

Exercise walk-through

3

Transformation; individual oral · From non-dramatic literature to live theatre

International Baccalaureate · IB Diploma · Literature and Performance · SL

INTERNATIONAL BACCALAUREATE · IB DIPLOMA · LITERATURE AND PERFORMANCE · SL · EXERCISE SHEET

3 Supported focus – From non-dramatic literature to live theatre

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS transformation • translation • rehearsal • evidence
• proposal

Objective

- Transform a non-dramatic extract through purposeful theatre choices
- Explain and evaluate the transformation in an individual oral

Original public practice; marks below are classroom self-check points, not official criteria.

1 Key knowledge and worked examples

Transformation creates theatre from non-dramatic literature, integrating literary under-

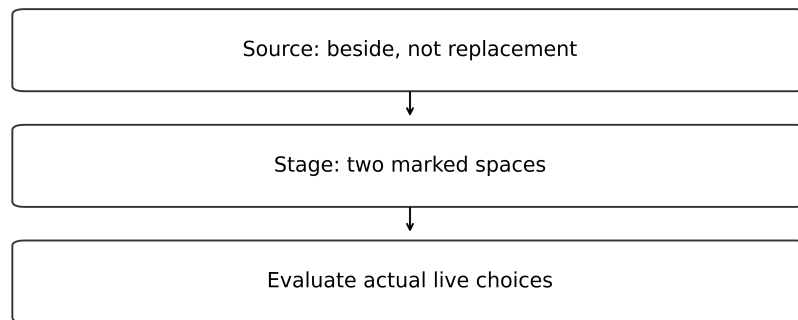
standing with performance craft.

Explain what is retained, changed or omitted and how those decisions affect meaning for an audience.

Transformation makes theatre from non-dramatic literature. Map a source feature to a practical choice and explain what is retained or changed. For Text B, two cup positions can become two marked spaces, while the final refusal becomes a deliberate stillness. A storyboard, script or commentary prepares a performance; it does not fulfil the required

live performance or individual oral.





Original diagram of the worked relationship; read the full wording and qualifications.

Worked example from the native lesson: Take an approved non-dramatic extract and map a recurring image to a repeated spatial pattern. Test whether viewers can perceive the intended relation. After live performance, use the oral to explain your choices, evidence and limitations.

■ Complete original case context

Original classroom texts, written for this supplement. They are not school-selected assessed works.

Text A – The label Every morning I polished the brass plate beside the door. It carried my father’s name, and visitors asked for him even after I took charge of the shop. I answered their questions, found the parts, and wrapped each purchase. Still, at the door, they thanked the name on the plate. One afternoon I put a small card below it: “Ask for Leila.” The next visitor read the card aloud, hesitated, and then asked me where the hinges were. I left the brass plate shining. The card stayed too.

Text B – A space on the shelf (original poem) I cleared a place beside the cup, not where the cup had been. The shelf kept its old circle; the new wood still looked clean. By evening, two rings darkened it. I did not rub them out.

Context supplied for this exercise: both texts are contemporary original classroom writing in English. No author biography, translation history or evidence about a real society is supplied. Compare what the wording permits; do not invent historical facts. A real course comparison must use the school’s eligible studied works.

Exercise 2.1

2.1 What best explains a transformation choice? Explain using the worked method. [1]

3 Exam-style questions

Use the complete original case context in section 1.

Exercise 2.1

2.1 What best explains a transformation choice? Explain using the worked method. [1]

3 Exam-style questions

Use the complete original case context in section 1.

2.1 A link between the source's meaning, a practical theatre choice and the resulting audience experience. Take an approved non-dramatic extract and map a recurring image to a repeated spatial pattern. Test whether viewers can perceive the intended relation. After live performance, use the oral to explain your choices, evidence and limitations.

Correct response linked to the given case.

Exercises 3.1-3.2

3.1 Propose a complete short transformation of Text B with beginning, development and ending. Explain one retained feature, one change and one omission. [3]

3.2 Give two alternative voice or movement choices and a question for observers that would test the intended meaning without leading them. [3]

Exercises 3.1-3.2

3.1 Propose a complete short transformation of Text B with beginning, development and ending. Explain one retained feature, one change and one omission. [3]

3.1 Begin with one performer guarding a marked circle. A second performer clears a neighbouring space while the first remains. Both place cups; end with the second reaching to wipe a ring, then leaving both visible. Retain beside-versus-replacement through two spaces. Change first-person narration into shared visible action. Omit literal shelf description while retaining its spatial relationship. This is a short rehearsal proposal, not a ten-minute assessed performance.

Sound conclusion or proposed method. Relevant supporting steps or textual evidence. Accurate conditions, checks or qualification.

3.2 Give two alternative voice or movement choices and a question for observers that would test the intended meaning without leading them. [3]

3.2 Speak the poem once with stillness, or distribute its lines between performers with a repeated movement. Ask “What relationship did you notice between the two spaces, and what made you think that?” rather than “Did you understand our perfect message of coexistence?” Record ambiguous or contrary responses as evidence too.

Sound conclusion or proposed method. Relevant supporting steps or textual evidence. Accurate conditions, checks or qualification.

Exercise 3.3

3.3 Outline an individual oral evaluating the transformation after live work. Identify the evidence still absent now. [3]

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3.3 Explain the source reading, precise retained/changed/omitted features, personal choices, actual rehearsal revisions, live audience evidence and remaining limitations. Current text supplies a plan only; school-approved source selection, real rehearsal, required live duration and supervised oral remain absent. A typed commentary cannot certify those performances.

Sound conclusion or proposed method. Relevant supporting steps or textual evidence. Accurate conditions, checks or qualification.