**Curriculum**

**IB Theatre Arts Y1**

**Course Overview**

A comprehensive, two-year program that allows students to experience and participate in a wide and varied range of theatre activities. Students will become familiar with theatre from their own and different cultures, study historical contexts of theatre, become reflective and critical practitioners in theatre and develop the confidence to explore, experiment and work individually and collaboratively on innovative projects, which should involve challenging established notions and conventions of theatre. The curriculum is divided into three major components: Theatre in the Making, Theatre in Performance and Theatre in the World. Students will also keep a detailed journal documenting their two-year journey, and devise their own piece of theatre in an independent project. Assessment is focused on the process of theatre creation and a dynamic, holistic over-view of theatre as an evolving art form as opposed to strictly acting and putting on a show. Students at both HL and SL will explore acting, writing, directing and designing theatre with the HL students taking on more advanced analysis and additional projects.

**Department Standards**

Creating, performing, and participating in the Theater Arts.

Knowing and using Theatrical materials and resources.

Responding to and analyzing works within the Theater Arts.

Understanding the cultural contributions of the Theater Arts to the local and wider community.

**Benchmarks**:

1. demonstrate a theoretical and practical knowledge of theatrical traditions from more than one culture. (1,2, 3,4)
2. demonstrate an understanding of production elements and theatre practices. (1,2,3,4)
3. evaluate critically a range of diverse performances. (1,3)
4. engage practically in creating and presenting performances, which will include a basic level of technical proficiency. (2,4)
5. reflect on their own development in theatre through continual self-evaluation and recording. (1,3)
6. acquire appropriate research skills and apply them. (1,2,3)
7. demonstrate an ability to interpret playtexts and other types of performance texts analytically and imaginatively. (1,2,3)
8. demonstrate initiative and perseverance in both individual and group projects. (1,2,3,4)
9. evaluate the relevance of selected research sources to personal practice (1,2,3)
10. demonstrate an understanding of the complex processes of performance, from its initial conception to the impact the final result leaves on spectators. (1,2,3,4)

**Performance Indicators**

Understands the theoretical basis of performance traditions and practices (1, 1a, 10a)

Understands the theoretical basis of production elements. (1,2a, 7a, 10a)

Understands how historical and cultural contexts effect and have shaped theatre in reference to dramatic themes, universal concepts, symbolic information and social meaning. (1, 1a, 2a, 10a)

Understands how varying collaborative efforts and artistic choices can affect a performance. (1, 3a, 4a, 5a, 8a)

Understands how the context in which a dramatic performance is set can enhance or hinder its effectiveness (1, 10a)

Understands how theorists, practitioners and artists have contributed to theatre arts and how personal and cultural experiences can affect an artist's dramatic work (1, 1a, 2a, 3a, 7a)

Demonstrates an understanding of a range of themes and issues studied through practical performances (2, 1a, 2a, 4a, 5a, 7a)

Uses subject-specific terminology (composition, rhythm, status, etc.) (2, 5a)

Acquires and applies appropriate research skills (2, 9a, 6a)

Identifies and researches cultural, historical and symbolic clues in dramatic texts (2, 6a, 9a, 10a)

Explores through both spontaneous and structured activities (2, 4a, 5a)

Demonstrates practical knowledge associated with theatrical practices and traditions from more than one culture (2, 1a, 2a)

Devises theatre from stimulus to realization. The process will include application of performance skills, exploring appropriate forms, character development and audience impact (2, 4a, 8a, 10a)

Applies concepts and techniques in production elements (2, 2a, 8a)

Organizes and conducts rehearsals (2, 4a)

Uses and presents a developmental journal that demonstrates aesthetic and critical awareness (3, 5a)

Evaluates own work and the work of others - both in written form and through discussion (3, 5a, 7a)

Discusses plays and dramatic texts from a director's perspective - considering: themes, staging techniques, production considerations and justifies selection of texts and visual and artistic choices (in situation, action, direction, design) (3, 3a, 10a)

Conceptualizes artistic interpretations for performances (3, 2a, 4a)

Interprets play texts and other types of performance texts analytically and imaginatively (3, 3a, 5a)

Articulates and justifies personal aesthetic criteria for comparing perceived artistic intent with the final aesthetic achievement (3, 3a, 7a, 10a)

Communicates directional choices (3, 4a, 8a, 10a)

Demonstrates sensitivity to own culture and others as shown through performance and written material (4, 3a, 4a, 5a)

Invites and accepts views from others as demonstrated through performance and written material (4, 3a, 5a)

Demonstrates perseverance, initiative and a willingness to take artistic risks as shown through performance, written material - individually and as part of an ensemble (4, 4a, 8a)

Supports and encourages peers towards a positive working environment (4, 4a, 8a)

Plans and organizes effectively in order to define and set goals, negotiate and make decisions (4, 8a)

Finds original, inventive and creative solutions (4, 4a, 8a, 10a)

Demonstrates commitment throughout process (tardy, absent, behavior, support, responsible) (4, 10a)

**Assessments**

*Internal Components:*

Theatre Performance and Production Presentation

Independent Project Portfolio

*External Components:*

Research Investigation

Practical Performance Proposal

**Core Topics**

Theatre in Performance (TP)

Theatre in the World (TW)

Theatre in the Making (TM)

Independent Project (IP)

Journal (J)

**Specific Content**

*QUARTER ONE*

Building The Ensemble (TM)

-Theatre Games

-Trust Exercises

-Icebreakers

-participation rubric

Building Blocks of Production (TM)

-elements (space, status, mood etc.) through impro.

-stage basics

-components of a scene

-participation rubric

Devising from a stimuli (TM,TP)

-application of basic concepts

-how to unpack a story using urban legends.

-telling story through tableaus.

-participation rubric.

The Student as Artist (TP)

-first performance assignment, create performance art.

-apply use of building blocks to convey outcome.

-performance rubric.

Intro to Theatre Practices (TM,TW)

-Realism

-brief intro Stanislavski, Meisner concept of acting theory.

-play reading in class.

-basic play and character analysis

-quiz based on components covered.

Weekly Journal Requirements (J)

End of quarter quiz on building blocks of drama.

*QUARTER TWO*

Intro to Theatre Practitioners (TM,TW)

-Brecht, Artaud, Grotowski, Boal etc.

-Independent Research

-HL student reflection on resources

-Rubric for ten-minute presentations.

Theatre Field Trip (TP)

-usually trip into London

-theatre from a world tradition if possible

-theatre review based on example

Styles and Conventions (TM, TW)

-absurdism, symbolism, complicite, devised, agitprop

-research assignment into theatre manifestos

-theatre pyramid of definitions

-practical explorations based on basic texts

-review in practical work conventions of each practitioner.

-participation rubric.

Practical Performance Proposal and the Elements of Production (TM,TP)

-Review of required assessment – examples.

-Devising from a stimuli, in class practical work

-songs

-poems

-statues

-maps

-stories

-cartoons

-group project that connects stimuli to theme to all elements of production, set, costume, sound, lights, character, directorial approach.

Rubric based on small groups doing interdependent work.

HL students connect approach to theoretical underpinning.

Review Number Two (TP)

-IB Drama II performance review.

-Connecting Elements of Production to the Building Blocks to the theme to various practices. Brook’s concept of “acid test.”

-Connecting to Theatre Performance and Production Presentation.

(possible oral presentation as opposed to written.)

Performance Unit (TM,TP – possible TW)

-either directing/devising unit, or non text based devising.

-choosing the project and conceptualizing the approach.

-approaches to rehearsals, setting schedules expectations.

End of the semester (J)

-connecting the journal to the Theatre Performance and Production Presentation.

-possible oral exam, or hand in journals – journal rubric.

- exam based on “connections” making links between practical in class explorations and the two plays seen with practices, building blocks, conventions and elements of production concepts.

Weekly Journal requirements (J)

Possible visit to an ISTA festival this quarter.

*QUARTER THREE*

Continuation of Performance Unit (TM, TP)

-the rehearsal process

-possible devising process depending on choice of show.

-connecting rehearsal to PPP mock up of entire concept, group written work.

-journal work.

-rehearsal to show week.

-participation rubric.

-performance rubric.

-journal assessment.

Tech unit for some students

-should have one or two students working a tech unit with the musical.

-journal reflections, assessment.

-tech work as mock work for PPP.

World Theatre Studies/Design Teams (TW)

-independent research into chosen tradition (link to Research Investigation)

-script analysis and relationship to culture.

-approaches to elements of production, breaking down script with design teams. Mock work ala PPP.

-possible visiting artist workshops.

-rehearsal process making links to practice, convention, building blocks, conceptualization, staging.

*QUARTER FOUR*

Continue World Theatre Studies (TW,TP)

-performance of world theatre texts in April.

-performance rubric.

-participation rubric.

-journal rubric.

-TPPP type assessment, oral making links.

-HL critique of research sources for RI

World Theatre Studies Unit Two (TW)

-Research Investigation

-finding an “aspect”

-practice + play

-research and draft first outline

-first full draft due before end of year.

-end of year journal assessment.

**Resources**

A varied selection of play texts from world theatre.

The Empty Space by Peter Brooks

Drama and Theatre Studies at the AS/A Level by Jonothan Neelands and Warwick Dobson

Drama Through Practice – Jenni Whitteker

Drama AS and A2 by Melissa Jones

Students Guide to AS Drama and Theatre Studies by Robert Low and Philip Rush

Teaching Classroom Drama and Theatre, practical projects for secondary schools by Martin Lewis and John Rainer.

Impro by Keith Johnstone

Drama Games by Jessica Swale

The Physical Actor by Annie Loui

Brook, Boal, Brecht by Jeni Whittiker