

# IB Theatre BIBLE

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# IB learner profile

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

IB learners strive to be:

**Inquirers** They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.

**Knowledgeable** They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.

**Thinkers** They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.

**Communicators** They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.

**Principled** They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.

**Open-minded** They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.

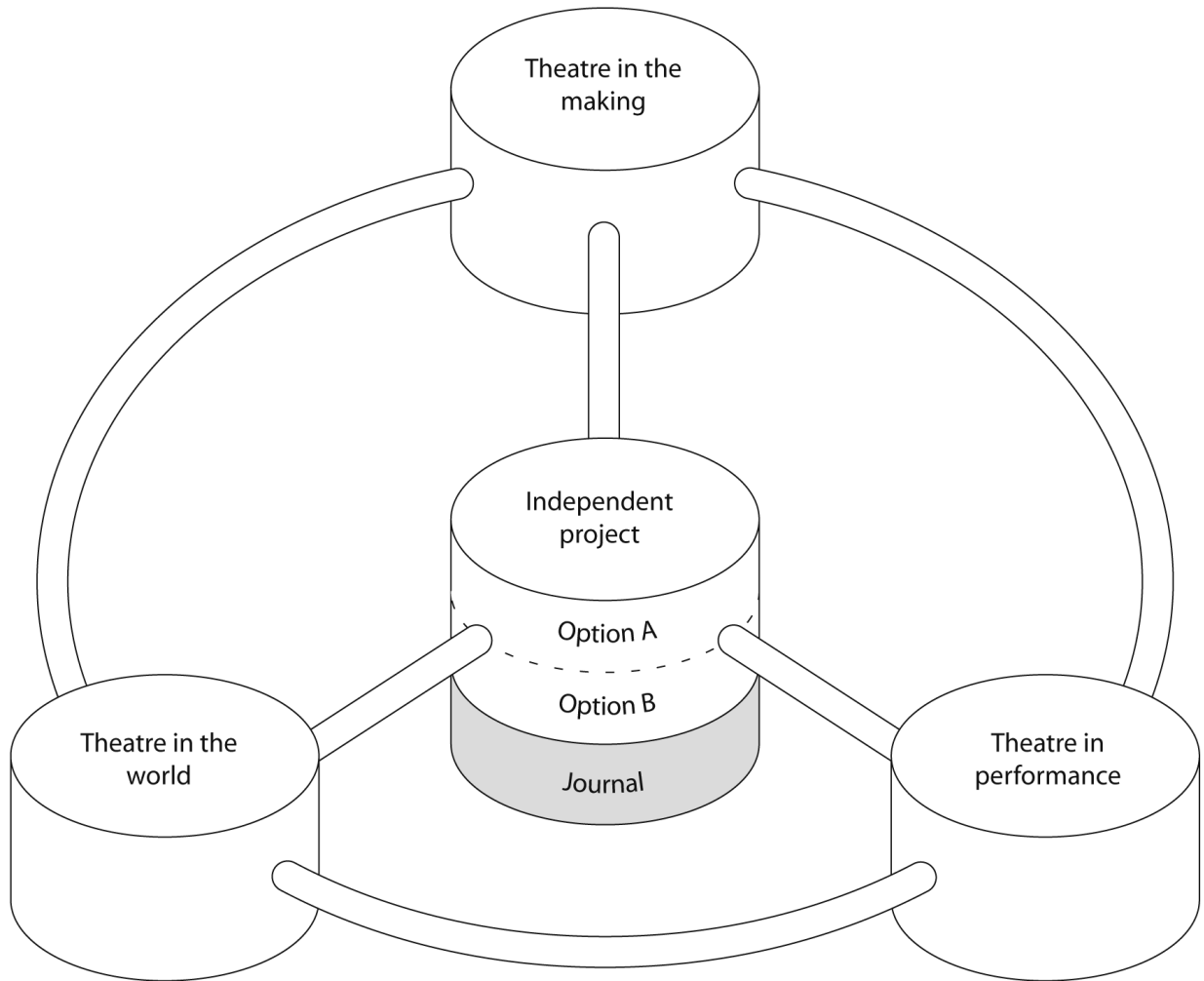
**Caring** They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.

**Risk-takers** They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.

**Balanced** They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.

**Reflective** They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

# Core Components



## Theatre in the making

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

## Theatre in performance

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

## Theatre in the world

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

# Theatre in the making

## Introduction

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

## Focus

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

### Preparing for performance

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

### Creating the performance

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

### The production process

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

## Content

During the course students must participate in and observe a range of practical work, which may take different forms. Students at HL should explore **two** different stimuli and, from these, develop plans for a variety of performances.

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

## Syllabus requirements

Students gain experience in the following areas.

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

# Theatre in performance

## Introduction

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

## Focus

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

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

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

## Content

Throughout the course students at HL should participate in at least **three** performances, working from a different perspective in each one. Teachers should ensure that students experience a diverse range of performances in terms of the number of participants, cultural source and historical period. Students should record their experiences and learning, together with impressions, reflections and any relevant research, in the journal.

## Syllabus requirements

Students will be stimulated to research and explore the phases of preparation, rehearsal, performance and post-production. Students should also experience the responsibilities, demands and challenges of a specific duty or assignment involved in realizing a theatre performance. These may include the following.

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

# Theatre in the world

## Introduction

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

## Focus

Students should be encouraged to balance an investigation and appreciation of the theatre traditions and practices of their own culture with the discovery and understanding of theatre traditions and practices of other cultures. To achieve this, students should be guided towards theatre traditions with which they are unfamiliar, and which represent distinct differences in practice from theatre in the own cultures. Students are required to develop the following skills.

- Performance skills in theatre from a variety of cultures, either through workshops or an exploration of text and/or performance conventions.
- The ability to research and analyse performance traditions from a variety of cultures and historical periods, and to compare them with the performance traditions of their own culture/historical period.

- The ability to appreciate critically theatre performances from a diverse range of practices from different cultures and historical periods, and to discern the relationship between performance and any theory that may underpin it.
- An appreciation of the political, social, aesthetic and intellectual context from which theatre evolves and to which it contributes.
- The skills to argue and debate the significance of theatre practice to the lives of particular communities within a specific historical and cultural context.

## Content

Students should study **at least two** contrasting theatrical practices from more than one culture/historical period, one of which should be a non-text-based theatre tradition. Students should record their experiences and learning, together with impressions, reflections and any relevant research in the journal.

## Syllabus requirements

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

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

## Independent project (Basis for the IPP)

The independent project allows students to pursue an independent interest in theatre, which may have arisen during the course. The project should be practical in nature and may involve the student working alone, with a class group, or with other people from outside the theatre course. Students at HL are required to produce an independent project that explores theatre practice, which should be underpinned by theoretical research into performance. Students must choose between either option A, which involves a practical examination of the processes involved in devising a performance; or option B, which involves a practical examination of the theories and philosophies that inform the performance process. The project should be largely self-motivated and directed. It should be undertaken in the second year of study, when it will be informed by students' increased maturity and experience in theatre. The work undertaken by students for the independent project must **not** be a duplication of work undertaken in other areas of the course.

## Option A: Devising practice

### Introduction

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

### Focus

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

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

### Content

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

### Syllabus requirements

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

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

## **Option B: Exploring practice**

### **Introduction**

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

### **Focus**

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

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

### **Content**

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

### **Syllabus requirements**

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

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

# The 4 Assessment Tasks

## External Assessment

### Research Investigation – RI (25%)

#### Introduction

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

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

#### Content and format

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

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

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

### Practical Performance Proposal – PPP (25%)

#### Introduction

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

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

#### Prescribed performance stimuli

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

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

#### Content and format

The proposal should contain the following aspects.

- A clear description of the performance concept (themes, interrelationships, actions and so on)
- How the concept can be developed for performance (origins, explored sources, inspirations, influences and so on)
- How the concept can inform and inspire the appropriate performance and production elements



- How the performance and production elements will interact to convey the performance concept
- Any other relevant details the student thinks are necessary to convey the artistic and dramatic impact of the proposed performance

**Note:** the contents of the proposal should contain appropriate visual materials and should not depend solely on written descriptions. Work on the practical performance proposal should begin in the second year of study, when it will be informed by students' increased maturity and experience in theatre. The format of the proposal should consist of three sections.

- **Section 1:** a concise summary of the proposal in the style of a "pitch" that presents the proposal in a dynamic manner. This section should contain a maximum of 250 words.
- **Section 2:** explanatory, visual materials to illustrate the student's understanding of the intended process of realization. This section may consist of a storyboard (incorporating words and images), photographs, sketches, diagrams, collages, a DVD, a D-Rom and so on. This section **must not** be written in a formal essay style.
- **Section 3:** a report of 1,000–1,250 words, which should comprise a commentary on any of the following aspects of the proposed performance.
  - Philosophical rationale
  - Socio-historical influences
  - Traditional/cultural influences
  - Possible impacts and resonances

## Internal Assessment

### Theatre Performance and Production Presentation – TPPP (25%)

#### Introduction

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

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

#### Content and format

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

Students should speak for 30 minutes and select between 7 and 10 images. Given these restraints, an exhaustive analysis of the selected topic is not expected and students should be encouraged to focus on one or two experiences/productions from the course that enable them to reflect on the course in its entirety. The presentation must not simply be a reading from, or repetition from memory of, the notes prepared beforehand. However, students should be encouraged to regard the presentation as a performance, to communicate passionately and convincingly and to speak from personal commitment.

#### Preparation

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

- Understanding how the areas of the core syllabus connect with their own practice
- The processes involved in realizing a performance, including the devising and rehearsal techniques and the technical elements of production
- The technical skills developed throughout the course and the abilities and aptitude they have gained
- The critical response to their own work and the work of others
- The effect of the performance on the spectators and the context in which it was received
- The research and planning processes involved in realizing the performance
- Making and justifying aesthetic and practical choices
- Analysing how effectively their concept(s) were realized on stage

- Understanding how theories, research and practical exploration can be used in performance
- Investigating source materials
- Analysing different genres, theorists or practitioners

## **Independent Project Portfolio – IPP (25%)**

### **Introduction**

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

### **Content and format**

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

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

The word limit for the independent project portfolio is 3,000 words. The portfolio should consist of:

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

## Assessment Criteria - External

### **Research Investigation**

## A) Research skills

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

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

## B) Task relevance

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

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

## C) Presentation

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

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

#### D) Critique of sources

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

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

#### Practical Performance Proposal

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

- Does the report demonstrate the student's understanding of the practical effects of the philosophical rationale, socio-historical/traditional/cultural influences, or the possible impacts and resonances of the proposed performance?

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

## Assessment Criteria - Internal

# Theatre Performance and Production Presentation

## A) Analysis

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

Achievement Level	Descriptor
0	The student has not reached level 1.
1-2	The student shows little or no ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study. He or she shows minimal understanding of how these elements function individually and makes few or no attempts to apply skills and concepts practically. He or she makes little or no effort to evaluate a range of diverse performances.
3-4	The student shows a limited ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study. He or she shows a limited understanding of how these elements function individually and makes occasional attempts to apply skills and concepts practically. He or she makes some effort to evaluate a range of diverse performances.
5-6	The student has presented adequate work. He or she shows a satisfactory ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study, as well as an adequate understanding of how these elements function individually. He or she applies skills and concepts in a practical way. He or she evaluates a range of diverse performances satisfactorily.
7-8	The student has presented effective work. He or she shows a good ability to identify essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study, as well as a clear understanding of how these elements function individually. He or she applies skills and concepts in a practical and competent way. He or she evaluates a range of diverse performances intelligently.
9-10	The student has presented work of flair, imagination and clarity. He or she shows a complete understanding of the essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study and how these elements function individually. He or she applies skills and concepts in a practical way, with significant proficiency. He or she evaluates a range of diverse performances perceptively.

## B) Synthesis

- Does the student identify the relationships between essential elements of the performance and production processes of theatrical traditions for more than one culture within the areas of study?

- Does the student show an ability to experiment and assess how these elements work together?
- Does the student show an ability to apply the outcomes of exploration practically?

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

### C) Reflection

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

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

### D) Applied research

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

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

## Independent Project Portfolio

### A) Preparation



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

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

## B) Process

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

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

## C) Reflection

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

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

## D) Presentation

- Does the student write the portfolio in a linguistic register that is appropriate to the format and subject matter?

- Does the student select and present relevant material?
- Is the portfolio sourced, attributed and within the word-count requirement of the task?

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

### E) Application of research and practice

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

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