

# IB Theatre guide - External assessment

## External assessment details—SL and HL

### Task 3: research presentation

SL 30%, HL 20%

#### Introduction

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 a continuous, unedited video recording of the live 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 cultural and/or theoretical contexts
- explore a 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 to a moment of theatre.

Understandings—through this exploration students will understand:

- how to practically and physically explore performance conventions from around the world
- how to apply the selected conventions to 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 and performance conventions to the cultures from which they evolve
- the significance of learning about theatre traditions not previously studied on the student's own development.

## Preparation process

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

		<b>THEATRE IN CONTEXT</b>	<b>THEATRE PROCESSES</b>	<b>PRESENTING THEATRE</b>
<b>SL and HL</b>	<b><i>Examining world theatre traditions</i></b>	Researching and examining the various contexts of at least one world theatre tradition.	Practically examine the performance conventions of at least one world theatre tradition and apply this to the staging of a moment of theatre.	Presenting a moment of theatre to others which demonstrates the performance convention(s) of at least one world theatre tradition.

## Assessing this task

Students then undertake the following process for assessment.

### **Theatre in context**

- Each student chooses and researches a world theatre tradition they have not previously studied in depth from the prescribed list below. They research the cultural and/or theoretical context of the selected world theatre tradition.
- Each student identifies the performance conventions required by a performer in the world theatre tradition and selects one of these performance conventions to physically and practically explore for this task. Each student examines the one performance convention within the context of the world theatre tradition from which it originates.
- Each student documents this in their theatre journal.

### **Theatre processes**

- Each student physically and practically explores the one performance convention they have selected and records the processes they undertake to develop the necessary skills for this exploration.
- Each student begins to practically examine how the selected performance convention could be physically applied to a moment of theatre. The moment they select may be from the world theatre tradition itself, from another theatre practice or may be material generated by the student. It should be selected in order to demonstrate the particular performance convention selected.
- Each student documents this in their theatre journal as they reflect on the development of their skills and knowledge and the process of exploring what is necessary to be a performer in this world theatre tradition.

### **Presenting theatre**

- Each student presents the world theatre tradition, its contexts and the identified performance convention.
- Each student presents the processes they have undertaken to practically and physically examine this convention.
- Each student demonstrates and explains how they have applied this convention to a moment of theatre. This is presented as a “work in progress” and is not polished or fully produced.
- Each student presents their reflection on the impact this investigation has had on them as a performer and as a learner.

The entire presentation (maximum 15 minutes) is delivered to the teacher and to peers and is filmed as a continuous unedited shot.

## Using the theatre journal in this task

The student should use the theatre journal to document the research and discoveries made and to organize the structure of the presentation. It should contain the discoveries of research into the theatre tradition and its relationship to the cultural context of the theatre tradition. Students should identify performance conventions of the chosen theatre tradition; select **one** to focus on; place the convention within the context of the theatre tradition; record the process of physically exploring and applying the performance convention to a moment of theatre; record their learning and place the experience into a personal context as it relates to their development as a theatre-maker or learner. All sources must be acknowledged following the referencing style chosen by the school.



## Task details

### Choosing the world theatre tradition and one performance convention

A theatre tradition has a fixed set of specific performance conventions that are ways of doing things and have not changed significantly over time.

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.

#### Students must select one of the theatre traditions prescribed below:

Comedy and tragedy	Ancient Greece	Kecak	Indonesia
Comedy and tragedy	Ancient Rome	Wayang golek puppetry	Indonesia, Malaysia
Topeng dance	Bali	Wayang Kulit shadow puppetry	Indonesia, Malaysia
Cantonese, Yueju and Peking opera	China	Commedia dell'arte	Italy
Yuan Drama or zaju	China	Bunraku	Japan
Khayal al-zill shadow puppets	Egypt	Kabuki	Japan
English Renaissance theatre	England	Kyōgen farce	Japan
Victorian melodrama	England	Noh theatre	Japan
Punch and Judy puppets	England	Rakugo "sit down" theatre	Japan
Comedy of manners or Restoration comedy	England, France	Talchum mask dance	Korea
Medieval mystery plays	England, France, Germany	Shadow theatre	Taiwan, China
French farce	France	Hun lakhon lek puppetry	Thailand
Karagozi shadow puppetry	Greece	Khon dance drama	Thailand
Kathakali	India	Karagöz shadow puppetry	Turkey
Barong (or Rangda) dance	Indonesia	Pantomime	United Kingdom

Having selected a world theatre tradition from the table above, students should carry out 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 performer's body and can relate to one or more of the following:

- gesture
- face
- body
- movement
- voice.

Each student should be encouraged to select a performance convention that provides the best opportunity to exemplify the assessment criteria fully. The best of use of time, resources, space, and issues of health and safety must also be considered when a student makes their choice.

### **Applying research to a moment of theatre**

The assessed presentation includes the application of the research to a “work-in-progress” demonstration of an appropriate moment of theatre that demonstrates and explains the performance convention the student has practically and physically explored. This moment of theatre should be determined by the student as an appropriate means of demonstrating and explaining how and why the chosen performance convention selected functions within a performance context. For example, a student selecting the theatre tradition of Kathakali might identify the specific performance convention of the hand gesture language called mudras. To demonstrate and explain a range of these rich and complex hand poses a student might select a moment from The Ramanyana. Alternatively, they may choose to use a moment from a story they have written themselves which they think best demonstrates and explains the mudras to others.

The moment of theatre will be presented as a “work in progress” which will not be expected to be a polished performance. The “work in progress” should show the student grappling with the world theatre tradition and the performance convention explored and reflecting on the skills and knowledge required to be a performer in this tradition.

## **Presenting a demonstration of a moment of theatre**

It is important that students recognize that many theatre traditions require years and years of dedication and practical commitment before performers are able to effectively master particular performance conventions. While this task is not assessing a student's ability to master a performance convention to any degree, it is expected that students will recognize, understand and appreciate that there is something to be learned and understood by engaging and grappling with traditions they have not previously studied. The opportunity to unlearn, relearn and challenge our own knowledge by exploring new, unfamiliar and diverse forms from around the world and from different times is one of the key aspects of an international theatre program.

Where there are key production elements of the tradition that are intrinsic to the performance convention being explored (such as basic costume, props, set pieces or stage layout) and that are deemed essential to the demonstration, it is recommended that these production elements are created or sourced as "mock-ups" (for example, simple piece of fabric to suggest costume, cardboard representations of props, marked out space to show scale and layout of the stage space) to prevent students from spending time and resources on elements that are not assessed.

It is advisable for students to present their moment of theatre with a "stop and start" approach within the main presentation, in order to explain and analyze the relevant points regarding the performance convention, its cultural and theoretical contexts and the impact it has had on the student's learning and their development as a performer.

## **Supporting the creative process**

During the rehearsal and development process for this task students are permitted to seek support and feedback from peer "mentors" (and in turn the student may work in the role of mentor for others). The role of the peer mentor should be to support the student in their practical exploration and in the preparation for the assessed presentation. They may ask questions and challenge the student to be clearer in the expression of their understanding of the world theatre tradition and their experiences of the process of practical exploration. This may involve question and answer sessions, support with choosing a moment of theatre, gaining feedback on the presentation 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 presentation where the student must reflect on how this support has impacted on their explorations and learning.

Each student may receive support in preparing and operating any technical equipment during their presentation.

### **Other performers**

This is an individual assessment task, which requires each student to deliver a solo presentation. Other students or peers are not permitted to appear in the presentation.

### **Supplementary materials**

Students can use any relevant and appropriate supplementary materials that will enhance the presentation of their research into performance and demonstrate the process of their explorations (such as projections, video extracts, handouts, images, props, photographs and so on). Where these are not clearly visible within the video recording of the presentation, students should submit them with the list of sources, which is submitted as a requirement alongside the video recording.

### **Requirements of the video recording**

As this external assessment is assessed on screen it is crucial that the video recording captures the full presentation. The video recording must be a continuous, unedited record and must capture any additional resources used during the task. The video camera must not be switched off at any point during the assessment task. 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.

### **Audience**

The audience for this task will be peers and, if possible, students of theatre. It is important for the audience to be open-minded, considerate and silent during each presentation. Because each student has a maximum of 15 minutes to present this assessment task, questions and interruptions are not allowed.

When presenting, students should find an opportunity to engage with their audience by being prepared, organized, coherent, committed and passionate about their chosen area of focus. Presenters should ensure they speak loud enough to be heard by both the live audience and the audience of the video recording. Where resources are used to enhance the presentation, copies of these resources should be submitted along with the list of sources (especially if these resources were not clearly seen or understood within the video recording). This could include PDF copies of presentation slides, projection images, handouts and photographs that may have been seen during the presentation.

### **The role of the teacher**

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

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

- discuss each student's choice of world theatre tradition, performance convention and moment of theatre with them; it is important that these selected elements are each student's own choice
- provide the students with the time and place to practically and physically explore the convention
- encourage each student to use their theatre journal to analyze and reflect on their discoveries, learning, and the impact this new knowledge and experience has had on them
- discuss with each student the health and safety considerations and precautions they should take when approaching the practical exploration and application of performance convention
- give feedback once on the student's work as they practically and physically explore the selected convention.
- provide each student with the date of their presentation well in advance to allow sufficient time for preparation of material.

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

During the assessment task the teacher should assist with video recording the presentation to ensure it accurately captures the assessment task. In preparing to video record the presentation; 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.

**Teachers are not allowed to ask questions or interrupt the presentation.**

## Examples of possible scenarios, scenes or sequences

The table below outlines possible ways in which world theatre traditions and performance conventions could feasibly be explored through moments of theatre. These examples are for guidance only and are neither prescriptive nor restrictive.

World theatre tradition	Performance convention	Moments of theatre	Essential production elements
Kathakali	Mudras	A moment from the Ramayana	<ul style="list-style-type: none"> <li>Chutti mock-up</li> <li>Stage space taped out</li> </ul>
Comedy and tragedy, Ancient Greece	Gesture of the chorus	A sequence set to a piece of music by Jan Gabarek (b.1947)	<ul style="list-style-type: none"> <li>Performance space defined using stage platforms or blocks</li> <li>Music</li> </ul>
Wayang golek puppetry	Wayang golek puppeteer	A moment from Little Red Riding Hood	<ul style="list-style-type: none"> <li>Simple puppet</li> </ul>
Commedia dell'Arte	Arlechino's physical acrobatic moves	A moment from the dinner scene in <i>Servant of Two Masters</i>	<ul style="list-style-type: none"> <li>Mock-up of half masks</li> <li>Plates</li> </ul>

## Structuring the presentation

The presentation may be up to 15 minutes in length. It should demonstrate the research findings of the world theatre tradition; the cultural context through which the world theatre tradition developed and the impact this has had on how and why it is performed; the student's physical and practical explorations into a performance convention from that theatre tradition; the student's exploration and analysis of the application of their learning to the staging of a moment of a moment of theatre; the student's reflection on their learning and their development as a performer. The student may refer to notes, slides or other prompts during the presentation, but to ensure the presentation engages their audience the student should avoid simply reading from a pre-prepared script.

Any illustrations, charts, mind maps, visuals, diagrams or designs used within the presentation 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 presentation, these must also be identified and acknowledged in the same way. There is no lower limit on the length of the presentation 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 minutes they present for.

Students may wish to adapt and adopt the following structure for their presentation. This guidance, which outlines a possible structure for presenting the work rather than a process through which to approach the task, is neither prescriptive nor restrictive, as students should feel free to cover each section in an order preferable to their needs and requirements.

- The world theatre tradition and its context
- Performance conventions and the process of their physical and practical explorations
- Demonstration and explanation of the convention applied to a moment of theatre
- The impact of this study on me as a learner

## Academic honesty

Students must cite all sources throughout the presentation and any research they have undertaken, as well as submitting a list of the sources referred to within the presentation (following the referencing style chosen by the school). Where resources are used to enhance the presentation, copies of these resources should be submitted along with the list of sources (especially if these resources were not clearly seen or understood within the video recording). This could include PDF copies of presentation slides, projection images, handouts and photographs that may have been seen during the presentation. 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 continuous, unedited video recording of the live presentation (15 minutes maximum) which presents:
- the student's research of the selected world theatre tradition and its context
- the student's practical and physical explorations of one performance convention selected from the world theatre tradition
- the student's explanation and physical demonstration of how they might apply their research to the staging of a moment of theatre
- the student's analysis of the impact of this study on them as a learner and performer
- a list of all sources cited and any additional resources used by the student during the presentation which are not clearly seen within the video recording.

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 length of the video recording when the materials are submitted. Where the video recording of the presentation exceeds the

prescribed limit examiners are instructed to base their assessment solely on the first 15 minutes.

## External assessment criteria—SL and HL

### Summary

	Task 3: Research presentation	Marks	Total
<b>A</b>	Theatre in context: The tradition	8	32
<b>B</b>	Theatre processes: Practical research	8	
<b>C</b>	Presenting theatre: The presentation	8	
<b>D</b>	Theatre in context: The learner	8	

### Criteria

#### A. Theatre in context: The tradition

**Evidence: video recording and list of sources and resources**

- To what extent does the student research a world theatre tradition they have not previously studied and demonstrate an understanding of the theatre tradition’s cultural and theoretical context?
- To what extent does the student select a performance convention from the theatre tradition and demonstrate its relationship to the theatre tradition and its contexts?
- To what extent does the student use a range of sources appropriately?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	This work is <b>inconsistent</b> : <ul style="list-style-type: none"> <li>• the student’s observations of the unfamiliar theatre tradition and the performance convention chosen are derivative and superficial, considering few appropriate or relevant sources</li> </ul>

	<ul style="list-style-type: none"> <li>the student lists the theatre tradition's cultural and/or theoretical context.</li> </ul>
3-4	<p>This work is <b>underdeveloped</b>:</p> <ul style="list-style-type: none"> <li>the student identifies and describes the unfamiliar theatre tradition and the performance convention chosen, consulting a limited range of appropriate and relevant sources</li> <li>the student outlines the theatre tradition's cultural and/or theoretical context.</li> </ul>
5-6	<p>This work is <b>good</b>:</p> <ul style="list-style-type: none"> <li>the student identifies and explains the unfamiliar theatre tradition and the performance convention chosen and its relationship to cultural and/or theoretical context, consulting a range of appropriate and relevant sources</li> <li>the student describes the theatre tradition's cultural and/or theoretical context.</li> </ul>
7-8	<p>This work is <b>excellent</b>:</p> <ul style="list-style-type: none"> <li>the student identifies, explains and analyses the unfamiliar theatre tradition and the performance convention chosen, consulting and effectively using a range of appropriate and relevant source</li> <li>the student explains the theatre tradition's cultural and/or theoretical context.</li> </ul>

## B. Theatre processes: Practical research

### Evidence: video recording

- To what extent does the student explain how they have practically and physically explored the performance convention selected?
- To what extent does the student explain how they have approached the staging of a moment of theatre from the theatre tradition?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.

1-2	<p>This work is <b>inconsistent</b>:</p> <ul style="list-style-type: none"> <li>• the student lists how they have practically and physically explored the selected performance convention</li> <li>• the student lists how they have approached the application of it to a moment of theatre.</li> </ul>
3-4	<p>This work is <b>underdeveloped</b>:</p> <ul style="list-style-type: none"> <li>• the student outlines how or why they have practically and physically explored the selected performance convention</li> <li>• the student provides an outline of how or why they have approached the application of it to a moment of theatre.</li> </ul>
5-6	<p>This work is <b>good</b>:</p> <ul style="list-style-type: none"> <li>• the student describes how and why they have practically and physically explored the selected performance convention</li> <li>• the student provides an appropriate description of how and why they have approached the application of it to a moment of theatre.</li> </ul>
7-8	<p>This work is <b>excellent</b>:</p> <ul style="list-style-type: none"> <li>• the student explains how and why they have practically and physically explored the selected performance convention</li> <li>• the student provides a clear and appropriate explanation of how and why they have approached the application of it to a moment of theatre.</li> </ul>

## C. Presenting theatre: The presentation

### Evidence: video recording

- To what extent does the student demonstrate an understanding of the theatre tradition and the performance convention selected in their presentation?

- To what extent does the student effectively apply and explain the selected performance convention?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	<p>This work is <b>inconsistent</b>:</p> <ul style="list-style-type: none"> <li>• the student attempts to use their body and voice to communicate their ideas, explorations or understandings but this lacks confidence and clarity</li> <li>• the structure of the presentation and use of supporting materials is superficial or detrimental to the presentation.</li> </ul>
3-4	<p>This work is <b>underdeveloped</b>:</p> <ul style="list-style-type: none"> <li>• the student uses their body and voice with some confidence to communicate their ideas, explorations and understandings in an informative presentation, but this may lack clarity</li> <li>• the structure of the presentation and use of supporting materials is underdeveloped or inconsistent.</li> </ul>
5-6	<p>This work is <b>good</b>:</p> <ul style="list-style-type: none"> <li>• the student uses their body and voice with some confidence to clearly communicate their ideas, explorations and understandings in an informative presentation</li> <li>• the presentation is well structured and clear, using supporting materials where appropriate.</li> </ul>
7-8	<p>This work is <b>excellent</b>:</p> <ul style="list-style-type: none"> <li>• the student uses their body and voice confidently and effectively to clearly communicate their ideas, explorations and understandings in an engaging and informative presentation</li> <li>• the presentation is well structured, clear and coherent, using supporting materials where appropriate.</li> </ul>

## D. Theatre in context: The learner

### Evidence: video recording

- To what extent is the student able to assess the impact the investigation has had on them as a performer?
- To what extent is the student able to connect their learning in this task to other learning experiences encountered in the theatre course?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1-2	This work is <b>inconsistent</b> : <ul style="list-style-type: none"><li>• the student lists the impact this learning task has had on them, making few links between their learning in this task and other learning experiences they have had as a performer</li><li>• the student lists how the selected performance convention compares to one other performance practice, providing few connections between the selected performance convention and the practice(s). This work is superficial.</li></ul>
3-4	This work is <b>underdeveloped</b> : <ul style="list-style-type: none"><li>• the student outlines the impact this learning task has had on them, making links between their learning in this task and other learning experiences they have had as a performer</li><li>• the student outlines how the selected performance convention compares to one other performance practice, providing some connections between the selected performance convention and the practice(s). This is underdeveloped.</li></ul>
5-6	This work is <b>good</b> : <ul style="list-style-type: none"><li>• the student describes the impact this learning task has had on them, making clear and appropriate links between their learning in this task and other learning</li></ul>

	<p>experiences they have had as a performer</p> <ul style="list-style-type: none"><li>• the student describes how the selected performance convention compares to one other practice, providing clear connections between the selected performance convention and the practice(s).</li></ul>
7-8	<p>This work is <b>excellent</b>:</p> <ul style="list-style-type: none"><li>• the student explains the impact this learning task has had on them, making clear, effective and appropriate links between their learning in this task and other learning experiences they have had as a performer</li><li>• the student explains how the selected performance convention compares to one other performance practice, providing clear and insightful connections between the selected performance convention and the practice(s).</li></ul>