

You are **encouraged** to read this document to its conclusion before starting your Collaborative Project. This document should be thought of as a guide to clarifying questions on this assessment. It is not a guide for the process of writing in the theatre journal or creating a collaborative project.

IB Theatre guide - Internal assessment

Internal assessment tasks—SL and HL

Task 3: Collaborative project

SL 35%, HL 25%

Introduction

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 own individual approaches and skills, the exploration of the starting point selected by the ensemble, the nature of the collaboration and the student's individual contribution to the creation and presentation of the piece of theatre. The student submits a video recording (4 minutes maximum) in support of the process portfolio which the student 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 theatre 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 of creating and staging a piece of original theatre.

Understandings—through this exploration students will understand:

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

Preparation process

In preparation for this task within the core syllabus students at SL and HL must have had experience of:

		THEATRE IN CONTEXT	THEATRE PROCESSES	PRESENTING THEATRE
SL and HL	<i>Collaboratively creating original theatre</i>	Reflecting on their own personal approaches, interests and skills in theatre. Researching and examining at least one starting point and the approaches employed by one appropriate	Responding to at least one starting point and engaging with the process of transforming it collaboratively into an original piece of theatre.	Participation in at least one production of a collaboratively created piece of original theatre, created from a starting point, which is presented to others.

		professional theatre company and considering how this might influence their own personal approaches.		
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Assessing this task

Students then undertake the following process for assessment.

Theatre in context

- Each student reflects on their own personal context, identifying their own approaches, interests and skills in theatre, with a view to using this information to determine who they will collaborate with for this project.
- Each student researches the work of a professional company that creates and stages original pieces of theatre (not already studied in depth as part of the theatre course) and examines the approaches employed by the professional company. This research may take a variety of forms, such as websites, published articles, direct communication with the company, interviews and experiences of practical workshops, for example.
- In light of the process above, students form groups (ensembles) of no more than six people with whom to collaboratively create. Each ensemble collaboratively selects a starting point (idea, issue, theme, non-dramatic text, music, object, image, event or site) that they feel has potential for development into an original piece of theatre.
- Each student researches the selected starting point, identifying its theatrical possibilities and presenting this to the ensemble.
- The ensemble uses the research to formulate their intentions for the piece. They select a target audience and identify their intended impact on this target audience.

- Each student documents this in their theatre journal, paying particular attention to their individual approach, research and contribution to the collaborative process.

Theatre processes

- Each ensemble explores the starting point practically, developing ideas for the final piece.
- Each student leads the ensemble through a practical exploration of artistic ideas based on their research, interests and skills. This exploration may be in terms of creating, designing, directing or performing material.
- The ensemble collaboratively develops and structures a piece of theatre from their explorations and rehearses this.
- Each ensemble is responsible for the construction of any technical or scenic production elements, such as set building, rigging and other designed elements for their collaborative piece. This is approached with clear attention to health and safety requirements.
- Each student documents this in their theatre journal, paying particular attention to their contribution to the collaborative process.

Presenting theatre

- The collaboratively created original piece of theatre (13–15 minutes) is presented to an audience as a fully realized production. Following the presentation, each ensemble holds a talkback session with the audience to gauge the impact the piece had and to begin assessing the extent to which the piece fulfilled the ensemble's intentions.
- A maximum of 4 minutes of video recording is then selected by each student from the video recording of their whole 13–15 minute production.
- Each student reflects on the collaborative creation of the piece as well as on the final presentation of the original piece of theatre to an audience, making reference to key moments demonstrated in the video recording and explaining how decisions made during the collaborative process came to fruition in the presentation. They also

reflect on the processes of collaboration, its benefits and its challenges.

- They analyze their individual contributions and justify the artistic choices they made. They consider the impact the piece has had on their target audience and the extent to which their individual contribution supported the ensemble's intentions and vision of the piece.

Using the theatre journal in this task

The student should use the theatre journal to document their skills, interests and approaches and the way the ensemble has been formed. They record their research into professional theatre companies that collaboratively create original theatre and their initial response to the starting point. They record their contribution to the process of exploring the starting point and creating, designing and presenting the original theatre piece, paying particular attention to the specific explorations led by the students individually as well as their experience of collaborating. From the journal the students will select, adapt and present for submission an annotated selection of their research and exploration as the basis for the process portfolio, focusing on clearly communicating their processes, the nature of collaboration and justification for their choices. All sources must be acknowledged following the referencing style chosen by the school.



Task details

The nature of collaboration

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, students may work with peers that are not in the theatre class, such as theatre students from the year below, or others who are not taking the IB Diploma Programme theatre course (as long as the ensemble size does not exceed six).

Each student begins the process by identifying their own personal contexts, individually reflecting on their own personal approaches, interests

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 use the outcome of this process to identify who they 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.

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 may involve websites, published articles, direct communication with the company, interviews or experiences of practical workshops, for example. Students examine the approaches employed by the professional company and consider how this research might influence their own personal approach to the process of collaborative theatre making.

Identifying the starting point

The ensemble selects a starting point from which to begin the process of creation. Students should have little or no previous experience of researching or practically engaging with the starting point they collaboratively select for this project.

The starting point must be selected from one of the following:

- an event
- idea, issue, question or theme
- image or photograph
- non-dramatic text
- object
- person
- piece of music
- site
- street art, graphic novel or comic strip.

The project must not be based on an existing piece of theatre or published play text.

Exploring the starting point and structuring the piece of theatre

Although the process of creation and presentation is collaborative, each student should take responsibility for some aspect of the group exploration during the process of creating. This artistic exploration involves leading the group in practical exercises based on their own research into the starting points and their interests, skills and approaches, perhaps from their research into the work of a professional company that creates and stages original pieces of theatre, for example. This artistic exploration may be in terms of creating, designing, directing or performing material. Students need to be aware that not all explorations make it into the final piece and that the process of exploration should be undertaken in the spirit of play and experimentation to test ideas.

Once ideas have been tested and played with, the group collaboratively decides on the structure of the piece and begins a process of rehearsal and production, preparing the piece for an audience.

Requirements of the video recording

For this internal assessment the teacher marking the work assesses the selected extracts of video recorded work on screen rather than the live presentation itself. It is crucial that the video recording captures the full 13–15 minute piece of theatre. This must be a continuous, unedited record and must capture the full presentation of the piece. The video camera must not be switched off at any point during the presentation of the piece. More information and guidance on the video recording of internal and external assessments can be found in the *Handbook of procedures for the Diploma Programme*.

Selecting extracts from the video recording

Each student is then required to submit up to 4 minutes of footage selected from this continuous video recording. The selected footage (up to 4 minutes maximum) must be chosen by the student and must demonstrate the contributions and artistic choices made by the student.

The footage selected by the student (up to 4 minutes maximum) can be either one continuous shot or can be from two different moments

(maximum) in the presentation of the piece. The combined total submitted must not exceed 4 minutes of footage for each student.

It is expected that students will be judicious when selecting their footage for assessment. Students may wish to select up to 4 minutes of sustained action from the recording or two contrasting moments from the video recording to analyze, evaluate and illustrate their contributions and artistic choices.

The role of the teacher

Teachers must ensure that students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

While the students are working on the assessment task the teacher should:

- facilitate the formation of the ensemble(s) by giving students time to discuss their skills, interests and approaches and make decisions of who they want to work with or how they will work together
- discuss the starting point selected by each group; it is important that the starting points are identified and selected by the students and are not teacher-led
- guide the students' explorations and discuss their ideas, without prescribing them; this process may involve questioning and encouraging each group to expand on their vision and its feasibility, but should not involve making decisions on their behalf
- ensure that students are acknowledging all sources used and referencing them appropriately
- ensure that each ensemble holds a talkback session with the audience to gauge the impact the piece had and the extent to which the piece fulfilled the ensemble's intentions
- give feedback on **one** mock presentation of the original theatre piece. Students must reflect on the impact this feedback has made on the development of the final piece.

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

During the assessment task the teacher should assist with video recording the original theatre piece to ensure it accurately captures the assessment task. In preparing to video record the assessed theatre piece teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

Structuring the process portfolio

The process portfolio may be up to 15 pages in length and can contain a variety of materials in different formats (such as text, visuals, diagrams and so on) depending on the nature of the project. It should demonstrate the dynamic stages of a creative process; preparation, action, reflection.

Any illustrations, charts, mind maps, visuals, diagrams or designs used within the process portfolio must be clearly annotated and appropriately referenced to acknowledge the source, following the referencing style chosen by the school. When students include any of their own photographs or images in the portfolio, these must also be identified and acknowledged in the same way. There is no lower limit on the number of pages a student can submit and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many pages are submitted.

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

- My personal context and my research into a professional company that creates and stages original pieces of theatre
- The formation of my group and our exploration of the starting point (including our target audience and intentions for the piece)
- Reflections on the collaborative development of our piece and the specific explorations led by me
- My contribution to the final 13–15 minute presentation, the impact on the audience and my artistic choices (as seen in the video)

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

Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the collaboratively created piece or the process portfolio, the student must acknowledge the source using a standard style of referencing in a consistent manner. A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.



Formal requirements of this task

Each student submits for assessment:

- a process portfolio (15 pages maximum) which includes:
 - the student's identification of their own approaches, interests and skills in theatre and research into the approaches used by a professional company that creates and stages original pieces of theatre (not already studied in depth as part of the theatre course)
 - the student's account of the formation of the ensemble and the exploration of the starting point selected by the ensemble, which includes identifying the target audience and intentions for the piece
 - the student's reflections on the collaborative development, structuring and preparation of the piece for presentation and the specific artistic explorations led by the student

- the student’s evaluation of their own contribution to the final 13–15 minute presentation, the extent to which the piece fulfilled its intentions, the impact it had on the audience and the analysis and justification of their specific artistic choices (as evidenced in the video recording outlined below)
- a video recording (4 minutes maximum) evidencing the student’s contribution to the presentation of the collaboratively created piece; the selected footage must be chosen by the student and must demonstrate artistic choices made by the student; it can be either one continuous shot or can be from two different moments (maximum) in the presentation; the combined total submitted must not exceed 4 minutes of footage for each student
- a list of all sources cited.

The size and format of pages submitted for assessment is not prescribed to enable students to be creative with how they record and present their work. Submitted materials are assessed on screen and students must ensure that their 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, students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible materials may result in assessors being unable to interpret and understand the intentions of the work

The procedure for submitting the assessment materials can be found in the *Handbook of procedures for the Diploma Programme*. Students are required to indicate the number of pages used and the length of the video recording when the materials are submitted. Where submitted materials exceed the prescribed page or time limits assessors are instructed to base their assessment solely on the materials that appear within the limits.

Internal assessment details—SL and HL

Summary

	Task 4: Collaborative project	Marks	Total
A	Theatre in context: The personal context and research into a	8	

	professional company		32
B	Theatre context: The formation of the group and exploration of the starting point (including target audience and intentions for the piece)	8	
C	Theatre processes: Reflections on the development of the piece and the specific explorations led by the student	8	
D	Presenting theatre: Evaluation of the student's contribution to the final 13–15 minute performance and their artistic choices (as seen in the video)	8	

Criteria

A. Theatre in context: The personal context and research into a professional company

Evidence: process portfolio

- To what extent does the student present their own personal context and outline their own approaches, interests and skills in theatre?
- To what extent does the student present their research into the approaches used by a professional company that creates and stages original pieces of theatre?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	This work is inconsistent : <ul style="list-style-type: none"> • the student lists their own personal approaches, interests and skills in theatre • the student lists the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre, with little consideration of how this research may influence their approach to collaborative theatre making.
3-4	This work is underdeveloped : <ul style="list-style-type: none"> • the student outlines their own personal approaches, interests and skills in theatre • the student outlines their own personal approaches,

	interests and skills in theatre
5-6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes their own personal approaches, interests and skills in theatre the student describes the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre, with consideration of how this may influence their approach to collaborative theatre making.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains their own personal approaches, interests and skills in theatre the student explains the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre, clearly and fully considering how this may influence their approach to collaborative theatre making.

B. Theatre in context: The formation of the group and exploration of the starting point (including target audience and intentions for the piece)

Evidence: process portfolio

- To what extent does the student reflect on the process involved in forming the collaborative group?
- To what extent does the student explain how the group went about exploring the starting point, which includes identifying the target audience and intentions for the group?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>This work is inconsistent:</p> <ul style="list-style-type: none"> the student lists milestones in forming the collaborative group, showing little or no awareness of the challenges and benefits of collaboration

	<ul style="list-style-type: none"> the student lists milestones in the collaborative exploration of the starting point, with little consideration of how the target audience or artistic intentions were identified.
3-4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student outlines the process of forming the collaborative group, showing some awareness of the challenges and benefits of collaboration the student outlines how and why the ensemble collaboratively explored the starting point, with some consideration of how the target audience and artistic intentions were identified.
5-6	<p>This work is good:</p> <ul style="list-style-type: none"> the student describes the process of forming the collaborative group, reflecting on the challenges and benefits of collaboration the student describes how and why the ensemble collaboratively explored the starting point, with consideration of how the target audience and artistic intentions were identified.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none"> the student explains the process of forming the collaborative group, clearly and effectively reflecting on the challenges and benefits of collaboration the student explains how and why the ensemble collaboratively explored the starting point, with clear consideration of how the target audience and artistic intentions were identified.

C. Theatre processes: Reflections on the development of the piece and the specific explorations led by the student

Evidence: process portfolio

- To what extent does the student reflect on the collaborative process employed to develop, structure and prepare the original theatre piece for presentation?
- To what extent does the student reflect on the specific explorations they led with the group and the contribution this made to the shaping of the production?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>This work is inconsistent:</p> <ul style="list-style-type: none"> • the student lists key milestones in how the group practically developed, structured and prepared the original piece for presentation, with little identification of their contribution to this process • the student lists the specific artistic explorations they led with the group.
3-4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> • The student outlines how the group practically developed, structured and prepared the original piece for presentation, with some identification of their contribution to this process • the student outlines the specific artistic explorations they led with the group and state how this contribution helped shape the final production.
5-6	<p>This work is good:</p> <ul style="list-style-type: none"> • the student describes how the group practically developed, structured and prepared the original piece for presentation, identifying their own contribution to this process • the student describes the specific artistic explorations they led with the group and reflect on how this contribution helped shape the final production.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none"> • the student clearly explains how the group practically developed, structured and prepared the original piece for presentation, clearly identifying their own

	<p>contribution to this process</p> <ul style="list-style-type: none"> the student provides insightful reflection on the specific artistic explorations they led with the group and explain how this contribution helped shape the final production.
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D. Presenting theatre: Evaluation of the student’s contribution to the final 13–15 minute performance and their artistic choices (as seen in the video)

Evidence: process portfolio and video recording

- To what extent does the student evaluate the presentation of the original 13–15 minute theatre piece, the extent to which the piece fulfilled its intentions and the impact it had on the audience?
- To what extent does the student analyze and justify their artistic choices (as evidenced in the selected video recording)?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>This work is inconsistent:</p> <ul style="list-style-type: none"> the student attempts to evaluate the presentation of the original piece, listing ways in which the piece fulfilled its intentions and the extent to which it achieved its impact on the audience, but this is superficial or inconsistent the student lists the ways in which their own specific artistic choices were made as evidenced in the selected video recording.
3-4	<p>This work is underdeveloped:</p> <ul style="list-style-type: none"> the student provides a clear evaluation of the presentation of the original piece, outlining how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience the student outlines their own specific artistic choices as evidenced in the selected video recording.
5-6	<p>This work is good:</p> <ul style="list-style-type: none"> the student provides a clear and effective evaluation of the presentation of the original piece, describing how the piece fulfilled its intentions and the extent to which it

	<p>achieved its impact on the audience</p> <ul style="list-style-type: none">• the student describes their own specific artistic choices as evidenced in the selected video recording.
7-8	<p>This work is excellent:</p> <ul style="list-style-type: none">• the student provides a clear, effective and sophisticated evaluation of the presentation of the original piece, explaining how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience• the student explains their own specific artistic choices as evidenced in the selected video recording.