback.

—In small ensembles or as a class, create a bank of generic questions that could be used to gather useful feedback regarding a piece of theatre and the extent to which it has met its intentions.

Self-reflection and evaluation is an important skill for all theatre-makers as it is the process that helps them to develop as artists. For students this is equally important as it helps them to learn and develop their skills, encouraging them to consider the effectiveness of their various contributions to the creation, development and staging of the original piece of theatre.

### ACTIVITY: Reflection and evaluation

—The students work individually. This can be a follow-up from the previous activity or the students can be asked to reflect on any of the scenes they have created throughout this syllabus area (previous activities or the activity that follows). They choose four moments as follows.

- One moment of action where, as a performer, they feel they effectively contributed to one moment of tension, emotion, atmosphere and/or meaning ("TEAM")
- One moment of action where, as a creator, they feel they successfully contributed to the development of the moment of action effectively contributing to the fulfillment of the ensemble's intentions
- One moment of action where, as director and/or designer, they feel they successfully contributed to the staging of the moment of action effectively contributing to the fulfillment of the ensemble's intentions
- One moment of action where they feel they were not particularly successful

—Having identified these four moments of action, they complete handout *B3k. Personal reflection (scene, evaluation, evidence)*. They share this with a partner explaining their evaluation of themselves as a performer and their evaluation of their contributions to the development and to the staging of particular moments of action.

—The whole class discusses evaluation and draws up a list of reflective questions that could be asked of themselves to aid and guide the evaluation of their individual theatre work and contributions.

## B4. Performing theatre theory (HL only)

This section of the TSM presents a range of activities to assist in teaching the following key areas associated with performing theatre theory and in preparation for the **solo theatre piece (HL only)** external assessment task.

- Performing solo
- Introducing theatre theory
- Researching theatre theorists and their impact
- Meaningful theatre-making
- Identifying aspect(s) of theory
- Developing theatre-maker intentions
- Choosing performance material
- Feedback and evaluation

### Key understandings

These key words will be helpful when preparing to teach this syllabus area.

| Key understanding           | Definition                                                                                                                                                                                                                              |
|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Researching theatre theory  | The use of academic research, using both primary and secondary sources, in order to develop understandings of theatre theory and its application to stage action                                                                        |
| Theatre theory              | Frameworks, approaches, techniques, processes, conventions, models of practice, and so on that have been presented by a theatre theorist to inform how theatre is made and its artistic/cultural/political/social/psychological purpose |
| Practice informed by theory | When the making and performance of a piece of theatre has been guided by a particular theatre theory, by the ideas of a theatre theorist or by a style of theatre that has been developed by a theatre theorist                         |
| Aligned intentions          | When a piece of theatre, informed by a particular aspect of theatre theory, has the same effect on the audience as was originally intended by the theatre theorist who developed the theory                                             |
| Solo theatre piece          | A piece of theatre that has been made, designed, directed and performed by an individual performer                                                                                                                                      |

### Key skills

The key skills that students will develop are:

- research skills
- the use of theatre theory to inform practice
- performance and production skills.

## Approach

The recommended number of teaching hours for this syllabus area, which includes the time needed for undertaking the solo theatre piece assessment, is **90 hours** for HL only.

Image 16

*A student presenting material from the solo theatre piece*



This syllabus area is designed to introduce students to the high-level skill of engaging with theatre theory and using this to inform their practice. It aims to develop students' understanding of the value of theatre theory and the insights it provides into theatre as a form of art. It is important for students to understand that theatre theory is related to practice, to the process of making and presenting theatre as well as the analysis of theatre from an audience's perspective. It is no coincidence that this syllabus area is the distinctive feature of the HL course. Any student wishing to study theatre further will be required to engage with theatre theory. Furthermore, this area of the syllabus brings together all of the different theatre-making skill sets of the course requiring students to engage with theatre as performers, creators, designers and directors. It gives them the opportunity to make the theatre they want to make based on a theorist whose ideas and theories resonate with their own. Helping them to find this theorist should be built into the planning of this syllabus area and should be a key feature of it.

In many respects, theatre theory is the study of theatrical discoveries, changes and innovations that have contributed to the development of contemporary theatre and to theatre over time. Theatre theory also gives students the opportunity to access what may sometimes seem abstract or impenetrable theatre. It can provide them with the key to unlock new ideas, to understand the purpose of theatrical experiments and to engage with aspects of theatre they might never have encountered.

#### **The value of theatre theory**

Accessing theatre theorists can be an empowering process. It demonstrates to students that theatrical developments and innovations are the work of committed theatre practitioners who are driven by a desire to understand, develop or reconsider the role theatre plays in society. It provides them with models that show how theatrical discovery is made—discovery sometimes made by chance through play, discovery as a result of careful analysis and thought, discovery through a deep and careful reflection on their own and other's practice, discovery through an ardent commitment to the role theatre can play in the world. Theatre theory is also a valuable asset that can help students develop their own skills. Many theorists have dedicated their lives to understanding what makes a great performer or how production elements can be manipulated in order to engineer a particular type of experience for an audience. Accessing this can save a theatre-maker a lot of time. By building on the work of outstanding theatrical figures, they can gain a deeper understanding of the theatrical landscape and consider how they might contribute to it through their own work.

#### **Aspect of theory**

This syllabus area is not the study of theatre theory in general, nor does it seek to give students an overview of theatre theory through the ages. Rather it is designed to give students an understanding of the value of theatre theory and its relationship to practice. In this respect, this syllabus area is about depth and not breadth. If anything, it encourages a focused, microscopic engagement with theory rather than a broad, generalist overview. This is clearly indicated in the culminating assessment task when a student is required to create a solo piece of theatre based not on a theorist's theory but rather on one aspect of this theatre theory. This aspect should be something that typifies a particular theatre theorist's work and should be narrow enough to provide the student with the opportunity to really delve deeply into it. Furthermore, it should be not only related to theatre practice but also noticeably detected in the piece of theatre the student makes and performs.

### **Making solo work**

The solo theatre piece is designed to develop the student's performance and production skills so it is important to consider this task as being not only about exploring, understanding and working with theatre theory but also about developing a student's performance and production skills. In their final assessment task, students **must** design all elements of production; however, they are permitted to have others construct or arrange production elements to their designs and specifications. Although this is a solo performance, students are still required to collaborate.

*Image 17*

*A student presenting material from the solo theatre piece*



Students need to feel both confident and comfortable with the idea of performing on their own so this needs to be a key part of this syllabus area. Whether working with monologues or asking students to devise short one-person scenes, giving them lots of opportunities to perform solo to their peers or to an external audience will help build their confidence. Sharing their work with others is also a significant way to gain feedback to help them develop their pieces. It is important to encourage them to share work-in-progress and to ask for feedback and help.

Ultimately this is an exciting opportunity for students to have complete artistic freedom and to create a piece of theatre that they want to create. Finding the right theorist that will ignite their passion and allow them to create the sort of theatre they want to create is key. Helping them to identify what their passion is and the sort of theatre they want to make is as important as any theorist they might study in this syllabus area.

### **Choosing a theatre theorist**

When teaching this syllabus area, one theatre theorist may be chosen to explore in depth with the class. Please note that studying one theorist in depth with a class will preclude any of the students from choosing this particular theorist for their solo theatre piece.

Going through the process of exploring a theatre theorist and their theories in class with students gives them a sense of how theatre theory and aspects of theatre theory can be researched, explored and applied to the creation and performance of a piece of theatre. This also provides teachers with the opportunity to develop students' research skills and their understanding of academic honesty and the attribution of sources according to the school's preferred method.

Alternatively, a variety of theatre theorists may be chosen, using them to identify different areas of learning and providing students with an overall introduction to a number of different and diverse theories. These may be from the examples listed in the *Theatre guide* or other theatre theorists teachers may know of or are familiar with (see handout *B4a. List of theatre theorists*). If a theorist is not covered in any depth, the student is able to choose them for their final assessment task.

Another way to introduce students to the exploration of theatre theory is through workshops or masterclasses with experts or performers who specialize in creating work aligned to or inspired by the work of a particular theorist.

This syllabus area provides a perfect opportunity for teachers and students to learn together because in many instances teachers will have very little knowledge of some of the theorists that students may choose. Teachers should not perceive this as problematic or challenging but rather as a feature of the IB's ethos and pedagogy. The teacher should not see themselves as the holder of all knowledge but instead a helpful and experienced mentor, guiding students to their own discoveries and understandings.

Overall this is an area of the syllabus that should be designed to expand a student's perspective and experience, broaden their theatrical horizons and develop them as theatre-makers with responsibility for the making and staging of their own solo theatre piece.

#### **Building resources**

It is a good idea to start thinking about building up a collection of resources related to theatre theorists, their ideas and theories. It is important for students to access the work of any theorist through primary sources (the theorist's own words) as well as secondary sources (what others have written about.)

It is also essential for students to access what theatre theory might look like in practice, in action or in performance. Many theatre theorists will have performed in, directed, designed productions or drawn up plans of the sort of productions they would hope to make. These may be available on film, through photographs, designs or drawings. Some theatre theorists may also have developed training programmes or specific instructions regarding the way theatre should be made or staged.

Another great source for students are theatre companies whose mission it is to create work in the style of a particular theatre theorist or that have been inspired by the theatre theorist's ideas.

#### **The role of the theatre journal**

The solo theatre piece is both a presentation of understandings of theatre theory and an explanation of how a piece of theatre informed by an aspect of theatre theory has been developed. The journal can be a place where theatre theory is analysed as well as provide a means to capture the development of a solo piece of theatre.

A visual/film record of the development of a solo theatre piece is not only a wonderful way of recording the process of developing a piece of theatre but also provides the solo performer with the opportunity to view themselves and their work. It provides them with an "outside eye" to help evaluate the extent to which the work they are making is fulfilling their theatre-maker intentions and the extent to which their chosen aspect of theatre is visible or discernible.

## Practical activities

The following activities are designed to develop students' research skills, ignite their interest in theatre theory and help them to realize its value. It is an exciting opportunity for each individual student to engage with theatre theory, develop their performance and production skills and learn how to take full

responsibility for all the decisions regarding the making, performing and staging of a solo piece of theatre. Through practical activities and exercises, students should develop the necessary skills to eventually undertake the assessment task.

Unless otherwise stated, these activities can be conducted individually, in pairs, as small groups or as a whole class and can either be undertaken exploring one theatre theorist's theory in depth or a number of theatre theorists explored in less depth. Whichever approach is taken, teachers should make sure that the student has opportunities to develop as an independent, confident and autonomous theatre-maker.

Although this is compulsory for HL students, it is also useful for SL students to engage with some of these activities if circumstances and time allow.

## Performing solo

Providing numerous opportunities for students to work and perform alone should be a key feature of this syllabus area.

The following activities should be fun and playful, with a focus on getting students used to working quickly and building their confidence. They should only be given 5–10 minutes to prepare so that the whole activity, including sharing with a partner and watching a partner's work, should take no longer than 15 minutes. These activities could be delivered at different points throughout the course.

### ACTIVITY: Performing solo preparation

—Use the following activities as warm-ups in the HL lessons to provide the students with as many experiences of performing solo as possible. To save time, the students can present their work to a partner rather than to the whole class. The aim is really to get them comfortable and used to performing alone.

—Ask the students to create a solo performance of one to two minutes:

- of an extract from an existing monologue
- of a piece of writing written by the student
- of a newspaper article
- based on an image
- in the form of a mime
- using one specific prop
- in a found space somewhere in the school
- using three chairs
- performed in a single spotlight
- using a flashlight as the only lighting
- using a particular costume
- that involves no movement
- that involves no text
- that is a movement piece set to music
- performed in a doorway
- performed in a small drawn circle
- using a particular piece of set
- to make the audience laugh
- to move the audience emotionally
- to make a political point
- using an everyday object as a puppet
- using a projection
- using only signs held up by the performer.

## Introducing theatre theory

A good starting point for this syllabus area is giving students an understanding of the value of theatre theory and how it can be used to inform practical theatre-making. For many students, theatre theory may at first appear impenetrable and irrelevant. Trying to make sense of it through practice is the best way to engage them with the vast theatrical potential and relevance of theory.

The next activity engages students with theoretical statements and encourages them to think of theory as a particular theatre practitioner's visions and views regarding what theatre is, could be or should be.

### ACTIVITY: Theatre based on theory

—Use handout *B4b. Theoretical statements and starting points* or draw up a list of theoretical statements by actual theatre theorists and starting points. Ask the students to choose one of the theoretical statements and starting points from the list or assign one to them. The students use the starting point to create a short two-minute scene informed by the theoretical statement. These can be solo performances or the students could work in pairs or small groups. These are presented to the class.

—The class discusses how the theoretical statements were used and the way these were incorporated into the performance. They also discuss the value of theatre theory and the ways it can be used to inform practice.

Theory is also best understood as the inspiration for innovation so engaging students with contemporary theatre and getting them to analyse it and figure out principles behind the work, is a good way of getting them to understand how theory is developed. It is sometimes a good idea to examine clips from experimental theatre and ask them to try and determine what the experiment is trying to discover. Viewing theatre as an experiment to try out some hypothesis will also encourage them to think of theory as something living, which originates from the theatre that is being made at any particular moment in time. Without theory, theatre as a form of art would be static and there would not be development, innovation or change.

The next activity encourages students to consider theatre theory as a response to some sort of theatre practice and to be experimental. Theorists are either trying to better understand a particular theatre practice or they are attempting to break it, change it or develop it. Breaking tradition is often seen as the principle for the development of new theories.

### ACTIVITY: Creating theory

—Working individually, each student imagines they are a theatre practitioner working within a particular theatrical context, which is considered the theatrical norm. Ask the students to choose one of the theatrical norms listed in handout *B4c. Theatrical norms* to be their context. Using the same starting point/material for the whole class, ask the students to develop a two-minute solo piece showing the theatrical norm they have selected in action.

—They re-do their short solo piece, using the same starting point/material but this time changing it to "break the norm". For example, if the norm is "A theatrical norm where all the action is exaggerated and gestures are large", they might decide that in order to break this they will use understated actions and no gestures. Explain that the decisions they took to change the theatrical norm could be considered innovations, aspects of theory that they have developed to change the existing state of theatre.

—They now explain their aspect of theory that broke the norm in written form in no more than 100 words (they can include images). They explain the effect they want their theatre to have on an audience and how this might have changed from the original norm.

—The students are then given someone else's theory and have to create a short two-minute scene informed by the theoretical statement.

—The students show their scenes to the original creators of the theory and discuss how they used theatre theory to inform practice.

## Researching theatre theorists and their impact

It is a good idea for students to have at least some sort of broad sense of different theatre theorists. This will help them to make their choice of theatre theorist for the assessment task. Giving them glimpses into various theatre theorists throughout the course is helpful. This may be through one particular activity or a series of activities throughout the year. These do not need to be very complex. For example, there could be a “Theatre Theorist of the Month”, where once a month a particular theatre theorist is designated and each student is assigned a type of source (such as visual, film, text). Students do very simple research and bring in a photograph, share a film, read some text so that the class builds up an idea of different theatre theorists.

### ACTIVITY: Theatre theorist’s tasters

—This can follow on from the previous activity or be a stand-alone task. Either ask the students to choose a particular theatre theorist or assign them a theatre theorist. The *Theatre guide* and handout B4a. *List of theatre theorists* provide some examples of theatre theorists.

—The task is to plan a 10-minute introduction to the theatre theorist, explaining their context and their theories to the rest of the class. The presentation should include the following.

- An introduction to the theatre theorist and their context (see the previous introducing theatre theory activity)
- An introduction to the theatre theorist’s intention regarding what theatre should do and how an audience should experience it
- An overview of their key theories using where possible the theorist’s own words (primary sources)
- An outline of what a performance in the theatre theorist’s style looks like with an explanation of the aesthetics of the theatre theorist’s form of theatre (what a performance looks and sounds like)

—The presentation can be in any format, using slide show (images and text), practical demonstration, images and so on and must be accompanied by a handout with five key pieces of information in the form of written notes, at least one image showing the form developed by the theorist in action and a list of sources.

—The students present the theatre theorist they have researched to the rest of the class as an overview of different theatre theorists to help the students choose.

The *Theatre guide* defines a theatre theorist as a “theatre practitioner who has contributed to the shaping and development of theatre through their published work and ideas” so it does not focus on academic studies of particular theatre practices and forms. In this respect, it is essential that students should understand the cultural/social/political/historical context of the theorist and the theatre that was common or that was emerging during their time. This will give them an understanding of what the theatre theorist was trying to understand or trying to develop. Theatre theory is the result of a vision of how theatre practice can be enhanced, changed or developed. Therefore, being clear about the theatre theorist’s intentions regarding the sort of theatre they are advocating is key. The *Theatre guide* requires students to engage with theorists who have contributed to the shaping and development of theatre; a theatre theorist’s legacy and their position in current theatre practice is a key area for students to think about.

### ACTIVITY: Theatre theorists, their context, their intentions and their legacy

—A theatre theorist can be chosen to explore with the whole class or the students can work individually, in pairs or in small groups on different theorists. Use handout B4d. *Theatre theorist in context* to guide the students to research the theatre theorist and their context. The students should pay attention to the type of theatre the theorist was responding to (either what went before them or what was current at the time) and should consider the following.

- The type of theatre that developed as a result of the theatre theorist’s work (their legacy)
- The role or function theatre played in the society the theorist was part of
- The sort of performance space that was traditionally used
- How audiences experienced theatre at the time when the theorist was working

- What theatre looked like and sounded like (use of costumes, make-up, set, props, light, sound and so on)
- The content of performances (narrative, well-known stories, play texts, sacred texts, issues, and so on)

—Next, the students should examine how the theorist changed any aspects of theatre as it was practised during their lifetime. The students should identify what they think was the theatre theorist's intention:

- What did they think was the purpose of theatre?
- What effect did they believe theatre should have on an audience?

—Finally, the students prepare a five-minute slideshow introducing the theatre theorist, their context and their legacy. This can either be presented to the class or form the basis for the next activity.

## Meaningful theatre-making

Theatre theory is driven by intentionality and by vision. Theatre theorists present their ideas for a purpose and because they believe in and are passionate about developing a particular type of theatre. The following activities engage students with their passions and interests. This is a good starting point for students to be guided towards a theatre theorist who resonates with them and who will provide them with ideas and principles to enhance the sort of theatre they want to make. Helping students to find the best match is a useful principle for planning this syllabus area. Students should feel that the final assessment task corresponding to this syllabus area—the solo theatre piece—is a passion project; after all this is an independent project that gives them ultimate artistic responsibility and freedom. This area of the syllabus should, therefore, give them opportunities to reflect on the theatre they ultimately want to make and to find a theatre theorist who resonates with them. If they feel the theory they are examining connects to their ideas about theatre, they will see it as a way to enhance their own practice and help them to make the sort of work they want to make.

### ACTIVITY: The theatre and its role

—Working with the whole class, lead a discussion with the students about the role theatre plays in their own community and the sort of theatre that is available. Ask them to consider why that might be. Discuss the role that theatre plays in different societies, communities and cultures, examining the role and significance of theatre and discussing some of the following topics.

- Entertainment
- Musical theatre
- Political theatre
- Community theatre
- Revivals
- Experimental theatre
- New writing
- Immersive theatre
- Provocative theatre
- Productions of classics
- Verbatim
- Live art

—Using handout B4e, *Theatre mission: The theatre that I think should be made*, encourage the students to consider what they believe the role of theatre should be and the sort of theatre they want to make. Arrange a round-table discussion where each student argues for the sort of theatre they want to make, justifying their reasons and arguing that this is the most important form of theatre.

The next activity aims to bring together students' own perspectives, passions and interests with those of a theatre theorist. It should be a fun but passionate debate engaging students with ideas about theatre, its

form and its purpose. Once again, it develops a student's understanding of theatre theory as something living and current and illustrates that theatre theory is driven by intentionality and purpose.

#### **ACTIVITY: Theorists talk show**

—Once each student has written their theatre mission, described in the previous activity ("The theatre and its role"), offer them each a theorist whose theory complements their interests in theatre. Alternatively, ask each student to carry out research and find an appropriate theorist themselves.

—The students research the given theatre theorist and create a short presentation that introduces the theorist. Each student should also address how their own interests are connected to the theorist's views on theatre and its function/role. The presentation must also include the following.

- A quote(s) from the theorist (this can be from interview/writings/film/podcast/newspaper article)
- A quote(s) from a secondary source explaining the theatre theorist's form of theatre
- An image/film clip that shows the type of theatre that this sort of theory leads to (either from the theorist or other companies)

—This research is then presented in the form of a TV talk show where each student takes on the role of their chosen theorist. Act as the host of the talk show and begin by asking each "theatre theorist" to present themselves and their ideas regarding theatre (using their brief presentations). Once each "theatre theorist" has introduced themselves and their theories, the talk show host chairs a discussion on "The theatre of today: What, why and who for?". In role as their theatre theorist, using their theorist's perspective, the students argue for the sort of theatre they believe should be made and the role it has to play in our lives. (Consider running this activity a number of times with a smaller number of theorists or just go for one full class version.)

## **Identifying aspect(s) of theory**

The aspect(s) of theory is the focus of the entire assessment task. Students are required to analyse a theatre theory to identify the different aspects and consider how these "appear" in action, on stage. Once this aspect(s) has been identified, the student needs to scrutinize, play and experiment with it and consider its performance and production potential. The following activity aims to bring the aspect of theory alive, showing its practical and theatrical potential. It also encourages students to start thinking about aspects of theatre theory in terms of performance and production elements—in other words, the theatrical implications of aspects of theory, which is ultimately one of the areas that they will be assessed on.

#### **ACTIVITY: Aspect of theory mood board**

—A theatre theorist can be chosen to explore with the whole class or the students can work individually, in pairs or in small groups on different theorists. If a theatre theorist is chosen to work with the whole class, different students could explore different aspects of theory. The students may also continue to explore the theatre theorists they have worked on in previous activities. Please note that studying one theorist in depth with a class will preclude any of the students from choosing this particular theorist for their solo theatre piece.

—Begin either by presenting aspect(s) of a particular theatre theory (belonging to a theatre theorist) or asking the students to research these. Using handout *B4f. Research log* to record their research into the aspect(s) of theory that have been identified, log where the information has originated. Students should work with primary and secondary sources and also try to find out how this aspect of theory might look like in performance through images or films. This will give them sense of how this aspect(s) has been interpreted and previously applied to stage action. It will also give them the chance to consider how they might apply it to their own work.

—The students complete handout *B4g. Performance and production elements (mood board)* and use this to create six physical images or soundbites with their body and/or voice showing how this aspect of theatre theory looks like or sounds like in action. If their aspect of theory is focused on production elements, they can either use any available production resources or even set them up in miniature using small models of sets, torches, pre-recorded sound effects, and so on. They record their images/sound by taking six

photographs or audio recordings of themselves physicalizing (through body/voice) the aspect of theory, showing it through performance or production elements or through a combination of both. The photographs or audio recordings may show the aspect of theory in its entirety or focus on a detail. They put together these images/soundbites and caption them to create an aspect of theory “mood board”.

—The students now work either in pairs or as a whole group. They present their aspect of theory mood boards explaining the chosen aspect of theory and what it might look like in practice through elements of performance and production.

—Lead a whole class reflection regarding the visibility of an aspect of theory and how it can be discerned through stage action.

There are many ways of exploring an aspect of theory, be it through games, activities, rehearsal processes, observations or mini performances. The next activity encourages students to play, experiment and work practically with aspects of theatre, providing them with a process that will help them with the development of their solo theatre piece assessment task.

#### **ACTIVITY: Exploring aspect(s) of theory**

—The students can be assigned a collection of five key quotes (ideally from primary sources) on an aspect of one theatre theorist’s theory or asked to choose five key quotes on an aspect of a theatre theorist’s theory they want to explore.

—The students complete *handout B4h. Exploring an aspect of theatre theory*. Alongside each quote they develop or adapt an existing activity or exercise that would give them the opportunity to practically explore one aspect of theory. In some instances, there may be exercises or activities that have been developed by the theatre theorist themselves.

—Having explored the aspect of theory practically, they can complete one of the following.

**Performance:** Create a short one-minute solo performance when they introduce the aspect to the class. This begins with “My name is *(student name)* and this is my version of an aspect of *(theorist’s name)* theory, exploring *(aspect of theory)* in order to *(theorist’s intention)*.” For example, “My name is *Benita* and this is my version of an aspect of *Brecht’s* theory, exploring *the use of placards* in order to *distance the audience from the action so that they can think about the issue being presented*.”

—The students present their mini performances and then get feedback from the class regarding how clear the aspect was and whether it managed to achieve its intention.

—This mini performance should be recorded. The students watch their performances and identify which aspects of theatre theory have been clearly communicated and which may have been unclear to others. They use this to develop further their exploration of their selected aspect(s) of theory.

**Workshop:** The students use some of the activities, games and exercises from their own exploration to develop a workshop of 5–10 minutes for a partner or for the whole class. This workshop is designed to introduce the partner or the class to an aspect of theory and to use some of the practical exercises to give their partner or class a better understanding of the aspect of theory and the theatre theorist’s intentions.

—This workshop should be recorded. The students watch their workshops and identify which aspect of theatre theory may have been unclear to others and use this to develop their exploration of their selected aspect of theory further.

## **Developing theatre-maker intentions**

Intentionality drives theatre theory. Theatre theory originates from a desire for a particular theatrical outcome while simultaneously informing a particular theatrical outcome. Having a sense of a theorist’s overall intentions is significant as it will also help students to understand what sort of an experience the theatre theorist wants audiences to have. This is useful in the development of their own theatre.

Carefully considering and researching a theatre theorist’s intentions can also provide some insights into the aesthetics of a piece of theatre and the use of elements of performance and production.

The next activity provides students with the opportunity to consider theatre theory as an opportunity to advocate for a particular type of theatre. It helps clarify what an intention is, as well as encourage them to examine a theatre theorist's work in order to discover their intentions.

**ACTIVITY: The theatre theorist's manifesto**

- The students can continue working on the assigned or chosen theatre theorist. They can work individually, in pairs or small groups.
- Give the students two sheets of A4 paper, which they divide horizontally and cut in half. They put the two pieces together and fold them vertically to create a small 16-page booklet.
- On the cover page of the little booklet, the students write the name of the theorist and below it the word "manifesto" (for example, Meisner's manifesto).
- The students imagine they are the theatre theorist attending a theatre theorist election that will determine the shape of theatre to come. They research the theorist and their work identifying the key features of their intention regarding the role of theatre, the sort of theatre they want to make and the sort of experience they want the audience to have.
- Each student, as the theatre theorist they have researched, writes a short election slogan in their own words in LARGE PRINT outlining their intentions and what they consider to be the purpose of theatre.
- Watch any of the following videos and discuss what the key ingredients are for a manifesto.
  - "What is a manifesto?" by JSteinsFamily (<https://www.youtube.com/watch?v=xhll4Jlnot8>)
  - "Write a manifesto" by How To DIY (<https://www.youtube.com/watch?v=1MmtU8yk6ac>)
  - "How to write an amazing manifesto!!" by Sunderland Students' Union (<https://www.youtube.com/watch?v=S-eSfQ-Pus4>)
- The students write a short manifesto in their own words outlining their intentions, as if they are the theorist. They should address the following.
  - The type of theatre they believe should be made
  - What sort of impact they want theatre to have on an audience
  - What sort of impact they want their theatre to have on the world of theatre or the world in general
  - How this will be achieved
  - What sort of spaces this theatre will be performed in
  - What this theatre will feel and look like (performance and production style)
- Once they have completed their booklet, they hand it on to another person who has to read it to the rest of the class with passion and persuasion.

In the final assessment task, the solo theatre piece, the student's theatre-maker intentions must be aligned with the theatre theorist's overall intentions. This is to ensure that the aspect of theory a student explores is positioned firmly within a theorist's broader theatrical intentions (what their ideas are regarding theatre). It should also provide the student with clarity regarding the sort of effect the aspect of theory should have on an audience. After all, it would be difficult for a student to demonstrate understanding of a theorist whose intention is to provide escapism and light entertainment by creating a piece of theatre that is politically provocative and requires the audience to think deeply and intellectually about particular issues.

**ACTIVITY: Developing theatre-maker intentions aligned with the theorist**

- The students continue working on the assigned or chosen aspect(s) of theatre theory from the previous exercise.
- The students can use the manifesto from the previous activity or they write out what they consider to be their theatre theorist's theatre-maker intention. They should address the theorist's ideas regarding the following.
  - The type of theatre they believe should be made
  - The sort of impact they want theatre to have on an audience

- The sort of impact they want their theatre to have on the world of theatre or the world in general
- How their intentions will be met
- What sort of spaces their theatre will be performed in
- What this theatre will feel and look like (performance and production style)

—Using handout *B4i. Questions regarding intention*, the students develop their own theatre-maker intentions for the development of **their** piece of theatre informed by the aspect(s) of theatre theory. Each student's intention should be in line with the theatre theorist's ideas of the purpose of theatre and with the sort of impact the theatre theorist wants theatre to have on an audience. The students should address the following.

- The performance style of the piece
- The type of material used for performance
- The performance space they will use
- The effect they want their piece to have on an audience
- The aesthetics (what the piece looks and sounds like) and the use of performance and production elements

—The students write this as the first draft of their intention and use it to choose their performance material (see following activity). Their theatre-maker intentions will be refined once the performance material has been selected.

## Choosing performance material

It is useful for students to experience working with different aspects of theory and different types of performance material in small projects or activities prior to undertaking the assessment task, in order to ensure they are fully equipped for the demands of the criteria. It is extremely valuable for students to have experimented with creating a short piece of theatre that shows an aspect of theory in practice, so long as they do not study their eventual theorist/theory/aspect in any depth. The purpose here is for students to try and get a sense of how the aspects of theory they have been examining work on stage.

In terms of performance material for solo work, the *Theatre guide* states that students may choose to use or adapt an existing text, create a new text or not use any text, as appropriate for the selected theory and chosen aspect(s). The performance material should be such that the aspect(s) of theatre theory the student is exploring is discernible in the solo performance and that it can adequately fulfill both the theatre theorist's and the student's intentions.

The following are examples of the different forms of performance material that can be sourced for the solo theatre piece.

- A published text or play text that is traditionally associated with the theatre theorist (for example, *The Lion King* is associated with the work of theorist Julie Taymor)
- A published play text written by the theatre theorist or their company (for example, Bertolt Brecht's *The Caucasian Chalk Circle*)
- A published text or play text that is not associated with a theorist but that can be used to show the aspect of theory in action (for example, a Shakespearean monologue informed by Rudolf Laban's ideas of space harmony)

The following are also some feasible and creative approaches to sourcing performance material.

- Using edited and collated pieces of existing performance material
- Transforming non-theatrical text into a performance text (for example, a newspaper article to present Augusto Boal's newspaper theatre)
- Generating original material written or created by the student
- Working with an existing piece of music
- Devising a piece in response to a lighting design (for example, to present Robert Wilson's theatre of light)

- Collating a series of digital projections
- Blocking action without using any words or sound (for example, to present Marcel Marceau's use of gesture)

It is important that students check whether material is readily available and that they can access it before they start their process of creating their solo piece.

The next activity focuses on the use of existing theatrical texts.

#### **ACTIVITY: Working with existing theatrical texts**

—The students continue working on the assigned or chosen aspect of theatre theory from the previous exercise. Working in pairs, give each student a piece of performance material associated with the assigned or chosen theatre theorist or ask them to research and choose their own piece of performance material associated with the theatre theorist where they can apply their own specific aspect of theatre theory.

—Either choose one section from a play text or give them a collection of pieces/scenes/monologues and ask them to use them as they want, giving them the option to edit and put different pieces together.

—Ask the students to begin by considering their theatre-maker intentions, aligned with the theatre theorist's intentions and how these will be met in a performance. They consider what the performance of the piece of material might look like and take notes on how they will direct their partner in this piece and what production elements they might need.

—The students work individually to plan how they will stage the performance material. Work with them using some of the following approaches.

- Analysing the performance material
- Breaking down the performance material moment by moment and applying the aspect of theatre theory to it
- Breaking the aspect of theatre theory down to its component parts and working on those using the material
- Thinking of various approaches to make the aspect of theatre theory visible
- Trying it out in different spaces
- Rehearsing using any props/objects that might enhance the visibility of the aspect of theatre theory
- Rehearsing wearing clothing that might enhance the visibility of the aspect of theatre theory
- Adding any production elements that might enhance the aspect of theatre theory and fulfill their intentions

—The students take on the role of director, directing the piece of theatre according to the aspect of theory they have selected. They direct their partner (as performer) ensuring that their theatre-maker intentions are met and that the aspect of theatre theory will be visible. They should focus specifically on the performer and what they are doing on stage even if their aspect of theory is production focused. They then add any production elements they think might be necessary.

—Once they feel the performance is ready, the students video record each other so that they can watch it carefully and assess the visibility of their aspect of theory and the fulfillment of their intentions. The students then swap and are directed by their partner who may be working with different intentions and a different aspect of theatre theory. The same or different performance material may be used.

—Once the students have watched each other and analysed the video recording, they recreate the performance they directed with themselves now as performer. They video record this and analyse it. They then redraft their theatre-maker intentions in light of any discoveries they have made.

—With the whole class, ask the students to reflect on how they approached making the aspect of theatre theory visible in their performance of existing material, the challenges they faced and how these were addressed.

The next activity encourages students to create their own material in order to demonstrate the aspect of theory they have been examining. Sometimes the material will naturally emerge as they explore the aspect of theory.

Creating original material will be more appropriate for some aspect(s) of theory than others. This will often be the case when exploring theorists who are text based or who do not use text in a traditional way.

**ACTIVITY: Creating original material**

—The students can work individually or in small groups. The whole class is given one of the following starting points.

- A newspaper article
- An image or photograph
- A line of text
- An idea/theme/issue
- An object
- An event
- A location
- A filmed interview
- A fairy tale

—The students are all given the same starting point and asked to use an aspect of theatre theory and their theatre-maker intentions to transform the starting point into a three-minute solo performance. Their performance must be informed by their chosen aspect of theatre theory and must meet their theatre-maker intentions. They can use any existing text or create their own or no text at all in the creation of their piece. They should focus specifically on the performer and what they are doing on stage even if their aspect of theory is production focused.

—Ask them to record their ideas using handout B4j. *Using an aspect of theory to develop a piece of theatre from a starting point*. Once they feel their performance is ready, they film themselves performing the piece without any production elements.

—Then, they decide on whether they will use any production elements and how these will be used. If they decide not to use any, they need to come up with a justification for this.

—They prepare their performance with (or without) production elements and then re-record their performance.

—They watch the two video recordings and analyse how the aspect of theatre theory was made visible and how their theatre-maker intentions were met through a) performance elements and b) production elements. They then redraft their theatre-maker intentions in light of any discoveries they have made, making explicit mention of how elements of performance and production will be used.

## Feedback and evaluation

Collecting feedback and using this to develop a piece of theatre is an essential part of the process of creating a solo performance. Working solo makes it difficult for a student to look at their work from an outside perspective, especially because the student is director, designer and performer. They will often be so deep in the material that they will not see that something does not make sense or is unnecessary. In this syllabus area, it is particularly important that anyone giving feedback should understand the student's intention and has an overview of what the student is trying to demonstrate regarding the aspect(s) of theory they are working with.

Feedback from an audience is also a key requirement of the assessment task that corresponds to the syllabus area. This is less to do with developmental work and more to do with students gathering evidence to support their evaluation of the extent to which the piece of theatre met its original intentions. How to gather and record feedback that will be most useful for their evaluation and that will meet the criteria of the assessment task is important. Students need to consider how to get feedback about whether the aspect(s) of theatre theory they have been working on are discernible and whether their (and the theatre theorist's) intentions have been met. Generating questions that will provoke the feedback they want and finding the best ways to elicit and capture this is a useful component of this syllabus area.

**ACTIVITY: Getting feedback**

—This activity can be related to any solo performance the student has created in any of the previous activities where they have been working with the aspect of theatre theory and guided by their formulated theatre-maker intentions. Commence this activity by asking the students to choose which solo performance they want to use for this exercise.

—With the class, take a look at handout *B4k. The SAGE model of feedback* and discuss the different forms of feedback and the different types of prompts associated with each area. They create a bank of generic questions to ask an audience and record these in their journals.

—Using handout *B4l. The informed audience*, ask the students to discuss different ways that they can inform an audience of their intentions and the aspects of theory they have been working on. Allocate the students one of the different forms of informing an audience from the handout. The students are given time to develop this and once completed, they can return to their question bank and use this to create their set of feedback questions. They should remember that, due to the information they generated, their audience will now be informed regarding their intention and the aspect(s) of theatre theory they have been working on.

—The students also need to think about how they will record feedback. It is difficult to be both asking for live feedback and recording it. As a class discuss the benefits and challenges of each of the following and identify what preparation would need to be done in advance.

- Choosing someone as scribe
- Choosing someone to chair the feedback session while the student observes
- Audio or video recording
- Giving questionnaires for audience to fill in immediately after the performance

—Working with a partner, ask the students to use the previous exercises to put together a feedback package for each of their performances. With their partner they make any preparations for the feedback session, giving their partner an active role in the feedback session.

—Each student shares their solo performances with the rest of the class. This is followed by a feedback session and their partner collects all the feedback.

—Each partner uses the collected audience feedback to write an audience report, which will then be given to the performer of the solo piece.

—Each student uses the audience report prepared by their partner to write their own evaluation focusing on the following.

- The effectiveness of their piece regarding their use of elements of performance and production
- The extent to which they met their intentions
- The extent to which their aspect(s) of theory were discernible
- How they could develop the solo piece further

Self-reflection and evaluation is an important skill for all theatre-makers as it is the process that helps them to develop as artists. For students this is equally important as it helps them to learn and develop their skills, encouraging them to consider the effectiveness of pieces of theatre they have been wholly responsible for. It also provides them with the perfect opportunity to recognize and understand that the purpose of theatre theory is to inform practice and that its value lies in its ability to enrich both the process of preparing a piece of theatre and its performance.

**ACTIVITY: Reflection and evaluation**

—This activity can be related to any solo performance the student has created in any of the previous activities where they have been working with the aspect of theatre theory and guided by their formulated theatre-maker intentions.

—Using handout *B4m. Personal reflection* as a guide, ask the students to evaluate themselves in the various roles of creator (if applicable), director, designer and performer, and the extent to which they met their intentions and created an effective piece of theatre based on theatre theory.

—Each student once again takes on the role of the theorist they have been working on the most. Set up the space with a large table. All the students, in role as theatre theorists, sit around the table. Each theorist asks the others questions regarding their own piece. Their aim is to ascertain the extent to which their performances were a successful execution of their theatre theory, to find out what was less successful and how their piece could be further developed to enhance the aspect of their theory. Each student speaks in role as a theatre theorist.

—Each student uses the critique to write their own evaluation focusing on the following.

- The effectiveness of their piece regarding their use of elements of performance and production
- The extent to which they met their intentions
- The extent to which their aspect(s) of theory were discernible
- How they could develop the solo piece further

## C1. Approaching assessment tasks

This section of the TSM presents a range of activities to assist in undertaking the final assessment tasks with students.

- Understanding assessment in the theatre course
- Designing formative and summative assessment tasks
- Authenticating student work (6/TCAF)
- Supporting students through the official assessment tasks
- Working with command terms and other assessment terminology

A rich, engaging and practical theatre course is the best way to prepare students for any sort of assessment. Learning about theatre by “doing” will not only give them a deep and personal understanding of theatre-making but will also help them to grow as creators, designers, directors, performers and learners.

Developing both students’ understandings and skills are central to the theatre assessment tasks, which require them to explain their creative decisions and choices, share their discoveries, demonstrate their skills and evaluate their achievements.

The theatre course should, therefore, be made up of learning experiences that give them access to different areas and aspects of theatre that will shape their understandings of theatre practice from around the world as well as develop their skills. Providing opportunities for these understandings and skills to be applied is an essential feature of teaching and learning.

Please note that the *Theatre guide* contains the section “The role of the teacher in assessment tasks”, which outlines the specific role that the theatre teacher is required to play in the assessments: ensuring all requirements are met, providing the best conditions for students to succeed and supporting the assessment process. As such, the following information is intended to be read in conjunction with that section of the guide and not to be considered as a replacement for it.

## Understanding assessment in the theatre course

Assessment in the theatre course can be considered in the following ways.

- **Formative assessment tasks:** These are tasks designed by the teacher to help students “form” and develop their understandings and skills. This is achieved by performing the task and through the feedback that is provided by the teacher as a result of the task. Formative assessment should feel like a tool that opens up possibilities for further development, offers guidance and support and prepares students for future assessments. For the teacher, formative assessment tasks are a great check-in, giving insight into not only the student’s development and understanding but also the effectiveness of the learning experiences that have been designed. Formative assessment tasks can also be used as little mini-assessments, breaking down the skills and understandings required by a culminating assessment task into bite-sized pieces. In this way students can prepare for a larger assessment bit by bit, building the skills in a focused way and allowing the learning to be scaffolded.
- **Summative assessment tasks:** These are tasks designed by the teacher that work best at the end of a project or a particular area of inquiry and are designed to give students a quick summary of where they are at. These usually follow a series of formative tasks. They give students the opportunity to apply the learning and skills they have developed during a particular unit of work, bringing together different strands of the work and giving them a sense of completion. They give teachers the chance to determine the level the student has attained and can inform reporting, predicted grades and

particular school requirements. Naturally, for the student, these assessments also provide guidance and give them a sense of what they still need to do or what is required for success.

- **DP theatre assessment tasks:** These are the culminating assessment tasks that constitute the grade the student will get for DP theatre. Instructions for these tasks are contained in the *Theatre guide*. It is advisable for students to be familiar with the tasks and the criteria prior to their completion. The formative and summative tasks designed by the teacher are generally likely to be developed to help students with their assessment tasks. Each of these tasks has a particular format and teachers need to ensure that students have some sort of experience of presenting their work in these formats prior to the final assessments.

## Designing formative and summative assessment tasks

The following table outlines some of the understandings and skills required by each syllabus area and its corresponding assessment task. They can be used to design mini formative and summative assessment tasks to develop students' understandings of the syllabus areas and prepare them for the final assessment tasks.

| Syllabus areas and corresponding assessment tasks                       | Some understandings and skills                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Staging plays texts and the production proposal                         | <p>Analysing a play text to identify the key ideas/themes that the playwright is dealing with</p> <p>Writing theatre-maker intentions for the staging of a play text</p> <p>Understanding the use of different performance spaces</p> <p>Directing a play text</p> <p>Design of set, costume, lights and sound</p> <p>Recording and explaining visual ideas</p> <p>Choosing and creating moments of "TEAM" from the play text</p> <p>Using performance elements to create "TEAM"</p> <p>Writing a proposal</p> |
| Exploring world theatre traditions and the research presentation        | <p>Developing performance skills</p> <p>Researching a theatre tradition</p> <p>Understanding what a theatre convention is</p> <p>Physically exploring a theatre convention</p> <p>Using performance material to experiment with the convention</p> <p>Reflecting on development as a performer</p> <p>Reflecting on theatre in the world and their own understandings</p> <p>Putting together a presentation</p> <p>Filming a presentation</p>                                                                 |
| Collaboratively creating original theatre and the collaborative project | <p>Understanding collaborative creation of original theatre</p> <p>Writing theatre-maker intentions collectively</p> <p>Understanding the process of creating original theatre</p> <p>Creating original theatre from a starting point</p> <p>Staging an original theatre piece as designer/director</p> <p>Understanding the difference between contributions to the creation of the piece (the material) and the staging of the piece (how the material is prepared for production)</p>                       |

| Syllabus areas and corresponding assessment tasks              | Some understandings and skills                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|----------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                | Developing performance skills<br>Creating moments of "TEAM" through performance<br>Capturing audience feedback<br>Evaluating the extent to which a performance meets theatre-maker intentions<br>Evaluating own performance skills and the creation of moments of "TEAM"<br>Selecting moments of significance from the process and the finished production<br>Writing a project report                                                                                                                                                                                              |
| Performing theatre theory and the solo theatre piece (HL only) | Understanding how theatre theory can inform practice<br>Researching a theatre theorist<br>Identifying a theatre theorist's overarching intentions<br>Selecting and experimenting with an aspect of theory and understanding how this can be staged<br>Writing theatre-maker intentions for the creation of a solo theatre piece<br>Creating and staging (directing/designing) a solo theatre piece<br>Performing solo<br>Reflecting on the development of the solo theatre piece<br>Evaluating the extent to which they have met their theatre-maker intentions<br>Writing a report |

## Authenticating student work (6/TCAF)

As all of the DP theatre assessment tasks are completed as coursework, there are strict conditions under which the student work must be completed, presented and (for the internal assessment task) assessed. A specific requirement for the completion of the coursework is the group 6 "Theatre coursework authentication form" or 6/TCAF for short. This form can be located in *Diploma Programme Assessment procedures*.

Teachers are required to complete a 6/TCAF for each student in their class, recording progress on all four assessment tasks. This form not only authenticates the legitimacy of each student's work but also provides a record of the different phases of development of the assessment task and an overview of one-to-one discussions with each student during these phases.

It is advisable to schedule meetings with each student at different stages of each assessment task to discuss their ongoing work and their progress with the tasks. These could be advisory sessions outside the class or structured as one-to-one discussions during class time while other students are working. These meetings provide valuable opportunities for student reflection where each student communicates their progress, their challenges and their proposed next steps.

Figure 12

*Understanding the role of the inquiry cycle is key to being a DP theatre learner*



Figure 13

*The theatre syllabus follows a creative theatre-maker process*



The IB inquiry cycle and/or the theatre-maker process provides a useful frame for these meetings, focusing a student's attention on their current and intended processes of inquiry, action and development. These are opportunities for each student to undertake deep reflection and evaluation, providing opportunities to pause and consider changes to plans and to think about what has been achieved and what needs further attention.

It is advisable for both teacher and the student to take brief notes of these interactions to help guide the completion of the *6/TCAF*.

The *6/TCAF* is submitted to the IB as part of the upload of the assessment material, further details of which can be found on the programme resource centre under *Diploma Programme Assessment procedures*.

## Supporting students through the official assessment tasks

The most important area of support for students is to make sure that the appropriate amount of time for them to complete their assessment tasks is scheduled. This should be part of the total number of teaching hours assigned for the theatre course with related homework time in accordance with school policy. Teachers are not permitted to provide feedback on more than **one** full draft of an assessment task, but there are different ways that a student can be supported while they are working on their assessment tasks.

- **Introductory sessions:** Organizing sessions in the form of single workshops where students can be introduced to each of the tasks before embarking on it

These sessions can revisit assessment criteria, signpost resources and also act as reminders regarding challenges, pitfalls and tips for success. Students can be guided to draw up plans, schedules and checklists to help them to achieve success autonomously and independently.

- **Guidance:** Suggesting options or guidance when a student is struggling or has clearly misunderstood a task
- **Structure:** Providing an organizational framework for their assessment tasks through deadlines, moments of sharing, group feedback, and so on

Assessment tasks can also be broken down. For example, students can be guided in the amount of time for general research in the research presentation, then advised of the period of time for the exploration of the convention, and so on.

- **Interventions:** Providing additional learning experiences for the whole class on a particular area that they seem to be struggling with (for example, a workshop/activity on exploring starting points during their work on the collaborative project)
- **Questioning:** Asking questions to help them to illuminate their own thinking and to think about areas they have not addressed
- **Coaching:** Helping them to find their own solutions and overcome any challenges they are facing
- **Opportunities for peer support:** Creating opportunities for students to support each other through peer mentoring, buddy system, peer evaluation of each other's work, sharing work and getting feedback from peers, showing work in progress
- **Signposting and reminders:** Guiding students in a particular area they need to consider (for example, attribution of sources), to any prior learning (for example, the work they did last year on an area of the syllabus) or a resource (for example, a website on designing set)
- **Rehearsals:** Ensuring students have ample time to rehearse their performances and presentations and to ensure that they show and talk through anything that needs to be filmed

## Working with command terms and other assessment terminology

### Marking

Teachers are required to mark the production proposal, which is the internally assessed task. The *Theatre guide* provides instructions regarding how to approach this process with attention paid to the command terms and the possible characteristics. The marked samples on the theatre subject website will give a sense of the standard of the marking.

Each criterion deals with particular areas of the task and students should structure their work with this in mind. If students follow the recommended structure of the work, then each criterion should be addressed by each section of the student's work, making the marking process more straightforward. Students should be encouraged to structure their work clearly using clear headings.

For the internally assessed production proposal, the headings should align with each strand of the criteria:

- the ideas addressed by the play text
- theatre-maker intentions
- the proposed design
- the use of performance elements to create tension, emotion, atmosphere and/or meaning in the selected moment
- the use of production elements to create tension, emotion, atmosphere and/or meaning in the selected moment.

If a student follows these, it will make the marking process more straightforward both for teachers and examiners. Structuring written work to ensure it adheres to the prescribed structure in the *Theatre guide*

and using the correct titles to match each criterion is a useful skill that can be addressed when introducing the assessment tasks.

Applying the assessment criteria and understanding the process of marking is as important for students as it is for teachers.

### **Familiarizing students with the syllabus areas, the assessment tasks and the assessment criteria**

The IB pedagogy places the student at the centre of the learning. It is therefore advisable that students should be familiar with all aspects of the course and with the requirements so that they can take charge of their learning and be empowered to assess and evaluate their work in an informed way. This provides teachers with the opportunity to ask students not only to assess themselves but also to provide feedback to their peers.

Consider some of the following approaches and activities as a way to familiarize students with the theatre course.

- Students creating visual posters for each syllabus area
- Students making short info films or trailers for the year below introducing them to each syllabus area
- Students creating one-page info sheets or info graphics for each assessment task
- Students unpacking each criterion for each assessment task through class discussion
- Students being given the criteria all randomly cut up and piecing them together by band
- Students assessing samples from the TSM using the criteria and justifying their marks
- Students assessing samples from the TSM with a commentary to the candidate regarding how they can get higher marks
- Whole class analysing sample work

### **The assessment terms**

The assessment terms, which are the descriptors of the level of the work, are the same across assessment tasks and are categorized as command terms, performance terms and evaluative terms. The definitions of these terms are presented in the glossary at the back of the *Theatre guide* and it is important that students should understand what these terms mean and how they differ. Teachers will also need to be clear about these, especially when it comes to the production proposal, which is internally assessed. Samples with examiner comments are included in the TSM and are a useful resource to demonstrate the standards that each of these different terms refer to.

#### **Practical activities**

The following activities are designed to help students become more familiar with the theatre assessment terms.

#### **ACTIVITY: Understanding the command terms**

—Give the class the four command terms (list, outline, describe and explain) and ask them to define them. Discuss their definitions and then give them the definitions provided in the *Theatre guide*. Discuss how these official definitions differ from their own.

—Next, choose an image from an online library (such as <https://www.digitalphotomentor.com/20-most-famous-photographs>) and follow the process below.

1. Tell the students the historical context of one of the images in one sentence and ask them to make this context the first bullet point of a list. Give the students a minute to list other information and features of the photograph.
2. Give the students a little more information regarding the context and ask them to turn their list into an outline, giving more information about the photograph and organizing their list into a coherent outline. Give them two minutes for this.

3. Ask the students to research the historical context of the photograph and ask them to describe the context and the photograph with as much detail as possible. Give them six minutes for this.
  4. Ask the students to develop their description further, this time providing a description, an analysis and an explanation of the reasons behind the photograph, what the photograph is showing and why the photographer has chosen to present the image in a particular way. Give them 10 minutes for this.
- The students then share their writing and discuss the different features that go alongside the different command terms, recognizing the key differentiating elements between explain, describe, outline and list.
- Show the students some assessed samples of student work and ask the students to assess these, discussing how the different levels of the command terms can be identified in theatre work.

#### **ACTIVITY: Understanding the performance terms**

- Give the class the four performance terms (limited, moderate, competent and effective) and ask them to define them. Discuss their definitions and then give them the definitions provided by the *Theatre guide*. Discuss how these differ from their own definitions.
- Divide the class into four small groups. Give all groups the same starting point or the same short section from a play text.
- Next, give each group one of the performance terms. Ask each group to prepare a piece of performance according to the performance term they have been given in order to create a collection of samples to show each different level.
- Watch each group's work and discuss the features in their performance that correspond to the level they have been given. Discuss how each piece could have been improved (or weakened) to match the given performance term more appropriately. What would lift each piece of performance into the next band up, or secure it in the effective band?
- Watch some sample material of assessed student performances provided in the TSM and ask the students to assess it, discussing how the different levels of the performance terms can be identified in theatre work.

#### **ACTIVITY: Understanding the evaluative terms**

- This activity will address the evaluative terms (comment, consider, appraise and evaluate). Think of a particular practical project or productions the students have been involved in and follow the process outlined below.
1. Begin by asking them to individually write down, in two minutes, brief statements regarding their work and what they did.
  2. Give the students three minutes to write a summary of their opinion about their work and what they thought of it.
  3. Give the students five minutes to write an assessment of the different qualities of their work. They need to provide a balanced analysis of strengths and weaknesses of the work and explain any insights that they gained as a result of the work and that will inform their future work.
- Discuss the difference between the three and share excerpts from evaluations in the assessed samples of student work, discussing how the different levels of the evaluative terms can be identified in theatre work.

## **Possible characteristics**

The *Theatre guide* presents a list of "possible characteristics" as part of each set of criteria. These words are intended as a helpful measure to steer students, teachers and examiners towards a shared understanding of what attainment might look like at each level.

#### **ACTIVITY: Understanding the possible characteristics**

- Give the students samples or short excerpts from the assessed samples of student work in the TSM. Ask them to characterize the work using one or two of the possible characteristics and to provide a rationale as to why the work they are looking at is characterized by those words.
- Discuss features in student work that demonstrates each of the characteristics in the list.

Engaging students with each of the different levels of attainment in the assessment criteria is one of the most effective ways to provide them with a concrete example of what is expected of them in the assessment tasks. Using assessed samples and examiner comments gives students an understanding of the process of assessment and the standard they are aiming to achieve as well as helps them to identify aspects of their work that need to be visible to the examiner.

## D1. Sample course planners

This part of the TSM contains a selection of course planners that have been designed to illustrate a range of approaches to planning the two-year DP theatre course in a variety of contexts and to delivering the assessment tasks in a variety of ways.

The sample course planners are provided separately and can be accessed below.

The following table presents a brief overview of each course planner.

Please note that these planners are not intended to be prescriptive or restrictive.

| Planner and IB region                                        | Overview                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Planner 1</b><br>IB Americas region                       | This course planner has been created by a teacher located in North America and approaches the course through four free-standing units in year 1 that link directly to the core curriculum. The assessment tasks in this planner are scheduled mainly in year 2, with the research presentation being done in the last five weeks of year 1. The remaining assessment tasks are done in the following order in year 2: firstly, the collaborative project, secondly the production proposal and finally the solo theatre piece. This planner is unique because it systematically looks at the four key core areas of the curriculum and students learn and develop as theatre-makers through the exploration of each core area. Teachers might find this planner particularly helpful when looking at the world theatre tradition of <i>bunraku</i> , working with Augusto Boal's theory and exploring a range of companies' approaches to devising.                                                                                                                                                                           |
| <b>Planner 2</b><br>IB Asia-Pacific region                   | This course planner has been created by a teacher located in the Asia-Pacific region. The planner approaches the course through the four key areas of the theatre-making process and links this process to one or more areas of the core syllabus with some umbrella themes that combine a range of performance and production elements. The completion of all assessment tasks in this planner are scheduled in year 2; however, the production proposal is started at the end of year 1 and completed at the beginning of year 2. The other assessment tasks, done in year 2, are as follows: firstly, the collaborative project, secondly the research presentation and finally the solo theatre piece. This planner is unique because the four areas of the core syllabus overlap as it focuses on the theatre-maker process while the roles of director, designer, performer and creator are developed. Teachers might find this planner particularly helpful when wanting to explore world theatre traditions such as <i>khon</i> dance or <i>topeng</i> , study Suzuki movement or look at Julie Taymor as a director. |
| <b>Planner 3</b><br>IB Africa, Europe and Middle East region | This course planner has been created by a teacher located in Europe. This planner approaches the course through topic-based work that simultaneously covers the theatre-making process, roles in the performance and production of theatre and one or more core curriculum areas. The assessment tasks in this planner are scheduled only in year 2, beginning with the solo theatre piece, followed by the production proposal, the collaborative project and ending with the research presentation. This planner is unique because it focuses strongly on the holistic nature of theatre-making. The core areas of the curriculum overlap as students go on their journey of inquiring, developing, presenting and evaluating. Teachers might find this planner particularly helpful when teaching verbatim theatre, Jacques Lecoq, <i>commedia dell'arte</i> , Anne Bogart and Tectonic Theater Project.                                                                                                                                                                                                                   |

| Planner and IB region                                        | Overview                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Planner 4</b><br>IB Africa, Europe and Middle East region | <p>This course planner has been created by a teacher located in Europe. This planner approaches the course through overarching topics that develop the four roles of director, designer, performer and creator and embrace the four core syllabus areas. The assessment tasks in this planner are mainly scheduled in year 2; however, the research presentation is done in the last 11 weeks of year 1. In year 2, the assessments begin with the collaborative project, followed by the production proposal and then the solo theatre piece. This planner is unique because it has a mask unit that simultaneously looks at approaches by the theatre company Trestle, aspects of Lecoq's theory and the conventions of the world theatre tradition <i>commedia dell'arte</i>. Teachers might find this planner particularly helpful when approaching a range of ways into devising and developing the holistic theatre-maker who implements ideas from live performance and applies theatre theory in practice.</p> <p>This plan works better for an HL only class but would also work for a class that has HL and SL students combined.</p> |
| <b>Planner 5</b><br>IB Asia-Pacific region                   | <p>This course planner has been created by a teacher located in Asia-Pacific and approaches the course through four free-standing units in year 1 that link directly to the core curriculum. The planner also clearly breaks down each core curriculum area into the areas of the theatre-making process. The assessment tasks in this planner are scheduled only in year 2, beginning with the collaborative project, followed by the research presentation, the production proposal and ending with the solo theatre piece. This planner is unique because it includes notes for the teacher for each unit on modifications for year 1 and other relevant notes for year 2. Teachers might find this planner particularly helpful when looking at starting points for devising, studying the world theatre tradition <i>wayang kulit</i> and looking for a range of resources for other world theatre traditions as well as play texts to explore or study theorists.</p>                                                                                                                                                                     |

## D2. Sample unit planners

This part of the TSM contains a selection of individual unit planners that have been designed to illustrate a range of approaches to delivering specific syllabus areas in the DP theatre course. These planners represent a variety of schools and highlight various approaches to preparing students for the demands of each assessment task.

The sample unit planners are provided separately and can be accessed below.

The following table presents a brief overview of each unit planner.

Please note that these planners are not intended to be prescriptive or restrictive.

| Planner and IB region                                        | Focus                                                                                                                                               | Overview                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|--------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Planner 1</b><br>IB Americas region                       | To devise an original piece of theatre that communicates a socially relevant message                                                                | This unit planner has been created by a teacher located in North America. This unit not only approaches the chosen syllabus area of <b>collaboratively creating original theatre</b> but also makes reference to some theatre theory. Work is approached through exploring the theatre-maker skills needed by directors, designers, performers, creators and critics. Research is carried out into devising companies' approaches to inform approaches to creating original theatre. Please note that although the study of devising companies is not required for the assessment task, this is a useful activity to undertake with students as part of the taught syllabus. This unit planner is unique because it focuses specifically on how theatre can communicate a socially relevant message and is inspired by a range of professional companies' approaches and how theorists have done this. Teachers might find this unit planner particularly helpful when looking at devising and working with the theories of Brecht, Lepage, Laban and Lecoq. |
| <b>Planner 2</b><br>IB Africa, Europe and Middle East region | To introduce performance and production techniques and to learn how to apply these techniques to achieve aspects of "TEAM" when staging a play text | This unit planner has been created by a teacher located in Europe. This unit approaches the chosen syllabus area of <b>staging play texts</b> through the exploration of the play <i>Medea</i> by Euripides. The roles of the director, designer and performer are studied in depth, as well as the skills needed to fulfill these roles. Students also learn how to apply production and performance elements to achieve "TEAM". This unit planner is unique because it explores how to stage Greek theatre from the perspective of a director and designer, drawing on research into the historical context of this world theatre tradition. Teachers might find this unit planner particularly helpful when teaching students about how to approach a text as a director or designer and develop research skills into these areas.                                                                                                                                                                                                                        |
| <b>Planner 3</b><br>IB Americas region                       | To introduce and apply theatre theory, to explore the use of production elements to                                                                 | This unit planner has been created by a teacher located in North America. This unit approaches the chosen syllabus area of <b>performing theatre theory</b> through physical theatre that implements Lecoq's theory. This unit planner is unique because students work as a group applying theory, before they work on an assessed monologue. The process of applying theory to achieve                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |

| Planner and IB region                                        | Focus                                                                                                                           | Overview                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|--------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                              | support intentions and to create "TEAM" in performance                                                                          | "TEAM" and theatre-maker intentions is scaffolded to include reflection on feedback from audience, peers and the teacher, to inform and develop work. Teachers might find this unit planner particularly helpful when working on solo performance pieces and developing intentions, applying theory and responding to feedback.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Planner 4</b><br>IB Asia-Pacific region                   | To create a YouTuber's guide to researching a world theatre tradition                                                           | This unit planner has been created by a teacher located in Asia-Pacific. This unit approaches the chosen syllabus area of <b>exploring world theatre traditions</b> through research into the <i>wayang kulit</i> and/or <i>topeng</i> with a specific focus on the role of the <i>dalang</i> , puppets or masks. This unit planner is unique because it puts students in a position of expert as they prepare a YouTuber's guide. Teachers might find this unit planner particularly helpful when teaching students how to approach research into a world theatre tradition and then explore their chosen convention by applying it to traditional performance material.<br><br>Please note that this unit comes with context cards on the world theatre traditions.                                                                                                                                                                                                           |
| <b>Planner 5</b><br>IB Africa, Europe and Middle East region | To learn how to apply performance and production elements to scripted and original verbatim theatre performances                | This unit planner has been created by a teacher located in Europe. This unit approaches the chosen syllabus areas of <b>staging play texts</b> , <b>performing theatre theory</b> and <b>collaboratively creating original theatre</b> through exploring the skills needed to create and perform a piece of verbatim theatre. This unit planner is unique because it covers the skills for three core syllabus areas, focusing on Tectonic Theater Project and their play <i>The Laramie Project</i> , Lecoq's seven levels of tension and Brecht's theory in performance and the creation of original theatre based on moments in the students' lives. Teachers might find this unit planner particularly helpful when introducing theatre theory, working on devising original theatre and structuring written work for the production proposal or solo theatre piece report.<br><br>Please note that this unit comes with a supplementary resource for the assessment areas. |
| <b>Planner 6</b><br>IB Asia-Pacific region                   | To learn how to have an artistic vision for a whole play and create exciting moments in theatre by practically exploring "TEAM" | This unit planner has been created by a teacher located in Asia-Pacific. This unit approaches the chosen syllabus area of <b>staging play texts</b> through reading and watching a variety of plays, exploring how directors approach their work and turning ideas into action for their own chosen scenes. This unit planner is unique because it focuses on the development of practical skills alongside extensive research and exploration of plays, research on directors and practical workshops on design and technical elements. Teachers might find this unit planner particularly helpful when introducing directing and technical theatre (costumes, lighting, sound, props, and so on) and helping to create and articulate a vision, leading to a production proposal.<br><br>Please note that this unit comes with a range of resources to guide students through the work.                                                                                       |
| <b>Planner 7</b><br>IB Americas region                       | To develop a practical and theoretical understanding of a variety of                                                            | This unit planner has been created by a teacher located in North America. This unit approaches the chosen syllabus areas of <b>staging play texts</b> , <b>exploring theatre theory</b> and <b>collaboratively creating original theatre</b> through researching and practically exploring and applying the ideas of a range of theorists, as well as adopting the                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

| Planner and IB region                                                 | Focus                                                                                                                                                       | Overview                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-----------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                       | approaches to the broad term physical theatre                                                                                                               | devising approaches of a variety of professional companies that create original theatre. This unit planner is unique because it blends many theorists' approaches to physical theatre and gives students the chance to apply many aspects of theory to short pieces of performance. Teachers might find this unit planner particularly helpful when teaching students how to adapt texts for physical theatre performances and when studying theatre theorists (such as Berkoff, Artaud, Lecoq, Laban, Bausch) and companies (such as Punchdrunk, DV8, Complicité, PUSH and Gecko).                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Planner 8</b><br>IB Africa,<br>Europe and<br>Middle East<br>region | To develop a practical understanding of the meaning of "dramatic theory" and to apply theory and performance and production elements to a short performance | This unit planner has been created by a teacher located in Europe. This unit primarily approaches the chosen syllabus area of <b>staging play texts</b> but also looks at <b>performing theatre theory</b> and <b>collaboratively creating original theatre</b> through practical and physical research into epic theatre. This unit planner is unique because it focuses only on Brecht and his plays <i>The Shopper</i> and <i>He Said Yes / He Said No</i> , using these as a platform to teach text analysis, production and performance elements and the application of theory to text in performance. Teachers might find this unit planner particularly helpful when approaching how to document the processes of a director, designer or performer to create a vision for a performance. This unit planner also covers how to do presentations and communicate a particular intention, applying specific theory to achieve an intended impact. |

## Downloadable handouts

A comprehensive suite of student resources is available. Please follow the links for these downloadable student handouts, [appendix 1](#) and [appendix 2](#).

The handouts cover the following topics from each section.

| Code | Title                         |
|------|-------------------------------|
| A1a  | The four perspectives         |
| A1b  | Moments of “TEAM” ingredients |
| A1c  | Neutral text                  |
| A1d  | Script                        |
| A2a  | Academic integrity            |
| A2b  | The SAGE model of feedback    |

| Code | Title                                                   |
|------|---------------------------------------------------------|
| B1a  | Lines of text                                           |
| B1b  | Examples of ideas, concepts, issues, meanings or themes |
| B1c  | Ideas and references                                    |
| B1d  | Play log                                                |
| B1e  | Key action                                              |
| B1f  | Spaces                                                  |
| B1g  | It’s a world of...                                      |
| B1h  | Questions regarding intention                           |
| B1i  | Character profile                                       |
| B1j  | Moment of “TEAM” log                                    |
| B1k  | Moments of “TEAM” storyboard                            |
| B1l  | Proposals                                               |
| B2a  | Traditional conventions                                 |
| B2b  | Theatre tradition familiarity chart                     |
| B2c  | Theatre traditions sources                              |
| B2d  | Research log                                            |
| B2e  | Cultural context of a theatre tradition in performance  |
| B2f  | Performance elements                                    |
| B2g  | Exploration programme and record                        |
| B2h  | Reflecting on my development as a performer             |
| B2i  | Learning about world theatre traditions                 |

| Code | Title                                                                         |
|------|-------------------------------------------------------------------------------|
| B2j  | Learning about theatre in the world                                           |
| B3a  | Categories of activity                                                        |
| B3b  | Triggers                                                                      |
| B3c  | Problem-solving dice                                                          |
| B3d  | Professional companies                                                        |
| B3e  | Starting points                                                               |
| B3f  | Approaches to exploring and creating original material                        |
| B3g  | Theatre-maker intentions for a collaboratively created piece of theatre       |
| B3h  | Collaborative creation models                                                 |
| B3i  | Steps of a process                                                            |
| B3j  | Possible structures                                                           |
| B3k  | Personal reflection (scene, evaluation, evidence)                             |
| B3l  | Character, setting, situation, action                                         |
| B4a  | List of theatre theorists                                                     |
| B4b  | Theoretical statements and starting points                                    |
| B4c  | Theatrical norms                                                              |
| B4d  | Theatre theorist in context                                                   |
| B4e  | Theatre mission: The theatre that I think should be made                      |
| B4f  | Research log                                                                  |
| B4g  | Performance and production elements (mood board)                              |
| B4h  | Exploring an aspect of theatre theory                                         |
| B4i  | Questions regarding intention                                                 |
| B4j  | Using an aspect of theory to develop a piece of theatre from a starting point |
| B4k  | The SAGE model of feedback                                                    |
| B4l  | The informed audience                                                         |
| B4m  | Personal reflection                                                           |

# Examples of play texts

The following list presents titles of play texts that have been previously used for the production proposal and are recommended by teachers. This list is neither prescriptive nor restrictive in the choice of play texts suitable for assessment.

Please note that “Year” refers to the publication date of a specific print (or re-print), rather than the date of first staging. In some instances the playwright’s name may refer to the person who has adapted an original text written by someone else.

| Playwright                 | Year | Title                                                                       | ISBN/ASBN/ASIN |
|----------------------------|------|-----------------------------------------------------------------------------|----------------|
| Abe, K                     | 1975 | <i>The Man Who Turned into a Stick</i>                                      | 978-0860081470 |
| Akhtar, A                  | 2013 | <i>Disgraced</i>                                                            | 978-0316324465 |
| Akhtar, A                  | 2014 | <i>The Who &amp; the What</i>                                               | 978-0316324496 |
| Albee, E                   | 1959 | <i>The Sandbox</i>                                                          | 978-0822212959 |
| Albee, E                   | 1959 | <i>The Zoo Story</i>                                                        | 978-0822212959 |
| Albee, E                   | 1983 | <i>Who’s Afraid of Virginia Woolf</i>                                       | 978-0451158710 |
| Albee, E                   | 1995 | <i>Three Tall Women</i>                                                     | 978-0452274006 |
| Albee, E                   | 2004 | <i>The Goat, or Who is Sylvia?</i>                                          | 978-0822219767 |
| Anderson, D                | 2012 | <i>The Static and Blackout</i>                                              | 978-1408173435 |
| Anouilh, J                 | 2011 | <i>Antigone</i>                                                             | 978-0573628191 |
| Anouilh, J                 | 1987 | <i>The Lark</i>                                                             | 978-0413140302 |
| Artaud, A                  | 1988 | <i>The Spurt of Blood</i><br>(in Antonin Artaud: <i>Selected Writings</i> ) | 978-0520064430 |
| Aspden, K and Agboluaje, O | 2009 | <i>The Hounding of David Oluwale</i>                                        | 978-1840029024 |
| Auburn, D                  | 2001 | <i>Proof</i>                                                                | 978-0571199976 |
| Backhaus, J                | 2017 | <i>Men on Boats</i>                                                         | 978-0822236429 |
| Baxter Theatre Centre      | 2017 | <i>The Fall</i>                                                             | 978-1786823625 |
| Bayley, C                  | 2013 | <i>The Container</i>                                                        | 978-1848420731 |
| Bean, R                    | 2009 | <i>England People Very Nice</i>                                             | 978-1840029000 |
| Beckett, S                 | 2009 | <i>Endgame and Act Without Words I</i>                                      | 978-0802144393 |
| Beckett, S                 | 2011 | <i>Waiting for Godot</i>                                                    | 978-0802144423 |
| Berkoff, S                 | 1988 | <i>Metamorphosis</i>                                                        | 978-0906399842 |
| Berkoff, S                 | 1988 | <i>Sink the Belgrano!</i>                                                   | 978-0571147175 |
| Berkoff, S                 | 1988 | <i>The Trial</i>                                                            | 978-0906399842 |
| Betzien, A                 | 2005 | <i>Children of the Black Skirt</i>                                          | 978-0868197609 |

| Playwright                  | Year | Title                                                                               | ISBN/ASBN/ASIN |
|-----------------------------|------|-------------------------------------------------------------------------------------|----------------|
| Blayde, A                   | 2010 | <i>The Other Room</i>                                                               | 978-1623845704 |
| Bond, C                     | 2010 | <i>Sweeney Todd: The Demon Barber of Fleet Street</i>                               | 978-0573015472 |
| Brecht, B                   | 2009 | <i>The Caucasian Chalk Circle</i>                                                   | 978-0413308504 |
| Brecht, B                   | 2015 | <i>Mother Courage and Her Children</i>                                              | 978-0957574762 |
| Büchner, G                  | 2010 | <i>Woyzeck</i>                                                                      | 978-0573692550 |
| Buffini, M                  | 2010 | <i>Welcome to Thebes</i>                                                            | 978-0571258734 |
| Buffini, M                  | 2011 | <i>Greenland</i>                                                                    | 978-0571277919 |
| Butterworth, J              | 2017 | <i>The Ferryman</i>                                                                 | 978-1559365666 |
| Cameron, M                  | 2003 | <i>Ruby Moon</i>                                                                    | 978-0868197746 |
| Čapek, J and<br>Čapek, K    | 1961 | <i>The Insect Play</i>                                                              | 978-0192810106 |
| Carrière, J and<br>Brook, P | 1988 | <i>The Mahabharata</i>                                                              | 978-0060390792 |
| Chikamatsu, M               | 1961 | <i>The Love Suicides at Sonezaki</i><br>(in <i>Four Major Plays of Chikamatsu</i> ) | 978-0191010507 |
| Churchill, C                | 1997 | <i>Hotel</i>                                                                        | 978-1854593375 |
| Churchill, C                | 2013 | <i>Love and Information</i>                                                         | 978-1559364409 |
| Churchill, C                | 2014 | <i>A Dream Play</i>                                                                 | B00071JQDK     |
| Churchill, C                | 1982 | <i>Top Girls</i>                                                                    | 978-0573630231 |
| Churchill, C                | 2010 | <i>Cloud 9</i>                                                                      | 978-0573618741 |
| Cruz, N                     | 2005 | <i>Anna in the Tropics</i>                                                          | 978-0822220008 |
| Dorfman, A                  | 1996 | <i>Death and the Maiden</i>                                                         | 978-1854593900 |
| Duffy, CA                   | 2017 | <i>Everyman</i>                                                                     | 978-0571326884 |
| Durrenmatt, F               | 2010 | <i>The Visit</i>                                                                    | 978-0802144263 |
| Durrenmatt, F               | 2010 | <i>The Physicists</i>                                                               | 978-0573013409 |
| Edson, M                    | 1999 | <i>Wit</i>                                                                          | 978-0571198771 |
| Enoch, W                    | 2020 | <i>Black Medea</i>                                                                  | B088Z6GYDQ     |
| Ephron, N                   | 2003 | <i>Imaginary Friends</i>                                                            | 978-1400034222 |
| Euripides                   | 2015 | <i>Medea</i>                                                                        | 978-1617204555 |
| Euripides                   | 2020 | <i>Iphegenia in Aulis</i>                                                           | 979-8635075296 |
| Euripides                   | 2009 | <i>The Trojan Women</i>                                                             | 978-0195179101 |
| Feiffer, J                  | 1998 | <i>Hold Me!</i>                                                                     | 978-0822205234 |
| Fierstein, H                | 2015 | <i>Casa Valentina</i>                                                               | 978-0822232469 |
| Fo, D                       | 2009 | <i>Accidental Death of an Anarchist</i>                                             | 978-0413156105 |
| Fo, D                       | 1994 | <i>Can't Pay? Won't Pay!</i>                                                        | 978-0413680204 |
| Fo, D                       | 1998 | <i>The Devil with Boobs</i>                                                         | 978-8806147853 |
| Frayn, M                    | 2003 | <i>Democracy</i>                                                                    | 978-0413773821 |

| Playwright                              | Year | Title                                                                                       | ISBN/ASBN/ASIN |
|-----------------------------------------|------|---------------------------------------------------------------------------------------------|----------------|
| Fugard, A                               | 1976 | <i>The Island</i>                                                                           | 978-0670647842 |
| Fugard, A                               | 1982 | <i>Master Harold...and the Boys</i>                                                         | 978-0307475206 |
| Gallagher, M                            | 1991 | <i>¿De Donde?</i>                                                                           | 978-0822202950 |
| Genet, J                                | 2009 | <i>The Maids</i>                                                                            | 978-0571251148 |
| Gilman, R                               | 2015 | <i>Luna Gale</i>                                                                            | 978-1583429952 |
| Gogol, N                                | 2003 | <i>The Government Inspector</i>                                                             | 978-0413773210 |
| Gonzales S, S                           | 1996 | <i>La Llorona Llorá</i>                                                                     | 978-0871295521 |
| Gozzi, C and Bentley, E (ed)            | 1986 | <i>The King Stag</i><br>(in <i>The Servant of Two Masters: And Other Italian Classics</i> ) | 978-0936839202 |
| Greenberg, R                            | 2004 | <i>Take me Out</i>                                                                          | 978-0822219934 |
| Guare, J                                | 1992 | <i>Six Degrees of Separation</i>                                                            | 978-0822210344 |
| Gunderson, L                            | 2015 | <i>Silent Sky</i>                                                                           | 978-0822233800 |
| Haley, J                                | 2015 | <i>The Nether</i>                                                                           | 978-0810130630 |
| Hall, K                                 | 2009 | <i>The Mountaintop</i>                                                                      | 978-1472587718 |
| Hall, L                                 | 2017 | <i>Our Ladies of Perpetual Succour</i>                                                      | 978-0571340316 |
| Hanqing, G                              | 2007 | <i>Lord Guan Goes to the Feast</i><br>(in <i>Selected Plays of Guan Hanqing</i> )           | 978-1596543904 |
| Hare, D                                 | 2009 | <i>The Power of Yes: A Dramatist Seeks to Understand the Financial Crisis</i>               | 978-0571254682 |
| Hare, D                                 | 2004 | <i>Stuff Happens</i>                                                                        | 978-0571226061 |
| Hare, D                                 | 2015 | <i>Behind the Beautiful Forevers</i>                                                        | 978-0865478350 |
| Heimann, C, Monaghan, N and Petterle, D | 2003 | <i>100</i>                                                                                  | 978-1854597373 |
| Holman, D                               | 1989 | <i>The Small Poppies</i>                                                                    | 978-0868191812 |
| Hudes, QA                               | 2017 | <i>Water by the Spoonful</i>                                                                | 978-1559365574 |
| Hudes, QA                               | 2017 | <i>Daphne's Dive</i>                                                                        | 978-0822236108 |
| Hwang, DH                               | 2012 | <i>Chinglish</i>                                                                            | 978-1559364102 |
| Hwang, DH                               | 1994 | <i>M. Butterfly</i>                                                                         | 978-0140234039 |
| Ibsen, H                                | 2008 | <i>A Doll's House</i>                                                                       | 978-1408106020 |
| Ionesco, E                              | 1994 | <i>Rhinoceros</i>                                                                           | 978-0802130983 |
| Ionesco, E                              | 1997 | <i>The Chairs</i>                                                                           | 978-0571194513 |
| Kaufman, M                              | 2001 | <i>The Laramie Project</i>                                                                  | 978-0822217800 |
| Kelly, D                                | 2007 | <i>Taking Care of Baby</i>                                                                  | 978-1840027785 |
| Kennedy, F                              | 2015 | <i>The Domino Effect</i>                                                                    | 978-1780016153 |
| Kirkwood, L                             | 2013 | <i>Chimerica</i>                                                                            | 978-1848423206 |
| Koltès, BM                              | 1990 | <i>Roberto Zucco</i>                                                                        | 978-3886611096 |

| Playwright                    | Year | Title                                                                       | ISBN/ASBN/ASIN |
|-------------------------------|------|-----------------------------------------------------------------------------|----------------|
| Kushner, T                    | 2005 | <i>Homebody/Kabul</i>                                                       | 978-1559362399 |
| Labute, N                     | 2003 | <i>The shape of Things</i>                                                  | 978-0881452228 |
| Lauro, S                      | 2011 | <i>A Piece of My Heart</i>                                                  | 978-0573693335 |
| Lee, YJ                       | 2009 | <i>Songs of the Dragons Flying to Heaven</i>                                | 978-1559363266 |
| Leigh, M                      | 2012 | <i>Grief</i>                                                                | 978-0571283026 |
| Leight, W                     | 1998 | <i>Side Man</i>                                                             | 978-0802136220 |
| Letts, T                      | 2007 | <i>August: Osage County</i>                                                 | 978-0822223009 |
| Logan, J                      | 2009 | <i>Red</i>                                                                  | 978-0822224839 |
| Loomer, L                     | 1998 | <i>The Waiting Room</i>                                                     | 978-0822215943 |
| Loomer, L                     | 2005 | <i>Living Out</i>                                                           | 978-0822219941 |
| Lorca, FG                     | 1992 | <i>Blood Wedding, Yerma and The House of Bernarda Alba (in Three Plays)</i> | 978-0140183832 |
| Lui, N                        | 2019 | <i>Black Is the New White</i>                                               | 978-1760527341 |
| Mamet, D                      | 1992 | <i>Oleanna</i>                                                              | 978-0822213437 |
| Mamet, D                      | 1984 | <i>Glengarry Glen Ross</i>                                                  | 978-0413554208 |
| Marks, M and Westmoreland, M  | 2006 | <i>The Katrina Project: Hell and High Water</i>                             | 978-1623841720 |
| McBride, E                    | 2015 | <i>A Girl Is a Half-formed Thing</i>                                        | 978-0571325795 |
| McDonagh, M                   | 2003 | <i>The Pillowman</i>                                                        | 978-0822221005 |
| McDonagh, M                   | 2015 | <i>The Cripple of Inishmaan</i>                                             | 978-1472532282 |
| Miller, A                     | 2010 | <i>A View from the Bridge</i>                                               | 978-0141189963 |
| Miller, A                     | 1974 | <i>All my Sons</i>                                                          | 978-0822200161 |
| Mishima, Y                    | 1973 | <i>The Lady Aoi (in Five Modern Noh Plays)</i>                              | 978-0394718835 |
| Molière                       | 1991 | <i>The School for Wives</i>                                                 | 978-0822209997 |
| Molière (adapted by Crimp, M) | 2004 | <i>The Misanthrope</i>                                                      | 978-0571225521 |
| Morisseau, D                  | 2016 | <i>Skeleton Crew</i>                                                        | 978-0573705168 |
| Moriseau, D                   | 2017 | <i>Blood at the Root</i>                                                    | 978-0573705144 |
| Müller, H and Jourdheuil, J   | 2003 | <i>Hamletmachine</i>                                                        | 9782707318374  |
| Munro, R                      | 1995 | <i>Bold girls</i>                                                           | 978-0340655276 |
| Murphy, J and Robertson, J    | 2017 | <i>The Jungle</i>                                                           | 978-0571346240 |
| Nelson, TB                    | 1999 | <i>The Grey Zone</i>                                                        | 978-0822215745 |
| Nguyen, Q                     | 2011 | <i>She Kills Monsters</i>                                                   | 978-0573705656 |
| Nottage, L                    | 2006 | <i>Poof!</i>                                                                | 978-1623841447 |
| Nottage, L                    | 2018 | <i>Sweat</i>                                                                | 978-1848428188 |

| Playwright                | Year | Title                                                                                | ISBN/ASBN/ASIN |
|---------------------------|------|--------------------------------------------------------------------------------------|----------------|
| Nowra, L                  | 1985 | <i>The Golden Age</i>                                                                | 978-0868192345 |
| Nowra, L                  | 2000 | <i>Radiance</i>                                                                      | 978-0868196244 |
| Nowra, L                  | 1992 | <i>Summer of the Aliens</i>                                                          | 978-0868193250 |
| O'Neill, E                | 2014 | <i>The Hairy Ape</i>                                                                 | 978-1776533640 |
| O'Neill, E                | 1989 | <i>Long Day's Journey into Night</i>                                                 | 978-0300046014 |
| Pinter, H                 | 1994 | <i>One For The Road and Mountain Language</i><br>(in <i>Harold Pinter: Plays 4</i> ) | 978-0571160778 |
| Pinter, H                 | 1993 | <i>The Birthday Party</i>                                                            | 978-0571167340 |
| Pirandello, L             | 1998 | <i>Six Characters in Search of an Author</i>                                         | 978-0451526885 |
| Placey, E                 | 2014 | <i>Pronoun</i>                                                                       | 978-1848423916 |
| Posner, A                 | 2011 | <i>My Name is Asher Lev</i>                                                          | 978-0822224655 |
| Prebble, L                | 2016 | <i>The Effect</i>                                                                    | 978-1474272018 |
| Puig, M                   | 1991 | <i>Kiss of the Spider Woman</i>                                                      | 978-0679724490 |
| Rame, F                   | 1991 | <i>A Woman Alone</i>                                                                 | 978-0413640307 |
| Ravenhill, M              | 2015 | <i>Pool (No Water)</i>                                                               | 978-0573704512 |
| Ravenhill, M              | 2013 | <i>Candide</i>                                                                       | 978-1472532947 |
| Reza, Y                   | 2008 | <i>God of Carnage</i>                                                                | 978-0822223993 |
| Richmond, J               | 2009 | <i>Legoland</i>                                                                      | 978-0889226104 |
| Rotimi, O                 | 1977 | <i>Our Husband Has Gone Mad Again</i>                                                | 978-9781540035 |
| Ruhl, S                   | 2008 | <i>Eurydice</i>                                                                      | 978-0573662447 |
| Rushdie, S                | 1993 | <i>Haroun and the Sea of Stories</i>                                                 | 978-0140366501 |
| Russell, W                | 1995 | <i>Blood Brothers</i>                                                                | 978-0413695109 |
| Russell, W                | 1980 | <i>Educating Rita</i>                                                                | 978-0573111150 |
| Sartre, J-P               | 1989 | <i>No Exit</i>                                                                       | 978-0679725169 |
| Shaffer, P                | 2005 | <i>Equus</i>                                                                         | 978-0743287302 |
| Shakespeare, W            | 2004 | <i>A Midsummer Night's Dream</i>                                                     | 978-0743477543 |
| Shange, N                 | 2010 | <i>For Colored Girls Who have Considered Suicide/When the Rainbow Is Enuf</i>        | 978-1439186817 |
| Shanley, JP               | 2008 | <i>Doubt: A Parable</i>                                                              | 978-1559363471 |
| Shepard, S                | 2006 | <i>Buried child</i>                                                                  | 978-0307274977 |
| Shepard, S and Chaikin, J | 1984 | <i>Savage Love</i>                                                                   | 978-0553346114 |
| Slovo, G                  | 1855 | <i>The Riots</i>                                                                     | B01K0V48Z6     |
| Smith, AD                 | 1992 | <i>Twilight: Los Angeles, 1992</i>                                                   | 978-0385473767 |
| Son, D                    | 1999 | <i>Stop Kiss</i>                                                                     | 978-0879517373 |
| Sophocles                 | 2004 | <i>Electra</i>                                                                       | 978-0140449785 |
| Sophocles                 | 2005 | <i>Antigone</i>                                                                      | 978-1580493888 |

| Playwright                    | Year | Title                                                                      | ISBN/ASBN/ASIN |
|-------------------------------|------|----------------------------------------------------------------------------|----------------|
| Soyinka, W                    | 1963 | <i>A Dance of the Forests</i>                                              | 978-0194185028 |
| Spinner, S                    | 1988 | <i>Running Up a Dress: A Mother and Daughter Dialogue</i>                  | 978-0869140475 |
| Stephens, S                   | 2003 | <i>Christmas</i>                                                           | 978-0413774217 |
| Stephens, S                   | 2009 | <i>Motortown</i>                                                           | 978-0413776075 |
| Stephens, S                   | 2008 | <i>Pornography</i>                                                         | 978-1408110560 |
| Stephens, S                   | 2009 | <i>Punk Rock</i>                                                           | 978-1408126363 |
| Stoppard, T                   | 1975 | <i>After Magritte</i>                                                      | 978-0571096572 |
| Stoppard, T                   | 2005 | <i>Pirandello's Henry IV</i>                                               | 978-0802141941 |
| Stoppard, T                   | 2017 | <i>Rosencrantz and Guildenstern Are Dead</i>                               | 978-0802126214 |
| Stoppard, T                   | 1994 | <i>Every Good Boy Deserves Favor</i>                                       | 978-0802150455 |
| Strindberg, A                 | 2019 | <i>Miss Julie and Other Plays</i>                                          | 978-1420965131 |
| Supple, T and Reade, S (adpt) | 1999 | <i>Ted Hughes's Tales from Ovid</i>                                        | 978-0571202256 |
| Tagore, R                     | 2015 | <i>Red Oleanders</i>                                                       | 978-9381523216 |
| Tarsi, P                      | 2008 | <i>Tracks</i>                                                              | 978-1583427019 |
| Tay, J                        | 2009 | <i>Boom</i>                                                                | 978-9810840174 |
| Tay, J                        | 2010 | <i>Everything But the Brain</i>                                            | 978-9810855116 |
| Teale, P                      | 2011 | <i>Brontë</i>                                                              | 978-1848421707 |
| Teale, P                      | 2016 | <i>Mermaid</i>                                                             | 978-1848424869 |
| Tolcachir, C                  | 2011 | <i>The Coleman Family Omission and Third Wing (in Timbre 4: Two Plays)</i> | 978-0984616008 |
| Urale, M and Fuemana, D       | 2004 | <i>Frangipani Perfume</i>                                                  | 978-1877319075 |
| del Valle-Inclán, R           | 1993 | <i>Divine Words, Bohemian Lights and Silver Face</i>                       | 978-0413670908 |
| Varier, U                     | 2001 | <i>Naḷacaritam</i>                                                         | 978-8126007950 |
| Vogel, P                      | 2017 | <i>Indecent</i>                                                            | 978-1559365475 |
| Vogel, P                      | 1997 | <i>How I learned to Drive</i>                                              | 978-0822216230 |
| Vogel, P                      | 2004 | <i>The Long Christmas Ride Home</i>                                        | 978-1559362498 |
| Waley, A (ed)                 | 2009 | <i>The Noh Plays of Japan</i>                                              | 978-4805310335 |
| Wall, M                       | 2013 | <i>Amongst Barbarians</i>                                                  | 978-0573019289 |
| Walsh, E                      | 1998 | <i>Disco Pigs</i>                                                          | 978-1854593986 |
| Wedekind, F                   | 2012 | <i>Spring Awakening</i>                                                    | 978-1408140895 |
| Weiss, P                      | 1969 | <i>Marat/Sade</i>                                                          | 978-0714503615 |
| Wertenbaker, T                | 1989 | <i>The Love of The Nightingale</i>                                         | 978-0871290458 |
| Wertenbaker, T                | 2018 | <i>Winter Hill</i>                                                         | 978-0571340187 |
| Williams, T                   | 2004 | <i>A Streetcar Named Desire</i>                                            | 978-0811216029 |
| Williams, T                   | 2009 | <i>Sweet Bird of Youth</i>                                                 | 978-0141191089 |

| Playwright       | Year | Title                                                                                    | ISBN/ASBN/ASIN |
|------------------|------|------------------------------------------------------------------------------------------|----------------|
| Wright, D        | 2004 | <i>I Am My Own Wife</i>                                                                  | 978-0571211746 |
| Wymark, O        | 1980 | <i>Find Me</i>                                                                           | 978-0573111365 |
| Ya-Chu Cowhig, F | 2018 | <i>Snow in Midsummer</i>                                                                 | 978-1350068063 |
| Yee, L           | 2014 | <i>The Hatmaker's Wife</i>                                                               | 978-0573702846 |
| Zeami, W         | 2006 | <i>Atsumori</i><br>(in <i>The Flowering Spirit: Classic Teachings on the Art of No</i> ) | 978-4770024992 |
| Zeller, F        | 2017 | <i>The Father</i>                                                                        | 978-0822236344 |
| Zimmerman, M     | 2005 | <i>The Arabian Nights: A Play</i>                                                        | 978-0810120945 |
| Zimmerman, M     | 2003 | <i>The Odyssey: A Play</i>                                                               | 978-0810120938 |
| Zimmerman, M     | 2002 | <i>Metamorphoses: A Play</i>                                                             | 978-0810119802 |

## Further reading

This list of material for further reading is provided as part of the section “B3. Collaboratively creating original theatre” of this TSM.

Aristidou, D (ed). 2020. *Adventures in Theatre: The ISTA Method*. Helston, UK. International Schools Theatre association (ISTA).

Bennathan, J. 2013. *Making Theatre: The Frazzled Drama Teacher’s Guide to Devising*. London, UK. Nick Hern Books.

Bicât, T and Baldwin, C. 2002. *Devised and Collaborative Theatre: A Practical Guide*. Marlborough, UK. The Crowood Press.

Callery, D. 2001. *Through the Body: A Practical Guide to Physical Theatre*. London, UK and New York, USA. Nick Hern Books and Routledge.

Etchells, T. 1999. *Certain Fragments: Contemporary Performance and Forced Entertainment*. London, UK and New York, USA. Routledge.

Govan, E, Nicholson, H and Normington, K. 2007. *Making a Performance: Devising Histories and Contemporary Practices*. London, UK and New York, USA. Routledge.

Graham, S and Hoggett, S. 2009. *The Frantic Assembly Book of Devising Theatre*. London, UK and New York, USA. Routledge.

Harradine, D and Behrndt, B. 2011. *Invisible Things: Documentation From a Devising Process*. London, UK. Fevered Sleep.

Heddon, D and Milling, J. 2006. *Devising Performance: A Critical History*. Basingstoke, UK and New York, USA. Palgrave Macmillan.

Kaufman, M and McAdams, BP. 2018. *Moment Work: Tectonic Theater Project’s Process of Devising Theater*. New York, USA. Vintage Books.

Lamden, G. 2000. *Devising: A Handbook for Drama and Theatre Studies*. London, UK. Hodder & Stoughton.

Mermikides, A and Smart, J (eds). 2010. *Devising in Process*. Basingstoke, UK and New York, USA. Palgrave Macmillan.

Oddey, A. 1994. *Devising Theatre: A Practical and Theoretical Handbook*. London, UK and New York, USA. Routledge.

Pearson, M. 2010. *Site-specific Performance*. Basingstoke, UK and New York, USA. Palgrave Macmillan.

Quick, A (ed). 2007. *The Wooster Group Work Book*. New York, USA. Routledge.

Swale, J. 2012. *Drama Games for Devising*. London, UK. Nick Hern Books.

Thorpe, J and Gore, T. 2019. *A Beginner’s Guide to Devising Theatre*. London, UK. Methuen Drama.