

Collaborative original theatre

IB DP Theatre collaborative creation full package

1. The area at a glance

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IB Theatre collaborative creation: an ensemble of theatre-makers formulates intentions, examine how intentions realise in collaboration, and create original performance from a starting point - the making, the performance and the evaluation marked together.

Must-know: starting points interrogated (contains, connects, demands); intentions as performative aims, written and revised; the four generating methods; ensemble structure with rotating roles, agreements, feedback; the three failures; performance as the test and evaluation with audience evidence.

2. Starting points and intentions

Starting points and intentions

A starting point is a seed (a photograph, object, news item, question) - interrogated, never illustrated: what it contains (facts, tensions, silences), what it connects to (whose story, which audience), what it demands of theatre.

From interrogation comes the intention - not a theme but a performative aim: make the audience feel a border in their bodies. The intention is written, visible in the room, tested against every choice, and revisable - the two iterate.

3. The devising process

The devising process

Generating: image theatre (sculpted still images re-sculpted against the intention); improvisation with rules that keep the intention in the room; writing in the room (monologues, lists, letters); physical and vocal composition transferring found material into the body.

Material accumulates on the wall; shaping selects and orders it against the intention, building the piece's own spine. Worked: images make the line at the fence; improvisation makes the apologising guard; letters make the audience hold what the owners could not keep.

4. Ensemble and evaluation

Ensemble and evaluation

The ensemble is structured collaboration: rotating roles (facilitator, scribe, timekeeper), working agreements, behavioural feedback. The failures: director-in-disguise, polite silence, workshop loop - each named and designed against.

The performance tests the intention: the audience either receives it or not. Evaluation gathers evidence - what the audience did, what worked against intention, what the process taught about collaboration - and owns what failed.

Check yourself

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The three interrogation questions; intention as performative aim.

The four generating methods; the rule is the devise.

Rotating roles, agreements, feedback; the three failures.

Performance as test; audience evidence; process owned alongside product; the worked piece's order.