

World theatre traditions

IB DP Theatre research-presentation task full package

1. The task at a glance

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IB Theatre research presentation: 15 minutes maximum, video-recorded, on an unfamiliar world theatre tradition - academic and practical research evidence plus a sources list, worth 35 percent at SL and 25 percent at HL. The course's intercultural spine.

Must-know: the tradition as a system (convention, context, social function, aesthetics); the two research legs, both required; ethics (attribution, ownership, no stereotype compile, limits owned); the five-move presentation; four tradition-family kits.

2. Researching a tradition

Researching a tradition

A world theatre tradition is a living performance system: its convention (the distinctive practice), its context (where and for whom), its social function (what the performance does in its community), its aesthetics (its own rules of beauty and effectiveness).

The research runs on two legs: academic (scholarship, interviews, recordings, cited) and practical (workshop the convention - the attempts, including the failures, are data: what the body must unlearn to wear the form). Ethics: attribute, respect ownership, avoid the exotic montage, and say what could not be learned.

3. The presentation craft

The presentation craft

The 15 minutes are structured, not streamed: hook (30 seconds of the convention itself - the mask enters before the explanation), context (the tradition's world), demonstration (the embodied learning curve), analysis (the convention unpacked as a system), reflection (the transferable insight and the limits owned).

The video is continuous and unedited: rehearse to the clock, and let the demonstration carry the analysis - show, then say what the showing showed.

4. The tradition kits

The tradition kits

Communal ritual forms: performance embedded in ceremony - the convention is the community's act; the lesson: theatre and ritual are our boxes, not theirs. Masked dance-drama traditions (Asia): the mask as spiritual technology - the performer becomes, not represents; convention as accumulated body-knowledge.

Dance-theatre and movement codes: codified gesture vocabularies where the hand's angle carries meaning - movement as a language learnable only in the body. Street and protest forms: the audience is the street, the state the context - function is political wherever theatre is made. Choice rule: research where practitioner contact or workshop access genuinely exists.

Check yourself

Check yourself

The task's facts; the four aspects of a tradition.

Both research legs; failure as data.

The ethics obligations; the limits owned.

The five moves; the demonstration carrying the analysis; the four kits' lessons.