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| **PRODUCTION PROPOSAL (HL & SL) Evidence: Proposal (SL: 30% / HL:20% (Internal Assessment) Total Possible 20** |
| **CRITERION** | **0** | **1-2** | **3-4** | **5-6** | **7-8** |
| 1. **IDEAS AND INTENTIONS**

Evidence: Production Proposal* TWE does the student explain the ideas addressed by the chosen play text, with reference to the play text?
* TWE does the student explain their intentions for the staging of the entire play?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student **lists** their intentions for the staging of the entire play.
* The student **lists** the ideas presented in the chosen play text.
 | **UNDERDEVELOPED*** The student **outlines** the ideas presented in the chosen play text with reference to the play text.
* The student **outlines** their intentions for the staging of the entire play.
 | **GOOD*** The student **describes** the ideas presented in the chosen play text with reference to the play text.
* The student **describes** their intentions for the staging of the entire play.
 | **EXCELLENT*** The student explains the ideas presented in the chosen play text, with reference to the play text.
* The student explains their intentions for the staging of the entire play.
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|  | **0** | **1** | **2** | **3** | **4** |
| **B. THE PROPOSED DESIGN** Evidence: production proposal * TWE does the student present their visual production design ideas with an explanation of how these will be used to achieve their intentions in the staging of the entire play?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED** * The student presents their visual production design ideas with a **list** of information regarding how production elements will be used.
 | **UNDERDEVELOPED** * The student presents their visual production design ideas with an **outline** of how production elements will be used to achieve their intentions.
 | **GOOD** * The student presents their visual production design ideas with a **description** of how production elements will be used to achieve their intentions.
 | **EXCELLENT** * The student presents their visual production design ideas with an **explanation** of how production elements will be used to achieve their intentions.
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|  | **0** | **1-2** | **3-4** | **5-6** | **7-8** |
| **C: THE PROPOSED STAGING OF ONE MOMENT OF THE PLAY** Evidence: production proposal * TWE does the student explain how they would use performance elements to effectively create tension, emotion, atmosphere and/or meaning (“TEAM”) in one specific moment they have chosen to stage?
* TWE does the student explain how they would use production elements to effectively create tension, emotion, atmosphere and/or meaning (“TEAM”) in one specific moment they have chosen to stage?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student **lists** how they would use **performance** elements to create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
* The student **lists** how they would use **production** elements to create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
 | **UNDERDEVELOPED*** The student **outlines** how they would use performance elements to create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
* The student **outlines** how they would use production elements to create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
 | * **GOOD**
* The student **describes** how they would use performance elements to create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
* ii. The student **describes** how they would use production elements to create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
 | **EXCELLENT*** The student **explains** how they would use performance elements to effectively create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
* ii. The student **explains** how they would use production elements to effectively create tension, emotion, atmosphere and/or meaning (“TEAM”) in the moment they have chosen to stage.
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| **A** | **B** | **C** | **D** | **TOTAL** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
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| **RESEARCH PRESENTATION (HL 20% & SL 30%)** **Evidence: video recording, list of sources & resources Total Possible 24** |
| **CRITERION** | **0** | **1-2** | **3-4** | **5-6** | **7-8** |
| **A: THE UNFAMILIAR THEATRE TRADITION** Evidence: video recording and list ofsources and resources * With specific references to their research, TWE does the student explain the unfamiliar theatre tradition they have chosen to explore?
* With specific references to their research, TWE does the student explain the performance convention they have chosen to explore?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student **lists** features of the unfamiliar theatre tradition they have chosen to explore.
* The student **lists** features of the performance convention they have chosen to explore.
 | **UNDERDEVELOPED*** With specific references to their research, the student **outlines** the unfamiliar theatre tradition they have chosen to explore.
* With specific references to their research, the student **outlines** the performance convention they have chosen to explore.
 | **GOOD*** With specific references to their research, the student **describe**s the unfamiliar theatre tradition they have chosen to explore.
* With specific references to their research, the student **describes** the performance convention they have chosen to explore.
* .
 | **EXCELLENT*** With specific references to their research, the student **explains** the unfamiliar theatre tradition they have chosen to explore.
* With specific references to their research, the student **explains** the performance convention they have chosen to explore.
 |
| **B: Practical exploration of the performance convention** Evidence: video recording and list of sources and resources * TWE does the student demonstrate their process of practical exploration of the performance convention, in order to develop an understanding of the performance convention through the body and/or voice?
* TWE does the student physically demonstrate how they have **experimented** with applying the performance convention to traditional performance material?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student demonstrates a **limited** process of practical **exploration** of the performance convention.
* The student demonstrates in a **limited** way how they **experimented** with applying the performance convention to traditional performance material or uses material that is inappropriate to the tradition.
 | **UNDERDEVELOPED*** The student demonstrates a **moderate** process of practical **exploration** of the performance convention.
* The student **moderately** demonstrates how they have **experimented** with applying the performance convention to traditional performance material.
 | **GOOD*** The student demonstrates a **competent** process of practical **exploration** of the performance convention.
* The student **competently** demonstrates how they have **experimented** with applying the performance convention to traditional performance material.
 | **EXCELLENT*** The student demonstrates an **effective** process of practical **exploration** of the performance convention.
* The student **effectively** demonstrates how they have **experimented** with applying the performance convention to traditional performance material.
 |
| **C: Reflection on learning** Evidence: video recording and list of sources and resources * TWE does the student explain how their practical exploration of the performance convention has contributed to their continuing development as a performer?
* TWE does the student explain how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student **lists** the ways in which their practical exploration of the performance convention has contributed to their continuing development as a performer.
* The student **lists** the ways in which their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.
 | **UNDERDEVELOPED*** The student **outlines** how their practical exploration of the performance convention has contributed to their continuing development as a performer.
* The student **outlines** how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.
 | **GOOD*** The student **describes** how their practical exploration of the performance convention has contributed to their continuing development as a performer.
* The student **describes** how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.
 | **EXCELLENT*** The student explains how their practical exploration of the performance convention has contributed to their continuing development as a performer.
* The student explains how their inquiry into the chosen theatre tradition has further developed their understanding of theatre in the world.
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| **A** | **B** | **C** | **D** | **TOTAL** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
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| **COLLABORATIVE PROJECT (HL 25% & SL 40%) Evidence: video recording, 10 page project report including a list of all sources used. Total Possible 24** |
| **CRITERION** | **0** | **1-2** | **3-4** | **5-6** | **7-8** |
| **A: THE COLLABORATIVE CREATIVE PROCESS AND PERFORMANCE** Evidence: cover sheet, project report, and list of sources * With reference to significant instances from the process, TWE do they consider the piece was collaboratively created by the ensemble?
* With reference to audience feedback, TWE does the student evaluate the effectiveness of the final piece as a whole, in relation to how they consider the ensemble’s intentions were achieved?
 | * The work does not reach a standard described by the descriptors below.
 | * **LIMITED**
* The student **lists** the ways in which they consider the piece was collaboratively created by the ensemble.
* The student comments on the effectiveness of the final piece, as a whole, **listing,** the ways in which they consider the ensemble’s intentions were achieved.
 | **UNDERDEVELOPED*** With reference to significant instances from the process, the student **outlines** how they consider the piece was collaboratively created by the ensemble.
* With reference to audience feedback, the student considers the effectiveness of the final piece as a whole, in relation to how they consider the ensemble’s intentions were achieved.
 | **GOOD*** With reference to significant instances from the process, the student **describes** how they consider the piece was collaboratively created by the ensemble.
* With reference to audience feedback, the student appraises the effectiveness of the final piece as a whole, in relation to how they consider the ensemble’s intentions were achieved.
 | **EXCELLENT*** With reference to significant instances from the process, the student **explains** how they consider the piece was collaboratively created by the ensemble.
* With reference to audience feedback, the student evaluates the effectiveness of the final piece as a whole, in relation to how they consider the ensemble’s intentions were achieved.
 |
| **B: INDIVIDUAL CONTRIBUTIONS TO THE PERFORMANCE** Evidence: cover sheet, project report, and list of sources* TWE does the student explain how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere, and/or meaning (“TEAM”) visible in the video recording? [This moment must not exceed 2 minutes maximum, and the time codes must be stated on the cover sheet.]
* TWE does the student explain how their specific individual artistic contribution(s) to the development and staging of the piece as creator, designer, and/or director effectively contributed to the fulfillment of the ensemble’s intentions in one moment seen in the video recording?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student **lists** the ways in which they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere, and/or meaning (“TEAM”) visible in the video recording.
* The student **lists** how their own specific individual artistic contribution(s) to the development and/or staging of the piece creator, designer, and/or director effectively contributed to the fulfillment of the ensemble’s intentions in one moment seen in the video recording.
 | **UNDERDEVELOPED*** The student **outlines** how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere, and/or meaning (“TEAM”) visible the video recording.
* The student **outlines** how their own specific individual artistic contribution(s) to the development and/or staging of the piece creator, designer, and/or director effectively contributed to the fulfillment of the ensemble’s intentions in one moment seen in the video recording.
 | **GOOD*** The student **describes** how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere, and/or meaning (“TEAM”) visible in the video recording.
* The student **describes** how their own specific individual artistic contribution(s) to the development and/or staging of the piece creator, designer, and/or director effectively contributed to the fulfillment of the ensemble’s intentions in one moment seen in the video recording.
 | **EXCELLENT*** The student **explains** how they used their performance skills (body and/or voice) to effectively contribute to one moment of tension, emotion, atmosphere, and/or meaning (“TEAM”) visible in the video recording.
* The student **explains** how their own specific individual artistic contribution(s) to the development and/or staging of the piece creator, designer and/or director effectively contributed to the fulfillment of the ensemble’s intentions in one moment seen in the video recording.
 |
| **C: EFFECTIVENESS OF INDIVIDUAL CONTRIBUTIONS SEEN IN THE VIDEO** **RECORDING** Evidence: cover sheet and video recording * TWE do the student’s performance skills (body and/or voice) effectively contribute to a moment of tension, emotion, atmosphere and/or meaning (“TEAM”) seen in the video recording (as specified by the student in section 3(a) of the project report)?
* TWE do the student’s own individual contributions to the artistic development and/or staging of the piece as creator, designer and/or director (as specified by the student in section 3(b) of the project report) effectively contribute to the fulfillment of the ensemble’s intentions within the context of the whole video recording?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student’s use of performance skills (body and/or voice) makes a **limited** **contribution** to the specified moment of tension, emotion, atmosphere and/or meaning (“TEAM”) seen in the video recording.
* The student’s specified contributions to the artistic development and/or staging of the piece make a **limited contribution** to the fulfillment of the ensemble’s intentions within the context of the whole video recording.
 | **UNDERDEVELOPED*** The student uses their performance skills (body and/or voice) to **moderately contribute** to the specified moment of tension, emotion, atmosphere and/or meaning (“TEAM”) seen in the video recording.
* The student’s specified contributions to the artistic development and/or staging of the piece **moderately contribute** to the fulfillment of the ensemble’s intentions within the context of the whole video recording.
 | **GOOD*** The student uses their performance skills (body and/or voice) to **competently contribute** to the specified moment of tension, emotion, atmosphere and/or meaning (“TEAM”) seen in the video recording.
* The student’s specified contributions to the artistic development and/or staging of the piece **competently contribute** to fulfillment of the ensemble’s intentions within the context of the whole video recording.
 | **EXCELLENT*** The student uses their performance skills (body and/or voice) to **effectively contribute** to the specified moment of tension, emotion, atmosphere and/or meaning (“TEAM”) seen in the video recording.
* The student’s specified contributions to the artistic development and/or staging of the piece **effectively contribute** to the fulfillment of the ensemble’s intentions within the context of the whole video recording.
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| **A** | **B** | **C** | **D** | **TOTAL** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
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| **SOLO THEATRE PIECE (HL only: 35%). Evidence: report, list of sources, video recording. Total Possible 24** |
| **CRITERION** | **0** | **1-2** | **3-4** | **5-6** | **7-8** |
| **A: RESEARCHING THEATRE THEORY** Evidence: report and list of sources * With specific references to their research, TWE does the student explain theory with a focus on the theorist’s overarching intentions?
* With specific references to their research, TWE does the student explain of the theatre theory?
 | * The work does not reach a standard described by the descriptors below.
 | * **LIMITED**
* The student **lists** features of the theatre theory.
* The student **lists** features of the chosen aspect(s) of the theatre theory.
 | * **UNDERDEVELOPED**
* With specific references to their research, the student **outlines** the chosen theatre theory with a focus on the theorist’s overarching intentions.
* With specific references to their research, the student **outlines** the chosen aspect(s) of the theatre theory.
 | * **GOOD**
* With specific references to their research, the student **describes** the chosen theatre theory with a focus on the theorist’s overarching intentions.
* With specific references to their research, the student **describes** the chosen aspect(s) of the theatre theory.
 | * **EXCELLENT**
* With specific references to their research, the student **explains** the chosen theatre theory with a focus on the theorist’s overarching intentions.
* With specific references to their research, the student **explains** the chosen aspect(s) of the theatre theory.
 |
| **B: REFLECTING ON THE PERFORMED SOLO THEATRE PIECE** Evidence: report and list of sources * With reference to their theatre-maker intentions, TWE does the student of developing the solo theatre piece, as informed by their chosen theory?
* With reference to audience feedback, TWE does the student evaluate the effectiveness of the presented solo theatre piece, explaining the extent to which the piece fulfilled its intentions?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The student **lists** the process of developing the solo theatre piece, as informed by their chosen theory.
* The student comments on the effectiveness of the presented solo theatre piece, **listing** the ways in which their theatre-maker intentions were achieved.
 | **UNDERDEVELOPED*** With reference to their theatre-maker intentions, the student **outlines** the process of developing the solo theatre piece, as informed by their chosen theory.
* The student considers the effectiveness of the presented solo theatre piece, **outlining** the extent to which their theatre-maker intentions were achieved. References to audience feedback are mostly appropriate.
 | **GOOD*** With reference to their theatre-maker intentions, the student **describes** the process of developing the solo theatre piece, as informed by their chosen theory.
* The student appraises the effectiveness of the presented solo theatre piece, **describing** the extent to which their theatre-maker intentions were achieved. References to audience feedback are relevant.
 | **EXCELLENT*** With reference to their theatre-maker intentions, the student **explains** the process of developing the solo theatre piece, as informed by their chosen theory.
* The student evaluates the effectiveness of the presented solo theatre piece, **explaining** the extent to which their theatre-maker intentions were achieved. References to audience feedback effectively support the student’s evaluation.
 |
| **C: THEATRE THEORY IN PERFORMANCE** Evidence: video recording * TWE are the selected aspect(s) of theatre theory applied in the solo theatre piece?
* TWE does the student use performance and/or production elements effectively in the solo theatre piece to fulfill their intentions?
 | * The work does not reach a standard described by the descriptors below.
 | **LIMITED*** The application of the selected aspect(s) of theatre theory in the solo theatre piece is **limited.**
* The student’s use of performance and/or production elements in the solo theatre piece is **limited.**
 | **UNDERDEVELOPED*** The application of the selected aspect(s) of theatre theory in the solo theatre piece is **moderate.**
* The student’s use of performance and/or production elements in the solo theatre piece to fulfill their intentions is **moderate.**
 | **GOOD*** The application of the selected aspect(s) of theatre theory in the solo theatre piece is **competent.**
* The student’s use of performance and/or production elements in the solo theatre piece to fulfill their intentions is **competent.**
 | **EXCELLENT*** The application of the selected aspect(s) of theatre theory in the solo theatre piece is **effective.**
* The student’s use of performance and/or production elements in the solo theatre piece to fulfill their intentions is **effective.**
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| **A** | **B** | **C** | **D** | **TOTAL** | **1** | **2** | **3** | **4** | **5** | **6** | **7** |
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