

The Practical Performance Proposal

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.*

Markband features.

(Subject Guide pp37-39)

The criteria apply to the proposal perceived as a **whole** e.g. a partially introduced idea in the pitch may be developed Section 2 or may not **OR** an alternative suggestion looked at in Section 2 may not appear in the pitch. In both these cases credit for the alternative idea/suggestion is based on the appropriate criteria.]

Band		Key differences in features of work
0	<u>No evidence</u> of ..	a) either imaginative interpretation of stimulus (onstage action OR staging) OR proposed performance concept b) understanding of production elements HL c) understanding of practical effects of research
1-5	Evidence of ..	a) either imaginative interpretation of stimulus (onstage action OR staging) OR proposed performance concept b) little understanding of production elements c) confused/inaccurate application of performance elements HL d) little understanding of practical effects of research
6-10	Evidence of ...	a) imaginative interpretation of stimulus (onstage action OR staging) AND b) proposed performance concept c) limited understanding of production elements d) partial/inconsistent application of performance elements HL e) limited understanding of practical effects of research
11-15	Evidence of ...	a) imaginative interpretation of stimulus (<i>onstage action</i>) b) incoherently applied performance concept c) dramatic interpretation potential of the stimulus (staging) d) <i>examples of alternative ideas</i> (interpretation/staging) e) understanding of performance elements f) lack depth/balance in application of performance elements HL g) some understanding of practical effects of research

16-20	Evidence of ...	a) imaginative interpretation of stimulus (onstage action) b) <i>coherently applied</i> performance concept c) inventive ideas and practical approach (staging) d) examples of alternative ideas (interpretation/staging) e) clear/thorough understanding of performance elements f) subtle effects in application of performance elements HL g) understanding of practical effects of research
21-25	Evidence of ...	a) <i>highly imaginative illuminating and original</i> interpretation of stimulus (onstage action) b) coherently applied performance concept c) inventive ideas and practical approach (staging) d) examples of alternative ideas (interpretation/staging) e) clear/<i>comprehensive</i> understanding of performance elements f) <i>combinations in application</i> of performance elements to <i>produce desired effects</i> HL g) <i>innovative</i> understanding of practical effects of research

Bold – operative word/phrase for that level

Bold, italic and underlined – threshold word/phrase specific to that level of the work

N.B. Teachers and candidates are reminded that the object of this tool is to assess the candidate's ability to:

- i. "explore the prescribed performance stimulus imaginatively and develop a coherent concept for performance"
- ii. "show an understanding of the production elements and how they function in performance"
- iii. AND for HL (only) "demonstrate ..an.. understanding of the practical effects of the philosophical rationale, socio-historical /traditional/cultural influences, or the possible impacts and resonances of the proposed performance".

Teachers and students are also reminded that the stimulus is merely a starting point in the process of proposing a performance. The resulting PPP, therefore, may or may not have discernible links to the stimulus from which the idea of performance originates. The examiner will be able to assess if the student has "explore(d) the prescribed performance stimulus imaginatively" through the content pertaining to the creative process outlined in Section 2 supporting materials.'