



INTERNATIONAL BACCALAUREATE ORGANIZATION

DIPLOMA PROGRAMME

Theatre arts

For first examinations in 2001

Theatre Arts
April 1999

Copyright © 1999 International Baccalaureate

International Baccalaureate Organisation
Route des Morillons 15
1218 Grand-Saconnex
Geneva, SWITZERLAND

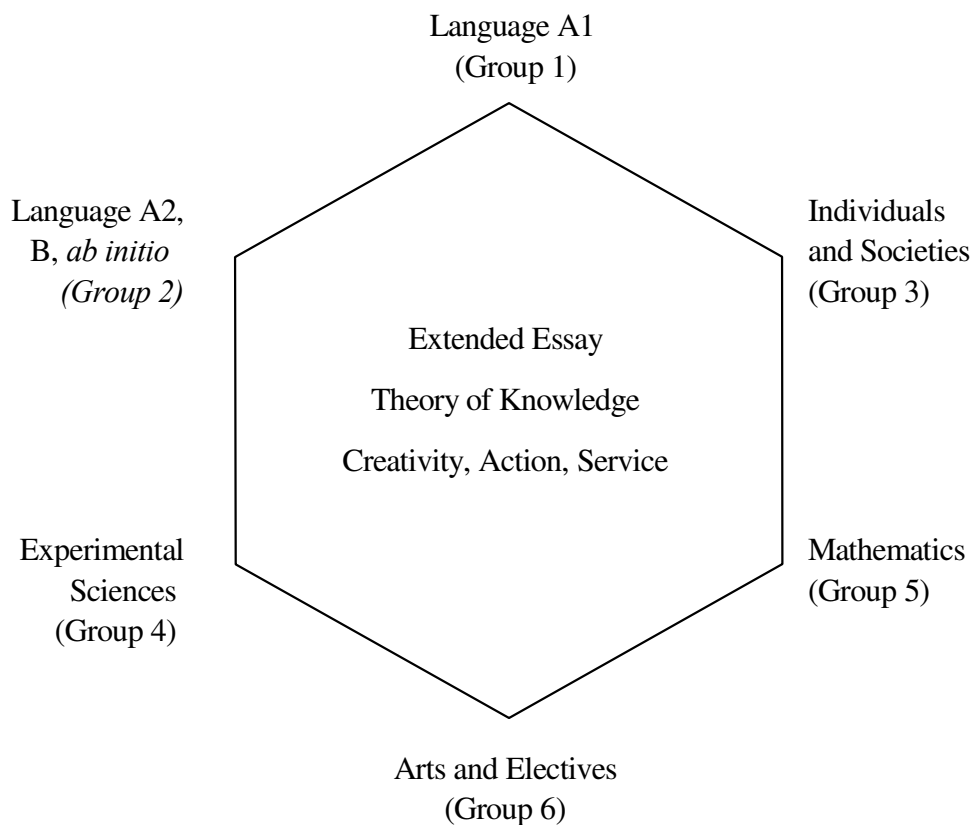
CONTENTS

INTRODUCTION	1
NATURE OF THE SUBJECT	3
AIMS AND OBJECTIVES	5
SYLLABUS OUTLINE	6
SYLLABUS DETAILS	8
ASSESSMENT OUTLINE	17
ASSESSMENT DETAILS	19
ASSESSMENT CRITERIA	28

INTRODUCTION

The International Baccalaureate Diploma Programme is a rigorous pre-university course of studies, leading to examinations, that meets the needs of highly motivated secondary school students between the ages of 16 and 19 years. Designed as a comprehensive two-year curriculum that allows its graduates to fulfil requirements of various national education systems, the Diploma model is based on the pattern of no single country but incorporates the best elements of many. The programme is available in English, French and Spanish.

The curriculum is displayed in the shape of a hexagon with six academic areas surrounding the core. Subjects are studied concurrently and students are exposed to the two great traditions of learning: the humanities and the sciences.



Diploma candidates are required to select one subject from each of the six subject groups. At least three and not more than four are taken at Higher Level (HL), the others at Standard Level (SL). HL courses represent 240 teaching hours; SL courses cover 150 hours. By arranging work in this fashion, students are able to explore some subjects in depth and some more broadly over the two-year period; this is a deliberate compromise between the early specialization preferred in some national systems and the breadth found in others.

Distribution requirements ensure that the science-orientated student is challenged to learn a foreign language and that the natural linguist becomes familiar with laboratory procedures. While overall balance is maintained, flexibility in choosing Higher Level concentrations allows the student to pursue areas of personal interest and to meet special requirements for university entrance.

Successful Diploma candidates meet three requirements in addition to the six subjects. The interdisciplinary Theory of Knowledge (TOK) course is designed to develop a coherent approach to learning which transcends and unifies the academic areas and encourages appreciation of other cultural perspectives. The Extended Essay of some 4000 words offers the opportunity to investigate a topic of special interest and acquaints students with the independent research and writing skills expected at university. Participation in the school's Creativity, Action, Service (CAS) programme encourages students to be involved in sports, artistic pursuits and community service work.

For first examinations in 2001

NATURE OF THE SUBJECT

Until recently, theatre arts has not been a subject traditionally taught in schools. Apart from dramatic literature and, in some old-fashioned curriculums, rhetoric or public speaking, the arts of the theatre were usually neglected in school and, when they were taught, they were too often taught ad hoc and unsystematically just before the school play.

Yet the study of the theatre and the several arts it comprises can have enormous value as a part of any student's education. Just what a course of study in IB Theatre Arts hopes to teach is outlined in some detail in this guide. But it is a presupposition of the writers of this guide that since theatre is one of the oldest, most universal and most profound of human activities, and since the theatre informs, nourishes, sustains and extends the human spirit in unique and essential ways, no protracted case need be made for its inclusion in any school's curriculum.

A second presupposition is that, just as the theatre has its own ends, it has its own means; and thus, to be taught properly, the arts of the theatre must be taught in their own terms, which the content of this guide purposes to define. They should not be taught as if they are an aspect of literature, for example, and they should never, out of a misguided sense of decorum or symmetry, be diluted or distorted to make them more like other subjects.

As in all disciplines which have their wellsprings in the imagination, the theatre's work begins and grows in playfulness. Consequently, the work that takes place in Theatre Arts classes may sometimes not look like work to those accustomed to the atmosphere of traditional classrooms. It is the third presupposition of the creators of this guide that what may at times seem to be formless and directionless play is indeed work, and work of the most rigorous and valuable kind.

Of all the arts, the theatre is the one that looks most like life. Characters on stage court and marry, pick quarrels and fight, fall sick and die. In short, they seem to live, albeit in a compressed way. Theatre, Alfred Hitchcock said, is life without the boring parts.

The truth of the matter is, of course, that theatre is not life any more than landscape painting is nature. Theatre is an art. Indeed, it is a composite art, which incorporates several arts and several crafts: the actor's art, the playwright's art, the director's art and the designer's art; the carpenter's craft, the scene painter's craft, the costumier's craft and the electrician's craft. Off-stage, it incorporates an additional spectrum of skills, from the accountant's to the publicity agent's. And it is the degree of skill and cohesion with which these arts, crafts and skills are combined which determines how effective, often how lifelike, a theatrical event will be.

For the truth of the theatre lies in its artifice. To approach an understanding of that truth, students must become acquainted with the forms and varieties that artifice has taken throughout history in a diversity of cultures. They must also come to understand the composite nature of the theatre: that, although it incorporates literature, it is not simply literature on its feet and that, though it requires several kinds of physicality, it is not just athleticism. They must also learn, and learn to respect, the variety of talents and skills the theatre requires, and must understand and respect the extent to which the theatre must be a synthesis of these skills and talents. Today, in an age of film, they should

understand that theatre is a different art from film, and must understand how it is different. And it is essential that, to understand all this properly, they must understand it with their voices, bodies and emotions as well as with their minds.

At the same time, students must come to understand that the theatre is also very simple. In its essence, all it requires is an actor, two planks and a passion and, at a pinch, it does not need the two planks. Ultimately, students must come to understand that the end and purpose of all theatre, ancient and modern, occidental and oriental, simple and complex, is this: by re-presentation to clarify and illuminate human life, that is, their lives.

AIMS AND OBJECTIVES

Aims

The aims of the programme in Theatre Arts are to help students understand the nature of the theatre; to understand it by making it as well as by studying it; to understand it not only with their minds but with their senses, their bodies and their emotions; to understand the forms it takes in cultures other than their own; and through this understanding better to understand themselves, their society and their world.

Objectives

Although the Theatre Arts programme is divided into parts, there are strong links between these which should be emphasized by the teacher. Students need to acquire the reflective skills and understanding of how the links and parts work together as a whole. The skills students are expected to have acquired at the end of the course should be gained from all areas of the programme.

Having completed the course at Higher Level (HL) or Standard Level (SL) a student will be expected to have demonstrated:

- a knowledge of the major developments and techniques in the theatrical history of more than one culture
- an ability to interpret and illuminate playscripts and other theatrical texts analytically and imaginatively
- an understanding of the art of the stage and of criticism in relation to it
- an ability to perform before an audience, and to demonstrate an understanding of, and some skill in, acting techniques
- the acquisition of sufficient technical skill to produce satisfactory work in at least one of the theatrical arts or crafts
- an understanding of the processes of theatrical production
- an ability to research imaginatively, selectively and with persistence.

SYLLABUS OUTLINE

Higher Level

*The Higher Level (HL) syllabus consists of **five** compulsory parts*

Part 1 Performance Skills

An introduction to:

- ensemble work
- performance techniques
- acting techniques and characterization.

Part 2 World Theatre Studies

Studies from an international perspective of selected texts and traditions. Study in detail of at least **three** contrasting practices. A minimum of **three** play texts from more than one theatrical tradition and more than one culture, in the original or in translation, to be included.

Part 3 Practical Play Analysis

Active exploration of extracts and complete play texts as plans for action. Practical engagement with the challenge of imagining a playscript from a director's point of view, considering both overall concept and ways of staging.

Part 4 Theatre Production

A practical study of the principles and practices of theatre production. Involvement in at least **two** productions.

Part 5 Individual Project

A project, chosen by the candidate in consultation with the teacher, on a specific aspect of Theatre Arts.

SYLLABUS OUTLINE

Standard Level

*The Standard Level (SL) syllabus consists of **four** compulsory parts*

Part 1 Performance Skills

An introduction to:

- ensemble work
- performance techniques
- acting techniques and characterization.

Part 2 World Theatre Studies

Studies from an international perspective of selected texts and traditions. Study in detail of at least **two** contrasting practices. A minimum of **two** play texts from more than one theatrical tradition and more than one culture, in the original or in translation, to be included.

Part 3 Practical Play Analysis

Active exploration of extracts and complete play texts as plans for action. Practical engagement with the challenge of imagining a playscript from a director's point of view, considering both overall concept and ways of staging.

Part 4 Theatre Production

A practical study of the principles and practices of theatre production. Involvement in at least **one** production.

SYLLABUS DETAILS

Introduction

Throughout the programme there is an emphasis on learning through experience. Part of this process is reflection on that experience. Students should therefore be encouraged from the outset to record significant experiences and their responses to them in some form of **journal**. These records and reflections will be the material which they will later edit to produce their Portfolio for assessment at the end of the course.

Programme of Study

The Theatre Arts programme is designed to be flexible. Teachers are encouraged to interpret it creatively according to local circumstances, and especially in their own and their students interests.

No time allocation is given for any individual parts of the syllabus because most activities may cover several different aspects of the programme. For example, a class workshop on the use of gesture in Brecht's *The Resistible Rise of Arturo Ui* could be simultaneously aiming at Part 1 (Performance Skills), Part 2 (World Theatre Studies), and Part 4 (Theatre Production). Part 3 (Practical Play Analysis) might also be included.

Careful planning of class activities and productions, also of, where feasible, theatre visits and workshops with practitioners, is needed in order to make the best use of the time and resources available. The use of scenes and extracts as well as complete plays is encouraged.

Part I Performance Skills (HL & SL)

Because there are many, equally valid, ways of developing students' performance skills, there is no prescribed content for this part of the programme. However, the teacher should bear in mind throughout the skills to be developed, using the assessment criteria and descriptors as a guide.

The Performance Skills part of the programme introduces students to a variety of activities including:

- ensemble work: theatre games, trust exercises and group work
- performance techniques: mime, movement and/or dance, vocal techniques and role-play
- acting techniques and characterization: presentation of scenes, improvisations or monologues.

Students should acquire the ability to experiment and take risks in performance in an imaginative but controlled way. They should learn to use their own physical, technical and imaginative resources to shape and communicate character, to do appropriate research in order to build a character, and to employ a thoughtful approach in this process. The ability to trust other members of the group and work with them cooperatively is essential.

Every student must perform before an audience, even if only in a small part. The audience may be the class, or may be strangers, or whatever group of people the student feels sufficiently confident to encounter. The student should demonstrate the ability to perform and demonstrate practical skills in performance techniques.

Part 2 World Theatre Studies (HL & SL)

Introduction

This part of the programme is based on a practical exploration of theatre from different cultures. The primary intention is to inform and enrich students' development throughout the programme by providing a base of knowledge and an impetus for further enquiry.

As well as gaining skills and knowledge within the mainstream and alternative theatrical traditions of the school, students are strongly encouraged to explore and learn about other notions of staging and performance.

Teachers and students are also encouraged to make use of local resources.

Focus

The study of this part of the programme requires that students develop, through research and practical exploration:

- the ability to identify and analyse different theatrical conventions and practices
- a knowledge and understanding of the theatrical examples chosen
- the ability to research and analyse theatrical traditions other than their own
- an understanding and appreciation of the diversity of theatre practices throughout the world
- an appreciation of the political, social and intellectual context out of which theatre grows and to which it contributes.

Content

In this part of the programme there is a required minimum content, which is greater at Higher Level than at Standard Level.

- **HL** candidates should study in detail at least **three** play texts from more than one theatrical tradition and more than one culture, and at least **three** contrasting theatrical practices.
- **SL** candidates should study in detail at least **two** play texts from more than one theatrical tradition and more than one culture, and at least **two** contrasting theatrical practices.

Programme of Study

Teachers have a **free choice** in selecting for study plays and playwrights, theatrical periods, movements, styles, genres and theorists. However, in making their selection, they should bear in mind the aims, objectives and assessment criteria relating to **all** parts of the programme.

In choosing material, teachers should plan for an appropriately detailed study of contrasting theatrical practices (HL three; SL two), remembering also the requirement to cover more than one tradition and more than one culture, for example, Greek/Elizabethan/Naturalist, or Kabuki/Commedia/Music Theatre. In some situations all members of a class may study the same theatrical practices; in others, perhaps where there is great cultural diversity among the students, a greater emphasis on independent research according to individual interests may be appropriate.

The balance between class and independent study is for the teacher to decide but it should be noted that the Research Commission, externally assessed and based on this part of the syllabus, is intended to be an individual piece of work.

The school's course should be designed so that students are able to develop:

- appreciation of the role of theory in informing or evolving from the practice, for example, the relationship between Brecht's *Mother Courage* and the Theory of Alienation, or between Chekhov's *The Seagull* and the Stanislavski Method
- appreciation of the theatrical traditions and practices of their own culture, in the context of their investigations of contrasting conventions and styles of theatre
- critical skills in evaluating school productions and professional performances of plays or other theatre pieces, or, exceptionally, where local circumstances make the experience of live theatre impossible, evaluating videotaped performances.

Examples

The following examples, selected from the diversity of possible approaches to World Theatre Studies, are included as illustrations for teachers. They are intended to show how contrasts and connections, in theatrical practices and in students' own backgrounds, may be creatively incorporated into the school's programme.

Yoko is a Japanese Higher Level student at a school in Italy. She may wish to study the theatre of the Commedia dell'Arte and its influence on world theatre. She may also be interested in learning more about the traditions of her own culture by exploring examples of Nō theatre. At the same time she may wish to include the theatre of a culture of which she has little knowledge, such as the shadow puppetry of Indonesia.

Tom is an Australian Higher Level student, at school in Australia. He knows very little about his own culture and chooses to study the theatre of David Williamson, Australia's leading mainstream playwright. He also decides on a related study of indigenous Aboriginal theatre. Because he lives and studies within the Asia Pacific Rim, he opts to learn more about Butoh and its relationship to western theatre traditions.

Marie is a French Standard Level student, studying in Brazil. She investigates the theatre of Augusto Boal, relating his practice to his theoretical writings. She also decides to study the nature of Mask in performance in, for example, Greek drama, Balinese dance, Commedia, Nō or Bunraku.

Part 3 Practical Play Analysis (HL & SL)

Introduction

This part of the programme is a point at which an individual student's knowledge of theatrical practice and theory, and her/his interpretative acuity and imagination, can find expression, specifically from a **directorial** perspective.

In the theatre it is the director who generates collaboration among diverse contributors, with a view to turning a playscript into a theatrical production. This part of the programme, therefore, should promote an imaginative and practicable understanding of the major elements out of which plays are made, and an awareness of the interrelation and interdependence of these elements.

Focus

Students should be encouraged to consider the following integrated aspects:

- the director's concept for realization on the stage
- the relationship between the play's themes and the actions of the characters within the play
- the processes of bringing the play to life, including rehearsal techniques and production elements
- the effect the production will have on the audience.

A literary appreciation of a script may to some degree inform the analysis and interpretation. However, the understanding, attitudes and skills to be developed in this part of the programme are primarily theatrical: they belong emphatically to the domain of how, in all relevant specifics, the script might find expression in theatre.

Content

This part of the programme prepares students for the corresponding assessment, where they must give their own independent interpretation of a playscript chosen from the IB prescribed list.

The student-director needs to learn to imagine a play on stage, and to think about the practical implications of these imaginings. Students therefore need practice, using playscripts not on the prescribed list, in imagining the translation of scenes and whole works from page to stage. Parts 1, 2 and 4 of the programme will naturally present many opportunities for such practice.

It is not expected that students will direct an entire production of a text, but they should be encouraged to direct at least a scene or extract from a playscript during the course in order to gain practical understanding of the director's role.

Part 4 Theatre Production (HL & SL)

Introduction

Theatre production is a collaborative enterprise animating a broad spectrum of talents and skills. In this part of the programme the principles and practices of theatre production are explored by students as a high point of their practical and theoretical studies.

Students should learn what the chief artists, craft workers and technicians in the theatre do, and should have the opportunity to gain experience by trying out some of these roles themselves.

During the course Higher Level students should be involved in at least **two** productions, and Standard Level students in at least **one**.

Possibilities in this part of the programme include:

- participation in a major production of an established dramatic text
- the creation of an original piece for performance, perhaps group-devised and scripted
- public performances of original works, written, directed and presented entirely by students in their roles as playwrights, directors, artists, technicians and administrators.

This part of the programme enables students to develop to a high standard the skills that they have acquired in Part 1, Performance Skills, while also extending their interest and expertise in related areas such as technical theatre and direction, choreography, play writing and musical direction. Part 4, Theatre Production, puts skills into practice and encourages students to explore new forms and techniques.

Focus

Students should be encouraged to acquire an understanding and appreciation of the particular and diverse demands of theatre production, whatever the production locale. Participation in every area of work is not expected but students should gain some experience of and reflect on:

- the skills and processes leading to performance and production, including producing and keeping to schedules for rehearsals and performance
- methods of organizing and developing ideas to create original work, including collaborative creation
- techniques to develop the actor's craft
- the various elements of production; experimentation and the introduction of other arts into theatre.

Well-documented approaches to the production of plays are generally available. Precedents are well established and most teachers feel secure with the prospect of producing tried and tested dramatic or musical texts. However, teachers and students are encouraged to be adventurous.

Content

Students are expected to undertake activities such as:

- workshops
- text exploration
- character-building exercises
- acting exercises
- rehearsals
- devising and creating original work
- presentation before an audience.

Besides performing, students should participate in several of the following:

- play writing or script creation
- direction, choreography, or musical direction
- design and/or construction
- technical work or stage management
- administration and/or promotion
- hybrid performance involving, for example, mixed media, technology, visual arts, music, dance.

Part 5 Individual Project (HL only)

Introduction

The Individual Project provides an opportunity for a student taking Theatre Arts at Higher Level to pursue an independent interest, enquiry or passion which may have arisen during the course.

The work undertaken by the student for the Individual Project must **not** be a duplication of work undertaken for other components.

The Individual Project should heighten the student's knowledge and skill in a specific aspect of Theatre Arts, one which allows for creative freedom, a marked degree of individual expression and an opportunity to pursue a specialized interest with rigour and imagination. It should encourage spontaneity, creative enquiry, problem-finding and problem-solving.

The Project should be largely self-motivated and directed. It should probably be undertaken in the latter phase of the student's participation in the programme, when it will be informed by increased maturity and experience. It may also be appropriate for teachers to agree with the student the aims and objectives of the Project, the time-scale for its completion, the means and resources necessary, and the value of the Project to the student and to other members of the group.

Focus

The Individual Project should develop:

- a high degree of aptitude in a specific area of Theatre Arts
- the ability and initiative to formulate an individual programme of activity
- the ability to pursue and develop the student's own ideas
- a high order of self-discipline, reliability and responsibility
- a knowledge of a range of Theatre Arts activities and an understanding of how the chosen specialism functions in the context of these activities
- advanced investigative, critical and reflective skills, demonstrated through oral and written presentation of ideas, and self-evaluation.

Content

Before embarking on the Individual Project, and in order to help identify and clarify her/his particular strengths and interests, the student should discuss the nature of the project with the teacher. Possible projects include:

- devising and presenting a solo performance
- creating and developing a major role in a performance
- writing a play
- directing a piece of theatre
- undertaking a technical project such as creating a sound and/or lighting design and executing the design
- designing costumes
- performing the role of dramaturge (script editor/adviser) for a production.

ASSESSMENT OUTLINE

Theatre Arts Higher Level

For first examinations in 2001

External Assessment 50%

Research Commission 25%

Presentation of a study based on World Theatre Studies, Part 2 of the programme. Approximately 2500 words.

Practical Play Analysis 25%

Oral presentation (20–30 minutes maximum) of a directorial approach to a play prescribed by the IBO for Part 3 of the programme.

Internal Assessment 50%

These components are internally assessed by the teacher and externally moderated by the IBO.

Performance Skills and Theatre Production 25%

Contribution to, and participation in, practical classwork and Theatre Production (programme Part 1 and Part 4).

Portfolio and Individual Project 25%

Portfolio (15%) of approximately 4500 words reflecting on the candidate's learning and development in Theatre Arts, including:

- Performance Skills (programme Part 1)
- Theatre Production (programme Part 4)
- Critical responses to external productions (programme Part 2).

Individual Project (10%) A record of the candidate's development and findings in the Individual Project (programme Part 5).

ASSESSMENT OUTLINE

Theatre Arts Standard Level

For first examinations in 2001

External Assessment 50%

Research Commission 25%

Presentation of a study based on World Theatre Studies, Part 2 of the programme. Approximately 1750 words.

Practical Play Analysis 25%

Oral presentation (15 20 minutes maximum) of a directorial approach to a play prescribed by the IBO for Part 3 of the programme.

Internal Assessment 50%

These components are internally assessed by the teacher and externally moderated by the IBO.

Performance Skills and Theatre Production 25%

Contribution to, and participation in, practical classwork and Theatre Production (programme Part 1 and Part 4).

Portfolio 25%

Portfolio of approximately 3000 words reflecting on the candidate's learning and development in Theatre Arts, including:

- Performance Skills (programme Part 1)
- Theatre Production (programme Part 4)
- Critical responses to external productions (programme Part 2).

ASSESSMENT DETAILS

External Assessment

Research Commission (HL & SL)

25%

In this study, based on Part 2 of the programme, the candidate is being asked to imagine **specifically** that s/he has been commissioned by an actor, designer or director to contribute, through research, to the production of a particular play or theatre piece to be performed in a particular space at a particular time.

The candidate's guide to collecting, editing and presenting the material discovered should be:

- will what I have written be of **practicable help** to the actor, designer or director who commissioned my work?

Focus

The focus of this assignment is the candidate's understanding of a previously unfamiliar theatrical tradition. This is to be achieved through appropriate individual research. The knowledge acquired is used to provide practicable help in solving a specific problem arising in a production imagined as happening at a particular time in a particular place.

The Task

The candidate, in collaboration with the teacher, should choose for research a theatrical tradition:

- distant from the candidate's own time and/or culture
- in which the candidate shows a particular interest and/or for which the candidate has a particular feeling.

At the same time, the candidate and teacher should agree on the specific problem which will make the research as concrete as possible, and which will place appropriate limits on its scope. That is, they will agree on the requesting artist (i.e. actor, designer or director), on the play or other theatre piece, and on the place and date of the imagined production.

The candidate is then asked to imagine the following situation.

A theatre company has decided to produce the chosen play or theatre piece in a particular theatre space in three months time. One of the members of the company – an actor, a designer or the director – who needs information for her/his work has commissioned the candidate to provide **a foundation of useful information** on which to build the performance, design or direction.

Form of the Research Commission

The Research Commission should take the form of a **personal letter** to the hypothetical actor, designer or director. The candidate should always remember that s/he is writing to a particular person who needs information for a specific purpose, not writing a book report for a general reader or compiling an undifferentiated scrapbook for a casual browser. The nature of the commission, that is, the purpose of the research, must be well established and clearly presented.

- The length of the letter, not including quotations and citations of sources, should be approximately:

Higher Level (HL): 2500 words

Standard Level (SL): 1750 words

- A detailed list of the sources of the information given should accompany the letter, in case the recipient wants to pursue them further.

The candidate should include visual and/or audio material (**not** video cassettes) where it seems useful or necessary and appropriately illustrates points made. It should be borne in mind that information of enormous use to a designer might be of only marginal use to an actor.

Sources

In fulfilling the commission, the candidate should consult various sources, and should be urged to be imaginative, bold and original in deciding which are appropriate and would prove useful. The candidate should where possible include primary sources, for example, through interview or correspondence with actor, director, festival organizer, cultural organization or embassy, and should explain specifically the value of each source included.

The detailed list of sources accompanying the letter must reflect the range and depth of the candidate's research and understanding of what is useful to a practitioner.

The following are some examples of possible approaches to the Research Commission. Each example lists the theatrical tradition, requesting artist, theatre piece and problem/task. Examples of useful information which might be provided, and of less useful information, are given in each case.

Example 1

Theatrical Tradition:	Medieval Mystery Plays
Requesting Artist:	Director
Theatre Piece:	<i>Second Shepherd's Play</i>
Problem/Task:	Presentation to a modern American audience

Useful There are four translations of the play into modern English. X (Methuen, 1968) sounds most like the original, but Y (Harper Collins, 1987) will probably be most clearly understood by modern audiences in Des Moines in the Z Theatre, which has poor acoustics. The play runs long. Please see suggested cuts.

Less useful The Middle Ages [is] the period in Western European history following ancient times and preceding modern times. *The Columbia Encyclopaedia*, p 168.

Example 2

Theatrical Tradition:	Japanese Nō Theatre
Requesting Artist:	Set Designer
Theatre Piece:	<i>Takasago</i>
Problem/Task:	Staging in BogotÆ

Useful The traditional Nō stage has a floor of polished cypress 18 feet square, raised three feet from the ground. It projects into the auditorium on two sides, separated from them only by a narrow path of loose pebbles. Please see attached illustrations. *Oxford Companion to the Theatre*.

Cypress is prohibitively expensive here in BogotÆ but pine can be stained to look like it. Also, when actors walk on pebbles they make a crunching noise which is distracting to an audience.

Less useful The Nō drama reached its point of artistic perfection in the 17th century. *Oxford Companion to the Theatre*.

Example 3

Theatrical Tradition:	Commedia dell Arte
Requesting Artist:	Actor
Theatre Piece:	Goldoni's <i>The Venetian Twins</i>
Problem/Task:	Developing an appropriate acting style for an authentic production

Useful This is a very physical part. I'm enclosing a record of the physical exercises used by the actors at Ca Foscari in Venice in their re-creation of Commedia style. However, I think it would be more useful for you to speak with a man who was a Second Banana (a supporting clown) with a touring circus for forty years. He lives in a retirement home in Vincennes. I have spoken with him three times, and he is full of practical advice (about trick falls and the like) and anecdotes which re-create with wonderful vividness the milieu of knockabout physical comedy. Telephone number attached.

Less useful The *Commedia dell'Arte* had a great influence in France and, largely through Marivaux, became part of French literary drama.

Practical Play Analysis (HL & SL)

25%

Introduction

This component of the examination, based on Part 3 of the programme, takes the form of an

Role of the Teacher

Normally during the presentation the teacher should not interrupt. However some candidates may not be able to speak interestingly, or even coherently, for the allotted time.

If the candidate strays far from the point the teacher may intervene so that the candidate can continue, making sure the views expressed are the candidate's own, not the teacher's.

If the candidate panics or falters, support and encouragement may be necessary. In such situations the teacher should try to draw the candidate out and give her/him the confidence to talk about the play and her/his personal views as the hypothetical director. The teacher may at this stage engage the candidate in a discussion of significant points raised and encourage the candidate to:

- visualize and articulate how her/his ideas could be given stage life
- improve or expand on statements which seem doubtful or inadequate
- illustrate general statements with specific examples
- communicate clearly an imaginative and practicable interpretation of the play.

Details of procedures concerning the allocation of texts and recording the presentation are given in the Vade Mecum.

Internal Assessment

Performance Skills and Theatre Production (HL & SL) 25%

This component of the assessment, based on Part 1 and Part 4 of the programme, is an internal assessment by the teacher of the candidate's work in class activities and theatre productions during the course.

The assessment criteria, A-D, concerned with commitment, technical skill, working with others and practical understanding of theatre techniques, relate to a wide range of achievement. The assessment is therefore summative, taking into account evidence gathered over a period of time from a variety of activities, rather than being based on one, or a few, pieces of work.

The criteria provide guidance for the teacher in determining how and when to assess candidate achievement.

The teacher's internal assessment of this component cannot be moderated directly by the IBO because much of the evidence comes from various types of live performances throughout the course. Moderation of this component is therefore carried out on the basis of the Portfolio. The rationale for this is that, although the criteria for the two components are different, there is considerable overlap between the activities documented in the Portfolio and those assessed in Performance Skills and Theatre Production.

Portfolio and Individual Project (HL)

25%

Portfolio: Introduction

The Portfolio should be a selective record of candidates' learning in the course of their study of Theatre Arts, particularly in Parts 1, 2 and 4 of the programme. Some description of experiences (for example, a class workshop on a playwright's approach, participation in a school production, the impact of a set design in a production seen) is necessary for clarity. However, the primary focus should be the candidates' responses to those experiences: the new understandings, or new questions, which have followed the events themselves.

Portfolio: Selection

The Portfolio should be neither a scrapbook nor a record of triumphs but rather a clear-eyed review of the work during the course; an exercise in editing and a candidate's reflection on her/his own progress. It should therefore be a judicious selection of work, chosen from the journal to chart development during the course, and the candidate's growing knowledge and understanding of the subject. It should indicate milestones, turning points and crossroads which, in brief, reveal the extent and direction of the entire journey. Significant false or backward steps should be included as well as steps forward.

Throughout the course candidates should compile material that is directly related to their experience of and in theatre, including critical evaluations of external productions. In selecting from this material in their journals, candidates should indicate the connections they see between the items selected. There should also be ample evidence of personal reflection at various stages of development. The candidate should ask the questions 'Why am I including this?' and 'How is it a reflection of my experience of theatre, my discoveries in theatre, and the development of my knowledge, understanding and skills?'

Portfolio: Presentation

The complete Portfolio, approximately 4500 words in length, not any original version (notebooks, journals) which may be much longer, is what will be assessed and moderated. Moderators should be able to identify clearly the evidence for the development of the candidate's performance skills, the contribution to Theatre Production, and critical responses to external productions.

The Portfolio should be well organized, legible, and literate.

- It should, for example, contain a table of contents and an introduction.
- Selected material may be pasted into the Portfolio, photocopied from candidates' journals, or word-processed.
- Entries should indicate when they were originally made and should not be extensively rewritten.
- Any new writing should aim to clarify the journey, by making connections between, and tracing the significance of, original entries.

Individual Project

The Individual Project should be documented in words, and if appropriate in images, which record the work undertaken in Part 5 of the HL programme.

- What has been learned, created and discovered should be traced in some detail.
- Problems and difficulties encountered, and how the candidate has attempted to overcome them, should be stated frankly.
- There should also be some indication of future possibilities that the candidate might pursue.

The Individual Project may have been a largely practical undertaking. As far as possible, the teacher should assess the merit of the work itself, rather than merely evaluating the record of this work.

The Individual Project documentation is submitted for moderation with the Portfolio, but should be clearly distinguished from it.

Portfolio (SL)

25%

Introduction

The Portfolio should be a selective record of candidates' learning in the course of their study of Theatre Arts, particularly in Parts 1, 2 and 4 of the programme. Some description of experiences (for example, a class workshop on a playwright's approach, participation in a school production, the impact of a set design in a production seen) is necessary for clarity. However, the primary focus should be the candidates' responses to those experiences: the new understandings, or new questions, which have followed the events themselves.

Selection

The Portfolio should be neither a scrapbook nor a record of triumphs but rather a clear-eyed review of the work during the course; an exercise in editing and a candidate's reflection on her/his own progress. It should therefore be a judicious selection of work, chosen from the journal to chart development during the course, and the candidate's growing knowledge and understanding of the subject. It should indicate milestones, turning points and crossroads which, in brief, reveal the extent and direction of the entire journey. Significant false or backward steps should be included as well as steps forward.

Throughout the course candidates should compile material that is directly related to their experience of and in theatre, including critical evaluations of external productions. In selecting from this material in their journals, candidates should indicate the connections they see between the items selected. There should also be ample evidence of personal reflection at various stages of development. The candidate should ask the questions 'Why am I including this?' and 'How is it a reflection of my experience of theatre, my discoveries in theatre, and the development of my knowledge, understanding and skills?'

Presentation

The complete Portfolio, approximately 3000 words in length, not any original version (notebooks, journals) which may be much longer, is what will be assessed and moderated. Moderators should be able to identify clearly the evidence for the development of the candidate's performance skills, the contribution to Theatre Production, and critical responses to external productions.

The Portfolio should be well organized, legible, and literate.

- It should, for example, contain a table of contents and an introduction.
- Selected material may be pasted into the Portfolio, photocopied from candidates' journals, or word-processed.
- Entries should indicate when they were originally made and should not be extensively rewritten.
- Any new writing should aim to clarify the journey, by making connections between, and tracing the significance of, original entries.

ASSESSMENT CRITERIA

Using the Assessment Criteria and Descriptors

The method of assessment used by the IBO is criterion related. That is to say, the method of assessing each component of the assessment judges it in relation to identified assessment criteria and not in relation to the work of other candidates.

- There are **four** assessment criteria (A–D) for Performance Skills and Theatre Production, **three** (A–C) for the Portfolio, and **two** (A–B) for the Individual Project (HL only). For each assessment criterion, achievement level descriptors are defined which concentrate on positive achievement, although for the lower levels (0 = the lowest level of achievement) failure to achieve may be included in the description.
- The aim is to find, for each criterion, the descriptor which conveys most adequately the achievement level attained by the candidate. The process, therefore, is one of approximation. In the light of any one criterion, a candidate's work may contain features denoted by a high achievement level descriptor combined with defects appropriate to a lower one. A professional judgement should be made in identifying the descriptor which approximates most closely to the work and which rewards the **positive** achievements of the candidate.
- Having considered the work to be assessed, the descriptors for each criterion should be read, starting with level 0, until one is reached which describes a level of achievement that the work being assessed has **not** attained. The work is therefore best described by the preceding achievement level descriptor and this level should be recorded.
- Only whole numbers should be used, not partial marks such as fractions and decimals.
- The highest descriptors do not imply faultless performance and assessors and teachers should not hesitate to use the extremes, including zero, if they are appropriate descriptions of the work being assessed.
- Descriptors should not be considered as marks or percentages, although the descriptor levels are ultimately added together to obtain a total score. It should not be assumed that there are other arithmetical relationships; for example, a level 4 performance is not necessarily twice as good as a level 2 performance.
- A candidate who attains a particular level of achievement in relation to one criterion will not necessarily attain similar levels of achievement in relation to the others. Do not assume that the overall assessment of the candidates will produce any particular distribution of scores.

- The externally assessed components, the Research Commission and the Practical Play Analysis, are assessed using mark band descriptors. These more complex descriptors are used in a similar way to those for other components, although examiners are also required to assess where a piece of work belongs within the range of marks allocated to a particular descriptor.
- The assessment criteria and descriptors should be available to candidates during the course.

External Assessment Criteria

Research Commission

Mark band descriptors

Practical Play Analysis

Mark band descriptors

Internal Assessment Criteria

Performance Skills and Theatre Production

- A** Commitment to chosen area of contribution
- B** Technical skill
- C** Willingness and ability to work with others and to take the lead when appropriate
- D** Practical understanding of theatre techniques

Portfolio

- A** Range and quality of work represented
- B** Ability to select and edit
- C** Quality of reflection

Individual Project (HL only)

- A** Independent research
- B** Technical skill

Internal Assessment

Performance Skills and Theatre Production (HL & SL)

A Commitment to chosen area of contribution

This criterion is concerned with the candidate's practical contribution to classwork and production and how dedicated and effective s/he is in her/his practical Theatre Arts work.

Achievement Level

- 0** The candidate has not reached level 1.
- 1** The candidate has difficulty in starting projects appropriately and in making discoveries. S/he has shown limited personal response to stimulus, limited interest in or empathy with the chosen areas of performance and production, and limited understanding of what these entail.
- 2** The candidate has shown some perception of the requirements of performance and production, and has done some research in selected areas. S/he has shown some appropriate responses and some basic understanding, but does not move forward without assistance.
- 3** The candidate has produced adequate work and has found ways of developing the chosen areas of contribution to performance and production. S/he has begun to be self-motivated and has shown a sound, basic understanding of what the chosen areas entail.
- 4** The candidate has been well motivated. Her/his research is relevant and s/he has been able to build on discoveries. S/he has responded positively to ideas, and has been thoroughly absorbed by, and committed to, performance and production. The work shows a good level of understanding.
- 5** The candidate's motivation has been excellent: s/he has shown consistency of effort and appropriate research. S/he has demonstrated the ability to develop ideas and to combine enthusiasm and objectivity, and has established a thorough understanding of the requirements necessary to bring her/his contribution to a successful conclusion.

Performance Skills and Theatre Production (HL & SL)

B Technical skill

This criterion is concerned with the candidate's level of achievement in the techniques of performance and theatre production.

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate has shown only limited ability to plan, and limited interest in developing technical skill. |
| 2 | The candidate's work shows some evidence of planning and technical skill. S/he has some awareness of the problems to be solved. |
| 3 | The candidate has presented adequate work. Her/his planning is sound and s/he has acquired a working knowledge and sufficient skill to show competence. |
| 4 | The candidate has presented good work, well planned, with a good level of knowledge and skill. There is clear evidence of technical competence apparent in several areas. |
| 5 | The candidate has presented excellent work, of real distinction, flair and imaginative clarity. Planning is excellent and s/he has shown a clear understanding of a variety of skills, with significant expertise in her/his own skill. The work is possibly professional in approach and execution. |

Performance Skills and Theatre Production (HL & SL)

C Willingness and ability to work with others and to take the lead when appropriate

This criterion is concerned with the candidate's overall performance as part of a team: her/his willingness both to subsume her/his wishes to those of the group, and to offer leadership of one kind or another when appropriate.

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate's work with others has been limited. S/he has offered limited support to other members of the group, has had difficulty in listening to others, and has shown no initiative. |
| 2 | The candidate has shown some willingness to work with others, has begun to share and be receptive to ideas, and has some understanding of the need to interact. S/he has demonstrated a willingness to listen to others, but only a little generosity and little initiative. |
| 3 | The candidate's work with others has been satisfactory. S/he has frequently shared and been receptive to ideas, has demonstrated a willingness to contribute positively to group undertakings, and is aware of her/his responsibilities as a member of a team. S/he has demonstrated some generosity and some initiative. |
| 4 | The candidate has worked well with others. S/he has discovered the balance between individual skills and strengths, and has helped others to ensure the successful outcome of group undertakings. S/he has demonstrated generous support for others and considerable initiative. |
| 5 | The candidate's work with others has been excellent. S/he has demonstrated very strong personal involvement, powers of organization, and leadership of the kind that encourages cooperation. S/he has brought energy and commitment to group undertakings, identified problems and set out to solve them with enthusiasm and altruism. |

Performance Skills and Theatre Production (HL & SL)

D Practical understanding of theatre techniques

This criterion is concerned with the candidate's knowledge and understanding of a variety of World Theatre practices, as demonstrated in Performance Skills and Theatre Production.

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate has demonstrated a limited practical understanding of the principles of theatre, and has exhibited few research and performance skills in the presentation of theatre of other cultures. |
| 2 | The candidate has demonstrated some practical understanding of the principles of theatre, and has exhibited some research and performance skills in the presentation of theatre of other cultures. |
| 3 | The candidate has demonstrated an adequate practical understanding of the principles of theatre, and has exhibited competent research and performance skills in the presentation of theatre of other cultures. |
| 4 | The candidate has demonstrated a good practical understanding of the principles of theatre, and has exhibited good research and performance skills in the presentation of theatre of other cultures. |
| 5 | The candidate has demonstrated an excellent practical understanding of the principles of theatre, and has exhibited excellent research and performance skills in the presentation of theatre of other cultures. |

Portfolio (HL & SL)

A Range and quality of work represented

This criterion is concerned with the range and quality of the candidate's work. The best candidates will have successfully attempted demanding tasks and shown a real, practical interest in theatre from more than one culture and historical epoch. For this criterion, the quality of writing is secondary to the quality of the work it represents.

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The Portfolio contains evidence that the candidate has undertaken limited work in Performance and Theatre Production. S/he makes little or no effort to evaluate external productions, and shows limited knowledge or understanding of theatre practices. |
| 2 | The Portfolio contains evidence that the candidate has undertaken some work in Performance and Theatre Production. S/he makes some effort to evaluate external productions, and shows knowledge and understanding of some theatre practices. |
| 3 | The Portfolio contains evidence that the candidate has undertaken adequate work in Performance and Theatre Production. S/he evaluates external productions satisfactorily, and shows knowledge and understanding of a range of theatre practices. |
| 4 | The Portfolio contains evidence that the candidate has successfully undertaken challenging work in Performance and Theatre Production. S/he evaluates external productions intelligently, and shows knowledge and understanding of a good range of theatre practices. |
| 5 | The Portfolio contains evidence that the candidate has successfully undertaken ambitious work in Performance and Theatre Production. S/he evaluates external productions perceptively, and shows knowledge and understanding of an excellent range of theatre practices. |

Portfolio (HL & SL)

B Ability to select and edit

This criterion is concerned with the candidate's ability to select, cut, amend and annotate work produced throughout the course in order to demonstrate, in as concise and interesting a way as possible, the process of her/his development in both practical and critical work.

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The Portfolio shows limited ability to select relevant evidence. It is presented in a way which gives only a minimal indication of the candidate's thinking and practical work in Theatre Arts. |
| 2 | The Portfolio shows some ability to select relevant evidence and present it in a way which gives some indication of the candidate's thinking and practical work in Theatre Arts. |
| 3 | The Portfolio shows a satisfactory ability to select relevant evidence, to adjust and annotate it where appropriate, and to present it in a way which gives an adequate picture of the candidate's thinking and practical work in Theatre Arts. The Portfolio meets the word-length requirement. |
| 4 | The Portfolio shows a sound ability to select relevant evidence, to adjust and annotate it where appropriate, and to present it in a way which gives a clear picture of the candidate's thinking and practical work in Theatre Arts. The Portfolio meets the word-length requirement. |
| 5 | The Portfolio shows a highly developed ability to select relevant evidence, to adjust and annotate it where appropriate, and to present it in a concise way which gives a clear and precise illumination of the candidate's thinking and practical work in Theatre Arts. The Portfolio meets the word-length requirement. |

Portfolio (HL & SL)

C Quality of reflection

This criterion is concerned with the candidate's ability to reflect critically and honestly about her/his progress through the Theatre Arts programme, including both her/his own work in class production and performance, and experiences of other productions.

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The Portfolio is limited: it reports a few Theatre Arts activities in a superficial fashion. There is limited evidence of learning or development. |
| 2 | The Portfolio shows some evidence of reflection on Theatre Arts activities, with some evidence of learning and development. |
| 3 | The Portfolio shows a thoughtful response to a satisfactory range of Theatre Arts activities, with adequate evidence of learning and development. |
| 4 | The Portfolio gives good evidence of sustained reflection on a wide range of Theatre Arts activities, with good evidence of learning and development. |
| 5 | The Portfolio shows a high quality of reflection on an impressive range of Theatre Arts activities, with strong evidence of learning and development. |

Individual Project (HL only)

A Independent research

This criterion is concerned with the level of initiative and perseverance the candidate has shown in gathering information and skills relevant to a successful outcome of her/his individual project.

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate has shown a limited amount of initiative in relation to independent research and has had difficulty in discovering relevant material. The submission indicates that most work has been done under supervision. |
| 2 | The candidate has undertaken some independent research. Much of the work is irrelevant or poorly presented, but there are some signs of perseverance and interest. |
| 3 | The candidate has undertaken a satisfactory amount of independent research but not all of it is relevant or well organized. There is evidence of perseverance and interest. |
| 4 | The candidate has shown initiative to produce some good research. A good volume of relevant work has been produced which shows perseverance and an interesting range of ideas. |
| 5 | The candidate has thoroughly researched the chosen area and consistently shown initiative in doing so. There is excellent evidence of planning, commitment, exploration and discovery. Irrelevancies have been discarded, and there is an interesting range of ideas which have been imaginatively presented. |

Individual Project (HL only)

B Technical skill

This criterion is concerned with the level of skill the candidate has shown in the area chosen for her/his individual project. Technical skill should be appropriately rewarded by the teacher, notwithstanding the fact that different areas of work may yield very different amounts of evidence in the written record.

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The candidate has reached a limited, elementary level of skill. The work is largely ineffectual and lacks focus. |
| 2 | The candidate has reached a basic level of skill. Some of the work is effective but there is also some which fails to achieve the candidate's objectives. |
| 3 | The candidate has reached a level of skill sufficient to work effectively. There is evidence of some understanding of the demands of the chosen discipline. |
| 4 | The candidate has developed a good level of skill and a clear understanding of the demands of the chosen discipline. There is confidence in presentation and the work is coordinated and effective. |
| 5 | The candidate has developed a high degree of technical skill. Moreover, her/his work is enlivened by inventiveness and a perceptive understanding of the chosen discipline. The work is excellent, well crafted and presented with confidence. |

The Research Commission shows imagination and persistence. Observations are

21-25 The Research Commission shows great imagination, insight and persistence. Observations are deeply perceptive, accurate and clear, and are consistently supported by research evidence. There is a pre-eminent concern with, and success in, meeting the specific requirements of the task.* The Research Commission is written in a register appropriate to the form and subject matter, and has been carefully presented. The word-length requirement has been met. Sources have been chosen inventively and have been properly attributed.

* Specific requirements of the task refers to the commission to provide practicable help to an actor, designer or director on which to build the performance, design or direction of a particular play or theatre piece, in a particular space, at a particular time.

Practical Play Analysis (HL & SL)

Mark Band

- 0-5** The presentation indicates very few or no signs of the candidate having interpreted the play imaginatively or of having treated it as a plan for production. The candidate demonstrates little understanding of genre, style or themes of the text and has little or no idea of how the play could be realized on stage. The presentation shows very little or no understanding of plot and character, and is devoid of interpretation. There is very little evidence of a sense of the nature and function of the elements of production and such references as are made to these are confused and inaccurate.
- 6-10** The presentation contains few signs of an imaginative interpretation of the play and little evidence of the candidate having adopted a directorial perspective. The candidate shows an understanding of the text and has some imaginative response to some of the more obviously dramatic sequences. The presentation shows some basic understanding of plot and character, and there is a superficial comprehension of the connection between them. There is evidence of some grasp of the nature and function of the most basic elements of production but this is partial and inconsistent.
- 11-15** The presentation gives some indication of an imaginative interpretation of the play, but there is a lack of coherence of directorial perspective. The candidate has a genuine response to the text and its potential for dramatic interpretation in production, and has some understanding of the possibilities of alternative ideas. The presentation shows signs of insight in relation to plot and character and the connection between them, but lacks systematic analysis and interpretation. There is evidence of an understanding of all the principal elements of production but the presentation lacks depth and balance.
- 16-20** The presentation contains examples of an imaginative interpretation of the play and some coherence of directorial perspective. The candidate demonstrates a clear understanding of the text, explores some inventive ideas for staging, and articulates a practicable approach for a realization of the text. The presentation shows a clear understanding and sensitive interpretation of plot, character and the connection between them, and there is evidence of systematic analysis. There is evidence of a clear understanding of the elements of production and of the subtleties of their effects, with some recognition of how the elements constitute an integral whole.
- 21-25** The presentation indicates a highly imaginative, illuminating and original interpretation of the play and a coherent directorial perspective. The candidate demonstrates a thorough grasp of the text's potential as a dramatic experience, with inventive ideas for staging, and is able to articulate a practicable understanding of the processes involved in bringing that text to life. The presentation shows a thorough understanding and a thoughtful, sensitive interpretation of plot and character; it is systematic, consistent, poised and mature. There is evidence of a clear and thorough understanding of the nature, function and interrelation of the elements of production and of how they are combined to produce desired effects.