

Supported preparation: Intention, blocking and audience

International Baccalaureate · IB Diploma · Theatre · HL

Scope and prerequisites

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.

Mapped preparation outcomes: [ib_theatre_hl.1.1](#), [ib_theatre_hl.1.2](#). Read the matching native lesson first. Actual approved choices, evidence and final learner work remain separate.

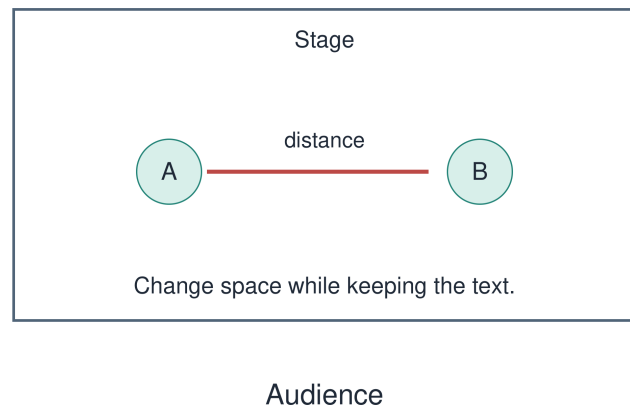
Source vocabulary

theatre-maker intention ; **blocking** .

Explanation and worked method

A whole-play interpretation connects text, relationships, action and audience. Design and performance choices must serve that interpretation and feasible conditions. Blocking locates bodies and movements; it does not alone establish audience effect.

An original blocking trial



Original moment: one person says “You came” after a missed appointment. Compare speaking close together immediately with a long pause across the stage.

Distance and pause can suggest tension or uncertainty; immediate closeness can sug-

gest relief or confrontation depending on delivery. Refer to the whole scene/play before choosing.

Independent transfer

A scene moves to an audience on two sides. What should the blocking review test?

Attempt independently before reading the model.

Checked original model

Test sightlines, body orientation, focus and movement for both sides while retaining the textual intention. Compare actual views and delivery; a plan suitable for a single front may hide action from the opposite side. Explain a practical revision and its trade-off.

These are authored formative expectations, not official IB descriptors. Accept other justified arguments with evidence and material limits.

Source and task holds

This supplement teaches the method for this part of the course. The full assessment criteria and any texts your school chooses come from your teacher.