Course notes

International Baccalaureate · IB Diploma · Theatre · HL

IB theatre first assessment 2024

Teacher approves previously unstudied play texts, traditions and theorists where required. Actual rehearsals, performances and recorded presentations remain school-supervised tasks.

No written examinations. SL production proposal 30%, research presentation 30%, collaborative project 40%. HL proposal 20%, research presentation 20%, collaboration 25%, solo theory piece 35%.

Staging play texts · From play text to production proposal

Staging turns a play text into action through performance and production elements.

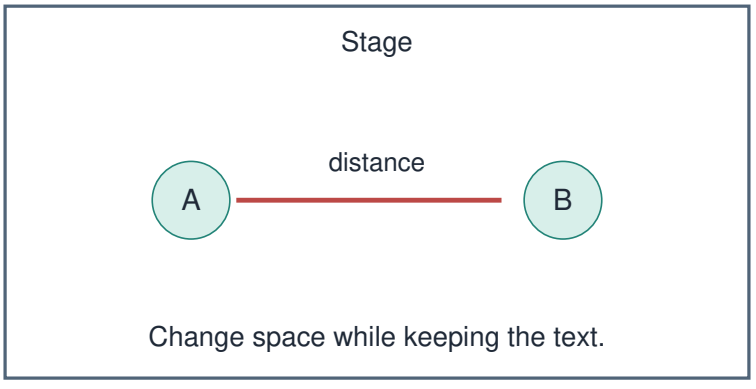
A proposal explains intentions, audience and a feasible design, linking choices to the play rather than decorating it.

Checked example

For an original scene about a missed appointment, compare a long pause with an immediate reply. Explore how spatial distance supports the intended tension.

In assessment, transfer the method to a previously unstudied published play and explain the whole-play vision.

An original blocking trial



Audience

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■ Limits and practice

The production proposal is at most twelve pages and 4000 words, with sources.

An attractive set drawing alone does not show understanding of the play or the audience relationship.

What best justifies a staging choice?

Answer: A link between textual evidence, theatre-maker intention and intended audience effect.

Exploring world theatre traditions · Research presentation and embodied convention

Investigate the tradition's context, conventions and functions through reliable sources.

Explore a specific convention safely through body or voice, identifying what practical work reveals that reading did not.

■ Checked example

Compare a first attempt with a revised attempt informed by a practitioner source.
Explain what changed and why the convention matters in its tradition.
Present research and practical evidence together rather than imitating a whole culture.

■ Limits and practice

The current recorded research presentation is at most fifteen minutes.

Use a tradition not previously studied and verify restrictions or permissions; teacher checks appropriateness and credits.

What best demonstrates practical learning?

Answer: A credited convention shown through an explained and revised embodied exploration.

Collaborative original theatre · Devising, ensemble and evaluation

Devising develops original theatre through collaborative exploration and selection.

Agree an intention, test material and record individual contributions to decisions rather than attributing every choice to the group.

■ Checked example

Try contrasting rhythms, stillness and spatial patterns, then select material that communicates pressure.
Invite safe feedback from an audience and revise one transition, explaining your specific contribution.

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■ Limits and practice

The piece lasts seven to ten minutes; the report is capped at ten pages and 4000 words with sources.

The school supervises a fully realized performance and recording; a script-only mock is not equivalent.

What belongs in personal evaluation?

Answer: Evidence of your contribution, its effect and a limitation revealed in rehearsal or performance.

HL performing theatre theory · Solo theatre piece and theory in action

Identify a bounded aspect of the theory through reliable research and translate it into purposeful performance choices.

Test whether the choices communicate the intended relationship with the audience, then refine them.

> ### ■ Checked example
>
> Try two versions of an original solo moment: one addresses the audience directly, one remains within the fictional scene.
> Evaluate which better demonstrates the researched aspect, using actual rehearsal and audience evidence.

■ Limits and practice

The solo piece is four to seven minutes, with an unedited recording and a report of at most 2500 words.

Teacher verifies a previously unstudied theorist and source use; no invented theory attribution is allowed.

What shows theory applied rather than merely mentioned?

Answer: A specific researched principle shaping a demonstrated and evaluated performance choice.

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