

Performing theatre theory

IB DP Theatre HL extension and solo piece full package

1. The extension at a glance

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IB Theatre HL extension: performing theatre theory - research a theorist not previously studied, identify an aspect, and create a solo piece (4-7 minutes) demonstrating the theory in practice, reported in 2500 words with sources and a continuous video, worth 35 percent.

Must-know: the five-way theorist read (claim, vocabulary, context, practice, critics); the choice rule of performable principles; aspect translation to principle, rules, events; the piece as experiment; the report's five parts with primary and secondary sources.

2. Reading a theorist

Reading a theorist

A theatre theorist makes systematic claims about what theatre is and does. Read five ways: the claim in the theorist's own terms; the vocabulary precisely; the context (what theatre they answered); the practice (the exercises and productions - theory in the body); the critics and defences.

The choice rule: a theorist whose theory yields performable principles. The classic failure: reading the theorist as philosophy - the claim summarised, never staged.

3. Aspect to application

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The aspect is one operational slice; translation is the craft: aspect to principle (the performer always addresses THIS audience, HERE, as themselves), principle to generative rules (sight-address once per passage; no costume; shared light; real time), rules to events (choosing the spectator; stepping into the light; waiting for the eye).

The piece is the theory's experiment: each event tests the principle and its failure is visible. Worked: choose a spectator, tell the true reason, ask the room to choose the performer - the encounter's symmetry staged.

4. The report

The report

The report's five parts: the theorist and theory compactly; the aspect and why (yield, not convenience); the translation (principle, rules, events); the performance with evidence from the video; the evaluation with owned limits. Sources: primary (the theorist's writings, recordings) separated from secondary.

The top band couples theory and practice throughout: no summary without a staging consequence, no staging without its theoretical warrant. The worked evaluation: the chosen spectators' responses as evidence; presence unevidenced beyond the recording - the theory's own contested ground, owned.

Check yourself

Check yourself

The task's five facts; the five-way read; the choice rule.

Aspect vs theory; principle, rules, events; each event a test.

The report's five parts; primary vs secondary sources.

The worked presence translation and its owned limit.