

TOPICAL OUTLINE: A POSSIBLE PATH FOR IB Theatre HL

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

<p>Spanish and Latin American Theatre</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"> 5. Paraphrase passages from Sophocles' <i>Antigone</i> 6. Interpret, analyze, and perform scenes from Sophocles' <i>Antigone</i>. 7. Record personal growth and understanding in student journal 8. Use appropriate theatre vocabulary in oral and written communications <ol style="list-style-type: none"> 1. Recognize and explain relevant dramatic theory and criticism 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 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 4. Recognize and explain the cultural, historical, and political significance of Spanish and Latin American drama 5. Paraphrase passages from Federico Garcia Lorca's <i>Blood Wedding</i> 6. Interpret, analyze, and perform scene from Federico Garcia Lorca's <i>Blood Wedding</i> 7. Explain the genesis and principles of Augusto Boal's "Legislative Theatre" 8. Explore the relationship between performer and audience through the creation and performance of a legislative theatre piece 9. Record personal growth and understanding in student journal 10. Use appropriate theatre vocabulary in oral and written communications
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<p>Italian Traditions: Commedia Delle Arte, Puppetry</p> <p>“Punch and Judy”</p>	<ol style="list-style-type: none"> 1. Recognize and explain relevant dramatic theory and criticism 2. Recognize, identify, and explain elements of Commedia Dell Arte: improvisation, lazzi, gesture, stock characters, masks, costumes, staging 3. Recognize, identify, and explain the dramatic structure of text and non-text Commedia scenarios 4. Recognize and explain the cultural, historical, and political significance of Commedia Dell Arte, and puppetry 5. Make puppets suitable for Commedia performance 6. Write and perform a Commedia scenario 7. Improvise and perform a Commedia scenario 8. Record personal growth and understanding in student journal 9. Use appropriate theatre vocabulary in oral and written communications
<p>Elizabethan Theatre and Cultural Resonances</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"> 1. Recognize and explain relevant dramatic theory and criticism 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 3. Recognize, identify, and explain the dramatic structure of Elizabethan drama: typical 5 Act formula, stasis, rising action, climax, falling action, and new stasis 4. Recognize and explain the cultural, historical and political significance of Elizabethan theatre 5. Paraphrase passages from Shakespeare's <i>Othello</i> 6. Explore the cultural resonances and

<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"> 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 4. Interpret, analyze and perform scenes from Samuel Beckett's <i>Waiting for Godot</i>; <i>Rockaby</i> 5. Record personal growth and understanding in student journal 6. Use appropriate theatre vocabulary in oral and written communications
<p>Integrating the Course: Expanding Understanding of Core Components, Assessments</p>	<ol style="list-style-type: none"> 1. Explain the process and principles of a
<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"> 2. Identify, understand, and incorporate
<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"> 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> 4. Integrate knowledge and

	<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">5. Articulate connections between past units of study in oral and/or written form thereby demonstrating a nuanced understanding of the core components6. Record personal growth and understanding in student journal7. Use appropriate theatre vocabulary in oral and written communications
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