

JOURNAL GUIDE



A map does not converse in sentences. Its language is a half-heard murmur; fractured, fitful, non discursive, nonlinear... A map has no vocabulary, no lexicon of precise meanings. It communicates in lines, hues, tones, coded symbols and empty spaces much like music. Nor does a map have its own voice. It is many tongued, a chorus reciting centuries of accumulated knowledge in echoed chants. A map provides no answers. It only suggests where to look: discover this, re-examine that, put one thing in relation to another, orient yourself, begin here... Sometimes a map speaks in terms of physical geography, but just as often it muses on the jagged terrain of the heart, the distant vistas of memory, or the fantastic landscapes of dreams.

The Island of Lost Maps, Miles Harvey

IB THEATRE ARTS

At the heart of your learning on the Theatre course is ***The Journal***. This is where you record all of your learning in the subject. It forms the basis for your all of your assessment. It will be your primary homework task after every lesson, workshop, theatre visit and performance.

It isn't an option and experience tells us the better ***The Journal***, the better the end grade. There is a direct correlation between the two, so when you find it difficult to do or find the time to do it, remember that rewards come on the day you get your results in two years time.

The IBO Theatre Course Guide says the following:

The Theatre Journal

From the beginning of the course students at both SL and HL are required to maintain a theatre journal. This is the students' own record of their two years of study and should be used to record:



- **challenges and achievements**
- **creative ideas**
- **critical analysis and experience of live theatre productions as a spectator**
- **detailed evaluations**
- **experiences as a creator, designer, director and performer**
- **feedback**
- **reflections**
- **research**
- **responses to work seen**
- **responses to diverse stimuli**
- **skills acquisition and development.**

The content of the journal should focus specifically on an **analysis of learning** experiences, rather than being simply a record of triumphs or an exhaustive chronicle of everything the student experiences in theatre. Although elements of the journal may be selected, adapted and presented for assessment, the journal itself is not directly assessed or moderated. It is, however, regarded as a **fundamental** activity of the course, developing the student's ability to record research, process and reflection, skills that are required in all assessment tasks.

IB THEATRE ARTS

What does *The Journal* look like?

Physically it will be a red book in which you will show your journey through the IB Theatre Arts course. People journal in different ways in order to evidence and explore their progression and your journal should become much more than a diary account of your study of Theatre Arts.

A journal is also a tool for self-discovery, an aid to concentration, a mirror for the soul, a place to generate and capture ideas, a safety valve for the emotions, a training ground for the writer, and a good friend and confidant

What could it contain?

JOURNALING: sequential recording of observations; findings; feelings. OF class work; rehearsals; projects; research; festivals; visits

REPORTS: personal viewpoint details; sketches; photographs; magazine cuttings; photocopies; personal research; set research; class activities; projects

WRITINGS: essay type presentations of new views / perspectives; insights gained from: theatre visits; projects; a course unit; meeting or working with a theatre practitioner; self analysis etc.

DOODLES / SKETCHES: (doodles = unfinished, small; sketches = larger and developed) labelled drawings of idea searches all in PENCIL OF: costume; make up; set ideas

DETAILED DRAWINGS: technical; scaled; coloured

ANNOTATED SCRIPTS / NOTES: showing perceptions; insights; ideas; innovations; understandings

MIND MAPS / MOOD BOARDS / DIAGRAMS: labelled sequential drawings of events / projects which take place over a period of time.

These are just examples - it should contain much more and be relevant to you. It's your thinking, your explorations, your learning.



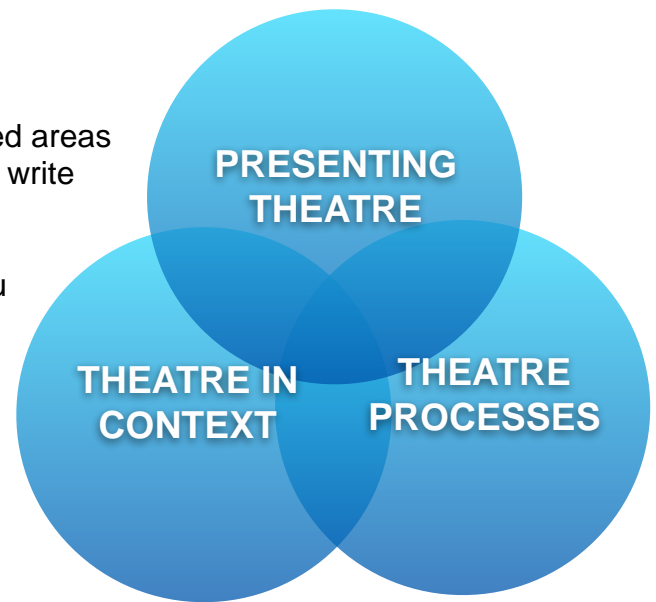
IB THEATRE ARTS

The Theatre course has 3 equal and interrelated areas and you should be thinking about these as you write your journal.

They form the building blocks of everything you learn, everything you experience, everything you see and read on the course.

You should be reflecting on your learning and analysing it, synthesising your understanding so far and experimenting in ***The Journal***

You are also exploring theatre from 4 perspectives: too. Those of:



DIRECTOR

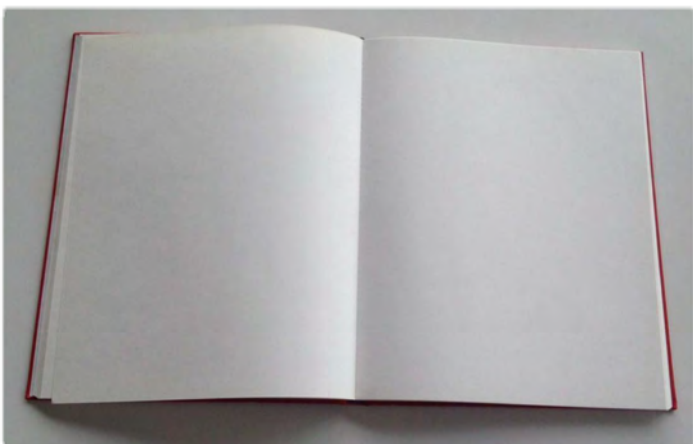
DESIGNER

CREATOR

ACTOR

YOUR JOURNAL AND ASSESSMENT TASKS

Throughout the course you will be exploring the assessment tasks and practicing them alongside everything we do. You will then of course be doing them for real later in the course. In all these cases your journal is where you record your experiences and learning, before completing the coursework elements of each ask. You curate the coursework from your journal. So you can see just how important The Journal is to your success.



KEY TERMS

Analyse
Apply
Compare
Contrast
Demonstrate
Describe
Discuss
Evaluate
Examine
Explain
Explore
Identify
Justify
List
Outline
Present
Show

SYNTHESIS

ANALYSIS

EVALUATION

REFLECTION

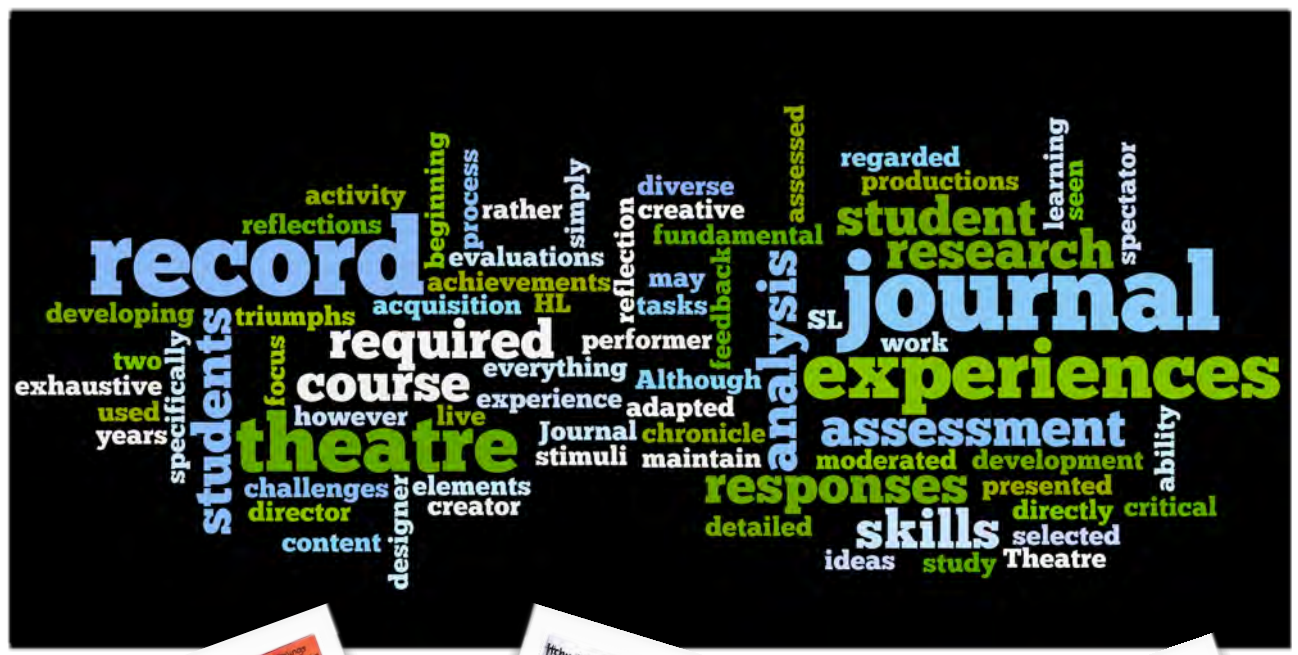
HOLISTIC JUDGEMENTS

This means that you become aware of the inter-connectedness of theatre, how one area feeds into another. You must write entries attempting to link all of your experiences with others. Can you compare and contrast masks in Noh theatre with masks in Commedia Dell Arte? How do Turkish shadow puppet stories mimic Taiwanese glove puppetry? Does an element of symbolism you see in a professional production directly feed into a creative choice you make in directing a scene from a play? Does your definition of theatre change or get challenged through practical experience in the rehearsal process?

Holistic assessment asks you to consider the internal (subjective) and the external (objective). What you think and feel is as important as what you learn and apply and test. This inner/outer aspect of the theatre students means that you are fulfilling a major component of IB Theatre.

AVOIDING THE ISSUES WITH JOURNALING

| ISSUE | SOLUTION |
|--|--|
| You cannot keep your journal regularly or have irregular entries | Seek alternative means to help you record your progression such sound recordings, sketches, images, writing, and mix up these means of record to inspire yourself to continue. Set aside a specific time dedicated to getting your journal up to date twice a week |
| You have everything recorded on separate pieces of paper | Record everything in ONE JOURNAL THAT COMES TO EVERY THEATRE ARTS LESSON AND REHEARSAL WITHOUT FAIL. NEVER FORGET IT. |
| Half reported activities | Date and Title all entries. Ensure you are clear in your journal about your personal reactions, the theme of the project, the progression made in that particular lesson or rehearsal and possible research areas that emerged from this followed up with the research itself. |
| Poor Self Analysis | Get into the habit of writing a short reflective essay every two weeks in your journal. Include comments on; what you did, what you have learned, what new perspectives you have gained, what you failed in, how you have dealt with that, what you were successful in, why etc. |
| Poorly illustrated | Always annotate pictures, photocopies, sketches and photographs to ensure they can be understood by someone other than yourself. Also you should always cite any image or quote in case you want to use it later in a piece of coursework. |
| Little reference to research | Sign out a book from the library every two weeks. Record the title, author and publisher. Read or browse through it and take notes in your journal. Reflect on what new insights you have gained. |
| Incomplete research | Set yourself a time to research and a deadline and stick to it. Ensure your research is fully evident when writing up your journal. |
| Depth of content | Before you can write about Theatre with authority, you must learn about it! Use the LRC and its highly qualified staff to explore books and journals. Watch <i>Digital Theatre</i> , read <i>Theatre Room Asia</i> regularly. |



A CLOCKWORK ORANGE SYNOPSIS

...the film is a masterpiece of visual storytelling...

LITERALLY BREATHTAKING

...the film is a masterpiece of visual storytelling...

PHYSICAL, DYNAMIC AND ARRESTING

...the film is a masterpiece of visual storytelling...

Shadows

Myra wanted to direct and play the role of Myra.

Collage

Ma & film with LIVE THEATRE

LESSON 30

Made 3 with...

EMOTIONAL

Link with...

IMAGING

Partner Jacob for ANGER...

THEATRE OF CRUELTY

LESSON (2)

...the film is a masterpiece of visual storytelling...

LESSON (2)

...the film is a masterpiece of visual storytelling...

A MIDSUMMER NIGHT'S DREAM

...the film is a masterpiece of visual storytelling...

LESSON (18)

...the film is a masterpiece of visual storytelling...

Lesson (18)

...the film is a masterpiece of visual storytelling...

Lesson (19)

...the film is a masterpiece of visual storytelling...

Lesson One

...the film is a masterpiece of visual storytelling...

Lesson Two

...the film is a masterpiece of visual storytelling...

Lesson One

...the film is a masterpiece of visual storytelling...

Lesson Two

...the film is a masterpiece of visual storytelling...

IB THEATRE ARTS

MARKING CRITERIA FOR JOURNALS AND PRESENTATIONS

| | Level of Detail and Specific Audience | Use of specific Vocabulary and Terminology | Critical Response | Method of Communication |
|----------|---|--|---|---|
| 7 | Level of detail is highly appropriate for intended audience. Contextual details are thorough enough to eliminate the need for clarifying questions. | Highly effective, appropriate and accurate use of topic specific terminologies that clearly expresses thought, knowledge and understanding | The student gives perceptive evidence, with excellent specifics, in evaluating whether objectives were fulfilled in his/her work and in the work of others. The student analyzes, in thorough detail, all of the key actions/elements that contributed to, or hindered, the success of the project. The student plans highly concrete, creative steps for improvement. | Method of chosen communication is highly appropriate to the task and serves to enhance demonstrated understanding and knowledge. Visual/textual/audio material as been selected and arranged in such a way that it demonstrates very strong understanding of audience, purpose and scope of task. High degree of pride and care taken in presentation of material. |
| 6 | Level of detail is appropriate for intended audience. Contextual details leave very little need for clarifying questions. | Appropriate use of topic specific terminologies that expresses thought, knowledge and understanding, | The student gives perceptive evidence, with highly satisfactory specifics, in evaluating whether objectives were fulfilled in his/her work and in the work of others. The student analyzes, in detail, most of the key actions/elements that contributed to, or hindered, the success of the project. The student plans highly concrete steps for improvement. | Method of chosen communication is appropriate to the task and serves to clearly demonstrate understanding and knowledge. Visual/textual/audio material has been selected and arranged in such a way that it demonstrates understanding of audience, purpose and scope of task. Effort, time and care are apparent in presentation of material. |
| 5 | Level of detail is usually appropriate for intended audience. Contextual details provide answers for most potential clarifying questions. | Usual or occasional use of topic specific terminologies that reveals thought, knowledge and understanding. | The student gives appropriate evidence, with satisfactory specifics, in evaluating whether objectives were fulfilled in his/her work and in the work of others. The student analyzes, in detail, some of key actions/elements that contributed to, or hindered, the success of the project. The student plans satisfactory, concrete steps for improvement.. | Method of chosen communication is appropriate to the task, and has a general connection to content. Visual/textual/audio is attractive/interesting, but may not be connected to task in all areas, and may be used more for impact rather than with purpose. A generally good degree of care is taken in presentation of material, but task could be improved by peer/self editing to ensure all presentation criteria are fully met. |
| 4 | Level of detail is somewhat appropriate for intended audience. Contextual details are somewhat effective, but leave several clarifying questions. | Seldom use of topic specific terminologies that shows thought, knowledge and understanding. | The student gives appropriate evidence in evaluating whether objectives were fulfilled in his/her work and in the work of others, though specifics are lacking. The student identifies some of the key actions/elements that contributed to, or hindered, the success of the project. The student offers steps for improvement, though these show lack of concrete planning.. | Method of chosen communication is somewhat appropriate to the task, and has some connection to content. Visual/textual/audio may be attractive/interesting, but not necessarily connected to task and is used more for impact rather than with purpose. Some degree of care is taken in presentation of material, but further drafting/editing/refining is recommended. |
| 3 | Level of detail is rarely appropriate for intended audience. Contextual details are vague enough to result in several clarifying questions. | Rare use of topic specific terminologies that reveals thought, knowledge and understanding. | The student gives evidence in evaluating whether objectives were fulfilled in his/her work and in the work of others, though appropriateness and specifics are lacking. The student minimally identifies actions/elements that contributed to, or hindered, the success of the project. The student identifies the minimum requirements for improvement | Method of chosen communication is not appropriate to the task, and has little connection to content. Visual/textual/audio components are distracting and/or poorly executed. No clear connection between presentation and task. Little care is taken in organization/presentation of material. Further drafting/editing/refining is required. |
| 2 | Work has been submitted, but the level of detail is greatly lacking. Many clarifying questions result from the lack of contextual details. | Absence in the use of topic specific that reveals thought, knowledge and understanding. | The student has submitted work but gives scant to no evidence in evaluating whether objectives were fulfilled in his/her work and in the work of others. The student attempts but fails to identify key actions/elements that contributed to, or hindered, the success of the project. The student fails to identify even the minimum requirements for improvement. | Submitted work does not meet basic assignment criteria. Work is still in a disorganized, brainstorming/outline state. Student has not considered the intended audience and does not demonstrate a clear purpose. Student has not clarified content to the extent that appropriate method of communication can be considered. |