• Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.

• The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.

• A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.

• It is strongly recommended that the assessment criteria be made available to students.

Internal assessment tasks—SL and HL

Task 4: Collaborative project
SL 35%, HL 25%

Introduction
Students at HL and SL collaboratively create and present an original piece of theatre (lasting 13–15 minutes) to a specified target audience from a starting point selected by the ensemble. They submit a process portfolio (15 pages maximum) which documents their own individual approaches and skills, the exploration of the starting point selected by the ensemble, the nature of the collaboration and the student’s individual contribution to the creation and presentation of the piece of theatre. The student submits a video recording (4 minutes maximum) in support of the process portfolio which the student selects from the unedited video recording of the created piece.

Perspective—all students approach this task in the role of collaborative creators of original theatre within an ensemble.

Aim—the aim of this task is for students to:
• participate in the collaborative process of creating an original theatre piece for presentation
• examine and research processes of collaboratively creating original pieces of theatre
• examine their own approaches, interests and skills
• analyse their own contributions to the collaborative process of creating, developing and staging a piece of original theatre
• analyse their artistic choices and evaluating the extent to which the piece fulfilled its intentions and the extent to which it achieved its impact on the audience

Understandings—through this exploration students will understand:
• the importance of research to inspire and develop an original theatre piece from a starting point
• the nature of collaboration in theatre
• the artistic processes and skills necessary to collaboratively create original theatre and how these are realized in production
• the impact of their individual contributions and artistic choices
• ways of capturing audience responses
Definitions

Collaborative creation of original theatre
The collaborative creation of original theatre involves a group of theatre makers (creators, designers, directors and performers) who work together practically to examine and develop ideas from a starting point in order to generate theatrical material that is then developed and structured into a piece of theatre.

The piece of theatre is prepared for production, rehearsed and presented to an audience.

There are three parts to this process, although these are sometimes run concurrently:

• creating, generating and developing theatrical material
• organizing and structuring the material into a piece of theatre
• preparing (production and performance), rehearsing and presenting the piece for an audience.

The piece of theatre that has been created is not necessarily scripted in traditional forms.

Unlike play text–based theatre written by a playwright(s), collaboratively created theatre is often developed by the performance and production team that also stage and present the piece.

The collaborative creation of original theatre is also often referred to as devising.

Starting point
The starting point provides the inspiration for the collaborative creation of the piece of theatre. It gives a focus to the initial stages of practical exploration.

The starting point must be one of the following.

• Event
• Idea, issue, question or theme
• Image or photograph
• Non-dramatic text
• Object
• Person
• Piece of music
• Site
• Street art, graphic novel or comic strip

As theatrical material is drawn out from the starting point and developed, the focus and subject matter of the piece will become clearer to the ensemble and they will discover the areas of interest that yield the most material and enthusiasm, as well as address the emerging intentions of the ensemble. As a result of this development, the subject matter of the final piece, which has originated from the starting point, may move away from the starting point considerably. It is important for students to track the evolution of the subject from starting point to final production.
Preparation process

In preparation for this task within the core syllabus students at SL and HL must have had experience of:

<table>
<thead>
<tr>
<th>THEATRE IN CONTEXT</th>
<th>THEATRE PROCESSES</th>
<th>PRESENTING THEATRE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Collaboratively creating original theatre</strong></td>
<td>Reflecting on their own personal approaches, interests and skills in theatre. Researching and examining at least one starting point and the approaches employed by one appropriate professional theatre company and considering how this might influence their own personal approaches.</td>
<td>Responding to at least one starting point and engaging with the process of transforming it collaboratively into an original piece of theatre.</td>
</tr>
</tbody>
</table>

Using the theatre journal in this task

Students should use their theatre journal to document their skills, interests and approaches and the way the ensemble has been formed. They record their research into professional theatre companies that collaboratively create original theatre and their initial responses to the starting point. They record their contribution to the process of exploring the starting point and creating, designing and presenting the original theatre piece, paying particular attention to the specific explorations led by them individually as well as their experiences of collaborating. From the journal the students will select, adapt and present for submission an annotated selection of their research, exploration and reflection as the basis for the process portfolio, focusing on clearly communicating their processes, the nature of collaboration and justification for their choices. All sources must be acknowledged following the referencing style chosen by the school.

Assessing this task

Students then undertake the following process for assessment.

Theatre in context

- Each student reflects on their own personal context, identifying their own approaches, interests and skills in theatre, with a view to using this information to determine who they will collaborate with for this project.

- Each student researches the work of a professional company that creates and stages original pieces of theatre (not already studied in depth as part of the theatre course) and examines the approaches employed by the professional company. This research may take a variety of forms, such as websites, published articles, direct communication with the company, interviews and experiences of practical workshops, for example. They use this information to consider how they could possibly use the approaches of the professional company in their own approach to creation.

- Each student documents this in their theatre journal, paying particular attention to their individual approaches, interests and skills, and their research into a theatre company that collaboratively creates original theatre.
Theatre processes
In light of the process above, students form groups (ensembles) of no more than six people with whom to collaboratively create. Each ensemble collaboratively selects a starting point (idea, issue, theme, non-dramatic text, music, object, image, event or site) that they feel has potential for development into an original piece of theatre.

- Each student researches the selected starting point, identifying its theatrical possibilities and presenting this to the ensemble.
- The ensemble uses the research to formulate their intentions for the piece. They select a target audience and identify their intended impact on this target audience.
- Each student leads the ensemble through a practical exploration of the starting point. This exploration may be in terms of creating, designing, directing or performing material.
- The ensemble collaboratively creates, develops and structures a piece of theatre from their explorations, rehearses and stages this paying attention to performance and production elements.
- Each ensemble is responsible for the construction of any technical or scenic production elements, such as set building, rigging and other designed elements for their collaborative piece. This is approached with clear attention to health and safety requirements.
- Each student documents this in their theatre journal, paying particular attention to their individual approach, research and contribution to the collaborative process.

Presenting theatre
- The collaboratively created original piece of theatre (13–15 minutes) is presented to an audience as a fully realized production. During the performance individuals who are not part of the collaborative group may operate any pre-designed technical production elements on behalf of the group. Following the presentation, each ensemble holds a talkback session with the audience to assess the extent to which the piece fulfilled the ensemble’s intentions.
- A maximum of 4 minutes of video recording is then selected by each student from the video recording of their whole 13–15 minute production.
- Each student thoroughly evaluates the presentation of the original piece, considering how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with reference to the audience’s responses.
- They analyse their individual contributions as seen in the video and justify the artistic choices they made. They consider the impact the piece has had on their target audience and the extent to which their individual contribution supported the ensemble’s intentions and vision of the piece.

Task details
The nature of collaboration
This is a collaborative project and students must work with at least one other person and with no more than five other students (making a maximum ensemble size of six). In instances where there are fewer than two students, students may work with peers that are not in the theatre class, such as theatre students from the year below, or others who are not taking the IB Diploma Programme theatre course (as long as the ensemble size does not exceed six).

Each student begins the process by identifying their own personal contexts in theatre, individually reflecting on their own personal approaches, interests and skills in theatre. This is essentially an audit of the experiences each student has had related to theatre, and a process of identifying where each individual is at the start of the project and what they are able to bring to the task. Students then use the outcome of this process to identify who they want to work with or how they will work together with others. The ensemble may be formed of either like-minded individuals who share a common interest or be made up of diverse individuals who bring different ideas and approaches to the process of creation and presentation. The
formation of the ensemble is therefore a key part of this task and teachers should give time for this where appropriate or feasible.

Each student also carries out research on an unfamiliar professional company that collaboratively creates and presents original theatre. This research may take a variety of forms and may involve websites, published articles, direct communication with the company, interviews or experiences of practical workshops, for example. Students examine the approaches employed by the professional company and reflect on their learning from this research, considering how this might influence their own personal approach to the process of collaborative theatre making. Students then use this research to determine the formation of the group and how they will work together with others.

**Identifying the starting point**

The ensemble selects a starting point from which to begin the process of creation. Students should have little or no previous experience of researching or practically engaging with the starting point they collaboratively select for this project.

The starting point must be selected from one of the following:

- an event
- idea, issue, question or theme
- image or photograph
- non-dramatic text
- object
- person
- piece of music
- site
- street art, graphic novel or comic strip.

The project must not be based on an existing piece of theatre or published play text.

**Exploring the starting point and structuring the piece of theatre**

Although the process of creation and presentation is collaborative, each student should take responsibility for some aspect of the group exploration during the process of creating. This artistic exploration involves leading the group in practical exercises based on their own research into the starting points and their interests, skills and approaches, perhaps from their research into the work of a professional company that creates and stages original pieces of theatre, for example. This artistic exploration may be in terms of creating, designing, directing or performing material. Students need to be aware that not all explorations make it into the final piece and that the process of exploration should be undertaken in the spirit of play and experimentation to test ideas.

Once ideas have been tested and played with, the group collaboratively decides on the structure of the piece and begins a process of rehearsal and production, preparing the piece for an audience.
As part of the collective consideration of the school, theatre students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

### Requirements of the video recording

For this internal assessment the teacher marking the work assesses the selected extracts of video recorded work on screen rather than the live presentation itself. It is crucial that the video recording captures the full 13–15 minute piece of theatre. This must be a continuous, unedited record and must capture the full presentation of the piece. The video camera must not be switched off at any point during the presentation of the piece. More information and guidance on the video recording of internal and external assessments can be found in the Handbook of procedures for the Diploma Programme.

### Selecting extracts from the video recording

Each student is then required to submit up to 4 minutes of footage selected from this continuous video recording. The selected footage (up to 4 minutes maximum) must be chosen by the student and must demonstrate the contributions and artistic choices made by the student.

The footage selected by the student (up to 4 minutes maximum) can be either one continuous shot or can be from two different moments (maximum) in the presentation of the piece. The combined total submitted must not exceed 4 minutes of footage for each student.

It is expected that students will be judicious when selecting their footage for assessment. Students may wish to select up to 4 minutes of sustained action from the recording or two contrasting moments from the video recording to analyse, evaluate and illustrate their contributions and artistic choices.

### The role of the teacher

Teachers must ensure that students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student.

While the students are working on the assessment task the teacher should:

- facilitate the formation of the ensemble(s) by giving students time to discuss their skills, interests, approaches and research into a theatre company that collaboratively creates original theatre in order to make decisions of who they want to work with or how they will work together
- discuss the starting point selected by each group; it is important that the starting points are identified and selected by the students and are not teacher-led
- guide the students’ explorations and discuss their ideas, without prescribing them; this process may involve questioning and encouraging each group to expand on their vision and its feasibility, but should not involve making decisions on their behalf
• ensure that students are acknowledging all sources used and referencing them appropriately
• ensure that each ensemble holds a talkback session with the audience to evaluate the impact the piece had and the extent to which the piece fulfilled the ensemble’s intentions
• give feedback on one mock presentation of the original theatre piece prior to filming. Students must reflect on the impact this feedback has made on the development of the final piece.

Teachers are not permitted to direct any area of the assessed task.

During the assessment task the teacher should assist with video recording the original theatre piece to ensure it accurately captures the assessment task. In preparing to video record the assessed theatre piece teachers are encouraged to allow students time to walk through their presentation prior to filming to give the video camera operator an indication of how the space will be used and the most appropriate way of framing each section.

Structuring the process portfolio

The process portfolio may be up to 15 pages in length and can contain a variety of materials in different formats (such as text, visuals, diagrams and so on) depending on the nature of the project. It should demonstrate the dynamic stages of a creative process; preparation, action, reflection.

Any illustrations, charts, mind maps, visuals, diagrams or designs used within the process portfolio must be clearly annotated and appropriately referenced to acknowledge the source, following the referencing style chosen by the school. When students include any of their own photographs or images in the portfolio, these must also be identified and acknowledged in the same way. There is no lower limit on the number of pages a student can submit and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many pages are submitted.

The process portfolio should contain a table of contents (which is excluded from the page count) and all pages should be numbered. The main body of the process portfolio should be structured using the following subheadings:

• My personal context in theatre (including my own approaches, interests and/or skills in theatre) and my research into a professional company that creates and stages original pieces of theatre
• The formation of my group and our exploration of the starting point (including our target audience and intentions for the piece)
• Reflections on the collaborative development of our piece and the specific explorations led by me
• My artistic choices (as seen in the video) and my evaluation of the final piece considering the impact on the audience.

Students are required to submit a separate list of all sources cited.

Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school. If a student uses work, ideas or images belonging to another person in the collaboratively created piece or the process portfolio, the student must acknowledge the source at point of use and in a list of sources. A student’s failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.
Formal requirements of this task

Each student submits for assessment:

• a process portfolio (15 pages maximum) which includes:
  – the student’s identification of their own approaches, interests and skills in theatre and research
    into the approaches used by a professional company that creates and stages original pieces of
    theatre (not already studied in depth as part of the theatre course)
  – the student’s account of the formation of the ensemble and the exploration of the starting point
    selected by the ensemble, which includes identifying the target audience and intentions for the
    piece
  – the student’s reflections on their own specific contributions to the collaborative process and the
    development, structuring and preparation of the piece for presentation
  – the student’s evaluation of the final 13–15 minute presentation, the extent to which the piece
    fulfilled its intentions, the impact it had on the audience and the analysis and justification of
    their specific artistic choices (as evidenced in the video recording outlined below)

• a video recording (4 minutes maximum) evidencing the student’s contributions and artistic choices
  in the collaboratively created piece; the selected footage must be chosen by the student and must
  demonstrate artistic choices made by the student; it can be either one continuous shot or can be
  from two different moments (maximum) in the presentation; the combined total submitted must not
  exceed 4 minutes of footage for each student

• a list of all sources cited.

The size and format of pages submitted for assessment is not prescribed to enable students to be creative
with how they record and present their work. Submitted materials are assessed on screen and students
must ensure that their work is clear and legible when presented in a digital, on-screen format. To ensure
that examiners are able to gain an overall and legible impression of each page without excessive scrolling,
students are recommended to use common page sizes (such as legal, A4 or folio). Overcrowded or illegible
materials may result in assessors being unable to interpret and understand the intentions of the work.

The procedure for submitting the assessment materials can be found in the Handbook of procedures for
the Diploma Programme. Students are required to indicate the number of pages used and the length of the
video recording when the materials are submitted. Where submitted materials exceed the prescribed page
or time limits assessors are instructed to base their assessment solely on the materials that appear within the
limits.
Internal assessment details—SL and HL

Summary

<table>
<thead>
<tr>
<th>Part 4: Collaborative project</th>
<th>Marks</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Theatre in context: The personal context and research into a professional company</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>B Theatre in context: The formation of the group and exploration of the starting point (including target audience and intentions for the proposed piece)</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>C Theatre processes: The student’s own specific contributions to the collaborative process and the development of the piece</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>D 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</td>
<td>8</td>
<td></td>
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</table>

Criteria

A. Theatre in context: The personal context and research into a professional company

Evidence: process portfolio

- To what extent does the student explain their own personal context in theatre (which may include their own approaches, interests and/or skills in theatre), prior to forming a collaborative group?
- To what extent does the student explain the creative approaches employed by a professional company that creates and stages original pieces of theatre and explain how they could possibly use the approaches of the professional company in their own approach to creation, prior to forming a collaborative group?

<table>
<thead>
<tr>
<th>Mark</th>
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<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard described by the descriptors below.</td>
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</tbody>
</table>
| 1–2  | This work is limited:  
  - the student lists their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is limited in scope and contains mainly irrelevant or superfluous information  
  - the student lists the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and lists how they could possibly use the approaches of the professional company in their own approach. |
| 3–4  | This work is underdeveloped:  
  - the student outlines their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is underdeveloped  
  - the student outlines the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and outlines how they could possibly use the approaches of the professional company in their own approach. The work is underdeveloped. |
B. Theatre in context: The formation of the group and exploration of the starting point (including target audience and intentions for the proposed piece)

**Evidence: process portfolio**

- To what extent does the student explain the process involved in forming the collaborative group (with knowledge gained from their own personal context and research into a professional company)?
- To what extent does the student explain how the ensemble chose and explored the starting point (through theoretical and/or practical activities), and how they identified target audience and artistic intentions for the proposed original theatre piece?

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| 5–6  | This work is **good**:  
  - the student **describes** their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is appropriate  
  - the student **describes** the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and describes how they could possibly use the approaches of the professional company in their own approach. |
| 7–8  | This work is **excellent**:  
  - the student **explains** their own personal context in theatre (which may include approaches, interests and/or skills in theatre). The work is detailed, appropriate and relevant  
  - the student **explains** the creative approaches employed by an appropriate professional company that creates and stages original pieces of theatre and clearly explains how they could possibly use the approaches of the professional company in their own approach. |
| 0    | The work does not reach a standard described by the descriptors below. |
| 1–2  | This work is **limited**:  
  - the student **lists** the process of forming the collaborative group. The work is limited in scope and contains mainly irrelevant information  
  - the student **lists** how the ensemble chose and explored the starting point, with little consideration of how they identified target audience or artistic intentions for the proposed original theatre piece. |
| 3–4  | This work is **underdeveloped**:
  - the student **outlines** the process of forming the collaborative group. The work is underdeveloped  
  - the student **outlines** how the ensemble collaboratively chose and explored the starting point with some consideration of how they identified the target audience and artistic intentions for the proposed original theatre piece. |
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</table>
| 5–6  | This work is good:  
|      | • the student describes the process of forming the collaborative group. The work is appropriate  
|      | • the student describes how and why the ensemble collaboratively chose and explored the starting point and how they identified target audience and artistic intentions for the proposed original theatre piece. |
| 7–8  | This work is excellent:  
|      | • the student explains the process of forming the collaborative group. The work is detailed, appropriate and relevant  
|      | • the student explains how and why the ensemble collaboratively chose and explored the starting point, with clear consideration of how they identified the target audience and artistic intentions for the proposed original theatre piece. |

C. Theatre processes: The student’s own specific contributions to the collaborative process and the development of the piece

Evidence: process portfolio

• To what extent does the student explain their own specific contributions to the collaborative process?
• To what extent does the student explain the process by which the group practically developed, structured and prepared the original piece for presentation?

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| 1–2  | This work is limited:  
|      | • the student lists their own specific contributions to the collaborative process. The work is limited in scope and contains mainly irrelevant or superfluous information  
|      | • the student lists the process by which the group practically developed and prepared the original piece for presentation. |
| 3–4  | This work is underdeveloped:  
|      | • the student outlines their own specific contributions to the collaborative process. This is underdeveloped  
|      | • the student outlines the process by which the group practically developed and prepared the original piece for presentation. |
| 5–6  | This work is good:  
|      | • the student describes their own specific contributions to the collaborative process  
|      | • the student describes the process by which the group practically developed, structured and prepared the original piece for presentation. |
| 7–8  | This work is excellent:  
|      | • the student explains their own specific contributions to the collaborative process  
|      | • the student clearly explains the process by which the group practically developed, structured and prepared the original piece for presentation. |
D. 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

Evidence: process portfolio and video recording
- To what extent does the student explain their artistic choices made in the specific moment(s) of theatre seen in the selected video recording?
- To what extent does the student evaluate the presentation of the original 13–15 minute theatre piece, explaining the extent to which the piece fulfilled its intentions and the impact it had on the audience (making reference to the audience’s responses during the talkback)?

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<td>This work is <strong>limited</strong>:</td>
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<tr>
<td></td>
<td>• the student <strong>lists</strong> the ways in which their own specific artistic choices were made as evidenced in the selected video recording</td>
</tr>
<tr>
<td></td>
<td>• the student provides a limited evaluation of the presentation of the original piece, <strong>listing</strong> ways in which the piece fulfilled its intentions and the extent to which it achieved its impact on the audience. The work is superficial or inconsistent.</td>
</tr>
<tr>
<td>3–4</td>
<td>This work is <strong>underdeveloped</strong>:</td>
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<td>• the student <strong>outlines</strong> their own specific artistic choices made in the specific moment(s) of theatre seen in the selected video recording.</td>
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<td>• the student provides an underdeveloped evaluation of the presentation of the original piece, <strong>outlining</strong> how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with some reference to the audience’s responses.</td>
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<tr>
<td>5–6</td>
<td>This work is <strong>good</strong>:</td>
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<td>• the student <strong>describes</strong> their own specific artistic choices made in the specific moment(s) of theatre seen in the selected video recording.</td>
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<td>• the student provides an adequate evaluation of the presentation of the original piece, <strong>describing</strong> how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with reference to the audience’s responses.</td>
</tr>
<tr>
<td>7–8</td>
<td>This work is <strong>excellent</strong>:</td>
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<td>• the student <strong>explains</strong> their own specific artistic choices made in the specific moment(s) of theatre seen in the selected video recording.</td>
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<td></td>
<td>• the student provides a thorough and discerning evaluation of the presentation of the original piece, <strong>explaining</strong> how the piece fulfilled its intentions and the extent to which it achieved its impact on the audience with close reference to the audience’s responses.</td>
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</table>