

COLLABORATIVE THEATRE

“Theatre is a dynamic, collaborative and live art form. It is a practical subject that encourages discovery through experimentation, the taking of risks and the presentation of ideas to others. It results in the development of both theatre and life skills; the building of confidence, creativity and working collaboratively.” (IBDP Theatre guide, first assessment 2016)

The Arts Aims:

The aims of the arts subjects are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

Theatre Aims:

In addition, the aims of the theatre course at SL and HL are to enable students to:

7. explore theatre in a variety of contexts and understand how these contexts inform practice (theatre in context)
8. understand and engage in the processes of transforming ideas into action (theatre processes)
9. develop and apply theatre production, presentation and performance skills, working both independently and collaboratively (presenting theatre)

ASSESSMENT OBJECTIVES

Assessment objective 1:

demonstrate knowledge and understanding of specified content

- a. Describe the relationship between theatre and its contexts
- b. Identify appropriate and valuable information from research for different specialist theatre roles. (creator; designer; director; performer)
- c. Present ideas, discoveries and learning, gained through research and practical exploration to others

Assessment objective 2: demonstrate application and analysis of knowledge and understanding

- a. Explain the relationship and significance of the integration of production, performance and research elements
- b. Explore and demonstrate different ways through which ideas can be presented and transformed into action
- c. Explain what has informed, influenced and had impact on their work

Assessment objective 3: demonstrate synthesis and evaluation

- a. Evaluate their work and the work of others
- b. Discuss and justify choices
- c. Examine the impact their work has had on others

Assessment objective 4: select, use and apply a variety of appropriate skills and techniques

- a. Demonstrate appropriate skills and techniques in the creation and presentation of theatre in different specialist theatre roles (creator; designer; director; performer)
- b. Demonstrate organization of material including use and attribution of sources
- c. Demonstrate the ability to select, edit and present work appropriately

TOPIC	LINKS TO IB LEARNER PROFILE, TOK AND APPROACHES TO TEACHING AND LEARNING	LEARNING EXPERIENCES
<p>THEATRE IN CONTEXT: Introduction to Collaborative Theatre</p> <ul style="list-style-type: none"> • Overview of Collaborative Theatre Theory. • Choosing a play, analysis, of context and culture, analysis of text, developing a director’s vision. • Collaborative Theatre Theories • Famous theatre companies at work. • Characteristics of a successful collaborative team. • Journal requirements – recording responses to classwork and own explorations 	<ul style="list-style-type: none"> • Linking collaborative theatre to the IB Learner Profile that are essential to the task – open-mindedness, caring, risk-takers, thinkers, principled, communicators, reflective – connect these to the stages of the collaborative theatre project. • TOK: What is the social function of theatre? Examine and interpret the social function implied within a theatre company’s artistic vision. • Learner Profile: Reflection on Personal Context and past collaborative theatre experiences. Implications for moving forward into a collaborative context? TOK: How does How can the subjective viewpoint of an individual contribute to knowledge in the arts? 	<p>INQUIRY-BASED LEARNING: Higher Order Thinking Skills – finding commonality and difference, drawing inferences and making conclusions about collaborative theatre-making. (AO1a)</p> <ul style="list-style-type: none"> • Readings related to collaborative theatre processes of Zen Zen Zo – devising methods. (AO1a) • What is devising? What are the different approaches to collaboration? (AO1a) • Responding to artistic statements about collaborative theatre from different theatre companies (Eg. <i>Complicité</i>, <i>DV8</i>, <i>Gecko Theatre</i>)– Inquiry Question: What are the implications of these statements regarding theatre practice? Examine whether their view is aligned or at odds with the stated vision and explore the reasons. (AO1a) • Compare/contrast of different perspectives on collaborative theatre. (AO1a) • Viewing video excerpts of theatre companies discussing the similarities and differences their approaches. (AO1a, AO2a) • Student discussion and reflection upon what makes effective or ineffective collaboration – students’ real-life theatre experiences and that of professional theatre companies explored in class used as a reference point – Consider the implications for collaborative work. (AO2c) • Introduction to common concepts related to the creation of collaborative theatre – key concepts that transcend artistic visions – finding commonality within a range of source documents from Theatre companies (AO2a, AO2b, AO3a). • View recorded live collaborative theatre examine alignment between stated artistic vision and audience impact. (AO2a, AO2b, AO3a). • Evaluate the success of achieving stated aim and analyse how and why the company manipulated T.E.A.M. Read professional reviews on performance work viewed and examine for alignment. (AO2a, AO2b, AO3a). IQ: What are the implications for collaborative work? • Students examine exemplars of the written component for the assessment for Theatre Processes Section (AO4b) • Guided practice of writing a portfolio – detailed scaffold. (AO4b)
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<p>THEATRE IN CONTEXT – The</p>	<ul style="list-style-type: none"> • Learner Profile: Reflection on 	<p>Personal Context</p>

<p>Personal Context and research into a professional theatre company</p> <ul style="list-style-type: none"> • Personal Context • Researching a collaborative theatre company's approach to creating theatre. • Making links between the influence of the research and their own personal approach to collaboration. 	<p>Personal Context in relation to Theatre experiences and preferences. Implications for moving forward into a collaborative context?</p> <ul style="list-style-type: none"> • TOK: How can the subjective viewpoint of an individual contribute to knowledge in the arts? • ATLs: Activating prior learning and drawing these experiences together rather than viewing in isolation. <ul style="list-style-type: none"> • ATLs: Research Phase - Effective research and referencing practice – how to access resources, variety of sources required eg. Websites, published articles, direct communication, books and interviews. Academic Honesty. • Examining what constitutes valid research into a theatre company. Focus is on approach to creating theatre, rather than the historical background. The how and why is emphasised. • Practical explorations involve inquiry-based learning and require students to communicate, take risks and reflect upon the experience 	<ul style="list-style-type: none"> • Self-reflection on personal approaches, interests and skills. Links to moments within the course <u>where</u> learning occurred and examining the <u>reasons</u> that this learning occurred. Complete Learning Experiences Inventory. (AO2b) • Examine the way that their <i>viewpoint</i> is 'subjective' in contributing to their , understanding of what theatre 'is' or should be. (AO1a) • Making links across their experiences to draw inferences about how and why their views on theatre have evolved. (AO1a, AO2b) • Documenting responses to classwork and personal reflection in their journals. • Students examine exemplars of assessment for this process (AO4b) • Guided practice of writing a portfolio – detailed scaffold (AO4b) <p>Research into a Professional Theatre Company</p> <ul style="list-style-type: none"> • Zen Zen Zo – <i>Making Physical Theatre DVD</i> – reflection on devising processes. • Students examine the process of how Zen Zen Zo come to work with other collaborators eg. Emma Dean – “The Tempest”. (AO1a) • The student explains both verbally and in written form, how their research could be used in their own approach. (AO1c) • Students develop referencing skills and learn how to resolve issues of academic honesty. (AO4b) • Students document the influence of these experiences in their learning journal – how the devising methods inspire and enthuse them. (AO1c) • Students intentionally defend all knowledge claims with evidence that links research and their own personal approach. (AO3b) • Practical exploration of collaborative processes to create moments of theatre using theorist exercises to devise work eg. Zen Zen Zo's Composition approach using Viewpoints. (AO2b, AO4a) • Students independently research an unfamiliar collaborative theatre company and consider how this could impact upon their own approach. (AO1c) • Guided practice of writing a portfolio – detailed scaffold (AO4c)
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<p>THEATRE PROCESSES – The formation of the group and exploration of the starting point (including target audience and intentions for the selected piece).</p> <ul style="list-style-type: none"> • The Formation of the Group • Selection and exploration of a Starting Point • Students continually record and reflect upon this process in their journal. 	<ul style="list-style-type: none"> • Making moral and ethical decisions when choosing to work with individuals during the group formation • Negotiating expectations with group members – respectful communication, appropriate social skills emphasised • TOK: Making moral and ethical decisions when choosing a starting point • How do artistic judgments differ from other types of judgment such as moral judgments? Tensions between balancing artistic vision with moral and ethical considerations. • Making moral and ethical decisions when selecting and developing material for a specific target audience 	<p>The Formation of the Group</p> <ul style="list-style-type: none"> • Prior to forming the final CTP group, collaboratively create short moments of theatre in response to stimulus in groups, (which change in composition each time stimulus is introduced). Reflection upon process and group members’ approaches and own approach. Group dynamics reflection. (AO1c, AO2b) • Using student profile as a “resume” for choosing to work with other ensemble members. Process of negotiation. Reference to the approach of a professional theatre company forms an essential part of this discussion. (AO1a, b, c) • SWOT analysis once the group is formed. Opportunities, benefits and challenges. • Group contract devised and agreed upon by all members. • Guided practice of writing a portfolio – detailed scaffold. (AO4c) <p>Exploration of the Starting Point</p> <ul style="list-style-type: none"> • Finding a variety of valid unfamiliar starting points – students consider creative possibilities and present these to the group in the form of a pitch. (AO1c, AO2b, AO3b) • As a group, exploring creative possibilities of stimuli before choosing one. Using mandatory list from guide. Must consider moral and ethical considerations (AO1c, AO2b, AO3b) • Identifying target audience and developing artistic intention as a group, with individual contributions being clearly linked to the overall group vision (AO3b). • Engaging in discussions, further reading related to initial starting point, theorists and practical exercises from their theatre company’s approach (AO1c, AO4a) . • Students clearly justify their chosen target audience and articulate links between intention and artistic impact (AO3b) • Guided practice of writing a portfolio – detailed scaffold (AO4d)

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<p>THEATRE PROCESSES – The student’s own specific contributions to the collaborative process and the development of the piece.</p> <ul style="list-style-type: none"> • Group contributions to the collaborative process. • Developing, structuring and preparing the original piece for presentation. • Students continually record and reflect upon this process in their journal. 	<p>To what extent is imagination a fundamental requirement for participation in theatre in the roles of performer, designer, creator, director?</p> <p>Students conduct themselves ethically when claiming responsibility for contributions to the collaborative process</p> <p>Students communicate in an open-minded and tolerant manner when discussing the group’s collaborative process, especially in the instance of collaborative conflict.</p>	<p>The student’s own specific contributions to the collaborative process</p> <ul style="list-style-type: none"> • Students determine specific roles for collaboration – performer, designer, director, creator – and research appropriate and valuable information for each of these specialist theatre roles. (AO2a) • Students theoretically and practically explore and document the impact of devising choices (creator) (AO3a,b,c) • Students practically explore t and document the effects of lighting, sound, costume, prop and set design choices (designer) (AO3a,b,c) • Students practically explore and document the impact of decisions made regarding aspects of the body (performer) (AO3a,b,c) • Students practically explore and document the effects of directorial decisions (AO3a,b,c) • Students examine the significance of command terms in relation to the criteria. • Students document their specific contributions to the collaborative process and use appropriate terminology. (AO3a,b,c) • Students lead practical explorations through workshoping ideas, playwriting, technical contribution, performing, directing, designing with the intention of reaching a shared, negotiated artistic vision. (AO1c, AO2a,b,c, AO3a,b,c, AO4a) • Students complete Collin’s Type 3 Writing task to ensure that reflection and documentation of contribution reflects the individual and not the group’s input, however links to the group’s vision as a whole (AO2a, AO4a,b,c) • Students lead practical explorations in order to create impactful moments of “T.E.A.M.” AO3a,b,c, AO4a) • Guided practice of writing a portfolio – detailed scaffold. AO4a,b,c) <p>The development of the piece.</p> <ul style="list-style-type: none"> • Students collaboratively lead the development, structuring and preparation of the original piece for presentation. This involves experimentation that reflects the processes of their chosen theatre company. (AO1a,b,c, AO2a,b,c, AO3a,b, AO4a) • Students reflect upon the decisions made by the group in terms of inclusion or exclusion of ideas and explain the reasons for it, plus the impact upon the

		<p>final piece. (AO2a, b, c, AO3a, b, c, AO4a)</p> <ul style="list-style-type: none"> • Students constantly reflect upon their target audience and the creation of intended “T.E.A.M.” and work towards the group’s shared artistic intention. (AO2a, b, c, AO3a, b, c, AO4a) • Students rehearse, produce, polish and memorise the final piece. • Guided practice of writing a portfolio – detailed scaffold. (AO4a,b,c)
TOPIC	LINKS TO IB LEARNER PROFILE, TOK AND APPROACHES TO TEACHING AND LEARNING	LEARNING EXPERIENCES
<p>PRESENTING THEATRE –The student’s artistic choices in the specific moment(s) of theatre seen in the video and evaluation of the whole theatre piece.</p> <ul style="list-style-type: none"> • Individual contributions seen in the four minutes of video • Application of practitioner roles • Evaluating the audience impact • Students continually record and reflect upon this process in their journal. 	<p>TOK: To what extent is imagination a fundamental requirement for participation in theatre in the roles of performer, designer, creator, director?</p> <ul style="list-style-type: none"> • Students consider the subjectivity of audience responses based upon their own personal context and weigh up the strengths and limitations of theatre in being able to achieve an artistic vision 	<p>The student’s artistic choices (as evidenced in the chosen 4 minutes of video)</p> <ul style="list-style-type: none"> • Students select 4 minutes of video that is indicative of their contribution to the piece. • Students explain both in writing and verbally, their own specific artistic choices made in the chosen moment(s) of video. There is clear justification of how and why these choices were made in relation to ‘T.E.A.M.’ and to the group’s intended impact and target audience. The reasons and causes for the artistic choices are clearly articulated. (AO2b,c, AO3a,b,c, AO4a) • Guided practice of writing a portfolio – detailed scaffold. (AO4a,b,c) <p>Evaluation of the Theatre Piece</p> <ul style="list-style-type: none"> • Students research and discuss how to gauge audience impact and response. (AO3a, b, c) • Students plan specific evaluative questions for their target audience. • Students conduct and record a talk-back session with the audience. (AO3a, b, c) • Students write an evaluation of the whole theatre piece, explaining the extent to which the piece fulfilled its intentions and the impact it had on the audience. There is direct reference to the audience’s responses. (AO3a,b,c, AO4c) • Using appropriate technical language, students write a justification of what and why a technique did or didn’t work to create desired TEAM. (AO4c)

	<ul style="list-style-type: none">• Inquiry Question: What unforeseen moral and ethical considerations may have arisen and how will this issue inform their future theatre practice?• Students reflect upon, evaluate and communicate the implications of audience feedback in relation to the achievement of the CTP's stated artistic vision	<ul style="list-style-type: none">• Guided practice of writing a portfolio – detailed scaffold (AO4 b, c)• Students document their evaluation in their journal. (AO3a,b,c)
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APPROACHES TO TEACHING AND LEARNING FOR CONSIDERATION:

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

LINKS TO THEORY OF KNOWLEDGE

Questions related to TOK activities that a theatre student might consider include the following:

- What moral responsibilities do theatre-makers have?
- “Art is a lie that brings us nearer to the truth” (Pablo Picasso). Evaluate this claim in relation to theatre.
- Are ways of knowing employed in radically different ways in the arts as opposed to other areas of knowledge?
- To what extent is imagination a fundamental requirement for participation in theatre?
- What do the different subjects that make up the arts have in common?
- How can the subjective viewpoint of an individual contribute to knowledge in the arts?
- How do artistic judgments differ from other types of judgment such as moral judgments?
- Why might we be more concerned with process rather than product in the search for knowledge?
- What is the social function of theatre?

Source *Theatre Guide (2017)*