

Staging play texts

IB DP Theatre production-proposal task full package

1. The proposal at a glance

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IB Theatre production-proposal task: a published play text not previously studied, staged in a vision for design and theoretical staging - 12 pages, 4000 words, 30 percent SL / 20 percent HL. Reading a play as a theatre-maker, from text to vision to proposal.

Must-know: the theatre-maker's read (given circumstances, spine, units, world, embodied); the concept as one performance argument tested against opening, pivot and ending; the design areas each serving it; the audience as material; the document's five parts with justification returning to the concept.

2. Reading as a theatre-maker

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A play text is a score for performance, not literature on legs. The read asks what the play demands: the given circumstances (the facts fixed), the spine (the through-line of want), the action units (want meeting obstacle and changing), the world (its rules and costs).

Alongside runs the embodied read the guide insists on: standing the relationships up, walking the space, testing the text aloud - knowledge that resides in the body. From the read comes the one-sentence argument this staging will cash: this staging shows a family eating its young to keep its house.

3. Vision, design, audience

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The concept is one governing idea tying every choice - not a theme but an argument (the room shrinks as each daughter leaves). Test it by staging the opening, the pivot and the ending; a concept that cannot stage the ending is a mood.

Design serves it: the set tracks inward per act; costume fades the family into its own past; light narrows to a lamp's circle; sound is the house's own; space end-on or traverse decides the audience's role - voyeurs, trapped witnesses, ghosts. Three moments carry the vision: opening image, pivot, final image.

4. Writing the proposal

Writing the proposal

The document's five parts: the play and its world briefly; the concept sentence unpacked; the three moments with their staging and design; the design areas each tied to the concept in a line; the audience's position, literal and thematic.

Justify by returning to the concept - a choice unexplained reads as taste, a choice explained from the concept reads as direction. Images serve the text. The failures: the literature essay, the mood board, the concept drop - a strong sentence the pages never cash.

Check yourself

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The read's four parts plus the embodied read.

The concept as argument, tested against opening, pivot, ending.

The five design areas each serving the sentence; the audience's position deciding its role.

The five-part document; justification returning to the concept; the three failures.