

External assessment criteria—SL and HL

Summary

Task 2: Director's notebook		Marks	Total
A	Theatre in context: The play text, its context and the ideas presented	8	32
B	Theatre processes: Artistic responses and live theatre experiences	8	
C	Presenting theatre: The director's intentions and intended impact	8	
D	Presenting theatre: The staging of two moments of the play	8	

Criteria

A. Theatre in context: The play text, its context and the ideas presented

Evidence: the director's notebook

- To what extent does the student research and explain the theoretical and/or cultural context(s) from which the play text originates?
- To what extent does the student explain the ideas addressed by the play text and explain how these are presented by the playwright? (As the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company.)

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	This work is limited : <ul style="list-style-type: none"> • the student lists the theoretical and/or cultural context(s) from which the play text originates • the student lists the ideas addressed in the play text but these are obvious or contrived.
3–4	This work is underdeveloped : <ul style="list-style-type: none"> • the student presents their research and outlines the theoretical and/or cultural context(s) from which the play text originates • the student outlines the ideas addressed in the play text and how these are presented by the playwright.
5–6	This work is good : <ul style="list-style-type: none"> • the student presents their research and describes the theoretical and/or cultural context(s) from which the play text originates • the student describes the ideas addressed in the play text and how these are presented by the playwright.
7–8	This work is excellent : <ul style="list-style-type: none"> • the student presents their research and explains the theoretical and/or cultural context(s) from which the play text originates • the student clearly explains the ideas addressed in the play text and how these are presented by the playwright.

B. Theatre processes: Artistic responses and live theatre experiences

Evidence: the director's notebook

- To what extent does the student present a variety of artistic responses, creative ideas and explorations of the play text (prior to formulating their directorial intentions)?
- To what extent does the student make links to a range of experiences of live theatre they have experienced as a spectator, **explaining** how directors have created moments of tension, emotion, atmosphere and/or meaning?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> • the student lists their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions. This is limited in scope • the student makes little reference to live theatre experiences. The student lists how directors create moments of tension, emotion, atmosphere and/or meaning. This work contains mainly irrelevant information.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> • the student outlines their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions but these are underdeveloped • the student makes some links to live theatre experiences. The student outlines how directors have created moments of tension, emotion, atmosphere and/or meaning in the live theatre they have experienced as a spectator.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> • the student describes their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions • the student makes clear links to a range of live theatre experiences. The student describes how directors have created moments of tension, emotion, atmosphere and/or meaning in the live theatre they have experienced as a spectator.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> • the student explains their artistic responses, creative ideas and explorations of the play text prior to the development of their directorial intentions • the student makes clear and effective links to a range of live theatre experiences. The student explains how directors have created moments of tension, emotion, atmosphere and/or meaning in the live theatre they have experienced as a spectator

C. Presenting theatre: The director's intentions and intended impact

Evidence: the director's notebook

- To what extent does the student explain their directorial intentions for the staging of the entire play text, supporting these intentions with a range of imaginative production and performance ideas?
- To what extent does the student explain the impact they want the entire play to have on the audience and how performance and production (scenic and technical) elements would together create this intended impact on the audience?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> • the student lists their directorial intentions for the staging of the play text with little or no consideration of production or performance ideas. This is limited in scope • the student lists the impact they want the entire play to have on the audience and lists how performance and production elements would together create this intended impact on the audience but this is limited.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> • the student outlines their appropriate directorial intentions for the staging of the entire play text. This is partially supported by some imaginative production and performance ideas. • the student outlines the impact they want the entire play to have on the audience and outlines how performance and production elements would together create this intended impact on the audience but this is underdeveloped.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> • the student describes their appropriate and feasible directorial intentions for the staging of the entire play text. This is well supported by an appropriate range of imaginative production and performance ideas • the student describes the impact they want the entire play to have on the audience and describes how their performance and production elements would together create this intended impact on the audience.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> • the student clearly explains their appropriate, effective and feasible directorial intentions for the staging of the entire play text. This is consistently supported by an appropriate range of imaginative production and performance ideas. • the student clearly explains the impact they want the entire play to have on the audience and explains how their performance and production elements would together create this intended impact on the audience.

D. Presenting theatre: The staging of two moments of the play

Evidence: the director's notebook

- To what extent does the student explain how they would imaginatively stage two specific moments of the play ensuring the play text is not edited, cut or altered?
- To what extent does the student explain how they would use their performance and production (scenic and technical) elements in the two specific moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience?
- Candidates who only address one specific moment of the play will not be awarded a mark higher than 4 in this criterion.

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	<p>This work is limited:</p> <ul style="list-style-type: none"> • the student lists how they would stage two selected moments of the play. This work is limited in scope • the student lists how they would use performance and production elements in the two selected moments of the play to create tension, emotion, atmosphere and/or meaning for an audience. This work contains mainly irrelevant or superfluous information.
3–4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> • the student outlines how they would stage two selected moments of the play. The play text is not edited, cut or altered • the student outlines how they would use performance and production elements in the two selected moments of the play to create tension, emotion, atmosphere and/or meaning for an audience, but this is underdeveloped.
5–6	<p>This work is good:</p> <ul style="list-style-type: none"> • the student describes how they would stage two selected moments of the play. The play text is not edited, cut or altered • the student describes how they would use performance and production elements in the two selected moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience.
7–8	<p>This work is excellent:</p> <ul style="list-style-type: none"> • the student explains how they would stage two selected moments of the play. The play text is not edited, cut or altered • the student explains how they would use performance and production elements in the two selected moments of the play to effectively create tension, emotion, atmosphere and/or meaning for an audience.