

## TOPICAL OUTLINE: A POSSIBLE PATH FOR IB Theatre HL

Topic	Performance Objectives
<p><b>Introduction to Course</b></p> <p>Core Components, Assessments, and Requirements</p>	<ol style="list-style-type: none"> <li>1. Recognize, define, and explain the core components of the course:               <ol style="list-style-type: none"> <li>a. Theatre in Performance</li> <li>b. Theatre in the Making</li> <li>c. Theatre in the World</li> <li>d. Independent Project</li> <li>e. Student Journal</li> </ol> </li> <li>2. Recognize, define, and explain assessments:               <ol style="list-style-type: none"> <li>a. Internal (50%):                   <ul style="list-style-type: none"> <li>• Independent Project Portfolio (IPP) 25%</li> <li>• Theatre Performance &amp; Production Presentation (TPPP) 25%</li> </ul> </li> <li>b. External (50%)                   <ul style="list-style-type: none"> <li>• Practical Performance Proposal (PPP) 25%</li> <li>• Research Investigation (RI) 25%</li> </ul> </li> </ol> </li> <li>3. Distinguish between HL (higher level) and SL (standard level) requirements</li> </ol>
<p><b>Greek Theatre</b></p> <p><i>Poetics</i>, Aristotle</p> <p><i>Antigone</i>, Sophocles</p> <p><i>Lysistrata</i>, Aristophanes</p>	<ol style="list-style-type: none"> <li>1. Define, identify, and recognize components of Aristotle's dramatic theory and criticism: elements of writing, and the unities of time, place, and action</li> <li>2. Recognize, identify, and explain elements of Greek drama: staging and performance, design, tragedy and comedy, plot, theme, characters, setting, conflict, and conflict resolution</li> <li>3. Recognize, identify, and explain the dramatic structure of simple and complex plays: stasis, rising action, climax (anagnoresis, peripetia), falling action, and new stasis</li> <li>4. Recognize and explain the cultural,</li> </ol>

<p><b>Spanish and Latin American Theatre</b></p> <p><i>Blood Wedding</i>, Federico Garcia Lorca</p> <p><i>Legislative Theatre</i>, Augusto Boal</p> <p><i>Theatre of the Oppressed</i>, Augusto Boal</p> <p>Video: <i>Augusto Boal and Theatre of the Oppressed in Rio De Janeiro</i></p>	<p>historical, and political significance of Greek drama</p> <ol style="list-style-type: none"> <li>5. Paraphrase passages from Sophocles' <i>Antigone</i></li> <li>6. Interpret, analyze, and perform scenes from Sophocles' <i>Antigone</i>.</li> <li>7. Record personal growth and understanding in student journal</li> <li>8. Use appropriate theatre vocabulary in oral and written communications</li> </ol> <ol style="list-style-type: none"> <li>1. Recognize and explain relevant dramatic theory and criticism</li> <li>2. Recognize, identify and explain elements of Spanish and Latin American drama: text and non-text traditions, staging and performance, design, plot, theme, character, setting, conflict, and conflict resolution</li> <li>3. Recognize, identify, and explain the dramatic structure of Spanish and Latin American text and non-text works: stasis, rising action, climax, falling action, and new stasis</li> <li>4. Recognize and explain the cultural, historical, and political significance of Spanish and Latin American drama</li> <li>5. Paraphrase passages from Federico Garcia Lorca's <i>Blood Wedding</i></li> <li>6. Interpret, analyze, and perform scene from Federico Garcia Lorca's <i>Blood Wedding</i></li> <li>7. Explain the genesis and principles of Augusto Boal's "Legislative Theatre"</li> <li>8. Explore the relationship between performer and audience through the creation and performance of a legislative theatre piece</li> <li>9. Record personal growth and understanding in student journal</li> <li>10. Use appropriate theatre vocabulary in oral and written communications</li> </ol>
---	--

<p><b>Italian Traditions: Commedia Delle Arte, Puppetry</b></p> <p>“Punch and Judy”</p>	<ol style="list-style-type: none"> <li>1. Recognize and explain relevant dramatic theory and criticism</li> <li>2. Recognize, identify, and explain elements of Commedia Dell Arte: improvisation, lazzi, gesture, stock characters, masks, costumes, staging</li> <li>3. Recognize, identify, and explain the dramatic structure of text and non-text Commedia scenarios</li> <li>4. Recognize and explain the cultural, historical, and political significance of Commedia Dell Arte, and puppetry</li> <li>5. Make puppets suitable for Commedia performance</li> <li>6. Write and perform a Commedia scenario</li> <li>7. Improvise and perform a Commedia scenario</li> <li>8. Record personal growth and understanding in student journal</li> <li>9. Use appropriate theatre vocabulary in oral and written communications</li> </ol>
<p><b>Elizabethan Theatre and Cultural Resonances</b></p> <p><i>Othello</i>, Shakespeare</p> <p><i>Goodnight Desdemona (Good Morning Juliet)</i>, Ann-Marie MacDonald</p> <p><i>Desdemona, A Play About A Handkerchief</i>, Paula Vogel</p>	<ol style="list-style-type: none"> <li>1. Recognize and explain relevant dramatic theory and criticism</li> <li>2. Recognize, identify, and explain the elements of Elizabethan drama: staging and performance, design, tragedy (tragic hero, tragic flaw, downfall), monologue, soliloquy, aside, dramatic foil, theme, plot, characters, setting, conflict, and conflict resolution</li> <li>3. Recognize, identify, and explain the dramatic structure of Elizabethan drama: typical 5 Act formula, stasis, rising action, climax, falling action, and new stasis</li> <li>4. Recognize and explain the cultural, historical and political significance of Elizabethan theatre</li> <li>5. Paraphrase passages from Shakespeare's <i>Othello</i></li> <li>6. Explore the cultural resonances and</li> </ol>

	<p>relevance of two modern plays inspired by Shakespeare's <i>Othello</i>: Ann-Marie MacDonald's <i>Goodnight Desdemona (Good Morning Juliet)</i>, Paula Vogel's <i>Desdemona, A Play About A Handkerchief</i></p> <ol style="list-style-type: none"> <li>7. Interpret, analyze, and perform scenes from one or more of the following: Shakespeare's <i>Othello</i>, Ann-Marie MacDonald's <i>Goodnight Desdemona (Good Morning Juliet)</i>, Paula Vogel's <i>Desdemona, A Play About A Handkerchief</i></li> <li>8. Record personal growth and understanding in student journal</li> <li>9. Use appropriate theatre vocabulary in oral and written communications</li> </ol>
<p><b>Theatre of Asia and Ancient India</b></p> <p><i>The Little Clay Cart</i>, King Shudraka</p> <p>Videos: <i>The Theatre of Asia: An Introduction</i></p> <p><i>Sagi Musume: Kabuki Dance</i></p>	<ol style="list-style-type: none"> <li>1. Recognize and explain relevant dramatic theory and criticism</li> <li>2. Recognize, identify, and explain elements of Asian and Ancient Indian drama: staging and performance, design, plot, theme, character, setting, conflict, and conflict resolution</li> <li>3. Recognize, identify, and explain the dramatic structure of Asian and Ancient Indian drama</li> <li>4. Recognize and explain the cultural, historical, and political significance of Asian and Ancient Indian drama</li> <li>5. View, interpret, analyze, and criticize <i>Sagi Musume</i></li> <li>6. Interpret, analyze and perform scenes from King Shudraka's <i>The Little Clay Cart</i></li> <li>7. Record personal growth and understanding in student journal</li> <li>8. Use appropriate theatre vocabulary in oral and written communications</li> </ol>
<p><b>Existentialism</b></p> <p><i>Waiting for Godot</i>, Samuel Beckett</p>	<ol style="list-style-type: none"> <li>1. Recognize and explain relevant dramatic theory and criticism</li> <li>2. Recognize, identify, and explain elements of existential drama:</li> </ol>

<p><i>Rockaby</i>, Samuel Beckett</p>	<p>staging and performance, design, plot, theme, character, setting, conflict, and conflict resolution</p> <ol style="list-style-type: none"> <li>3. Recognize, identify, and explain the dramatic structure of seminal existentialist drama (Samuel Beckett's <i>Waiting for Godot</i>; <i>Rockaby</i>): stasis, rising action, climax, falling action, and new stasis</li> <li>4. Interpret, analyze and perform scenes from Samuel Beckett's <i>Waiting for Godot</i>; <i>Rockaby</i></li> <li>5. Record personal growth and understanding in student journal</li> <li>6. Use appropriate theatre vocabulary in oral and written communications</li> </ol>
<p><b>Integrating the Course: Expanding Understanding of Core Components, Assessments</b></p>	<ol style="list-style-type: none"> <li>1. Explain the process and principles of a</li> </ol>
<p><i>The Director's Voice</i>, Arthur Bartow</p>	<p>variety of directors through an examination of Arthur Bartow's <i>The Director's Voice</i> and <i>In Transit—Hidden</i></p>
<p>Videos: <i>The Great Deviser—Devising Work</i></p>	<p><i>Directions</i></p> <ol style="list-style-type: none"> <li>2. Identify, understand, and incorporate</li> </ol>
<p><i>Creating Physical Theatre—The Body in Performance</i></p>	<p>ideas, strategies and methods that can</p>
<p><i>Altered States: Theatre in a World of Social and Political Change—IRELAND</i></p>	<p>be used in a professional and educational context to add physical</p>
<p><i>In Transit—Hidden Directions</i></p>	<p>dimensions to performance— <i>Creating</i></p>
	<p><i>Physical Theatre—The Body in Performance</i></p>
	<ol style="list-style-type: none"> <li>3. Talk and write about the role of theatre as: a means of exploring identity, values, and principles; a means of providing a mediated dialogue between communities within the context of a particular culture— <i>Altered States: Theatre in a World of Social and Political Change—IRELAND</i></li> <li>4. Integrate knowledge and</li> </ol>

	<p>understanding of how performance companies from around the world devise theatre by creating an original piece of drama—<i>The Great Deviser—Devising Work</i></p> <ol style="list-style-type: none"><li>5. Articulate connections between past units of study in oral and/or written form thereby demonstrating a nuanced understanding of the core components</li><li>6. Record personal growth and understanding in student journal</li><li>7. Use appropriate theatre vocabulary in oral and written communications</li></ol>
--	---