**SL Example TPPP**

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| **Section** | **Notes on Content** |
| **Introduction** | Candidate details how she feels about theatre and explains how her DP Theatre experience has shaped/developed her relationship with the creative process.  Introduces what has inspired her when she hits a brick wall. Focuses on two international theatre styles. |
| **Commedia (World Practice)** | Introduces style and a description of stock characters.  Introduces Zanni through mask image and then goes on to talk about the movement:  Exaggerated Walk – Big Walk  Little Walk  Run  Rooster like stance.  Movements are briefly described and then connected to a previous production.  Reflective – she introduces the fact that during this presentation she will look back on her previous productions and explain how her Commedia training could have benefited her performance.  She links how Commedia training could have benefited her in an ensemble role in **Seussical The Musical**. |
| **Seussical The Musical (Performance Role)** | Part of the ensemble – had to strive to create a big physical character.  She created a ‘cat like’ character – describes movements, but recognizes that Commedia would have helped her ‘to get deeper into my physicality.’  She doesn’t just leave it there, but gives clear examples of how this could have been achieved.    E.g. She explains how the movements of the lovers could be altered to mimic a cat. |
| **Absurdism** | Brief historical and societal context given to introduce the style, but this links to her interest in how theatre can use absurdism to communicate deeper meaning. **(It doesn’t stand-alone)**  She links this back to an earlier point that she makes about herself as a performer. ‘I don’t want to be edgy for the sake of being edgy.’ In her eyes, Absurdism avoids this - not over thought and always has an underlying meaning which engages the audience. She explains why she is drawn towards this style as a performer. |
| **Ubu Rex (Costume and physical theatre performance)**  **Macbeth (Live performance)** | Applied the absurdist performance principles to the production.  Used illustrations from script to influence costume design. (Grotesque, puppet like.)  She wore a fat suit, which she based on illustrations. Links this back to Commedia physicality and also mentions how the choice of costume influenced her style of movement. (**This very fleeting mention of costume does not stand-alone.)**  Uses a variation of the zanni walk.- describes her physicality in detail, referring to her earlier intro to Commedia.  Discusses how useful it was to utilize skills, she developed in relation to tempo and energy levels during her Commedia training, in another setting. Rehearsals were interesting and a developmental process as she got to play with ‘movement and jumps’  She does not simply describe her own experimentation with Commedia, but also observes others, (Her peer playing Captain Manure utilizing Il Capitano’s march) Working in this way, using similar rehearsal techniques, created a sense of ensemble.  In summary- the connection to Commedia, gave movements purpose.  Still takes a reflective approach- she thinks about how she could have incorporated other Commedia characters for her Pa Ubu character. Gives a clear, specific example of how she could have incorporated the movement style of Pantelone (stance).  Connection to Ubu Rex.  Ubu Roi- ‘twisted version of Macbeth’. She explains this connection.  Also found some of the performance and production techniques to be inspiring so incorporated them into the performance of Ubu Rex.   * Multiple roles * Minimal set   Explains how these ideas complimented Ubu Rex performance. |
| **Conclusion** | Image of a cat- physical exhaustion after Ubu Rex rehearsal.  Refers back to her introduction. ‘Theatrical laziness’ and how her DP Theatre experience has encouraged her not to be lazy and rely on an old bag of tricks.  She summarizes what Commedia and Theatre of Absurd have taught her as a performer- reflective. |