

Theatre: text, practical choices and reflection

Supported preparation only; actual school choices and assessed work remain separate

Intention, blocking and audience: method

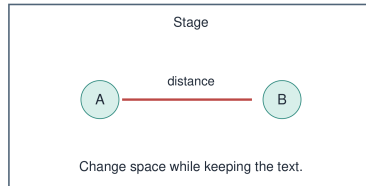
Intention, blocking and audience: method

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.

From play text to production proposal: source representation

An original blocking trial



Audience

Reused original source-lesson representation; values belong to that source example.

Intention, blocking and audience: worked case

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

Identify the evidence before reading the model.

Intention, blocking and audience: reasoning

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Distance and pause can suggest tension or uncertainty; immediate closeness can suggest relief or confrontation depending on delivery.

Refer to the whole scene/play before choosing.

Intention, blocking and audience: your transfer

Intention, blocking and audience: your transfer

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

Pause and give an individual answer with reasons.

Intention, blocking and audience: transfer review

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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.

Research and embodied convention: method

Research and embodied convention: method

A tradition inquiry needs reliable credited sources about context, function and a specific convention. Explore the convention safely and reflect on what practical experience reveals beyond reading; respect restrictions and avoid claiming to represent a whole culture.

Keep the interpretation within the supplied evidence.

Research presentation and embodied convention: source representation

Original source / task evidence

Task: a pupil copies a movement from an unattributed clip and calls it a tradition.
Improve the plan.

Separate what is stated from the interpretation.
Research and embodied convention

Original fictional task source; not an authentic selected work.

Research and embodied convention: worked case

Research and embodied convention: worked case

Task: a pupil copies a movement from an unattributed clip and calls it a tradition.
Improve the plan.

Identify the evidence before reading the model.

Research and embodied convention: reasoning

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Establish the source and eligible previously unstudied tradition, verify meaning and restrictions with reliable material, then select one bounded convention for approved practice.

Record first and revised trials and explain the researched reason for change.

Research and embodied convention: your transfer

Research and embodied convention: your transfer

A practitioner source contradicts an online caption. How should research and exploration respond?

Pause and give an individual answer with reasons.

Research and embodied convention: transfer review

Research and embodied convention: transfer review

Check authorship, context, purpose and the precise convention, compare reliable evidence and retain the uncertainty. Revise approved practice if warranted and credit the source.

Neither a convenient caption nor practitioner status alone settles every contextual claim.

Devising and contribution: method

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Devising uses shared exploration to select original material. Keep intention, trial, feedback, decision and outcome connected.

A personal evaluation must identify what the learner actually contributed within the ensemble.

Devising, ensemble and evaluation: source representation

Original source / task evidence

Task: a fictional ensemble wants to show pressure through repeated crossings, but feedback says the central action is hidden. Plan a revision.

Separate what is stated from the interpretation.
Devising and contribution

Original fictional task source; not an authentic selected work.

Devising and contribution: worked case

Devising and contribution: worked case

Task: a fictional ensemble wants to show pressure through repeated crossings, but feedback says the central action is hidden. Plan a revision.

Identify the evidence before reading the model.

Devising and contribution: reasoning

Devising and contribution: reasoning

Test fewer crossings or changed timing/sightlines while retaining the intended pressure. Compare actual audience visibility and expressive effect; identify who proposed, tested and refined the choice.

Keep the interpretation within the supplied evidence.

Devising and contribution: your transfer

Devising and contribution: your transfer

Fewer crossings clarify the action but weaken pressure. Propose a further devising test.

Pause and give an individual answer with reasons.

Devising and contribution: transfer review

Devising and contribution: transfer review

Vary crossing timing, spacing or focus while keeping the central action visible, then compare actual audience visibility and expressive response. Document the individual's contribution and ensemble decision.

The trade-off requires evidence against the shared intention, not automatic preference for clarity alone.

HL theory in solo practice: method

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Choose a previously unstudied theorist through reliable sources and identify a bounded principle. Translate it into performance choices, then evaluate actual evidence.

Mentioning a name or using direct address does not itself prove application of any particular theory.

Solo theatre piece and theory in action: source representation

Original source / task evidence

Task: a solo performer tries direct audience address and an enclosed fictional scene.
How should theory guide the choice?

Separate what is stated from the interpretation.
HL theory in solo practice

Original fictional task source; not an authentic selected work.

HL theory in solo practice: worked case

HL theory in solo practice: worked case

Task: a solo performer tries direct audience address and an enclosed fictional scene.
How should theory guide the choice?

Identify the evidence before reading the model.

HL theory in solo practice: reasoning

HL theory in solo practice: reasoning

Establish the selected principle from the real source, explain how each version embodies or conflicts with it and compare audience relationship using actual trials.

Keep the interpretation within the supplied evidence.

HL theory in solo practice: your transfer

HL theory in solo practice: your transfer

A successful solo choice conflicts with the researched principle. How should the report evaluate it?

Pause and give an individual answer with reasons.

HL theory in solo practice: transfer review

HL theory in solo practice: transfer review

Explain the specific conflict using the real source and performance evidence, distinguish effectiveness from faithful application and justify a revision or acknowledged departure.

Do not invent a theory attribution to make the result fit. Actual solo work remains required.

Check yourself

Independent retrieval

A scene changes actor spacing and lighting together. Plan a rehearsal comparison and specify what documented action would support the design choice.

Write your reasoning before comparing it with the methods and limits taught in this lesson.