



...about “Theatre in the Making”

Introduction

This area of the course allows students to explore the different processes involved in making theatre, to develop the skills required to make theatre and to observe and reflect on different theatre practices. By working in this area, students should be encouraged to uncover a pathway to performance by investigating theory and practice. Students are required to explore this area from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Focus

Students will acquire the necessary skills and practical knowledge to be used in performance. This applies directly to the performance, design and technological aspects of theatre making. Students should develop both breadth and depth in their skills and understanding. This involves the following essential elements of the performance and production processes.

Preparing for Performance

- **The dramaturg:** an appreciation of the work of major theorists and theatre practitioners and a critical understanding of how different theories and production elements function and interact.
- **The director:** a knowledge and appreciation of the director’s role in realizing a text and / or concept upon a stage. This can include evaluating the similarities and differences in directorial techniques from diverse theatrical traditions and cultural backgrounds, and experience of defining a vision of performance through words and drawings.
- **The performer:** personal planning, communication skills, voice, body, movement, focus, relaxation.
- **The group ensemble:** cooperative organization, building an ensemble, complicité, group unity, choral speaking, dance chorus.
- **The spectator:** responding to external productions and reflecting on the impact of these on the student’s own work.

Creating the Performance

- Varieties of approaches to performance.
- Rehearsal techniques / systems.
- Practical knowledge and skills specific to theatrical practices from around the world and / or from different historical periods.
- Performance analysis.
- Post-performance analysis: the impact the performance leaves on spectators.

The Production Process

- Design and technical skills.
- An awareness of creative processes, conventions and techniques relating to theatrical practices from around the world and / or from different historical periods.
- The aesthetic and symbolic choices made in production: the impact these have on a performance.

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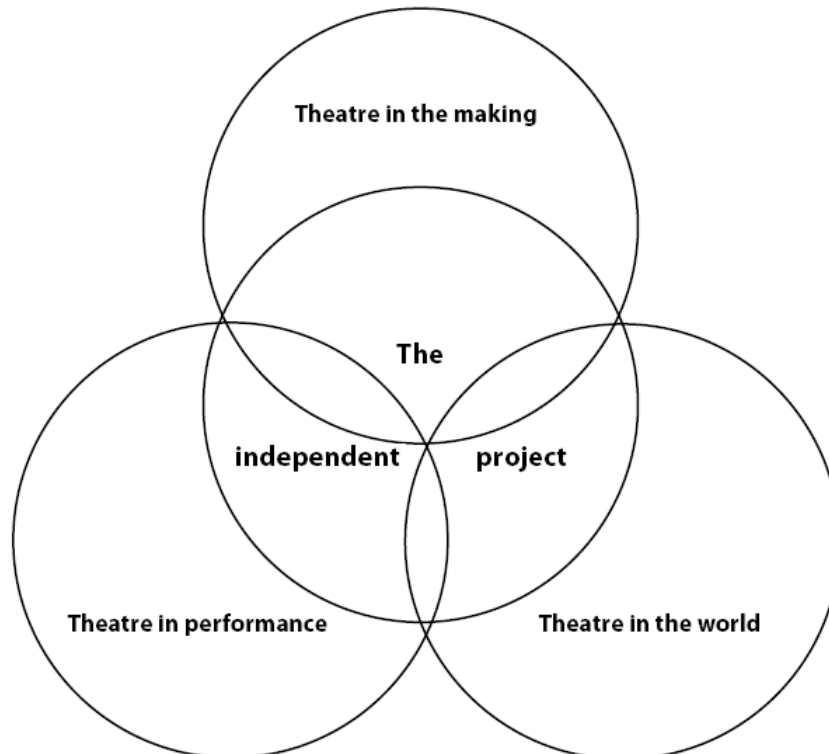
During the course students must participate in and observe a range of practical work, which may take different forms. Students at HL should explore two different stimuli and, from these, develop plans for a variety of performances. Students need to work in at least one area of each of the performance and production processes described above.

Students should record their experiences and learning, together with impressions, reflections, critical responses to performances and any relevant research, in *the journal*. The work they undertake can be recorded as a collection of drawings, models, scenarios or blocking plots that contribute to the shaping of the original stimulus into a piece of theatre. The pieces of theatre envisaged need not be fully performed, but practical involvement of some form should be undertaken and recorded in the journal.

Syllabus Requirements

Students will be exposed to a variety of source materials, workshop topics, activities and performance skills. Through this, students will work to gain experience in the following areas.

- **Researching:** locating, selecting and applying theatre knowledge from different cultures and historical periods that is of direct, practical use in performance.
- **Doing:** experiencing and understanding the different ways of acquiring performance skills through a variety of approaches - by rote, from generation to generation, by direct application, by trial and error in workshops and / or rehearsal, by experimentation, by a variety of teaching approaches.
- **Observing:** viewing and reflecting on their own work and the work of others.
- **Recording:** reflecting on the practical and theoretical processes involved in making theatre.



...about “Theatre in Performance”

Introduction

This area of the course involves students in presenting theatre performances, where their practical theatre skills can be applied, either solely or collaboratively, in a wide range of theatre practices. Theatre performance can take many forms and allows students to experience the many different roles that are necessary to present theatre works to spectators. Students are required to explore this area from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Focus

Students will participate in a wide range of performance and production tasks. Students should also experience a variety of performance styles and approaches to theatre making. An integral part of this experience is the process of self-reflection and an awareness of how spectators engage with a performance.

This area of the course requires that students develop the following skills.

- Understanding, application of and experience in different types of performance skills
- Knowledge and appreciation of different technical skills used in performance
- Understanding and appreciation of the collaborative nature of performance
- An appreciation of the commitment and dedication necessary to realize a performance

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Throughout the course students at HL should participate in at least three performances, working from a different perspective in each one. Students will experience a diverse range of performances in terms of the number of participants, cultural source and historical period.

Students should record their experiences and learning, together with impressions, reflections and any relevant research, in *the journal*.

Syllabus Requirements

For the selected performance material, students should research and explore the phases of preparation, rehearsal, performance and post-production. Students should also experience the responsibilities, demands and challenges of a specific duty or assignment involved in realizing a theatre performance. These may include the following.

- Acting a role in a performance or a performance extract
- Devising with others an original piece of theatre from a variety of stimuli
- Engaging in aspects of production: scenography, sound and light design, technical management and coordination
- Writing an original piece of theatre (fragment or full-length script)
- Directing, creating or contributing to a production
- Performing the role of the dramaturg

...about “Theatre in the World”

Introduction

This area of the course allows students to explore theatre traditions and practices from a range of cultures around the world. The primary aim of this area is to encourage students to investigate theatre in its historical and cultural context. It is expected that students will acquire a knowledge and understanding of the theatrical traditions of their own culture, as well as of those cultures that are unfamiliar to them. The major objective of this component is to enrich students' development throughout the course by ensuring they experience theatre from a variety of performance traditions, both in theory and practice. Students are required to explore this area from the perspective of dramaturg, director, performer, group ensemble, production team and spectator.

Focus

Students will be involved in both independent inquiry and group work. Students should be encouraged to balance an investigation and appreciation of the theatre traditions and practices of their own culture with the discovery and understanding of theatre traditions and practices of other cultures. To achieve this, students will be guided towards theatre traditions with which they are unfamiliar, and which represent distinct differences in practice from theatre in their own cultures. Students are required to develop the following skills.

- Performance skills in theatre from a variety of cultures, either through workshops or an exploration of text and / or performance conventions.
- The ability to research and analyse performance traditions from a variety of cultures and historical periods, and to compare them with the performance traditions of their own culture / historical period.
- The ability to appreciate critically theatre performances from a diverse range of practices from different cultures and historical periods, and to discern the relationship between performance and any theory that may underpin it.
- An appreciation of the political, social, aesthetic and intellectual context from which theatre evolves and to which it contributes.
- The skills to argue and debate the significance of theatre practice to the lives of particular communities within a specific historical and cultural context.

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Students should study at least two contrasting theatrical practices from more than one culture / historical period, one of which should be a non-text-based theatre tradition.

Students should record their experiences and learning, together with impressions, reflections and any relevant research in *the journal*.

Syllabus Requirements

Students may approach their study of theatre in the world in a number of ways. The following represent some examples of possible approaches.

- Independent research of a theatre practice, and performance of an aspect of that tradition to the class
- Group work on a short extract of text
- A short presentation to the class, based on the student's research and performance
- Group workshopping of a theatre piece from an unfamiliar theatre practice