

External assessment details—HL only

Task 1: Solo theatre piece (HL only)

HL 35%

Introduction:

Students at HL research a theatre theorist they have not previously studied, identify an aspect (or aspects) of their theory, create and present a solo theatre piece (4–8 minutes) based on an aspect(s) of this theory.

This task develops, builds on and extends the skills and understandings developed in the other areas of the syllabus. It requires students to create a fully produced piece of theatre based on theatre theory. Students submit a report (maximum 3,000 words) which includes their research into and understandings of the theorist, the theory and the context of the theorist's work. It also records their practical explorations of the selected aspect(s) of theory, the development of the solo theatre piece and analysis and evaluation of the theatre piece.

Perspective—candidates should approach this task from the four perspectives of creator, director, designer and performer.

Aim—the aim of this task is for students to:

- explore the practical implications of theatre theory
- put theory into practice by creating and presenting a solo piece of theatre based on theatre theory.

Understandings—through this exploration students will understand:

- the various contexts of at least one theatre theorist
- the relationship between theatre theory and practice
- the ways in which theatre theory informs and influences the creation and presentation of theatre.

It is important to note that this is not a performance-only task, but rather brings together the skills of creating, designing, directing and performing through the lens of a theatre theorist. It is fundamentally a task which asks students to consider:

- how to make a piece of theatre based on an aspect(s) of theory
- the most appropriate theatre form and performance material required to contain these theoretical considerations
- how to communicate and present this aspect(s) of theory practically and through their body
- the most appropriate scenic and technical design elements needed to support the presentation of this theory.

Assessing the task - Students then undertake the following process for assessment.

Theatre in context

- Each student selects a theatre theorist whose work interests them and who they have not previously studied as part of their IB programme. The selected theorist may have been referred to or experienced in a workshop but must not have been taught as the focus of a unit of work by the teacher.
- Each student selects an aspect (or aspects) of the theatre theorists' theory they want to explore further.
- Each student researches the selected aspect (or aspects) of theory using both primary sources (those directly attributed to the theorist) and secondary sources.
- Each student documents this in their theatre journal.

Theatre processes

- Each student engages in a process of practical exploration of and experimentation with the theatre theory they have selected to develop a solo theatre piece.
- Students may choose to use or adapt existing text, create new text or not use any text, as appropriate to the theorist, the nature of the theory being explored and the stated intentions for the piece.
- Each student documents this in their theatre journal.

Presenting theatre

- Each student presents a prepared solo theatre piece to an audience. The theatre pieces may be presented in a formal or informal performance space as appropriate to the school's resources and to the selected theorist and nature of the theory being explored.
- The audience for this task can be fellow classmates, peers or an external audience selected by the student.
- Each student evaluates their solo theatre piece and the extent to which they fulfilled their intentions.

They reflect on the insights gained through the creation, preparation and presentation of their solo theatre piece.

- Each student documents this in their theatre journal.

Task details

Selecting the theatre theorist and theory

Students at HL identify a theatre theorist they have not previously studied who has developed and contributed to theatre theory. Students should have little or no previous experience of researching or practically engaging with the theatre theorist or aspect(s) of theory they select for study.

It is important that the theatre theorist selected has made a significant contribution to theatre and that their theories are documented and publicly available. Published or recorded material of the theorist's actual words communicating their theatre theory must exist.

Students must ensure that the theory they select is related to theatrical theory, rather than to social, psychological, literary, historical or cultural theory. In some cases it may be

necessary to consider other theories alongside the theatre theory, with theorists such as Augusto Boal (b.1931), for example, whose theatre theory cannot be considered without exploring the wider political components of his work.

However, this must be clearly justified in the report.

Use of sources

For this task the student should consult both primary (the theorist's own published or recorded words) and secondary sources related to the theatre theorist and their theories. The suitability and range of the sources will depend on the theorist and the nature of their theory. As well as the more obvious sources (books, websites, videos, DVDs, articles) research may also include live experiences/encounters such as workshops, lectures, correspondence or interview with an expert and performances. All sources consulted must be cited following the protocol of the referencing style chosen by the school and submitted alongside the text of the report.

Performance material

For their solo theatre piece, students may choose to use or adapt existing text, create new text or not use any text, as appropriate to the selected theorist and nature of the theory being explored. If using a play text, this does not necessarily need to be from a play written specifically to put that theatre theorist's theories into practice. For example, a student would not need to choose a play by Bertolt Brecht (b.1898) in order to explore an aspect of Epic theatre, they could, perhaps, choose to adapt a Naturalistic play text instead. If using a play text, this does not need to be one continuous speech but may be a number of sections of text woven together by the student.

Designing and directing

Students must approach this task from the perspective of performer but must also make their own design and directorial choices. These will depend on their intentions and should be appropriate to the chosen theatre theorist and the nature of the theory being explored. Although students may need to design and source specific technical or scenic elements for their theatre piece these do not need to be made or operated by the student. A student who wishes to include an original sequence of music or projection in their theatre piece, for example, will be expected to design and stipulate the nature, duration and style of the music or footage required. It is acceptable, however, for someone else to capture, assemble and edit the material under the direction of the student, as well as operate any technology required to play back the original material for the theatre piece. This applies to scenic design elements (such as costume make-up, props and set) and technical design elements (such as lighting, projection and sound). Where found material is used, students must be sure to state the source of the material and acknowledge the individuals involved in its creation. Students should record all decisions made relating to the technical elements of the theatre piece in their theatre journals and address them in the submitted report, following the protocol of the referencing style chosen by the school and copyright legislation.

Supporting the creative process

Solo performers rarely work in isolation. During the rehearsal and development process for this task students are permitted to seek support and feedback from peer “mentors” (and in turn the student may work in the role of mentor for others). The role of the peer mentor should be to ask questions and to challenge the student to be clearer in the formulation, development and expression of their creative ideas. This may involve question and answer sessions, support with learning lines, gaining feedback on extracts of the theatre piece and other structured coaching activities. Key interactions with peer mentors (who may or may not be members of the IB theatre class) must be clearly recorded in the theatre journal and addressed in the report where the student must reflect on how this support has impacted the development of their piece.

Technical support

The students may receive support in preparing and operating technical equipment during the theatre piece. They must have designed and stipulated the nature of these technical elements independently even if they do not operate the technical equipment or make the scenic elements.

Other performers

This is an individual assessment task which requires the student to present a solo theatre piece. Other performers are not permitted to appear in any part of the final presentation of the solo theatre piece.

Requirements of the video recording

The video recording must be a continuous, unedited record and must capture the full theatre piece.

The video camera must not be switched off at any point during the presentation. More information and guidance on the video recording of internal and external assessments can be found in the Handbook of procedures for the Diploma Programme.

The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above .

While students are working on the assessment task the teacher should:

- discuss each student’s choice of theatre theorist and the aspect(s) of theory selected with them; it is important that the theatre theorist selected is each student’s own choice
- give feedback once only following the presentation of a work-in-progress version of the solo theatre piece; each student must clearly record this feedback in both the theatre journal and subsequent report; each student must reflect on the impact that this support has made on the development of the piece
- give feedback on one draft of the report.

Teachers are not permitted to direct any portion of the task.

During the assessment task the teacher should assist with video recording the solo theatre piece to ensure it accurately captures the assessment task. In preparing to video record the assessed solo theatre piece teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

The table below outlines possible ways in which theatre theorists and their theories could feasibly form the basis of a solo theatre piece. The table also identifies examples of primary and secondary sources for these theorists. These examples are for guidance only and are neither prescriptive nor restrictive.

Theorist	Primary and secondary sources	Aspect(s) of theory	Potential theatre piece
Robert Lepage (b.1957)	Interview: "Connecting Flights" (1999) Book: The Theatricality of Robert Lepage by Aleksandar Sasa Dundjerović (2007)	Film projection	Solo theatre presentation of a monologue about the tsunami. Created, directed and performed by the student using film projection designed by the student.
Zeami Motokiyo (b.1363)	Book: On the Art of No Drama translated by Yamazaki and Rimer (1984) Book: Zeami: Performance Notes by Zeami and Hare (2011)	Quality of Movement	Solo presentation of the dance from Hagoromo (The Feather Robe). Directed and performed by the student with costume designed by the student.
Konstantin Stanislavski (b.1863)	Book: An Actor Prepares (1936) Book: Stanislavski and the Actor by Jean Benedetti (1998)	Concentration and circles of attention	Solo presentation of a monologue from The Dream Play by Strindberg. Directed and performed with costume design by the student.
Julie Taymor (b.1952)	Book: Julie Taymor: Playing with Fire by Blumenthal, Taymor and Monda (2007) Book: The Reemergence of Mythology, Fantasy and Fable by Sabrina Stewart (2009)	Puppetry and storytelling	Solo presentation of one of Aesop's fables adapted for the stage. Directed and performed by the student using puppets.

Robert Wilson (b.1941)	Lecture: "1. Have you been here before? 2. No this is the first time" (2008) Book: Robert Wilson: From Within by Margery Arent Safir (2011)	Use of light	Solo presentation of an original piece of theatre without words based on Macbeth by Shakespeare. Directed and performed by the student using lighting designed by the student.
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Structuring the report

The report, which can be up to 3,000 words in length, should adopt a formal, academic register but should be written in the first person, where appropriate, presenting the student's personal discoveries, explorations, creation and the analysis of their theatre piece.

The student may use any relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, or designs considered necessary. These must be clearly annotated and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. When students include any of their own photographs or images, these must also be identified and acknowledged in the same way. Any text that appears within a visual does not count as part of the word limit. There is no lower limit on the number of words a student can submit for this task and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many words are submitted.

The report should contain a table of contents (which is excluded from the word count) and all pages should be numbered. The main body of the report should be structured using the following subheadings:

1. The theorist, the theory and the contexts
2. Practical explorations and development of the solo theatre piece
3. Evaluation of the solo theatre piece and my personal reflections

Students are required to submit a separate list of all sources cited.

The size and format of pages submitted for assessment is not prescribed. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. To ensure that examiners are able to gain an overall and legible impression of each page without excessive scrolling, students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of the work.

Academic Honesty:
All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the

presentation of the solo theatre piece or the report, the student must acknowledge the source using a standard style of referencing in a consistent manner. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

Formal requirements of the task

Each student submits for assessment:

- a report (3,000 words maximum) which includes:
 - the student's research and understandings regarding the theorist, the theory and the context of the theorist's work
 - the student's practical explorations of the selected aspect(s) of the theory and the development of the solo theatre piece
 - the student's analysis and evaluation of the presentation of the solo theatre piece
- a continuous unedited video recording of the whole solo theatre piece (4–8 minutes)
- a list of all primary and secondary sources cited.

The procedure for submitting the assessment materials can be found in the Handbook of procedures for the Diploma Programme. Students are required to indicate the length of the video recording and the number of words used when the materials are submitted. Where submitted materials exceed the prescribed time or word limits examiners are instructed to base their assessment solely on the materials that appear within the limits.

Criteria

A. Theatre in context: The theorist, the theory and the contexts

Evidence: report

- To what extent does the student research the context(s) of the theatre theorist and their theories?
- To what extent does the student demonstrate an understanding of the selected aspect(s) of theatre theory?
- To what extent have primary and secondary sources been selected and used?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	This work is inconsistent: <ul style="list-style-type: none"> ● the student's observations of the context(s) of the theorist and the selected aspect(s) of theory are derivative and superficial ● the student uses few appropriate primary or secondary sources, not always effectively.
3-4	This work is underdeveloped: <ul style="list-style-type: none"> ● the student identifies and describes the context(s) of the theorist and the selected aspect(s) of theory

	<ul style="list-style-type: none"> the student uses limited primary and secondary sources effectively.
5-6	<p>This work is good:</p> <ul style="list-style-type: none"> the student identifies and explains the context(s) of the theorist and the selected aspect(s) of theory the student uses appropriate primary and secondary source, not always effectively.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student identifies, explains and analyses the context(s) of the theorist and the selected aspect(s) of theory the student uses a range of appropriate primary and secondary sources effectively.

B. Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece

Evidence: report

- To what extent does the student demonstrate a thorough understanding of the process of creation in their approach to practically exploring the selected aspect(s) of theatre theory?
- To what extent does the student explain their vision for the final piece and the process of creating their solo performance?
- To what extent does the student reflect on feedback from their teacher, peer mentor or theatre class, explaining the impact this has had on their work?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>This work is inconsistent:</p> <ul style="list-style-type: none"> the student explores the theory employing few appropriate or relevant practical techniques, outlining some of the approach or choices the student lists feedback and actions they have taken in response to it.
3-4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student explores the theory employing few appropriate or relevant practical techniques, outlining some of the approach or choices the student lists feedback and actions they have taken in response to it.
5-6	<p>This work is good:</p> <ul style="list-style-type: none"> the student explores the theory employing a range of appropriate and relevant practical techniques, describing their particular approach and choices in relation to their stated intentions the student evaluates feedback, the impact this has had on their work and the action they have taken.
7-8	This work is excellent:

	<ul style="list-style-type: none"> the student explores the theory employing a range of carefully selected, appropriate and relevant practical techniques, explaining and justifying their particular approach and choices in relation to their stated intentions the student reflects on feedback and evaluates the impact this has had on their work and the action they have taken.
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C. Presenting theatre: Theatre theory in practice

Evidence: video recording and report

- To what extent does the student apply techniques and approaches appropriate to the selected aspect(s) of theory and the student's stated intentions?
- To what extent does the student demonstrate synthesis between the presented theatrical elements and the selected aspect(s) of theory?
- To what extent does the student realise their intentions in the practical exploration of selected aspect(s) of theatre theory?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	This work is inconsistent: <ul style="list-style-type: none"> the theatrical techniques employed by the student are superficial or inappropriate the student's practical application of the selected work aspect(s) of theory is limited and does not relate to their stated intentions.
3-4	This work is underdeveloped: <ul style="list-style-type: none"> the student employs some theatrical techniques to present the selected aspect(s) of theory in practice but these are not always appropriate or relevant the student's practical application of the selected aspect(s) of theory is not sustained or inconsistent in relation to their stated intentions.
5-6	This work is good: <ul style="list-style-type: none"> the student employs appropriate theatrical techniques to present the selected aspect(s) of theory in practice

	<ul style="list-style-type: none"> the student demonstrates a sustained practical application of the selected aspect(s) of theory which appropriately fulfills their stated intentions.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student employs appropriate and effective theatrical techniques to present the selected aspect(s) of theory in practice the student demonstrates a sustained and highly effective practical application of the selected aspect(s) of theory which clearly and appropriately fulfills their stated intentions.

D. Presenting theatre: Evaluation of the solo theatre piece and reflections

Evidence: report

- To what extent does the student evaluate the final presentation of the solo theatre piece and consider the extent to which their intentions were met?
- To what extent does the student evaluate the impact their solo theatre piece had on the audience?
- To what extent does the student reflect on what they have learned through the experience of creating the solo theatre piece and the implications this has for their work in theatre?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>This work is inconsistent:</p> <ul style="list-style-type: none"> the student outlines the presented solo theatre piece with little consideration of the extent to which their intentions were met the student lists challenges faced with no consideration of personal discoveries.
3-4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student considers the extent to which their intentions were met in the presented solo theatre piece

	<ul style="list-style-type: none">• the student outlines challenges faced or their own personal discoveries.
5-6	<p>This work is good:</p> <ul style="list-style-type: none">• the student evaluates the presented solo theatre piece and considers the extent to which their intentions were met with some clarity• the student describes challenges faced and their own personal discoveries.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none">• the student provides a thorough and effective evaluation of the presented solo theatre piece, carefully considering the extent to which their intentions were met• the student reflects on challenges faced and their own personal discoveries.