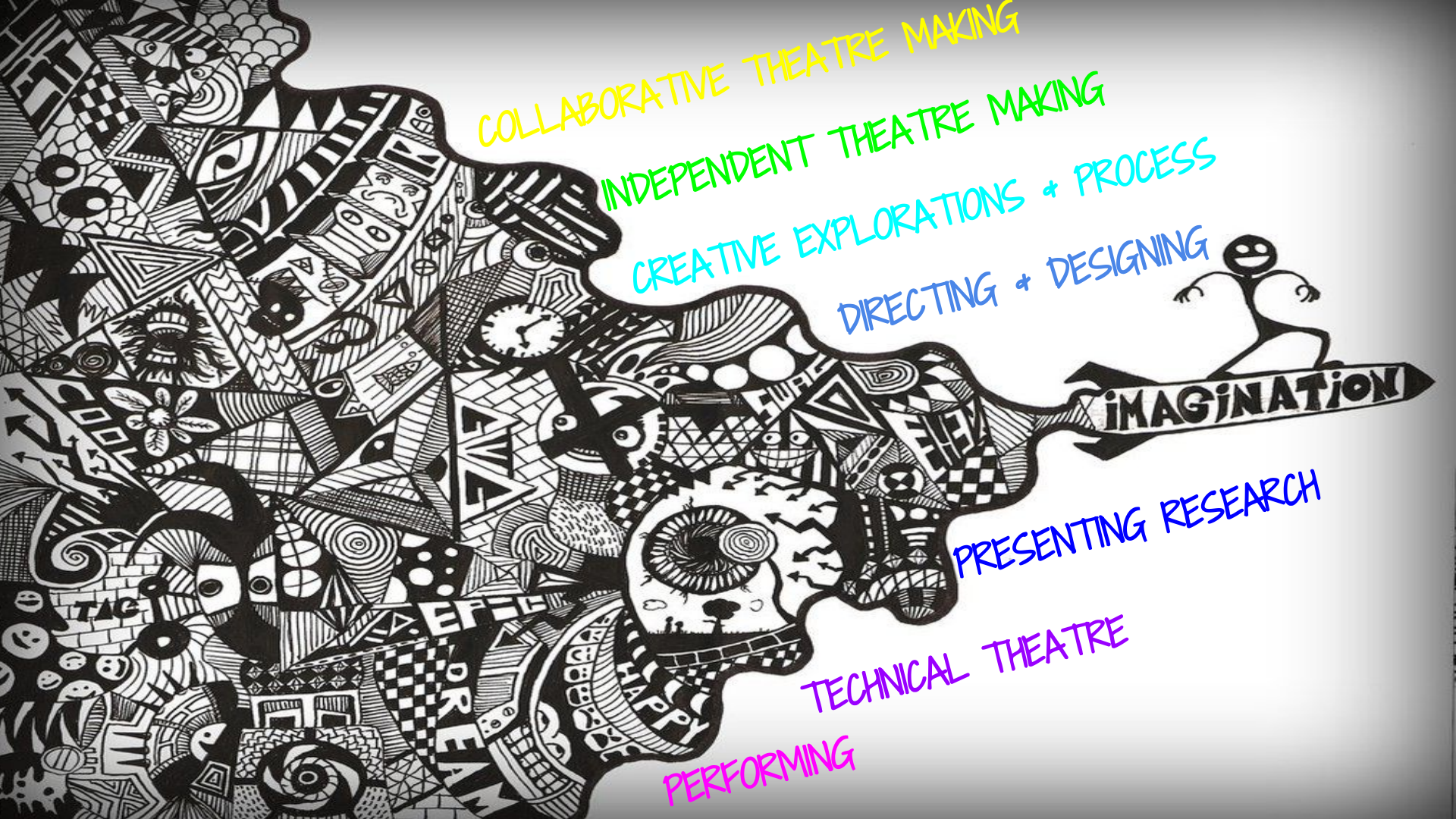


IB THEATRE IB THEATRE



TRANSFORMATION.
IMAGINATION.
CONTROL.



COLLABORATIVE THEATRE MAKING

INDEPENDENT THEATRE MAKING

CREATIVE EXPLORATIONS + PROCESS

DIRECTING + DESIGNING

PRESENTING RESEARCH

TECHNICAL THEATRE

PERFORMING

DIRECTOR

DESIGNER



TRANSFORMATION



CREATOR



PERFORMER

CHOOSE YOUR PLAYTEXT

CHOOSE YOUR RESEARCH

CHOOSE YOUR TOPICS



CHOOSE
YOUR STIMULI

CHOOSE YOUR
ROLE

CHOOSE YOUR
ASSESSMENT

4 PROJECTS
(NO EXAM)

The surprising thing Google learned about its employees — and what it means for today's students

By **Valerie Strauss** December 20, 2017 [✉ Email the author](#)



WASHINGTON POST
COLUMN

Google originally set its hiring algorithms to sort for computer science students with top grades from elite science universities.

In 2013, Google decided to test its hiring hypothesis by crunching every bit and byte of hiring, firing, and promotion data accumulated since the company's incorporation in 1998. Project Oxygen shocked everyone by concluding that, among the eight most important qualities of Google's top employees, STEM expertise comes in dead last. The seven top characteristics of success at Google are all soft skills: being a good coach; communicating and listening well; possessing insights into others (including others different values and points of view); having empathy toward and being supportive of one's colleagues; being a good critical thinker and problem solver; and being able to make connections across complex ideas.



Those traits sound more like what one gains as an English or theater major than as a programmer.

Project Aristotle shows that the best teams at Google exhibit a range of soft skills: equality, generosity, curiosity toward the ideas of your teammates, empathy, and emotional intelligence. And topping the list: emotional safety. No bullying. To succeed, each and every team member must feel confident speaking up and making mistakes. They must know they are being heard.



No student should be prevented from majoring in an area they love based on a false idea of what they need to succeed. Broad learning skills are the key to long-term, satisfying, productive careers.



RESEARCH PRESENTATION

HL 20%

CHOOSE A WORLD THEATRE TRADITION
CHOOSE A PERFORMANCE CONVENTION
PRACTICAL + ACADEMIC RESEARCH

15 MINUTE PRESENTATION (FILMED)

CONTEXT
CONVENTION
MOMENT OF THEATRE
IMPACT ON LEARNER

SL 35%



COLLABORATIVE PROJECT: PROCESS PORTFOLIO



HL 25%

SL 35%

COLLABORATIVE PROJECT

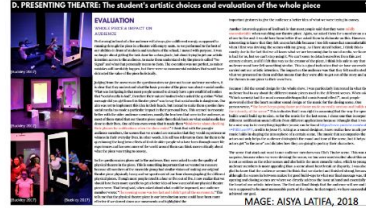
MAKE A PIECE OF ORIGINAL THEATRE FROM A CHOSEN STARTING POINT

CHOOSE YOUR GROUP
CHOOSE YOUR STARTING POINT
CREATE YOUR SHOW
DESIGN YOUR SHOW

13-15 MIN PERFORMANCE
15 PAGE PROCESS PORTFOLIO



CONTENTS	
A. THEATRE IN CONTEXT:	1 - 4
B. THEATRE IN CONTEXT:	5 - 8
C. THEATRE PROCESSES:	9 - 11
D. PRESENTING THEATRE:	12 - 15



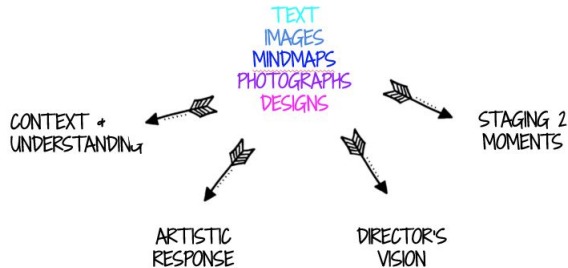
HL 20%

20 PAGES

SL 35%

DIRECTOR'S NOTEBOOK

CREATIVE PLANNING OF DIRECTORIAL VISION FOR SELF-SELECTED PLAY



HL 35%
(only)

SOLO THEATRE PIECE

SELECT A PRACTITIONER

SELECT A THEORY

DEVELOP + DESIGN AN ORIGINAL
SOLO PERFORMANCE

PERFORM
4-8 MINS

3000 WORD
REPORT

EVALUATE





RESEARCH PRESENTATION

HL 20%

CHOOSE A WORLD THEATRE TRADITION
CHOOSE A PERFORMANCE CONVENTION
PRACTICAL + ACADEMIC RESEARCH

SL 35%

15 MINUTE PRESENTATION (FILMED)



CONTEXT
CONVENTION
MOMENT OF THEATRE
IMPACT ON LEARNER



COLLABORATIVE PROJECT: PROCESS PORTFOLIO



IMAGE: ELIA TAN, 2018

(Buckley, 2017)

HL 25%

SL 35%

COLLABORATIVE PROJECT

MAKE A PIECE OF ORIGINAL THEATRE FROM A CHOSEN STARTING POINT

A. The personal context and research into a professional company

3

Professional Company: GOAT ISLAND

(Ryan, 2013)

(Greene, 2015)

(n.p. 2016)

Goat Island is a Chicago based collaborative theatre group, consisting of 14 members. Founded in 1987, the members contribute to the conception, research, writing, choreography, documentation and educational demands of the work. They describe their work as 'characteristically [attempting] to establish a spatial relationship with audiences, other than the usual proscenium theatre situation, which may suggest a concept, such as sporting arena or parade ground, or may create a setting for which there is no everyday comparison. [They] perform a personal vocabulary of movement, both dance-like and pedestrian, that often makes extreme physical demands on the performers, and attention demands on the audience. [They] incorporate historical and contemporary issues through text and movement. [They] create visual/spatial images to encapsulate thematic concerns. [They] place [their] performances in non-theatrical sites when possible. [They] research and write collaborative lectures for public events, and often subsequently publish these, either in our own writers' books, or in professional journals.' (Bottoms, 2007) The spend two years creating a performance, having work-in-progress events during that span and extensive audience dialogues. Starting from absoluteness, they research different things they could use as stimulus to create their performance, soon evolving into other ideas that they used as sources for material. In the two years that they spend creating these performances, they believe a "transformation" takes place wherein there is a focus in the process for dream and recovery to have an influence as well as conscious intent. They also believe that this "transformation" occurs for the audience while watching the finished performance as "a sense of time is stretched and compressed, and if the audience stays with it, they will enter into an after time signature with [them] and begin to let their own ideas and associations mingle with the material presented by the company." They don't believe in using illusions within their pieces but rather allow for the audience to interpret it within their own minds, "conjecture [vast images within the landscapes of our own minds]." This essentially means that their creations required the audience to avoid their usual viewing customs and retain their inner voice in order to try to understand the performance through evaluation, identification and the knowing, creating an open and free mind in order to change perspectives. (Bottoms, 2007) The group knows how to be effectively be an ensemble and consider and acknowledge the dark sides of human life and attributes such as "the fragility of our bodies, the vulnerability of our confidence, the difficulty of our relationships and down other burdens to be carried" (Bottoms, 2007). Their artistic intentions was to execute awkward body movements which activates the vulnerability of the actors. "The wrongness of the feeling was not wrongness. It was getting it right." (Bottoms, 2007) I chose this specific theatre company because I wanted to explore some of their beliefs and methods. Firstly, I really liked the idea of having a special relationship with the audience rather than the typical end on or proscenium arch stage. I believe that this creates a more intimate performance and allows the audience to feel as though they are a part of the piece rather than watching it. Moreover, their method of starting from nothing and creating a performance solely sourced and stimulated by research intrigued me. This may be because, as I said before, I prefer a text-based script, however, am keen to explore devising a script. I believe that using small things such as hand movements and traffic patterns - like they did - as inspiration, may create a more unique and unrepeatable performance.

IMAGE: MUSKAAN VATVANI, 2018

CHOOSE YOUR GROUP
CHOOSE YOUR STARTING POINT
CREATE YOUR SHOW
DESIGN YOUR SHOW

13-15 MIN PERFORMANCE
15 PAGE PROCESS PORTFOLIO

CONTENTS

A. THEATRE IN CONTEXT:

1 - 4

- Personal interests, skills, approaches in theatre
- Research on specific Theatre company

B. THEATRE IN CONTEXT:

5 - 8

- Formation of the group
- Workshop led
- Exploring the starting point

C. THEATRE PROCESSES:

8 - 11

- Development of the piece
- Specific contributions

D. PRESENTING THEATRE:

12 - 15

- Evaluation of artistic choices in specific moments
- Evaluation of the whole piece (and audience feedback)

IMAGE: MUSKAAN VATVANI, 2018



(Buckley 2017)

D. PRESENTING THEATRE: The student's artistic choices and evaluation of the whole piece

15



(Buckley 2017)



(Buckley 2017)



(Buckley 2017)

EVALUATION

WHOLE PIECE & IMPACT ON AUDIENCE

Performing in front of a live audience will always give a different energy as opposed to running through the piece in a theatre with empty seats. So we performed to the best of our abilities in front of students and teachers of the school, I moved with purpose. It was no longer about getting the task done for a class grade, but about trying to let our artistic intention across to the audience, to make them understand why the piece is called "No Signs" and what that personally means to them. The reception was not perfect, as minor mistakes will inevitably happen, but there were no monumental mistakes that would have detracted the value of the piece holistically.

Judging from the answers on the questionnaires we gave out to our audience members, it is clear that they understood what the basic premise of the piece was about social media. What was intriguing is that most people seemed to already have a pre-established notion that "social media is bad", therefore their natural instinct when asked the question "What message did you get from this theatre piece?" was to say that social media is dangerous. Our aim was not to implement this idea in their heads, but instead to make them question how social media has made a particular impact in their personal lives. This seemed to resonate better with the older audience members, mostly the teachers that were in the audience, as most of them stated that our theatre piece made them think back on what social media has done to their lives. One of them even wrote that it made them "think twice about checking their phones for notifications when the class ended." I think that with the younger audience members, the scenes that we created are scenarios that they would experience or witness in their everyday lives. In other words, it is still too relevant to them for them to be questioning the long-term effects of a whole side of people who have been through more life experiences and has been more of the world around them can think more critically about what the piece was trying to convey.

In the questionnaires given out to the audience, they were asked to rate the quality of physical theatre in the piece. This is something important that we wanted to measure because as members of the ensemble group had similar visions of making our original theatre piece physically heavy and we spent most of our time choreographing the different physical pieces. Though most people rated it a four or five out of five, I am realising that we should have been more specific to get a better idea of how successful our physical theatre pieces were. That being said, when asked about what could be improved, our audience members wrote "The opening scene was too fast and didn't get as the message." This tells me that the physical theatre piece in our introduction scene could have been more effective if we slowed down our movements and highlighted the

important gestures to give the audience a better idea of what we were trying to convey.

Another interesting piece of feedback is that most people said that they were *really uncomfortable* when watching our theatre piece. Again, we asked them for a number on a scale of one to five if we asked them to elaborate on this. However, it is interesting to know that they felt uncomfortable because I was left somewhat uncomfortable when I first was devising the scenes with my group. As I have stated before, I think it is mostly due to the fact that we all knew what we were becoming due to social media, we knew it was bad for us, but we can't stop using it. We can't seem to detach ourselves from this 21st century culture, and if I think that way as the creator of the piece, I think it is safe to say that the audience must have felt something similar. This is a good indication that we have successfully carried out our artistic intention. The impact on the audience was that they felt *controlled* by what we presented to them and that means that they were able to get out of the story and apply the themes in our piece to their own lives.

Because I did the sound design for the whole show, I was particularly interested in what the audience had to say about the different music pieces used in the different scenes. When asked "which was your favourite music piece?" I chose one that incorporates different notification sound effects from different applications because I thought that it would be a nice way to be everything together music can be found everywhere. *you could hear it everywhere.* "The best thing going faster and faster made me really nervous and build up the intensity of the scene." This indicates that it was right in assuming that the way the speed build-up would build up tension. As for the music for the last scene, I chose one that incorporates different notification sound effects from different applications because I thought that it would be a nice way to be everything together music can be found everywhere. *you could hear it everywhere.* "The best thing going faster and faster made me really nervous and build up the intensity of the scene." This indicates that it was right in assuming that the way the speed build-up would build up tension. As for the music for the last scene, I chose one that incorporates different notification sound effects from different applications because I thought that it would be a nice way to be everything together music can be found everywhere. *you could hear it everywhere.*

The scene that stuck out most to our audience members was Lisa's Tinder scene. This was not a surprise because when we were devising the scene, we were most excited about this one. It is not as serious as the other scenes and also holds the most comedic value, which is young audience members is more appealing than a scene about harassment or digital rape. I was also glad to know that the audience seemed to think that we started and finished strong because although the scenes in between makes for good build-ups to what our final message was, the opening and closing scenes are where we directly address the issue at hand and especially in the heart of our artistic intentions. The first and final things that the audience will see and hear were very important to the whole piece. In that regard, we have successfully achieved our goal.

IMAGE: AISYA LATIFA, 2018

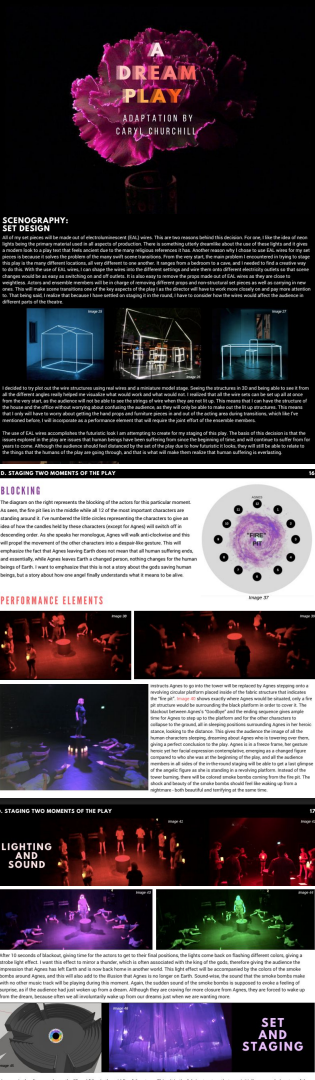
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20 PAGES

SL 35%

DIRECTOR'S NOTEBOOK

CREATIVE PLANNING OF DIRECTORIAL VISION FOR SELF-SELECTED PLAY



CONTEXT & UNDERSTANDING

TEXT
IMAGES
MINDMAPS
PHOTOGRAPHS
DESIGNS

STAGING 2 MOMENTS

ARTISTIC RESPONSE

DIRECTOR'S VISION



HL 35%
(only)

SOLO THEATRE PIECE

SELECT A
PRACTITIONER

SELECT A
THEORY

DEVELOP + DESIGN
AN ORIGINAL SOLO
PERFORMANCE

3000 WORD
REPORT

EVALUATE

PERFORM
4-8 MINS



CREATOR



IDEAS for PERFORMANCE



WHAT INTERESTS? QUESTIONS?
• INTENTIONS FOR THE PIECE?

REFLECTIONS ON DEVELOPMENT OF
PIECE — STRUCTURE?

CHARACTER?
THEMES? NARRATIVE?



RESEARCH

ARTICLES FROM THE NEWS
STORIES, IMAGES, MUSIC
PICTURES, IMAGES, PICS
STIMULUS MATERIAL
POEMS, SONGS, PICS
HEADLINES, THOUGHTS

RESEARCH + REFLECTION ON THEORISTS,
COMPANIES, THEATRE-MAKERS.

A THING OF BEAUTY

- 7 independent use
- thorough reflection and evaluation
- experimented with ways of recording
- shows development of work / others' work
- research / critical responses
- experimentation

THEATRE JOURNALS



DIRECTOR

PLANNING OF REHEARSALS / WORKSHOPS

REFLECTION ON DEVELOPMENT OF
WORK

RESEARCH

- SETTING
- CONTEXT
- CHARACTER
- CREATOR / PLAYWRIGHT
- PREVIOUS PRODUCTIONS

DIRECTORIAL VISION.

IDEAS + BASIC DESIGN SKETCHES

PLAN for CLEAR COMMUNICATION
WITH OTHERS — CREATOR

PERFORMERS DESIGNER

ORGANISATION OF REHEARSALS + STRUCTURE

RESEARCH: INSPIRATIONAL DIRECTORIAL THEORISTS

PERFORMER



CHARACTER BIOGRAPHIES



THOUGHTS ABOUT CHARACTER

REFLECTION ON REHEARSAL PROCESS

CHARACTER ANALYSIS & DEVELOPMENT

ANALYSIS OF PERSONAL JOURNEY;
EXPERIENCE; GROWTH + REALISATIONS



DIARY ENTRIES FOR CHARACTER



RESEARCH INTO CONTEXT,
SETTING; HISTORY



MOODBOARD / COLLAGE
FOR CHARACTER



RESEARCH ACTING THEORY

FACTS & QUESTIONS

ANNOTATED SECTIONS OF SCRIPT

USE INDEPENDENTLY

REFLECT UPON, EVALUATE,
ASSESS, APPRAISE OWN &
OTHERS' WORK

SELECT EXPERIENCES
WHICH ILLUSTRATE GROWTH
& UNDERSTANDING OF THEATRE

DEBATE THEORY & PRACTICE

DIFFERENT WAYS OF RECORDING:
drawing; models; scenarios; blocking; plots;
collage; mindmaps etc.

IMPRESSIONS + CRITICAL RESPONSES

EXPERIMENTATION IN DESIGN / ACTING

DESIGNER



RESEARCH



FASHION



COLLAGES



PLANNING for CLEAR
COMMUNICATION WITH DIRECTOR



EXPLORATION OF THEMES / MOOD / TONE

EXPERIMENTATION

IDEAS for how THESE ARE REVEALED
THROUGH DESIGN.

MOODS / IMAGES / COLOURS
CONTEXT / SETTING
PREVIOUS PRODUCTIONS

LOTS OF SKETCHES / IMAGES

UNITING OF SCENES
FOR DESIGN

PLANNING for CLEAR
COMMUNICATION WITH DIRECTOR

EXPLORATION OF THEMES / MOOD / TONE

EXPERIMENTATION

IDEAS for how THESE ARE REVEALED
THROUGH DESIGN.

INTERNATIONAL SCHOOLS THEATRE ASSOCIATION

The best immersive event of its kind, acting as a fantastic resource for further explorations of IB DP Theatre back in school. Engaging each and every participant with the philosophy of the programme, its core components and the required assessment tasks. As well as the tools and strategies required for managing their own learning in theatre.



INTERNATIONAL
SCHOOLS
THEATRE
ASSOCIATION

LONDON

JAKARTA

A

https://www.youtube.com/watch?time_continue=4&v=NYPiBvAPSUK

What are the benefits of attending TaPS?

The TaPS model is situated in young people authentically engaging with the IB DP Theatre course. The experience engages young people with the philosophy of the course, its core components and assessment tasks.



Students agree that TaPS acts as a launch pad for their own explorations of theatre within the context of the course.



Students agree that they have a better understanding of the DP theatre course after attending TaPS.



Parents agree that TaPS has made a positive impact on their son/daughter as a DP Theatre student.

WHAT TRANSFERABLE SKILLS ARE DEVELOPED?

STUDENTS SAID	Taking risks
	Collaboration
	Communication
	Trust

PARENTS SAID	Self confidence
	Taking risks
	Collaboration
	Commitment



My child says she found her calling this weekend during TaPS. I'm so excited to see where this will take her.
Parent of Bangkok TaPS student October 2017



TaPS is a thrilling experience that hones any skill you can imagine, as obvious as confidence and as far reaching as critical thinking. It truly is an unforgettable programme.
Student Hong Kong TaPS December 2017



The key to DP Theatre is TaPS.
Student New York TaPS October 2017



Honestly, I ended the weekend dying from exhaustion, but at the same time, I felt reborn with the knowledge that has changed my perspective on theatre.
Student Hong Kong TaPS December 2017



Explore Faculties

Dance

Drama and Theatre Studies

Year 12 & 13 IB THEATRE

COLLABORATIVE
PROJECT

DIRECTOR'S NOTEBOOK

RESEARCH
PRESENTATION

SOLO THEATRE PIECE

THEATRE COURSES &
SUMMER SCHOOL

THEATRE JOURNAL

EXTENDED ESSAY

Yr 13 IB Theatre

ISTA LONDON 2018

THE AGE OF REASON

Year 10 & 11 IGCSE DRAMA

Year 9

Year 8

Year 7

IGCSE DRAMA & IB
THEATRE 2018-19

MARK HILL WORKSHOPS

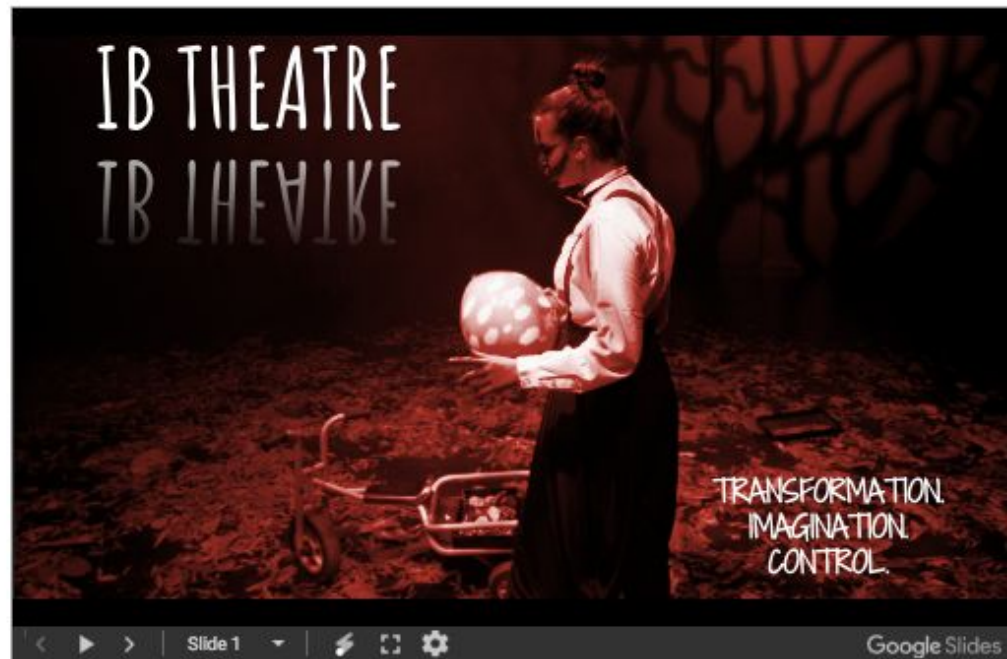
Music

FRANTIC ASSEMBLY 10 FEB

Faculties > Drama and Theatre Studies > Year 12 & 13 IB THEATRE



Year 12 & 13 IB THEATRE



**COLLABORATIVE
PROJECT**



**DIRECTOR'S
NOTEBOOK**



**RESEARCH
PRESENTATION**

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DONMAR



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ROYAL
SHAKESPEARE
COMPANY

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STAGE
TOURS**

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workshops



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LONDON 2018

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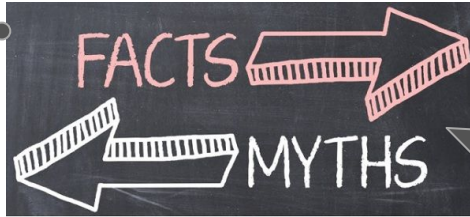
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*I won't get into
a top university
with an arts
subject*

*It's hard to get
a Level 6/7 in an
arts subject*

*Arts subjects are
'soft'*



*Students with arts subjects have got into:
Oxford; Cambridge; UPenn; Stanford;
Columbia; Harvard; LSE; Durham; Bristol;
Bath, Warwick....*

*It's hard to get a Level 6/7 in all
subjects. In most arts subjects, you
don't have an exam, so you have more
control over your marks and are freed
up to study for 5 subjects' exams only.
Our class average for Theatre in 2017
was a Level 6.*

*All IB subjects are designed "equal". Arts subjects are seriously
challenging, academic, research-based subjects that will teach you
more about the research process, creative and critical thinking,
problem-solving and collaborating than many other subjects. Arts
subjects teach you to learn, to analyse, to reflect, evaluate, refine
and revise.*

1. USING INITIATIVE & BEING SELF-MOTIVATED
1. ORGANISATIONAL SKILLS
1. WORKING UNDER PRESSURE & TO DEADLINES
1. ABILITY TO LEARN & ADAPT
1. COMMUNICATION & INTERPERSONAL SKILLS



6. TEAMWORK

7. NEGOTIATION SKILLS

8. VALUING DIVERSITY & DIFFERENCES

9 PROBLEM SOLVING SKILLS

10. NUMERACY & IT SKILLS

except maybe that one

EVERYTHING WE LEARN IN IB THEATRE