**Director’s Notebook**

**Introduction:** Students independently choose a published play text, read the text and record their personal responses. They then:

- Research and record the cultural and/or theoretical context of the play and identify ideas the playwright may be addressing
- Explore the play and record their own ideas regarding how this play may be staged for an audience
- Explain their directorial intention(s) and explain how this will inform their staging of two particular moments of the play; these can be moments of atmosphere, emotion or tension or which communicate the meaning(s) of the play; they must demonstrate an understanding of how performance and production elements function together to create these moments

The process is recorded and presented in the form of a director’s notebook (20 pages maximum) which is made up of visuals and words.

This is a theoretical exercise. The play text is **not** actually staged as part of the assessment task; Students are not permitted to edit, make additions or alterations to the play text selected for study.

**Perspective:** Students should approach this task from the perspective of Director

**Aim:** The aim of this task is for students to explore the processes involved in transforming a play text into live action by developing a directorial vision for staging the play text.

**Understanding:** through this exploration students will understand:

- The importance of research into the context of a play text and how this can inform directorial intentions for staging the play text
- The artistic processes required to transform text into action
- How meaning is communicated on stage and how to create moments of atmosphere, emotion and tension
- How performance and product elements function together to create an intended impact for an audience
- How live performances they have experienced influence, inspire and inform their work as directors

<table>
<thead>
<tr>
<th>Preparation process:</th>
<th>Theatre in Context</th>
<th>Theatre Processes</th>
<th>Presenting Theatre</th>
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<tbody>
<tr>
<td>Working with play texts</td>
<td>Researching and examining the various contexts of at least one published play text and reflecting on live theatre moments they have experienced as spectators</td>
<td>Taking part in the practical exploration of at least two contrasting published play texts and engaging with the process of transforming a play text into action</td>
<td>Directing at least one scene or section from one published play text which is presented to others</td>
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Each student chooses a play text that they have not studied in class, and for which they can clearly identify the potential for success in transforming it from page to stage. Once selected, the chosen play cannot be used by the student in any other assessment task for this course.

Assessing the task:

Students undertake the following process for assessment.

Theatre in Context:

- Each student carries out research into the cultural context from which the play originates and/or research into the play text’s theoretical context, focusing on its style, form, practice or genre
- Each student identifies the key ideas presented by the playwright (such as intended meanings, motifs, themes or through-line). As the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company.
- Each student documents this in their theatre journal

Theatre Processes

- Each student records their interpretation of the selected play text and their artistic responses to the entire play text as a director, making links to live theatre performances they have experienced as a spectator that have influence, inspired or informed them. The live theatre performances must not be productions of the same play text selected for study in this assessment task.
- Each student records their exploration of the selected play text and their own ideas regarding how this play may be staged for an audience
- Each student documents this in their theatre journal

Presenting Theatre

- Each student explains their directorial intention(s) and their intended impact on audience and demonstrates how this would inform their staging of two particular moments of the play. These can be moments of atmosphere, emotion or tension or moments that communicate the meaning(s) of the play.
- Each student demonstrates an understanding, through the staging of these two moments, of how performance and production elements function together.
- Each student documents this in their theatre journal

Discussing live theatre performance: Students are required to discuss and make links to live theatre performances they have experienced as a spectator during the theatre course. Students should identify performances that have influenced, inspired or informed them and should pay particular attention to how directors employed production and performance elements to create effective moments of atmosphere, emotion or tension or moments that communicated meaning in the live theatre performance experienced.

The live theatre performances identified must not be productions of the same play text selected for study in this assessment task. Students are not permitted to write about productions in which they have had involvement, for example school plays in which they helped back stage or local productions in which they performed.
The Role of the Teacher:

While students are working on the assessment task the teacher should:

- Discuss each student’s choice of play text; it is important that they play text selected is the student’s own choice
- Guide the student’s explorations and discuss their ideas, without prescribing them; this process may involve questioning and encouraging the students to expand on their vision and its feasibility, but should not involve making decisions on their behalf
- Ensure that the students have access to live theatre performances in which performance and production elements are employed effectively
- Ensure that the students are acknowledging all sources used and referencing them appropriately
- Give feedback on one draft of the director’s notebook

Structuring the Director’s Notebook:

The director’s notebook, which can be up to 20 pages in length, should be a combination of creative ideas, presented in both words and visuals, along with detailed ideas and explanations. The director’s notebook should be written in the first person and present the student’s personal interpretations, responses, ideas, discoveries and intentions for the proposed staging of their selected play text. Students should be as precise and specific as possible when discussing performance and production elements. The use of subject specific terminology may help to give a sense to this precision.

Students may use any relevant illustrations, annotated text, charts, mind maps, visuals, diagrams, designs and so on. These must be clearly annotated and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. When students include any of their own photographs or images, these must also be identified and acknowledged in the same way. **There is no lower limit on the number of pages that students can submit for this task and teachers are encouraged to remind students that their work will be assessed on how it best fulfills the assessment criteria for the task and not judged on how many pages are submitted.**

The director’s notebook should contain a table of contents (which is excluded from the page-count) and all pages should be numbered. The main body of the director’s notebook should be structured using the following subheadings:

1. The play text, its context and the ideas presented in the play
2. My artistic responses, creative ideas and explorations and my own experiences of live theatre as a spectator
3. My directorial intentions and the intended impact on an audience
4. How I would stage two moments of the play

   **Students are required to submit a separate list of all sources cited**
Formal requirements of the task

Each student submits for assessment:

- A director’s notebook (20 pages maximum) which includes:
  - The student’s research into the published play text, its relevant contexts and the ideas presented in the play
  - The student’s artistic responses and explorations of the entire play text as a director, referencing live performances they have experienced as a spectator that have influenced, inspired or informed them
  - The student’s ideas regarding the staging of two specific moments from the play and how these would create the desired impact on an audience
  - The student’s presentation of their final directorial intentions and the intended impact of these on an audience
- A list of all sources cited

External Assessment Criteria:

<table>
<thead>
<tr>
<th></th>
<th>Theatre in Context: The play text, its context and the ideas presented</th>
<th>8</th>
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<tbody>
<tr>
<td>B</td>
<td>Theatre Processes: Artistic responses and live theatre experiences</td>
<td>8</td>
</tr>
<tr>
<td>C</td>
<td>Presenting Theatre: The director’s vision and intended impact</td>
<td>8</td>
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<td>D</td>
<td>Presenting Theatre: The staging of two moments of the play</td>
<td>8</td>
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<td>Total</td>
<td>32</td>
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32/32 = 100%; translates to 100 Unassisted Points in BHS Gradebook
Student Name:________________________________________

Criteria:

A. Theatre in Context: The play text, its context and the ideas presented
   - To what extent does the student demonstrate effective research into the cultural and/or theoretical context of the play text using a range of sources?
   - To what extent does the student identify and link the ideas presented by the playwright in the play? (As the author(s) of the text, the playwright might be one person, more than one person or in some cases a theatre company)

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<thead>
<tr>
<th>Score</th>
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<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard described by the descriptors below</td>
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</table>
| 1-2   | The work is **inconsistent**:  
   - The student lists the cultural and/or theoretical context(s) of the play text using **few** appropriate sources, not always effectively  
   - The student identifies the ideas presented in the play text by the playwright but these are **obvious** or **contrived** and **lack depth** |
| 3-4   | The work is **underdeveloped**:  
   - The student outlines the cultural and/or theoretical context(s) of the play text using **limited** sources effectively  
   - The student identifies some of the ideas presented by the playwright in the play text but **does not identify appropriate links** between these |
| 5-6   | The work is **good**:  
   - The student describes the cultural and/or theoretical context(s) of the play text using a range of sources, but **not always effectively**  
   - The student identifies the ideas presented in the play text and describes how these ideas are linked by the playwright |
| 7-8   | The work is **excellent**:  
   - The student explains the cultural and/or theoretical context(s) of the play text using a **range of sources effectively**  
   - The student clearly identifies the ideas presented in the play text and explains how they are linked by the playwright |

25% of Assignment Grade, which will translate to 25 Unassisted Points in BHS Gradebook
B. Theatre processes: Artistic responses and live theatre experiences

- To what extent does the student record their artistic responses, creative ideas and explorations of the play text?
- To what extent does the student make links to relevant experiences of live theatre they have experienced as a spectator during the course, explaining how directors employed performance and production elements to create effective and impactful moments of theatre?

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| 1-2   | The work is **inconsistent**:  
  - The student **lists** any artistic responses, creative ideas or explorations of the play but these may be **superficial** or **underdeveloped**  
  - The student makes **little attempt** to make links to their own experience of live theatre and **lists** how directors employed production and performance elements to make impactful moments of live theatre |
| 3-4   | The work is **underdeveloped**:  
  - The student **outlines** their artistic responses, creative ideas and explorations of the play but these may be **lacking clarity**  
  - The student **attempts** to make links to their own experiences of live theatre and outlines how directors employed production and performance elements to make impactful moments of live theatre |
| 5-6   | The work is **good**:  
  - The student **describes** their artistic responses, creative ideas and explorations of the play with clarity and some imagination  
  - The student makes **some appropriate** links to their own experiences of live theatre and **describes** how production and performance elements were combined to make impactful moments of theatre |
| 7-8   | The work is **excellent**:  
  - The student **presents a clear, detailed and imaginative** explanation of their artistic responses, creative ideas and explorations of the play  
  - The student makes **clear and appropriate** links to their own experience of live theatre and explains how directors employed production and performance elements to make impactful moments of live theatre |

25% of Assignment Grade, which will translate to 25 Unassisted Points in BHS Gradebook
C. Presenting theatre: The director’s vision and intended impact

- To what extent does the student clearly present their intentions for the staging of the play text?
- To what extent does the student explain how their presentation of the play text on stage would achieve their intended impact on an audience

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| 1-2   | The work is **inconsistent**:
|       | • The student **lists** their directorial intentions but these may not be appropriate, effective or feasible |
|       | • The student shows **little consideration** for how their staging of the play might create an intended impact on an audience |
| 3-4   | The work is **underdeveloped**:
|       | • The student **outlines** their directorial intentions which are largely appropriate, effective and feasible, but these may be **underdeveloped** |
|       | • The student outlines how their staging of the play might create an intended impact on the audience |
| 5-6   | The work is **good**:
|       | • The student **describes** their appropriate, effective and feasible directorial intentions which are supported by a range of ideas |
|       | • The student **describes** how their staging of the play would create an intended impact on the audience |
| 7-8   | The work is **excellent**:
|       | • The student **clearly explains their appropriate, effective and feasible** directorial intentions which are supported by a range of imaginative ideas |
|       | • The student **clearly explains** how their staging of the play would create an intended impact on the audience |

25% of Assignment Grade, which will translate to 25 Unassisted Points in BHS Gradebook
D. Presenting Theatre: The staging of two moments of the play

- To what extent does the student effectively outline how they would stage TWO moments of the play using appropriate subject terminology, ensuring the play text is not edited, cut or altered?
- The what extent does the student explain how production and performance elements would function together in their staging to fulfill their intentions?

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| 1-2   | The work is **inconsistent:**
|       | - The student **lists** how they would stage two moments of the play. This work is incomplete or contains edits, cuts or alterations to the original text |
|       | - The student **lists** how production and performance elements would function together with little consideration of their stated intentions |
| 3-4   | The work is **underdeveloped:**
|       | - The student **outlines** how they would stage two moments of the play |
|       | - The student **outlines** how production and performance elements would function together to fulfill their stated intentions |
| 5-6   | The work is **good:**
|       | - The student **describes** how they would stage two moments of the play |
|       | - The student **describes** how production and performance elements would function together to appropriately fulfill their stated intentions |
| 7-8   | The work is **excellent:**
|       | - The student **explains** how they would stage two moments of the play |
|       | - The student **explains** how production and performance elements would function together to **appropriately** and **effectively** fulfill their stated intentions |

25% of Assignment Grade, which will translate to 25 Unassisted Points in BHS Gradebook