You will research a theatre theorist not previously studied, identify an aspect (or aspects) of their theory and create and present a solo theatre piece (4–8 minutes) based on an aspect(s) of this theory. You will submit a report (maximum 3,000 words) which includes your research into and understandings of the theorist, the theory and the context of the theorist’s work, your practical explorations of the selected aspect(s) of theory, the development of the work and analysis and evaluation of the finished piece.

You should approach this task from the four perspectives of creator, director, designer and performer. This is not a performance-only task, instead it brings together the skills of creating, designing, directing and performing through the lens of a theatre theorist. It is fundamentally a task which asks you to consider how to make a piece of theatre based on an aspect(s) of theory and find the most appropriate theatre form and performance material required to contain these theoretical considerations. You will decide how to communicate and present this aspect(s) of theory practically, through your body, using the most appropriate scenic and technical design elements needed to support the presentation of the theory.

Through this exploration you will be expected to realise the relationship between theatre theory and practice and the ways in which theatre theory informs and influences the creation and presentation of theatre.
TASK DETAILS

Selecting the theatre theorist and theory

Identify a theatre theorist you have not previously studied who has developed and contributed to theatre theory. You should have little or no previous experience of researching or practically engaging your chosen theatre theorist or aspect(s) of theory.

The theatre theorist selected should have made a significant contribution to theatre and their theories need to be documented and publicly available. Published or recorded material of the theorist’s actual words communicating their theatre theory must exist.

Ensure that the theory 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, with theorists such as Augusto Boal (b.1931), for example, whose theatre theory cannot be considered without exploring the wider political components of his work. However, this must be clearly justified in the report.

Use of sources

Consult both primary (the theorist’s own published or recorded words) and secondary sources. As well as the more obvious sources (books, websites, videos, DVDs, articles) research may also include live experiences/encounters such as workshops, lectures, correspondence or interview with an expert and performances. All sources consulted must be cited.

Performance material

For your solo theatre piece, you may choose to use or adapt an existing text, create a new text or not use any text, as appropriate to the selected theorist and nature of the theory being explored. If using a play text, this does not necessarily need to be from a play written specifically to put that theatre theorist’s theories into practice. For example, you don’t need to choose a play by Bertolt Brecht in order to explore an aspect of Epic theatre, you could, perhaps, choose to adapt a Naturalistic play text instead. If using a play text, this does not need to be one continuous speech, but may be a number of sections of text woven together.

Designing and directing

You are asked to approach this task from the perspective of a performer but you will also need to make your own design and directorial choices. These will depend on your intentions and should be appropriate to the chosen theatre theorist and the nature of the theory being explored. You may need to design and source specific technical or scenic elements for your piece, but you do not need to make them or operate them yourself. If you want to include an original sequence of music or projection in your piece, you will be expected to design and stipulate the nature, duration and style of the music or footage required. It is acceptable, however, for someone else to capture, assemble and edit the material under your direction, as well as operate any technology required to play back the original material for the piece. This applies to scenic design elements (such as costume make-up, props and set) and technical design elements (such as lighting, projection and sound). Where found material is used, students must be sure to state the source of the material and acknowledge the individuals involved in its
creation. You should record all decisions made relating to the technical elements of the theatre piece in your theatre journal and address them in the submitted report, following the protocol of the referencing style chosen by the school and copyright legislation.

Supporting the creative process

Solo performers rarely work in isolation. During the rehearsal and development process for this task you are permitted to seek support and feedback from peer “mentors”. The role of the peer mentor should be to ask questions and to challenge you to be clearer in the formulation, development and expression of your creative ideas. This may involve question and answer sessions, support with learning lines, gaining feedback on extracts of the theatre piece and other structured coaching activities. Key interactions with peer mentors (who may or may not be members of the IB theatre class) must be clearly recorded in the theatre journal and addressed in the report where you must reflect on how this support has impacted the development of your piece.

Technical support

You may receive support in preparing and operating technical equipment during the piece. You must have designed and stipulated the nature of these technical elements independently even if you do not operate the technical equipment or make the scenic elements.

Other performers

Other performers are not permitted to appear in your piece.

Requirements of the video recording

The video recording must be a continuous and unedited and must capture the full piece. The video camera must not be switched off at any point during the presentation.

The role of the teacher

While you are working on the assessment task your teacher will:

discuss your choice of theatre theorist and the aspect(s) of theory selected; but it is important that the theatre theorist selected is your own choice

give feedback once only following the presentation of a work-in-progress version of the solo piece; you must clearly record this feedback in both the theatre journal and subsequent report; and you must reflect on the impact that this support has made on the development of the piece

give feedback on one draft of the report.

Teachers are not permitted to direct any part of the assessed task.

During the assessment task your teacher will assist with the recording of the piece to ensure it accurately captures the performance. In preparing to video the assessed piece you will be allowed time to walk through your presentation prior to filming to give the operator an indication of how the space will be used and the most appropriate way of framing each section.
Examples of possible theatre theorists, theories and solo theatre pieces

<table>
<thead>
<tr>
<th>Theorist</th>
<th>Primary and secondary sources</th>
<th>Aspect(s) of theory</th>
<th>Potential theatre piece</th>
</tr>
</thead>
</table>
Book: The Theatricality of Robert Lepage by Aleksandar Sasa Dundjerović (2007) | Film projection                  | Solo theatre presentation of a monologue about the tsunami. Created, directed and performed by the student using film projection designed by the student. |
| Zeami Motokiyo (b.1363)       | Book: On the Art of No Drama translated by Yamazaki and Rimer (1984)  
Book: Zeami: Performance Notes by Zeami and Hare (2011) | Quality of movement              | Solo presentation of the dance from Hagoromo (The Feather Robe). Directed and performed by the student with costume design by the student. |
| Konstantin Stanislavski (b. 1863) | Book: An Actor Prepares (1936)  
Book: Stanislavski and the Actor by Jean Benedetti (1998) | Concentration and circles of attention | Solo presentation of a monologue from The Dream Play by Strindberg. Directed and performed with costume design by the student. |
| Julie Taymor (b.1952)         | Book: Julie Taymor: Playing with Fire by Blumenthal, Taymor and Monda (2007)  
Book: The Reemergence of Mythology, Fantasy and Fable by Sabrina Stewart (2009) | Puppetry and storytelling        | Solo presentation of one of Aesop’s fables adapted for the stage. Directed and performed by the student using puppets. |
| Robert Wilson (b.1941)        | Lecture: “1. Have you been here before? 2. No this is the first time” (2008)  
Book: Robert Wilson: From Within by Margery Arent Safir (2011) | Use of light                     | Solo presentation of an original piece of theatre without words based on Macbeth by Shakespeare. Directed and performed by the student using lighting designed by the student. |
THE REPORT

The report, which can be up to 3,000 words in length, should adopt a formal, academic register but should be written in the first person, where appropriate, presenting your discoveries, explorations, creation and the analysis of your theatre piece.

You may use relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, or designs considered necessary. These must be clearly annotated and appropriately referenced to acknowledge the source. When you include any of your own photographs or images, these must also be identified and acknowledged in the same way. Any text that appears within a visual does not count as part of the word limit.

The report should contain a table of contents (which is excluded from the word count) and all pages should be numbered. The main body of the report should be structured using the following subheadings:

A. The theorist, the selected aspect/s theory and the contexts

B. Practical explorations, performance and production intentions and development of the performance and production of the solo theatre piece

D. Evaluation of the solo theatre piece and the implications this has on my work in theatre

You are required to submit a separate list of all sources cited.

The size and format of pages submitted for assessment is not prescribed. Submitted materials are assessed on screen and you must ensure that your work is clear and legible when presented in a digital, on-screen format. To ensure that examiners are able to gain an overall and legible impression of each page without excessive scrolling, it is recommended that you use common page sizes. Overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of your work.
A: Theatre in context: The context of the theorist and the selected aspect(s) of the theatre theory

1. Explain the context(s) of the theatre theorist (500 words)

2. Clearly state your selected aspect(s) and explain how they connect to your theatre theory/theorist (500 words)

Use a range and variety of primary and secondary sources:

• interviews
• performances
• reviews
• photographs
• academic writing from books and journals
• videos made by students of your chosen theorist
• lessons provided by your theorist if they exist
• find their ex-students
• find courses run in universities and drama/dance schools and contact a teacher
• paintings
• manifestos
• letters
• work created as a homage to your theorist

Discuss how you will use these sources in your exploration in Section B and refer back to them in Section D.
B: Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece

1. Explain how you practically explored the selected aspect(s) of theatre theory, demonstrating how you employed a range of carefully selected, appropriate and relevant practical techniques. Describe at least 3 practical activities and use annotated photos and screen shots. (250 words)

2. Explain how this exploration has led to the development of your intentions for the final piece; so link your discoveries to your chosen intention(s). (250 words)

3. Reflect on feedback received from your teacher, peer mentor or theatre class during the process. (250 words)

4. Explain how this feedback contributed to the development of your piece. (250 words)

Quotes/Research: Can you support your process and development with quotes from primary and secondary sources?

Key words: Practice, process, exploration, investigation, trial and error, artistic intention, reflection, feedback, development.
C: Your performance - worth 8 out of 32 marks.

Are your selected aspect(s) of theatre theory used in practice, meaning are they visible to the audience?

Do your selected aspect(s) match and help you attain the intentions you stated in Section B?

Do you use performance and production (scenic and technical) elements effectively?

Are you alone on stage?

Have you used enough spoken text in English?

Are you physically confident and skillful?

Are you vocally confident and skillful?

Are you connecting with your audience?
D: Presenting theatre: Evaluation of the solo theatre piece and reflections

1. Evaluate the final presentation, justify your artistic decisions and explain the extent to which your intentions were met. (250 words)

2. What impact did your work have on your audience? You must reference your talkback. (250 words)

3. Reflect on what you have learned through the experience of creating the solo theatre piece. (250 words)

4. Explain the implications this experience has had on your work in theatre and your future life. (250 words)

Quotes/Research: Can you support your evaluation with quotes from primary and secondary sources?

Key words: Theory, context: social, cultural, political, historical, religious - practice, process, exploration, investigation
Task 1: Solo theatre piece (HL only)

<table>
<thead>
<tr>
<th>Areas of Assessment</th>
<th>Marks</th>
<th>Total</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Theatre in context: The context of the theorist and the selected aspect(s) of the theatre theory</td>
<td>8</td>
<td></td>
<td>1-2 = inconsistent</td>
</tr>
<tr>
<td>B Theatre processes: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece</td>
<td>8</td>
<td>32</td>
<td>3-4 = underdeveloped</td>
</tr>
<tr>
<td>C Presenting theatre: Theatre theory in practice</td>
<td>8</td>
<td></td>
<td>5-6 = good</td>
</tr>
<tr>
<td>D Presenting theatre: Evaluation of the solo theatre piece and reflections</td>
<td>8</td>
<td></td>
<td>7-8 = excellent</td>
</tr>
</tbody>
</table>

**A. Theatre in context**: The theorist, the theory and the contexts
To what extent does the student explain the context(s) of the theatre theorist and the selected aspect(s) of theatre theory?
To what extent does the student effectively support their work with a range of appropriate and relevant sources?

**B. Theatre processes**: Practical explorations of the aspect(s) of theory and the development of the solo theatre piece
To what extent does the student explain how they practically explored the selected aspect(s) of theatre theory, and how this exploration has led to the development of their intentions for the final piece?
To what extent does the student reflect on feedback received from their teacher, peer mentor or theatre class during the process and explain how this feedback contributed to the development of their solo piece?

**C. Presenting theatre**: Theatre theory in practice
To what extent are the selected aspect(s) of theatre theory used in practice to fulfil the student’s intentions for the solo theatre piece?
To what extent does the student use appropriate performance and production (scenic and technical) elements effectively?

**D. Presenting theatre**: Evaluation of the solo theatre piece and reflections
To what extent does the student evaluate the final presentation of the solo theatre piece and explain both the extent to which their intentions were met and the impact they had on their audience (with clear reference to their talkback)?
To what extent does the student reflect on what they have learned through the experience of creating the solo theatre piece and explain the implications this has for their work in theatre?