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***Course Overview***

Theatre is a dynamic, collaborative and live art form. It is a practical subject that encourages discovery through experimentation, the taking of risks and the presentation of ideas to others. It results in the development of both theatre and life skills, the building of confidence, creativity and working collaboratively.

The course is a multifaceted theatre making course of study. It gives students the opportunity to make theatre as creators, designers, directors and performers. It emphasizes the importance of working both individually and collaboratively as part of an ensemble. It emphasizes the importance of working both individually and as a part of an ensemble. It offers the opportunity to engage actively in the creative process, transforming ideas into action and inquisitive and productive artists.

Students experience the course from contrasting artistic perspectives. They learn to apply research and theory to inform and to contextualize their work. The theatre course engages students to appreciate that through the processes of researching, creating, preparing, presenting and critically reflecting on theatre as participants and audience members – they gain a richer understanding of themselves, their community and the world.

Through the study of theatre, students become aware of their own personal and cultural perspectives, developing an appreciation of the diversity of theatre practices, their processes and their modes of presentation. It enables students to discover and engage with different forms of theatre across time, place and culture and promotes international-mindedness.

**In YEAR ONE, students will be guided by the classroom teacher through the assessment tasks in order to gain the necessary skills and knowledge to complete them independently in YEAR TWO.**

***Learning Outcomes***

The aims of the Theatre Arts course at SL and HL are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills
7. explore theatre in a variety of contests and understand how these contexts inform practice (theatre in context)
8. Understand and engage in the processes of transforming ideas into action (theatre process)
9. Develop and apply theatre production, presentation and performance skills, working both independently and collaboratively (presenting theatre)
10. HL only: understand and appreciate the relationship between theory and practice (theatre in context, theatre processes, presenting theatre)

***Unit Overviews***

*Unit 1–* Collaboratively Creating Original Theatre – Collaborative Project

**Approximate Length**: 8 weeks

**Unit description:** Students at HL and SL collaboratively create and present an original piece of theatre (lasting 13-15 minutes) to a specified target audience from a starting point selected by the ensemble. They submit a process portfolio (15 pages maximum) which documents their individual approaches and skills, the exploration of the starting point selected by the ensemble, the nature of collaboration and the student’s individual contribution to the creation and presentation of the piece of theatre. The students submits a video recording (4 minutes in length) in support f the process portfolio which the students selects from the unedited video recording of the created piece.

**Perspective –** all students approach this task in the role of collaborative creators of original theatre within an ensemble.

**Aim –** the aim of this task is for students to:

* participate in the collaborative process of creating an original piece for presentation
* examine and research processes of collaboratively creating original pieces of theatre
* examine their own skills and approaches
* analyze their contributions, artistic choices and contributions to the collaborative process or creating and staging a piece or original theatre.

**Understandings –** through this exploration a student will understand:

* the importance of research to inspire and develop an original piece of theatre piece from a starting point
* the nature of collaboration in theatre
* the artistic process and skills necessary to collaboratively create original theatre and how these are realized in production
* the impact for their individual contributions and artistic choices

*Unit 2 –* Creating Theatre Based on Theatre Theory – Solo Performance

**Approximate Length**: 8 weeks

**Unit Description:** Students at HL research a theatre theorist they have not previously studied, identify an aspect (or aspects) of their theory, create and present a solo theatre piece (4-8 minutes) based on an aspect(s) of this theory. This task develops, builds on and extends the skills and understanding of the theorist, the theory and the context of the theorist’s work. It also records their practical explorations of the selected aspect(s) of theory, the development of the solo theatre piece and analysis and evaluation of the theatre piece.

**Perspectives –** the student should approach this task from the four perspectives of creator, director, designer and performer.

**Aims –** the aim of this task is for students to:

* explore the practical implications of theatre theory
* put theory into practice by creating and presenting a solo piece of theatre based on theatre theory

**Understandings -**  through this exploration students will understand:

* the various contexts of at least one theatre theorist
* the relationship between theatre theory and practice
* the ways in which theatre theory informs and influences the creation and presentation of theatre
* it is important to note that this is not a performance only task, but rather brings together the skills of creating, designing, directing and performing through the lens of a theatre theorist. It is fundamentally a task which asks students to consider
* how to make a piece of theatre based on an aspect of theory
* the most appropriate theatre form and performance material required to contain these theoretical considerations
* how to communicate and present this aspect of theory practically and through their body
* the most appropriate scenic and technical design elements needed to support the presentation of this theory
* this task does not assess performances skills, but rather the extent to which students can learn, embody and communicate understating through action.

*Unit 3 –* Examining World Theatre Traditions – Research Presentation

**Approximate Length**: 8 weeks

**Unit Description:** Students at HL and SL plan and deliver an individual presentation (15 minutes maximum) to their peers in which they outline their research and exploration of a theatre tradition they have not previously studied (selected from the prescribed list below). Students research the cultural and/or theoretical context of the selected theatre tradition and identify one performance convention from this tradition to explore practically and physically. The presentation must include a physical demonstration of the student’s practical and physical explorations of the performance convention and its application to a moment of theatre. The student then reflects on the impact this has had on them as a performer and as a learner. Students submit continuous unedited video recording of the lice presentation (15 minutes maximum) and a list of sources, as well as any additional resources they have used in their presentation that is not clearly seen or understood within the video.

**Perspective –** candidates should approach this task from the perspective of performer.

**Aim –** the aim of this task is for students to:

* engage in research into a world theatre tradition they have not previously studied and understand its culture and or theoretical contexts
* explore performance convention from that world theatre tradition and demonstrate the processes they have undergone to physically explore and understand this convention
* understand the performance convention as a result of practical and physical exploration of the performance convention in the body and apply this t a moment of theatre

**Understandings –** through this exploration a student will understand:

* how to practically and physically explore performance conventions from around the world
* how to apply the selected conventions to a moments of theatre
* that a world theatre tradition has a fixed set of specific performance conventions unique to that tradition which do not change significantly over time
* the significance and value of world theatre traditions not previously studied on the students own development

*Unit 4 –* Working with Play Texts – Director’s Notebook

**Approximate Length**: 9 weeks

**Unit description:** In this unit students research and examine the various contexts of a published play text and reflect on live theatre moments they have experienced as spectators. Students practically explore two contrasting plays and engage with the process of transforming a play text into action. Students direct at least one scene from a published play text which is presented to an audience.

**Perspective –** candidates should approach this task from the perspective of director.

**Aim –** the aim of this task is for students to explore the processes involved in transforming a play text into live action by eveloping a directorial vision for staging the play text.

**Understandings -** Through these exploration students will understand:

* the importance of research into the context of a play text and how this can inform directorial intentions for staging the play text
* the artistic processes required to transform text into action
* how meaning is communicated on stage and how to create moments of atmosphere, emotion and tension\how performance and production elements function together to create an intended impact for an audience
* how live performances they have experienced influence inspire and inform their works as directors

***Assessment***

Students will be evaluated using formative and summative assessments. The purpose of formative assessments and homework is to prepare students for summative assessments. Formative assessments will take many forms with the goal of scaffolding the knowledge, skills and the critical thinking required to successfully complete summative assessments. All summative assessments will be graded on the 1-7 IB scale. All reports will reflect the IB 1-7 grading scale and will be based the best-fit approach to assessment.

Grade Boundaries for each summative will be published to students by the teacher after the summative assessments are graded.

**IN YEAR TWO, STUDENTS WILL COMPLETE THE ASSESSMENT TASKS AS FOLLOWS:**

***Task 1- Directors Notebook***

**Assessment Description**:

This task is concerned with the textual exploration a director might carry out before they do into the rehearsal room to work with actors, defining what they want to bring out of the text and how it might look when finally staged. The process of how this might be achieved through rehearsals is not the focus of this task.

**Formal requirements of this task**:

A director’s notebook (20 pages maximum) which includes

* the student’s research into the published play text, its relevant contexts and the ideas presented in the play
* the student’s artistic responses and explorations of the entire play text as a director, referencing live performances they have experienced as a spectator that have influenced, inspired or informed them
* the students ideas regarding the staging of two specific moments from the point and ow these would create the desired impact on an audience
* the students presentation of their final directorial intentions and the intended impact of these on an audience
* a list of sources cited.

***Task 2 – Collaborative Performance***

**Assessment Description:**

This is a collaborative project and students must work with at least one other person and with no more than five other students (making a maximum ensemble size of six). In instances where there are fewer than two students Each student begins the process by identifying their own person contexts, individually reflecting on their own personal approaches, interest and skills in theatre. This is essentially an audit of the experiences each student has had during the theatre course to date, and a process of identifying where each individual is at the start of the project and what they are able to bring to the task.. Students then sue the outcome of this process to identify who they want to want to work with or how they will work together with others. The ensemble may be formed of either like-minded individuals who share a common interest or be made up of diverse individuals who bring different ideas and approaches to the process of creation and presentation. The formation of the ensemble is therefore a key part of this task and teachers should give time for this where appropriate or feasible.

**Formal requirements of this task:**

Each student carries out research on an unfamiliar professional company that collaboratively creates and presents original theatre This research may take a variety of forms and ma involved websites, published articles, direct communication with the company interviews or experiences of practical workshops, for example. Students examine he approaches employed by the professional company and consider how this research might influence their own personal approach to the process of collaborative theatre making.

***Task 3 – Research Presentation***

**Assessment Description:**

A theatre tradition has a fixed set of specific performance conventions that are ways of doing things and have not changed significantly overtime. Students select a world theatre tradition that they have not previously studied from the prescribed list below. Students should have little or no previous experience of researching or practically engaging with the particular theatre tradition they select for study.

**Formal requirements of the task:**

Having selected some world theatre tradition students should carry out their research in order to identify the unique performance conventions required by a performer in this theatre tradition. Students select one particular performance convention from those identified and begin the process of exploring it practically, physically and in depth. These explorations should be centered in the use of the performers body and can relate to one or more of the following:

* gesture
* face
* body
* movement
* voice

***HL Only: Task 4 – Solo Performance***

**Assessment Description:**

Students at HL identify a theatre theorist they have not previously studied who has developed and contributed to theatre theory. Students should have little to no previous experience of researching or practically engaging with the theatre theorist.

Students must ensure that the theory they select has made a significant contribution to theatre and that their theories are documented and publicly available. Students must ensure that the theory they select is related to theatrical theory, rather than to social, psychological, literary, historical or cultural theory. In some cases, it may be necessary to consider other theories alongside the theatre theory.

**Formal requirements of the task**

Each student submits for assessment:

* a report (3,000 words maximum) which includes:
* the students research and understandings regarding the theorist, the theory and the context of the theorist’s work
* the student’s practical explorations of the selected aspects of the theory and the development of the solo theatre piece
* the student’s analysis and evaluation of the presentation of the solo theatre piece
* a continuous unedited video recording of the whole solo theatre piece (4-8 minutes)
* a list of all primary and secondary sources cited
* research and understandings regarding the theorist, the theory and its context

***IB Component Breakdown***

Standard Level

* Director’s notebook: 35%
* Research presentation: 30%

Internal Assessment:

* Collaborative project: 35%

Higher Level

* Solo theatre piece: 35%
* Director’s notebook: 20%
* Research presentation: 20%

Internal Assessment:

* Collaborative project: 25%

***Course Grade Descriptors***

While we will look carefully at the grades students have achieved on the various assessments, ultimately, quarterly grades as well as predicted grades will be based on the following grade descriptors.

Grade 7

Demonstrates in-depth and comprehensive knowledge and understanding of the media used with precise use of terminology to communicate this understanding.

Highly effective use of research, investigation and technical skills.

In-depth understanding of artistic intention and engagement with the artistic process demonstrated in consistent development of ideas, creativity and critical reflection.

Grade 6

Demonstrates detailed knowledge and understanding of the media used with appropriate and consistent use of terminology to communicate this understanding.

Effective use of research, investigation and technical skills.

Understanding of artistic intention and engagement with the artistic process demonstrated in development of ideas and creativity and critical reflection

Grade 5

Demonstrates sound knowledge and understanding of the media used, with appropriate use of terminology to communicate this understanding.

Research, investigation and technical skills are evident and sometimes well developed.

Evidence of understanding of artistic intention and the artistic process and development of ideas, creativity and critical reflection.

Grade 4

Demonstrates secure knowledge and understanding of the media used, with appropriate use of terminology to communicate this understanding.

Research and/or investigation skills are evident but not well developed.

Evidence of understanding of artistic intention and the artistic process and development of ideas, creativity and critical reflection.

Grade 3

Demonstrates basic knowledge and understanding of the media used, with appropriate use of terminology to communicate this understanding.

There is evidence of research and/or investigation but this remains undeveloped.

Evidence in the student’s own work of limited artistic process and technical skills

Grade 2

Demonstrates little knowledge and understanding of the media used, with limited use of terminology.

There is evidence of superficial research and/or investigation.

The students own work demonstrates very limited artistic process, technical skills, creativity and critical reflection.

Grade 1

Demonstrates very little knowledge and understanding of the media used, with inadequate use of terminology.

Irrelevant research and/or investigation.

The student’s own work demonstrates almost no artistic process, technical skills, creativity or critical reflection.

***Student Responsibilities***

***Academic Honesty***

As the IB (2009) notes, “The candidates are responsible for ensuring that the final version of any work is authentic. Candidates themselves must bear the consequences if they submit any work for assessment that is not their own, regardless of whether the plagiarism was deliberate or the result of poor research skills. The same principle applies to collusion.”

The IB (2009) defines malpractice in the following ways:

* plagiarism: this is defined as the representation of the *ideas or work* of another person as the candidate’s own. Students can avoid plagiarism by properly acknowledging both direct quotes, images, etc. as well as the ideas of others.
* collusion: this is defined as supporting malpractice by another student, as in allowing one’s work to be copied or submitted for assessment by another
* duplication of work: this is defined as the presentation of the same work for different assessment components and/or diploma requirements
* any other behaviour that gains an unfair advantage for a student or that affects the results of another candidate (for example, taking unauthorized material into an examination room, misconduct during an examination, falsifying a CAS record).

**Protocol For In-School Academic Malpractice**

The following steps will be followed in cases of malpractice:

1. Teachers will advise students of suspicion of misconduct
2. A record of the incident will be forwarded to the Diploma Programme Coordinator
3. The Diploma Programme Coordinator will discuss the incident with the teacher
4. The Diploma Programme Coordinator will interview the student involved
5. The Diploma Programme Coordinator will action appropriate disciplinary measures commensurate to the offense making note of the incident in the SIS which will in turn prompt a communication with parents.

**Malpractice on Assessments to be Submitted to the IB**

According to the Academic Honesty (2009) document, in cases of malpractice on assessments or exam that are intended for submission to the IB, the following protocol has been put in place.

Once a candidate has submitted his or her work to a teacher (or the coordinator) for external or internal assessment together with the coversheet signed (or authenticated electronically) to the effect that it is the final version of the work, neither the work nor the coversheet can be retracted by the candidate. If the candidate is subsequently suspected of plagiarism or collusion, it is no defense to claim that the incorrect version of the work was submitted for assessment.

After a candidate has signed and dated the coversheet (or authenticated electronically) to the effect that his or her work is authentic and constitutes the final version of that work, the candidate’s teacher (or supervisor in the case of an extended essay) must also sign and date the coversheet to the effect that to the best of his or her knowledge it is the authentic work of the candidate. Any suspicion of malpractice that arises after the candidate has signed the coversheet must be reported to the coordinator help desk at IB Cardiff for investigation. However, if there is no tangible evidence of malpractice (such as the source of plagiarism) the candidate must be given the benefit of any doubt and the coversheet must be signed by the teacher/supervisor. It is not acceptable for the teacher to:

* delete the declaration and then sign the coversheet
* submit the work for assessment without his or her signature
* sign the declaration and then write comments on the work or coversheet that raise doubts about the work’s authenticity.
* In the above circumstances the IB will not accept the work for assessment (or moderation) unless confirmation is received from the school that the candidate’s work is authentic.

If a teacher is unwilling to sign a coversheet owing to a suspicion of malpractice, the matter must be resolved within the school. The coordinator has the option of informing the coordinator help desk that the work will not be submitted on behalf of the candidate (resulting in no grade being awarded for the subject or diploma requirement).

**Malpractice in Testing Situations:**

Students may not:

* take unauthorized material into an examination room (see below)
* leave and/or access unauthorized material in a bathroom/restroom that may be visited during a test
* pass on information to another student about the content of an examination, this includes facilitating the exchange information between other students in any way
* steal examination papers
* using an unauthorized calculator during an examination

Students must not have unauthorized material (for example, own rough paper, notes, a mobile/cell phone or an electronic device other than a permitted calculator) in their possession during a testing situation. “In their possession” may be taken to mean on the person of the student, in the student’s immediate proximity (such as on the floor or desk) or placed somewhere (such as a bathroom/restroom) for access during the test. It is very important to note that guilt will be confirmed by the school administration regardless of whether this material is used, was or was not intended for use or contains information relevant or potentially relevant to the test. The actual possession of unauthorized material constitutes malpractice; the school administration is not required to establish whether the student used or intended to use the material. No leniency is shown to a candidate who claims that they were unaware the material was in their possession.

The full GWA DP/CP Academic Honesty Policy is located [here](https://docs.google.com/a/ood.gemsedu.com/document/d/14_D19IoHchA5BTatQwOepeLB5ZDX4AnWHxNOqdAz_5A/edit?usp=sharing).

***Late Assessment Policy***

Late Assessments:

Should a student not complete a summative assessment on time (this includes summative drafts) teachers will:

● Speak with the student to find out why the assessment has not been submitted.

● An email home will be sent to parents detailing the missed assessment and the student will be asked to stay in school until it is completed.

● If the assessment is pending, once received, they log the infraction in the “reward and conduct” tab in iSAMS regarding the tardiness of the assessment.

o Note: in the case of pending assessments, any arrangements with students will not exceed 24 hours.

● If a student does not attend after school to work on the assessment, the teacher will confer with the student and, if necessary, refer the incident to the Grade Leader. The Grade Leader will discuss the situation with the student to see if support is required or consequences need to be imposed. The Grade Leader will subsequently record the incident in iSAMS. Further incidents of truancy will be escalated to the Secondary School Administration.

● If there is a second incident of a late submission of an assessment, the teacher will report it in an email to the Grade Leader who may contact parents for a meeting where you may be included. The Grade Leader will record their actions in iSAMS.

● Further incidents of late assessments will be reported to Grade Leaders who will forward the incident(s) to the Secondary School administration who, if warranted, will initiate an in-school suspension where students will complete the assessment until it is completed to standard. A record of the suspension will be recorded in iSAMS and prompt a communication with parents.

● Any subsequent incidents of late assessments will necessitate a parent meeting with a member of the Secondary School Administration to determine the best way forward.

Tests Absenteeism

● In cases where students are not in school on a test day, a communication from parents will be required.

● The student will need to present their teacher with a doctor’s note upon their return to class if the test is to be administered with no consequence.

● Should an authorized absence not be received, the student may not be permitted to write the test and an “NA” representing an “incomplete” will appear on the next quarterly report.

● If this incident reoccurs, the issue will be escalated to the Head of Senior School and will receive a ‘O’.

● Aside from school activities, all test absences will be recorded in iSAMS by the teacher with a note in the “record description” whether the test absence was authorized or not. The Grade Level Leader may follow-up with the student, if necessary.

***Teacher Assessment Commitments***

***All teachers will:***

● Provide feedback on all formative assessments within one calendar week of receipt.

● Post on Managebac (shaded in purple) any formative assessment (including homework) no later than 5:00PM the day it is assigned. If the formative assessment is not posted by this time there is no expectation that the assessment will be completed for the next day.

● Discuss with students prior to posting summative assessments and provide at least one calendar week lead time for students to prepare. Summative assessments will be posted on Managebac at least one week in advance of the due date (shaded in blue).

● Work collaboratively with their teacher colleagues and coordinator to work toward the goal of students having no more than two (2) summative assessments on a given day.

● Return summative assessments to students with feedback no later than three calendar weeks after the due date.

● Update Managebac immediately upon completion of marking/feedback.

● Communicate, in a timely fashion, with colleagues and administration about students who are turning in late formative and summative tasks in order to implement late assessment procedures, as outlined in the Assessment Policy. Late assessment procedures are outlined below.

● Communicate with parents when assignments/assessments are not turned in on the due date and clearly articulate the next steps for the student.

***ASSESSMENT DATES 2020/2021***

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| **ASSESSMENT TASK/PERFORMANCE** | **DUE DATE** |
| **DIRECTOR’S NOTEBOOK** | **OCTOBER 6TH** |
| **COLLABORATIVE THEATRE SHOWCASE (PERFORMANCE)** | **DECEMBER 5TH** |
| **COLLABORATIVE THEATRE SHOWCASE PROCESS PORTFOLIO** | **DECEMBER 12TH** |
| **HL SOLO THEATRE PIECE (PERFORMANCE)** | **FEBRUARY 27TH** |
| **HL SOLO THEATRE REPORT** | **MARCH 5TH** |
| **RESEARCH PRESENTATION** | **MARCH 26TH** |