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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. |
|  | **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. |
|  | **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 of sources 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. | |
| **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.** | | |
| **A** | **B** | **C** | | **D** | | **TOTAL** | **1** | | **2** | **3** | | **4** | **5** | | **6** | **7** | |
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