

IB THEATRE

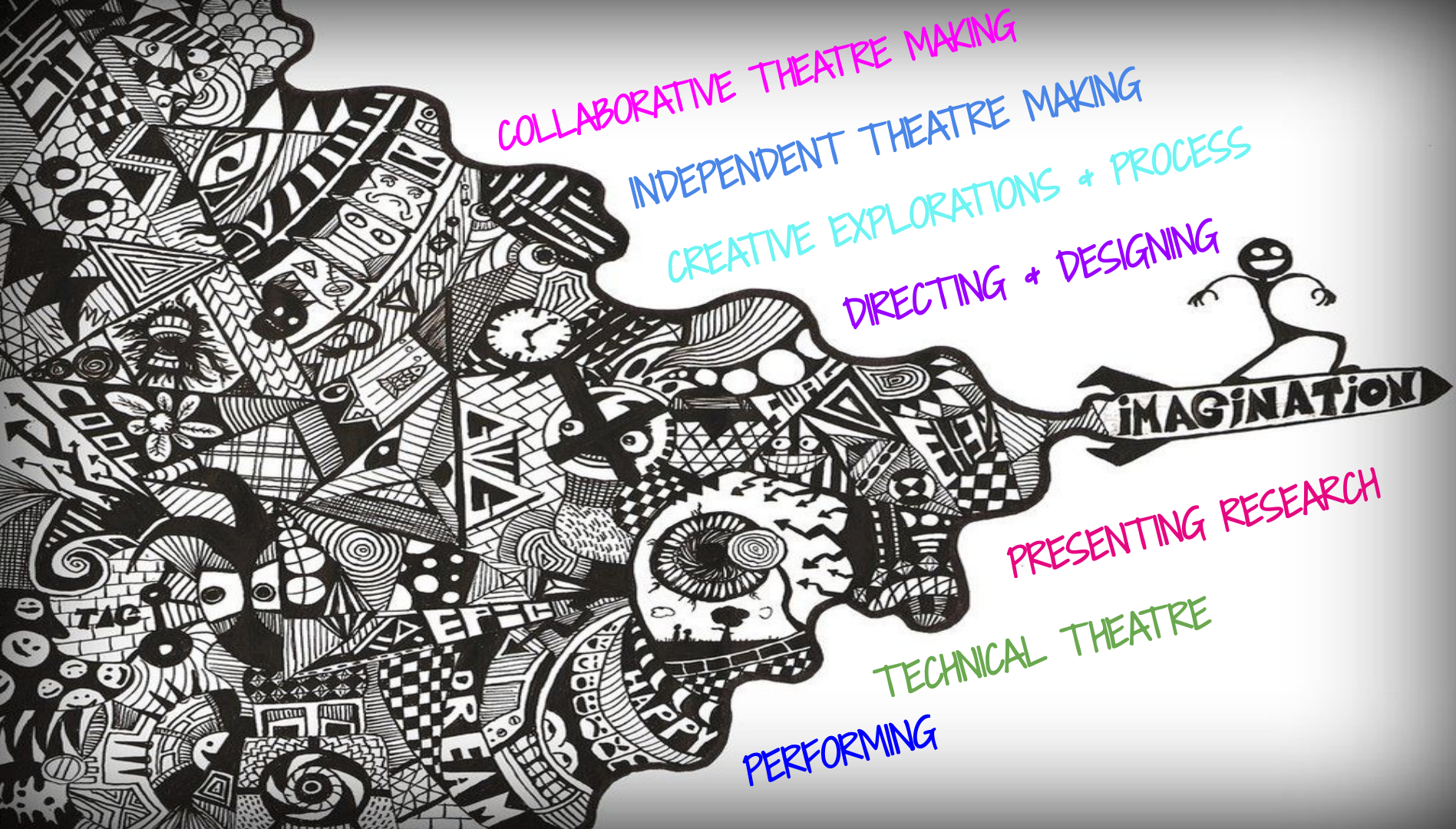
IB THEATRE



TRANSFORMATION

IMAGINATION.
CONTROL.

Choices at PHS!



COLLABORATIVE THEATRE MAKING

INDEPENDENT THEATRE MAKING

CREATIVE EXPLORATIONS + PROCESS

DIRECTING + DESIGNING

PRESENTING RESEARCH

TECHNICAL THEATRE

PERFORMING



DIRECTOR

DESIGNER



TRANSFORMATION



CREATOR

PERFORMER



CHOOSE YOUR PLAYTEXT

CHOOSE YOUR RESEARCH

CHOOSE YOUR TOPICS



CHOOSE
YOUR STIMULI

CHOOSE YOUR
ROLE

CHOOSE YOUR
ASSESSMENT

4 PROJECTS
(NO EXAM)



RESEARCH PRESENTATION

HL 20%

CHOOSE A WORLD THEATRE TRADITION
CHOOSE A PERFORMANCE CONVENTION
PRACTICAL + ACADEMIC RESEARCH

15 minute presentation
You film in five minute segments as
you learn the material for each

Inquiring
Developing
Presenting
Evaluating



SL 30%



COLLABORATIVE PROJECT: PROCESS PORTFOLIO

HL 25%

SL 40%



IMAGE: ELIA TAN, 2018

COLLABORATIVE PROJECT

MAKE A PIECE OF ORIGINAL THEATRE FROM A CHOSEN STARTING POINT

CHOOSE YOUR GROUP
CHOOSE YOUR STARTING POINT
CREATE YOUR SHOW
DESIGN YOUR SHOW

7-10 MIN PERFORMANCE
PROCESS PORTFOLIO
10 PAGES MAXIMUM



IMAGE: MUSKAAN VATVANI, 2018



IMAGE: MUSKAAN VATVANI, 2018



IMAGE: AISYA LATIFA, 2018

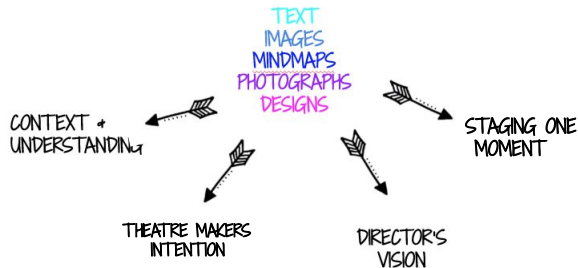
HL 20%

12 PAGES
MAXIMUM

SL 30%

PRODUCTION PROPOSAL

CREATIVE PLANNING OF DIRECTORIAL VISION FOR SELF-SELECTED PLAY



IMAGES: AISYA LATIFA, 2018

HL 35%
(only)

SOLO THEATRE PIECE



In IB Theatre there are FOUR Assessments (HL) or THREE Assessments (SL) that make up your final score in the course. . .

- There are no IB Theatre Exams at the end of the course.
- For each assessment YOU CHOOSE the focus area that you would like to study



RESEARCH PRESENTATION

Collaborate and
Discuss with your
work with your
Peers
HL 20%

CHOOSE A WORLD THEATRE TRADITION
CHOOSE A PERFORMANCE CONVENTION
PRACTICAL + ACADEMIC RESEARCH

You pick your
tradition + convention

SL 30%

15 MINUTE PRESENTATION (FILMED)

You film in five-minute segments as you
learn the material for each criteria.

CONTEXT
CONVENTION
MOMENT OF THEATRE
IMPACT ON LEARNER



HL 25%

SL 30%

COLLABORATIVE PROJECT

MAKE A PIECE OF ORIGINAL THEATRE
FROM A CHOSEN STARTING POINT

YOU . .

CHOOSE YOUR GROUP
YOUR STARTING POINT
CREATE YOUR SHOW
DESIGN YOUR SHOW

7-10 MIN PERFORMANCE
10 PAGE (maximum)
PROCESS PORTFOLIO

COLLABORATIVE PROJECT: PROCESS PORTFOLIO



HL 20%

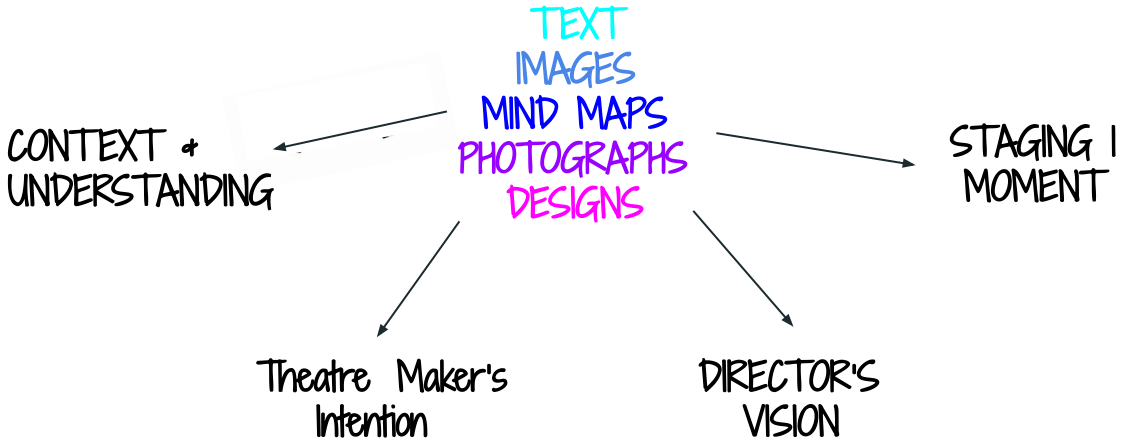
SL 30%

12 PAGES

PRODUCTION PROPOSAL (IA)

(LEGACY CURRICULUM - DIRECTOR'S NOTEBOOK)

CREATIVE PLANNING OF DIRECTORIAL VISION FOR SELF-SELECTED PLAY



A DREAM PLAY

ADAPTATION BY
CAROL CHURCHILL

**SCENOGRAPHY:
SET DESIGN**

The set design of the production is a key element of the production. It is a visual representation of the text and the director's vision. The set design is a key element of the production. It is a visual representation of the text and the director's vision. The set design is a key element of the production. It is a visual representation of the text and the director's vision.

BLOCKING

The director's vision for the production is a key element of the production. It is a visual representation of the text and the director's vision. The director's vision is a key element of the production. It is a visual representation of the text and the director's vision.

PERFORMANCE ELEMENTS

The director's vision for the production is a key element of the production. It is a visual representation of the text and the director's vision. The director's vision is a key element of the production. It is a visual representation of the text and the director's vision.

LIGHTING AND SOUND

The director's vision for the production is a key element of the production. It is a visual representation of the text and the director's vision. The director's vision is a key element of the production. It is a visual representation of the text and the director's vision.

SET AND STAGING

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C. THE DIRECTOR'S VISION AND INTENDED IMPACT

The director's vision for the production is a key element of the production. It is a visual representation of the text and the director's vision. The director's vision is a key element of the production. It is a visual representation of the text and the director's vision.

**MOMENT TWO:
QUAINTANCE
STATION BY
THE SEA**

The director's vision for the production is a key element of the production. It is a visual representation of the text and the director's vision. The director's vision is a key element of the production. It is a visual representation of the text and the director's vision.

D. THE DIRECTOR'S VISION AND INTENDED IMPACT

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EXPERIMENTATION WITH STYLE

The director's vision for the production is a key element of the production. It is a visual representation of the text and the director's vision. The director's vision is a key element of the production. It is a visual representation of the text and the director's vision.

ARTISTIC RESPONSES AND LIVE THEATRE EXPERIENCE

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HL 35%
(only)

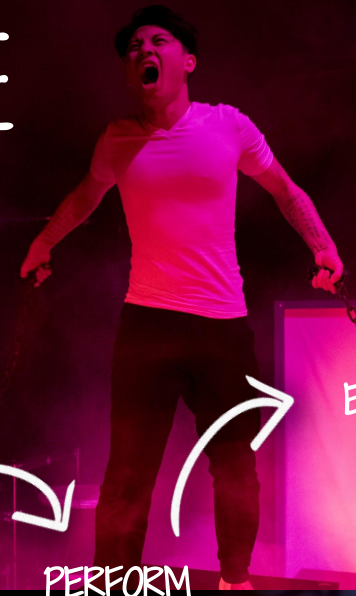
SELECT A
PRACTITIONER

SELECT A
THEORY



SOLO THEATRE PIECE

DEVELOP + DESIGN
AN ORIGINAL SOLO
PERFORMANCE



2500 WORD
(maximum)
REPORT

EVALUATE

PERFORM
4-8 MINS



CREATOR

IDEAS FOR PERFORMANCE

WHAT INTERESTS? QUESTIONS?
INTENTIONS FOR THE PIECE?

REFLECTIONS ON DEVELOPMENT OF PIECE — STRUCTURE? CHARACTER? THEMES? NARRATIVE? DOOD

RESEARCH

REFLECT ON THIS

ARTICLES FROM THE NEWS
STORIES, IMAGES, MUSIC
PICTURES, IMAGES, PICS
STIMULUS MATERIAL
POEMS, SONGS, HEADLINES, THOUGHTS

RESEARCH + REFLECTION ON THEORISTS, COMPANIES, THEATRE-MAKERS

A THING OF BEAUTY

7

- independent use
- thorough reflection and evaluation
- experimented with ways of recording
- shows development of work / others' work
- research/critical responses
- experimentation

DIRECTOR

PLANNING OF REHEARSALS / WORKSHOPS

REFLECTION ON DEVELOPMENT OF WORK

RESEARCH

SETTING CONTEXT CHARACTER CREATOR/PLAYWRIGHT PREVIOUS PRODUCTIONS

DIRECTORIAL VISION.

IDEAS + BASIC DESIGN SKETCHES

PLAN FOR CLEAR COMMUNICATION WITH OTHERS — CREATOR

PERFORMERS DESIGNER

ORGANISATION OF REHEARSALS + STRUCTURE

RESEARCH: INSPIRATIONAL DIRECTORS / THEORISTS

THEATRE JOURNALS

PERFORMER

CHARACTER BIOGRAPHIES

THOUGHTS ABOUT CHARACTER

REFLECTION ON REHEARSAL PROCESS

CHARACTER ANALYSIS & DEVELOPMENT

ANALYSIS OF PERSONAL JOURNEY; EXPERIENCE; GROWTH + REALISATIONS

DIARY ENTRIES FOR CHARACTER

RESEARCH INTO CONTEXT, SETTING, HISTORY

MOODBOARDS/COLLAGES FOR CHARACTER

RESEARCH ACTING THEORY

FACTS & QUESTIONS

ANNOTATED SECTIONS OF SCRIPT

EXPERIMENTATION & REFLECTION

- USE INDEPENDENTLY
- REFLECT UPON, EVALUATE, ASSESS, APPRAISE OWN & OTHERS' WORK
- SELECT EXPERIENCES WHICH ILLUSTRATE GROWTH & UNDERSTANDING OF THEATRE
- DEBATE THEORY & PRACTICE
- DIFFERENT WAYS OF RECORDING: drawings; models; scenarios; blockings; plots; collage; mindmaps etc.
- IMPRESSIVE + CRITICAL RESPONSES
- EXPERIMENTATION IN DESIGN/ACTING

DESIGNER

MOODS/IMAGES/COLOURS

CONTEXT/SETTING

PREVIOUS PRODUCTIONS

RESEARCH

FASHION

LOTS OF SKETCHES/IMAGES

COLLAGES

PLANNING FOR CLEAR COMMUNICATION WITH DIRECTOR

EXPLORATION OF THEMES/MOOD/TONE

EXPERIMENTATION

IDEAS FOR HOW THESE ARE REVEALED THROUGH DESIGN.

WRITING OF SCENES FOR DESIGN



WHO IS ANNIKA?

You design your own website to document your journal work! OR you can write your journal, take photos and post them on a Google site.

IB THEATRE WITH OLIVIA

[HOME](#)

[ORIGIN OF THEATRE](#)

[JOURNAL](#)

[DIRECTOR NOTEBOOK](#)

[SOLO THEATRE PIECE](#)

[MORE...](#)



IB THEATRE 2015

[HOME](#)

[THEATRE ORIGINS](#)

[ABOUT ME](#)

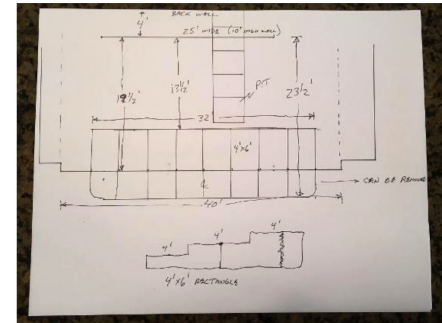
[IB THEATRE NOTEBOOK](#)

[JOURNAL/DEvised PIECE](#)

THEATRE BY MAX

[HOME](#) [JOURNALS](#) [PROJECTS](#)

Hello! My name is Max and this is my website for my awesome IB Theatre SL Class. My goals for this course are to get a little more comfortable in my skin and to work on my improvisational skills as well as learning more about the roles in a production, both on and off the stage. I am excited for the opportunities that this class will give me and hope my colleagues feel the same. Please take a moment to have a look around the site and have a good day!



Students have access to

Digital Theatre Plus

Broadway HD

Drama Online



Core Collection

Playtexts

A diverse and rich catalogue of plays by the world's leading dramatists.



Critical Studies and Performance Practice

Books

Nearly 500 academic books on theatre craft and criticism and videos on physical actor training



National Theatre

Video

50 plays from 10 years of NT Live broadcasts, alongside high-quality archive recordings.

So, what do the current 1st year PHS students have to say about IB Theatre?

The PROS of IB Theatre as your Group 6 course

- ❑ IB Theatre gives us the opportunity to explore different art forms
- ❑ We are allowed to imagine a world that doesn't exist
- ❑ The work is Project based
- ❑ Little note taking (clear handouts and pptx provided)
- ❑ Inquiry is the name of the game - research based projects with resources available
- ❑ You write your journal reflections and notes and the process papers literally write themselves.
- ❑ In-class work time means time to rehearse, create, research and collaborate in ALL areas

The Pros Continued

- ❑ Individual attention from teacher
- ❑ There is acting, but public performances are minimal and you have class time to rehearse and create
- ❑ You complete **MOCK Assessments** before you complete the final version of your assessment
- ❑ Semester Exam - You answer Reflection Questions and then have a Consultation with the Instructor
- ❑ ALL of the assessments are done over the two years and then submitted to IB
- ❑ Before filming each final assessment, you share and preview your work with your peers and teacher for feedback - then you film your best work to submit to IB
- ❑ There are NO IB Exams your senior year = more study time for the other 5 subjects

Cons

- ❑ Writing - Students write reflections for every class. (if you don't like writing and if you get behind in your IB Theatre Journal entries then your process papers will be challenging to finish)
- ❑ Lots of independent research (but you can always ask the teacher + your peers + 2nd Yr students for guidance and ideas)
- ❑ Independent Inquiry - If you are not curious and are not willing to go looking for resources and information this course is not for you.

*I won't get into
a top university
with an arts
subject*

*It's hard to get a 6/7 in
an arts subject - you only
need a solid 5!*

Myths about IB Theatre & the Arts in general

*Arts subjects
are 'soft'*

It's hard to get score 6/7 in all subjects. In most arts subjects, you don't have an exam, so you have more control over your marks and are freed up to study for 5 subjects' exams only in the Spring.

Facts about IB Theatre at PHS

PHS Students with Group 6 arts subjects have gotten into:
Carnegie Mellon University, CSU, UNC, Drake University, NYU, Ithaca College, Stanford, and many more.

The average scores for IB Theatre at Poudre are 5's and 6's. There have been PHS IB Theatre students who have earned a 7 as their final score at PHS.

Arts subjects are seriously challenging, academic, research-based subjects that will teach you more about the research process, creative and critical thinking, problem-solving and collaborating than many other subjects. Arts subjects teach you to learn, to analyse, to reflect, evaluate, refine and revise.

Straight Facts about Earning the IB Diploma

- You need to a combined **score of 24 to earn the IB Diploma**
- What do you need: Earning the diploma is based on a combination of your HL & SL assessments + your EE grade + your TOK score + completing CAS and together those must equal 24 (or higher) = your IB Diploma
- **For your Group 6 you should choose the course you feel you will score the highest in to maximize your chances of earning the DP whether you choose HL or SL.**
- You need to **get into college first** - so focus on getting the diploma NOW and then you can study that other subject when you get to college.
- **Remember** - "As many as 50 to 75% of all undergraduate students change majors at least one time before earning a degree."

1. USING INITIATIVE + BEING SELF-MOTIVATED
1. ORGANISATIONAL SKILLS
1. WORKING UNDER PRESSURE + TO MEET DEADLINES
1. ABILITY TO LEARN + ADAPT
1. COMMUNICATION + INTERPERSONAL SKILLS



6. TEAMWORK
7. NEGOTIATION SKILLS
8. VALUING DIVERSITY + DIFFERENCES
9. PROBLEM SOLVING SKILLS
10. NUMERACY + IT SKILLS

EVERYTHING WE LEARN IN IB THEATRE

except maybe that one



Do you have
any questions?

See Mr. Smith
in the Pub Lab!

