

The Independent Project Portfolio

Notes for teachers

NOTE: *The following was written in December 2008, prior to the first assessment in the Theatre course in 2009. As a result it will be revised and redrafted after June 2009. Teachers are advised to always ensure they are working from the most recent documentation.*

THE INDEPENDENT PROJECT

In approaching the IP, teachers and students should consider the specific requirements of the task for either HL Option A, B or SL, according to the Subject Guide.

HL Options A and B - “Students at HL are required to produce an independent project **that explores theatre practice, which should be underpinned by theoretical research into performance.**” (SG pg 22). There must be integration and application of research and practice (see Criterion E for the IPP)

HL Option A – “a student to work in the role of a director/theatre-maker to explore in depth the devising and actualization of a performance” (SG pg 22). The focus here is on **research connected to devising in the role of director/theatre-maker** (as in, the student is in a leadership/facilitator type role in the realization/creation of a performance). This option may include such activities as director of a play text, director/theatre maker in the devising process (which in the devising process may involve more than one student and/or role).

HL Option B – “a student to undertake a practical study of aspects of theatre practice” (SG pg 23). The focus here is **on research that connects to a practical exploration of theatre practice**. This option may include such activities as a workshop or undertaking a specific practical role in a performance (performing, lighting, costumes, writing etc)

Standard Level – “Should increase the student’s knowledge and skills in a specific area of theatre.” (SG pg 24). The focus here is on **knowledge and skills of any chosen area of theatre**. This option may include such activities as devising and presenting a solo performance, writing a piece of theatre, directing, technical project (lighting, sound, or costumes), running a workshop etc.). It does not have the “underpinning of theoretical research” that the HL projects have (though evidence of doing research is a good idea for SL students as it contributes to evidence of initiative and persistence for Criterion A of the Portfolio).

All Three Options – The Portfolio (and therefore the project) “should represent the dynamic stages of the creative process (Preparation, Action and Reflection)” (SG pg 30)

Based on the above descriptions a number of group combinations may occur depending on each student’s **focus** for the Independent Project. The Independent Project allows for a great deal of freedom, assuming that the project is approached from the specific focus of either HL Option A, B or SL.

ASSESSMENT CRITERIA for the Independent Project Portfolio (IPP)

Criterion A: Preparation “What was done during the course of the project?”

- Has the student prepared independent work, showed initiative and perseverance and produced relevant material?
- May take the form of: research, observation, stimulus exploration, brainstorming, improvisation, rationale, setting objectives, shaping material, negotiating, making changes etc.

Criterion B: Process “How effectively was it done?”

- Is there evidence of understanding of production elements and theatre practices? Does the student demonstrate skills in the chosen area and does the student understand the demands of the chosen area?
- Understanding of production elements and theatre practices should be evident in the portfolio. Skills must be applied within the context of theatre practice. Demands of the chosen area is specific to the choice of HL Option A, B or SL.

Criterion C: Reflection “What learning and development took place?”

- Is there evidence of learning and development throughout the portfolio? Does the student reflect on the IP and its place in the course as a whole?
- “reflect on the IP and its place in the course as a whole” This does not mean that the student need include numerous journal entries or course descriptions in order to make connections to the course as a whole, but should provide the reader in some way, at some point with how his/her explorations in theatre have influenced the IP. The student must acknowledge where influences have come from, as the reader should have access to the starting point and how the project developed.

Criterion D: Presentation “How is the portfolio presented?”

- Does student write/present the portfolio in a linguistic register appropriate to format and subject matter? Does the student select and present relevant material? Is the portfolio sourced, attributed and is the word count met?
- Appropriate subject matter – portfolio that shows the development of an IP (demonstrating the dynamic stages of a creative process: Preparation, Action and Reflection) and its place in the course as a whole. Other subject matter is not appropriate.
- Appropriate to format - the portfolio should consist of a table of contents, an introduction, clearly marked sections, a conclusion, all quotes and visual material sourced and attributed and a word limit (3000 for HL and 2000 for SL).

Criterion E: Application of Research and Practice “Is there integration and application of research throughout? Is the research relevant to understanding the project’s development?”

- Does the student show an ability to integrate and apply research and practice into the development of the project? Is the research relevant to understanding the development of the project?
- It is not enough to simply do research, the student must show that he/she has not only integrated and applied research to the project but also that the research is relevant to understanding its development.