**Solo Theatre Piece: IB Theatre Arts HL**

**Objective:** To explore the practical implications of theatre theory and put theory into practice by creating and presenting a solo piece of theatre based on theatre theory.

**Perspective:** Approach this task from the four perspectives of creator, director, designer, and performer.

**Criteria:**

* Research and examine a theatre theorist you have not previously studied in IB Theatre.
	+ A theatre theorist is a theatre practitioner who has contributed to the shaping and development of theatre through his or her published work and ideas (primary sources). In addition, there are published works by others (secondary sources) regarding the theatre theorist’s contributions, ideas, and the impact they have had on theatre practice, signifying that the theatre theorist’s work has had implications beyond his or her practice and an impact on theatre in general.
* Identify an aspect of their theory
	+ Refers to one particular strand of a theatre theorist’s work. It may be an idea, a process, a series of exercises, a stylistic element, a convention, a technique, or an approach.
* Research the aspect of the theory using both primary and secondary sources.
* Identify your intention regarding how the aspect of theatre theory will be used to inform and develop a solo piece.
* Make choices regarding the most appropriate scenic and technical design elements needed to support the presentation of this aspect of theory in the piece.
* Create and present a solo theatre piece (4 – 8 minutes and recorded) based on the chosen aspect of their theory to an audience. Following the performance, hold a talkback session to assess the extent to which the piece fulfilled your intention.
* Submit a report (maximum 3,000 words). This includes a table of contents which is excluded from the word count. All pages should be numbered and the main body of the report should be structured using the following subheadings:
	+ The theorist, the selected aspect theory, and the contexts
	+ Practical explorations, performance and production intentions, and development of the performance and production of the solo theatre piece
	+ Evaluation of the solo theatre piece and the implications this has on my work in theatre
	+ Works Cited
* You *must* consult both primary and secondary sources (you may use books, databases, documentaries, articles, etc).

**Clarifications:**

* This task does not assess performance skills, but rather brings together the skills of creating, designing, directing, and performing, focusing on an aspect of a theatre theorist’s theory.
* Students may choose to use or adapt existing text, create new text, or not use any text, as appropriate to the theorist, the nature of the theory being explored, and the stated intentions for the piece
* Performances will take place during class time in front of class mates
* Ensure that the theory you select is related to *theatrical* theory, rather than to social, psychological, literary, historical, or cultural theory.
* Students should record all decisions made relating to the technical/production elements of the theatre piece in their theatre journals and address them in the submitted report.
* Other performers are **not** permitted to appear in any part of the final presentation of the solo theatre piece.
* 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.

**Video Recording:**

* 4 – 8 minutes
* Must be a continuous, unedited recording and must capture the full theatre piece.
* The video camera must not be switched off at any point during the presentation.

**The Report:**

* Maximum 3,000 words
* Use a formal, academic register
* Write in first person
* You may use any relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, or designs considered necessary (clearly annotated using MLA)

**Examples:**

* Robert Lepage – Film Projection – a monologue about the tsunami created, directed, and performed by the students using film projection designed by the student.
* Zeami Motokiyo – Quality of Movement – the dance from *Hagoromo*. Directed and performed by the student with costume design by the student.
* Konstantin Stanislavski – Concentration and circles of attention – monologue from *The Dream Play*. Directed and performed with costume design by the student.
* Julie Taymor – Use of puppets as a device for storytelling – Aesop’s fables adapted for the stage directed and performed by student using puppets.
* Robert Wilson – use of light – original piece of theatre without words based on *Macbeth* directed and performed by student using lighting designed by student.

**PERFORMANCES DUE NOVEMBER 5th – 7th. REPORT DUE November 26th.**

**\*\*Both IB and non-IB assessed students must complete this assignment in its entirety.**

**\*\*No late work…no exceptions.**