

Diploma Programme subject outline—Group 6: the arts			
<b>School name</b>	Thomas Jefferson High School		<b>School code</b> 52227
<b>Name of the DP subject</b> <i>(indicate language)</i>	Theatre		
<b>Level</b> <i>(indicate with X)</i>	Higher <input type="checkbox"/>	Standard completed in two years <input checked="" type="checkbox"/>	Standard completed in one year * <input type="checkbox"/>
	<i>(indicate option(s) in visual arts)</i>	<i>(indicate option(s) in music)</i>	<i>(indicate option(s) in music)</i>
	<input type="text" value="Theatre Arts"/>	<input type="text"/>	<input type="text"/>
<b>Name of the teacher who completed this outline</b>	R. Phillips	<b>Date of IB training</b>	October 2017
<b>Date when outline was completed</b>	October 31, 2017	<b>Name of workshop</b> <i>(indicate name of subject and workshop category)</i>	Theatre (Cat 1)

\* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

### 1. Course outline

- Use the following table to organize the topics to be taught in the course. If you need to include topics that cover other requirements you have to teach (for example, national syllabus), make sure that you do so in an integrated way, but also differentiate them using italics. Add as many rows as you need.
- This document should not be a day-by-day accounting of each unit. It is an outline showing how you will distribute the topics and the time to ensure that students are prepared to comply with the requirements of the subject.
- This outline should show how you will develop the teaching of the subject. It should reflect the individual nature of the course in your classroom and should not just be a “copy and paste” from the subject guide.
- If you will teach both higher and standard level, make sure that this is clearly identified in your outline.

	Topic/unit/assessment component  (as identified in the IB subject guide)  <i>State the topics/units/assessment components in the order you are planning to teach them.</i>	Contents	Allocated time	Assessment instruments to be used	Resources  <i>List the main resources to be used, including information technology if applicable.</i>
			One class is 90 minutes.  In one week there are 2-2.6 classes.		
Year 1	Acting Technique, World Traditions, Theatre Theorists, Compositions & Analysis	<p><b>Content</b></p> <p>Acting Technique</p> <p>Living Notebook Project:</p> <ol style="list-style-type: none"> <li>1.Ways of Working</li> <li>2.Sources of Inspiration</li> <li>3.Creation is Collaboation</li> <li>4.Entering the Stage</li> <li>5.Elements of Creation</li> <li>6.Making Movement Composition</li> <li>7.The Final Step</li> </ol> <p>Solo Composition and Analysis</p> <p><b>Objective</b></p> <p>Demonstrate control of technical skills appropriate to the performance</p> <p>Critically reflect upon the creative process of compositional problems encountered, including possible appropriate solutions for future development</p>	14 weeks (2-3 classes per week) 100/130 minutes Hours: 52 Composition and Analysis	<p>Written Method Acting Test</p> <p><b>Acting Technique Performance Assessment Rubric:</b> Shows evidence of development of skills, projects or tasks.</p> <p><b>Living Notebook Rubric Perceptive:</b> Shows evidence of critical analysis to enhance performance</p> <p><b>Developmental Workbook Rubric Reflective:</b> Shows evidence of understanding through self- reflection (Living Notebook Project)</p>	<p>Theatre- The Lively Art: Theatre as an art form and entertainment by Edwin Wilson (Chapter 2 &amp; Chapter 5)</p> <p>Stage Composition Basics: Capturing the director’s craft (Chapter 1)</p> <p>Pantomime Imagery for technique and Performance (Chapter 7, 10, 14)</p> <p><a href="http://www.artsalive.ca">www.artsalive.ca</a></p>

	World Theatre and Criticism	<p><b>Content</b></p> <p>World Theatre Studies 1 World Theatre Studies 2 Theatre Criticism Through World Eyes Critique Log</p> <p><b>Objective</b> Describe the similarities and differences between the historical contexts of two theatre cultures and/or traditions</p> <p>Identify the appropriate compositional processes and structures to support theatre with different subject matter or content</p> <p>Demonstrate organization of written material, including use and attribution of appropriate sources</p>	<p>9 weeks (2-3 classes per week)</p> <p>100/130 minutes</p> <p>Hours: 8 Theatre Investigation 24 Performance</p>	<p>Written World Theatre Studies Test (1 &amp; 2)</p> <p><b>World Theatre Studies Technique Performance Assessment Rubric:</b> Shows evidence of development of skills, projects or tasks</p> <p><b>Theatre Criticism Perceptive Rubric:</b> Shows evidence of critical analysis to enhance performance (Criticism tasks)</p> <p><b>Critique Log Rubric Reflective:</b> Shows evidence of understanding through self- reflection (Critique Log)</p>	<p>Theatre Histories: Insights into history, culture and creativity Edited by Tobin Nellhaus and written Bruce McConachie (Chapter 2) Learning about Performance Traditions: Theatre as an art form and entertainment (Chapter 8) YouTube (has a wealth of documented world theatre forms) DVD's specific to world theatre forms studied Guest Teacher</p>
	Theatre Theorists and Performance	<p><b>Content</b></p> <p>Modern Technique Performance Group Composition and Analysis Analytical Statement</p> <p><b>Objective</b> In internal assessment, demonstrate ability to interpret sensitively the intentions of the performance(s)</p> <p>Apply in the analytical statement the key terms and concepts used in developing stage composition(s)</p>	<p>14 weeks (2 classes per 100/130 minutes)</p> <p>Hours: 52 Performance</p>	<p>Written Modern Theatre Test Modern Technique Performance Assessment Rubric: Shows evidence of development of skills, projects or tasks (guest teacher) Living Notebook (Group</p>	<p>Theatre- The Lively Art: Theatre as an art form and entertainment by Edwin Wilson (Chapter 3, 4) YouTube (has a wealth of documented world theatre forms) DVD's specific to world theatre forms studied Monologue Composition Basics: Capturing the director's craft (Chapter 4)</p>

				Composition) Perceptive Rubric: Shows evidence of critical analysis to enhance performance (Living Notebook continuation for group composition)	Pantomime Imagery for technique and Performance (Chapter 15)
Year 2	Improvisation and Composition	<p><b>Content</b> Assessment Improvisation Techniques/Skills Solo/Duet Performance and Analysis 2 External Assessments On the Spot Imagery</p> <p><b>Objective</b> Demonstrate compositional contrast across two of the three theatre works Demonstrate the use of compositional craft to support the intention, form and content of theatre</p>	<p>10 weeks (2 classes per week) 100/130 minutes Hours: 32 Composition and Analysis</p>	<p>Improvising Test Improvisation Technique/Skills Performance Assessment Rubrics: Shows evidence of development of skills, projects or tasks (Improvisation)</p> <p>Conveying Meaning Perceptive Rubric: Shows evidence of critical analysis to enhance performance (Solo or Duet composition) Developmental Workbook Reflective Rubric: Shows evidence</p>	<p>Warm ups, Games and Devised Theatre Tasks Theatre- The Lively Art: Theatre as an art form and entertainment by Edwin Wilson (Chapter 7) YouTube (has a wealth of documented world theatre forms) DVD's Stage Composition Basics: Capturing the director's craft (Chapter 2) Stage Imagery for technique and Performance (Chapter 1, 2)</p>

				of understanding through self- reflection (Living Notebook continuation)	
Theatre Research	<p>Content</p> <p>Collaborative Theatre World Studies 1</p> <p>Collaborative Theatre World Studies 2</p> <p>Observation: How do we see Theatre? Description: What are the visible elements? Explanation: What are the virtual structures? Interpretation: What are style and meaning? Evaluation: How do we assess theatre?</p> <p>Ritual Investigation Internal Assessment</p> <p>Objective</p> <p>Analyze the similarities and differences between the historical and the current context within each selected original theatre businesses and/or tradition (AO2)</p> <p>Demonstrate an in- depth</p>	14 weeks (2 classes per week) 100/130 minutes Hours: 52	<p>Theatre Businesses Investigation Submitting Rubric</p> <p><b>Application of Technique Performance Assessment Rubric:</b> Shows evidence of development of skills, projects or tasks (original theatre houses)</p> <p><b>Aesthetics Perceptive Rubric:</b> Shows evidence of critical analysis to enhance performance (Aesthetics)</p> <p><b>Theatre Investigation Reflective Rubric:</b> Shows evidence of</p>	<p>The Theatre Experience: Insights into history, culture and creativity</p> <p>Learning about Theatre Businesses: Theatre as an art form and entertainment (Chapter 1)</p> <p>YouTube (has a wealth of documented world theatre forms)</p> <p>Visit a working theatre house</p> <p>Theatre Imagery for technique and Performance (Chapter 11)</p>	

				understanding through self- reflection (Theatre Investigation)	
	Theatre Repertoire and Directing	<p>Content</p> <p>Contemporary/Modern Technique</p> <p>Revising Published Play scripts</p> <p>The “Final” Product Directing</p> <p>Objective</p> <p>Analyze and evaluate the influence and significance of connections from all three components of the DP theatre course in the making of one theatre productions</p> <p>Demonstrate control of compositional craft appropriate to each theatre performance</p> <p>Demonstrate the ability to present an effective performance</p>	<p>14 weeks (2 classes per week)</p> <p>100/130 minutes</p> <p>Hours: 8 Composition and Analysis 38</p> <p>Performance 6 (Left Over)</p>	<p>Final Written Technique Assessment (Cumulative)</p> <p>Final Performance Assessment Rubric (Application): Shows evidence of development of skills, projects or tasks (Theatre Theorist, technique)</p> <p>The “Final” Product Perceptive Rubric: Shows evidence of critical analysis to enhance performance (Directing)</p> <p>Final Reflective Rubric:</p>	<p>The Director Experience: Learning about Directing: Directing as an art form and entertainment (Chapter 6, 11, 12))</p> <p>YouTube (has a wealth of documented world theatre forms) Field Trip</p> <p>Stage Direction</p> <p>Composition Basics: Capturing the director’s craft</p> <p>Director Imagery for stage and Performance (Chapter 15)</p>

## 2. Diploma Programme external and internal assessment components to be completed during the course

Briefly explain how and when you will work on them. Include the date when you will first introduce the assessment components to your students. Explain the different stages and timeline and how students will be prepared to undertake both.

The assessment components will first be introduced to the students on the first day of the course in Year 1 (August) in very general terms. It is important for the students to begin to have a clear understanding of the assessment components and criteria from the beginning so that they can utilize the information to make decisions about their work and plan accordingly to complete the assessments.

**Mock External Assessment: Solo Performance Piece 1 (Year 1) Complete** October Beginning in August. The students will have an opportunity to work on a project called, the Living Notebook, that will help them identify the creative process, document their choices and ultimately compose a solo performance no more than 8 minutes and 15 page written reflection paper. We will utilize the chapter on solos from Theatre Composition Basics: Capturing the Actor's Craft as the basis for learning ways to generate and manipulate movement.

**Mock Internal Assessment: Collaborative Project 1 (Year 1) Complete** December Beginning in November of Year 1, DP Theatre students will have the opportunity to work with two guest teachers within the World Theatre Studies Unit. The guest teachers will have a background in a world Theatre form as well as other techniques. The students will have the opportunity to take class and learn Assessment. Preparation will include developing a language around aesthetics. Encouraging the students to explore personal aesthetic choices and understand the aesthetic choices of the guest teachers they work with. They will film a 2-5 minute clip of their 15-minute performance and reflect on various aspects and lenses of the process in a 12-page paper.

**Mock External Assessment: Directors Notebook (Solo) (Year 1).** Complete May Beginning in April, the students will be introduced to a director's study that requires a social theme We will focus this unit on the composition of a published play, by utilizing the chapter on group work from Theatre Composition Basics: Capturing the Director's Craft. Also, the students will be expected to document the process of their composition in their "Living Notebook" aka Director's Notebook.

**Mock External Assessment: Research Presentation [Marking Period 5/6]** Complete March Beginning in January. At this point in the DP course, students will have completed two compositional works. The students will have also completed documentation of their process in their "Living Notebook." As a result, the students will be able to critically discuss the basic ideas and images that motivated their performances, the compositional craft used, any compositional issues or compositional problems that arose in the process, and how these were, or were not, resolved and the most successful aspects and, if the theatre work were to be presented again, the possible changes to be made, and why. 11 images with a 20-minute presentation of reflection.

**External Assessment: Solo Performance Piece 1 (Year 2) Complete** October Beginning in August. The students will have an opportunity to work on a project called, the Living Notebook, that will help them identify the creative process, document their choices and ultimately compose a solo performance no more than 8 minutes and 15 page written reflection paper. We will utilize the chapter on solos from Theatre Composition Basics: Capturing the Actor's Craft as the basis for learning ways to generate and manipulate movement.

**External Assessment: Directors Notebook (Solo) (Year 2).** Complete May Beginning in April, the students will be introduced to a director's study that requires a social theme We will focus this unit on the composition of a published play, by utilizing the chapter on group work from Theatre Composition Basics: Capturing the Director's Craft. Also, the students will be expected to document the process of their composition in their "Living Notebook" aka Director's Notebook.

**External Assessment: Research Presentation [Year 2]** Complete March Beginning in January. At this point in the DP course, students will have completed two compositional works. The students will have also completed documentation of their process in their "Living Notebook." As a result, the students will be able to critically discuss the basic ideas and images that motivated their performances, the compositional craft used, any compositional issues or compositional problems that arose in the process, and how these were, or were not, resolved and the most successful aspects and, if the theatre work were to be presented again, the possible changes to be made, and why. 11 images with a 20-minute presentation of reflection.



### 3. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lessons.

Topic	Link with TOK (including description of lesson plan)
Theatre Research	<p>For this unit, the students will be learning how to observe, identify and describe movement, culture and historical traditions from an unbiased perspective. As the students prepare to write their Theatre investigations, it will be important for the students to utilize TOK lenses when viewing and documenting observations from an unfamiliar theatre cultures or traditions. Understanding that knowledge is constructed in a variety of ways is essential when viewing and documenting observations of an unfamiliar theatre culture or tradition. Students must come to understand that all of their ways of knowing (language, sense perception, emotion, reason, imagination, faith, intuition, and memory) are shaped by our socialization. To observe with an unbiased perspective requires that students first understand how their socialization has shaped how we perceive the unfamiliar. In direct connection to TOK, this series of lessons would focus on the question “To what extent is knowledge gained by studying, creating, performing or viewing theatre? How does this knowledge differ from other ways of knowing?”</p> <p>The lessons would begin with breaking down, or “unpacking” our western perspective of theatre, culture and tradition. Then I would plan to give students a checklist (forms of questioning) for observing, describing, explaining, interpreting and evaluating. The students would be able to take the learned skills and appropriately apply them to unfamiliar theatre cultures and traditions, with the expectation that they will be preserving/maintaining the integrity of unfamiliar theatre cultures and tradition.</p>

#### 4. Approaches to learning

Every IB course should contribute to the development of students' approaches to learning skills. As an example of how you would do this, choose one topic from your outline that would allow your students to specifically develop one or more of these skill categories (thinking, communication, social, self-management or research).

Topic	Contribution to the development of students' approaches to learning skills (including one or more skill category)
Collaborative Creation & Process	<p>Theatre is the ultimate way to create a collaborative atmosphere. Nothing brings everyone from all walks of life together like putting on a show. Theatre is a kind of self-regulated and self-reliant (independent and autonomous) learning atmosphere helps students:</p> <ul style="list-style-type: none"><li>• reflect purposefully on their learning (metacognition)</li><li>• understand the diversity of human learning needs</li><li>• evaluate and provide evidence of their learning</li><li>• meet Standard and MYP subject group aims and objectives</li><li>• Share responsibility for creating productive, cooperative and safe learning environments</li><li>• develop the confidence to try new strategies and explore new concepts and contexts for learning</li><li>• prepare for further study and responsible participation in local and global communities.</li></ul>

#### 5. International mindedness

Every IB course should contribute to the development of international-mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

Topic	Contribution to the development of international mindedness (including resources you will use)
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Theatre Research	<p>The IB DP Theatre course gives students opportunities to study a variety of world theatre traditions through exposure to physical practice and observation as well as written investigation. Specifically in this course, students will learn world theatre techniques and repertoire that is both familiar and unfamiliar to them. They will also have opportunities to observe theatre cultures and traditions from Ethiopia, India, China and Ireland. Connecting International mindedness to a unit on Theatre Research is a perfect way to help students expand their perceptions of the world around them.</p> <p>Resources needed to achieve this goal:</p> <p>Theatre Histories: Insights into history, culture and creativity Edited by Tobin Nellhaus and written Bruce McConachie  Learning about Theatre: Theatre as an art form and entertainment  YouTube (has a wealth of documented world Theatre forms) DVD's specific to world theatre forms studied Local practitioners of selected world theatre forms</p>
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**6. Development of the IB learner profile**

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

Topic	Contribution to the development of the attribute(s) of the IB learner profile
Theatre Research	<p>The focus of this unit is to prepare students with the skills to complete a self-directed theatre performance. Naturally, students will be able to develop the skills of “inquirers”. Students will be able to take their interest from a familiar theatre culture or tradition, breakdown how they “know” what they know about it into tangible skills and then utilize those skills to guide and develop an interest in an unfamiliar theatre culture or tradition. This unit long task, will help students understand their natural curiosity and give them the tools to to conduct independent inquiry and research.</p> <p>Students will also exercise their moral reasoning, becoming more “principled” through an investigation that asks them to recognize the socialization they have experienced and how it affects the way they perceive the world around them. IB learners that are principled act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individuals, groups and communities. Students will need to respect the theatre culture or traditions that are unfamiliar to them so that they are conscious when these cultures are degraded through objectification, exploitation or spectacles.</p>

## **7. Facilities and equipment**

The teaching of this subject requires facilities and equipment to ensure a successful teaching and learning process. Describe the facilities and equipment that you have in your school to support the development of the course. Include any plans to further develop them and indicate the timeline.

- We hope that with the new bond that many of our outdated items and problems could be fixed.
- WE have a 1500 hardwooded and splintery seat auditorium that was built in 1932. The floor is hardwood and is painted black. We really need a multi-use synthetic floor to provide traction for a range of footwear and bare feet, and to ease the moving of scenery.
- The auditorium is a National Historic Monument. The acoustics are terrible.
- In the back of the house we have a new light board. Other outdated equipment includes : clearcom headsets that do not work well, 8 mic packs that are not clear and pop when we use them, causing distraction and discomfort during performances, outdated sound board, outdated CD players with no USB outlets or BlueTooth capabilities. We should have two clear coms backstage but only one works.
- We have a projection screen, but it is front facing only. The projector we use is an old classroom projector in which I bought the lamp for so we could use it.
- The auditorium comes with drafty air flow and is rat infested and has mold in both dressing rooms and each dressing room has one toilet and the female toilet leaks. In the dressing rooms is where we keep more props and costume storage because there is not enough storage space.
- We have a small loading dock area where we build and keep what tools we have. We have two old bathroom sinks to wash out paint brushes, but one stays stopped up, so in reality we only have one sink.
- We have no black box. We have two classrooms, which up until last year we only had one. We have one storage room to keep props and set pieces and lumber, as we have no scene shop to build.
- The main classroom would be great to be transformed into a black box. It has three 'office rooms' that are also used as storage.
- We have a box office room but it is being used by the campus book keeper so we do not have a room for box office or concession sales.
- We have a new mop bucket, thanks to the custodians, and two old mops to keep the floor mopped, but not accurately as clean as it should be.
- We have two fire hoses back stage and two in the back of the house, and two on the balcony.
- We do have first aid kits in the theatre and in the classrooms.
- We have two outdated spotlights.
- We have no DMX outlets on our electrics so lighting the stage adequately has been proven to be challenging, and not quite as updated as schools around us.
- We have mostly traditional lighting which blows breakers.
- The dimmer rack we use is obsolete and if we need a new dimmer, we have to pay for it out of our own pocket on Ebay because they are being manufactured anymore.
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**8. Other resources**

Describe other resources that you and your students may use at school, whether there are plans to improve them and by when. Include any resources from the outside community that may contribute to a successful implementation of your subject.

We are trying to build a collection of theatre literature and resources (books, magazine, scholarly journals and videos) that could be housed jointly at the drama classrooms and physical library. We also have a personal dance studio on campus. We partner with local theatre companies in our surrounding 1-mile radius potentially. The students will also be able to pull from my professional network of actors, choreographers and directors as mentors for their performance work.