Big Idea/Topic

Researching Historical Styles

(These lesson plans along with Lesson plan 4 should be repeated for multiple historical periods)

Connecting Theme/Enduring Understanding:
The skills associated with auditioning allow students to explore skills similar to presentations in non-theatre related fields. Students will demonstrate an understanding of the process of preparing a performance associated with a particular historical period through research.

Essential Questions:
- How does one research appropriately for a given acting style?
- What is a period style?
- How do theatrical traditions connect to specific societal, cultural, and historical contexts?

Standard Alignment

**PERFORMING**

TAHSFT.PR.1 Act by communicating and sustaining roles in formal and informal environments.
- c. Explore various acting methods and techniques (e.g. Stanislavski, Uta Hagen, sense memory, emotional recall) for the purpose of character development.
- d. Perform acting choices for an audience based on critiques.

**RESPONDING**

TAHSFT.RE.1 Engage actively and appropriately as an audience member.
- b. State and support aesthetic judgments through experience in diverse styles and genres of theatre.

TAHSFT.RE.2 Critique various aspects of theatre and other media using appropriate supporting evidence.
- a. Generate and use the terminology for critiquing theatre presentations.
- b. Analyze performance and utilize various effective forms of criticism to respond to and/or improve performance.

**CONNECTING**

TAHSFT.CN.1 Explore how theatre connects to life experiences, careers, and other Content
- d. Explore various careers in the theatre arts (e.g. performance, design, production, administrative, education, promotion).

TAHSFT.CN.2 Examine the role of theatre in a societal, cultural, and historical context.
- a. Identify and analyze plays and dramas from a variety of historical periods and cultures.
b. Explore the works of milestone playwrights and plays, and the relevance of historical theatre.
c. Recognize historical events that have influenced the role of theatre and how theatrical events have impacted cultural development.
d. Interpret cultural and historical research for use in production.

**Instructional Design**

*This lesson has a flexible timeline but can be accomplished in 1-2 Weeks. The teacher presentation can be brief, but the student assignment requires time to research, record, plan, and deliver. This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See the bottom of the lesson for a list of unplugged supplies.*

**FOUNDATIONAL INFORMATION:**

Students must have a foundational understanding of the roles and responsibilities of actors, turning text into action, voice for the actor, movement for the actor, beats, and objectives.

**CONCEPTS:**

Classical Theatre  
Period Styles  
Contemporary Genres

**VOCABULARY:**

Primary Research, Secondary Research, Style,

**LINKS:**

Kabuki:  
[PBS Learning: What is Kabuki?](#)

Bunraku:  
[PBS Learning: Bunraku](#)

Noh:  
[PBS Learning: Noh Theatre](#)

General Theatre History:
PBS Learning: History of Theatre

Theatrical Traditions from Various Sources on YouTube:

- **Comedy and Tragedy - Ancient Greece**
- **Topeng Dance - Bali**
- **Cantonese, Yueju, and Peking Opera - China**
- **Yuan Drama or zaju - China**
- **Victorian melodrama - England**
- **Punch and Judy puppets - England**
- **Comedy of manners or Restoration comedy - England, France**
- **Medieval mystery plays - England, France, Germany**
- **French farce - France**
- **Kathakali - India**
- **Barong (or Rangda) dance - Indonesia**
- **Kecak - Indonesia**
- **Wayang golek puppetry - Indonesia, Malaysia**
- **Wayang Kulit shadow puppetry - Indonesia, Malaysia**
- **Bunraku - Japan**
- **Kabuki - Japan**
- **Kyōgen farce - Japan**
- **Noh theatre - Japan**
- **Rakugo "sit down" theatre - Japan**
- **Talchum mask dance - Korea**
- **Shadow theatre - Taiwan, China**
- **Hun lakhon lek puppetry - Thailand**
- **Khon dance drama - Thailand**
- **Karagöz shadow puppetry - Turkey**
- **Pantomime - United Kingdom**

Theatre History TRL PowerPoints:

- Theatre & Film: Fundamentals I: Unit 6: Elizabethan Theatre and The Globe PowerPoint
- Theatre & Film: Fundamentals I: Unit 6: Greek and Roman Theatre PowerPoint
- Theatre & Film: Acting I: Unit 7: Naturalism and Realism PowerPoint
- Theatre & Film: Acting I: Unit 7: African American/Black Theatre PowerPoint
- Theatre & Film: Acting I: Unit 7: Beckett-Absurd PowerPoint
- Theatre & Film: Acting I: Unit 7: Bertolt Brecht PowerPoint
- Theatre & Film: Acting I: Unit 7: China and Southeast Asia PowerPoint
- Theatre & Film: Acting I: Unit 7: Comedy PowerPoint
- Theatre & Film: Acting I: Unit 7: English Renaissance Actors PowerPoint
- Theatre & Film: Acting I: Unit 7: English Renaissance PowerPoint
- Theatre & Film: Acting I: Unit 7: English Renaissance Theatres PowerPoint
- Theatre & Film: Acting I: Unit 7: French Neoclassicism PowerPoint
- Theatre & Film: Acting I: Unit 7: Japanese Theatre Dance Forms and Noh PowerPoint
Part 1:

Compare and Contrast Performances:
In a live or recorded session, perform or present two contrasting monologues, one contemporary realism and another from a historical period. It is not necessary for the non-contemporary monologue to be from the same culture or period as the rest of the lesson. Have students take notes in their journals on the performances. Specifically concerning the following categories:

1) Actors Physicality
   1. Body
   2. Face
   3. Movement
   4. Voice

2) Staging
3) Costumes

Engage the students in a discussion of what is familiar and what is unique to the performance style demonstrated. Make sure to point out the specific changes that are indicative of the style.

Unplugged Variation: As an alternative, students complete the assignment after reading about a specific theatrical style using the slides from the PowerPoint and Video Text from the Video provided in their packets.

Part 2:

In a live or recorded session perform or share performance from a specific historical theatrical tradition on a synchronous digital platform such as Google Meet (How it Works: Google Meet), or create an asynchronous video of your own. This lesson example provides videos and PowerPoints for some traditional Japanese theatre (Kabuki, Bunraku, and Noh), however, these are not necessarily essential to the lesson. A list of additional options, videos, and resources are included among the links and in the student packet that can also be used as a starting place to introduce researching theatrical traditions within specific societal, cultural, and historical contexts

Video Examples for the journal entry and discussion.

Kabuki:
PBS Learning: What is Kabuki?
YouTube: Kabuki - Japan

Bunraku:
PBS Learning: Bunraku
YouTube: Bunraku - Japan

Noh:
PBS Learning: Noh Theatre
YouTube: Noh theatre - Japan

PowerPoint for Japanese Theatre Dance Forms and Noh:
Theatre & Film: Acting I: Unit 7: Japanese Theatre Dance Forms and Noh PowerPoint
After the presentation discusses the societal, cultural, and historical contexts of the theatrical performance. Consider the following for discussion:

a) Period and Cultural Music  
b) Period and Cultural Daily Dress  
c) Period and Cultural Manners  
d) Period and Cultural Politics/Religion  
e) Period and Cultural Dance

**Unplugged Variation:** As an alternative, students complete the assignment after reading about a specific theatrical style using the slides from the PowerPoint and Video Text from the Video provided in their packets.

Possible PowerPoints and Supplemental Reading for Unplugged Students:  
[Theatre & Film: Acting I: Unit 7: Japanese Theatre Dance Forms and Noh PowerPoint](#)  
[PBS Learning Noh Theatre Background Reading](#)  
[PBS Learning: Noh Theatre Timeline](#)

**Part 3:**  
Following Part II instruction, the students will engage in their research to present to the rest of the class. Break the class into small groups allow them to explore and select a theatrical tradition for the purpose of researching and presenting to the class.

**Student Instructions:**

Student groups will create a 20-30 minute presentation of the results of research into the role of a theatrical tradition in a particular societal, cultural, and historical context as well as an activity related to your research.

**Required Categories for research:**

1) The societal, cultural, and historical context must include research about the following:
   1. Music  
   2. Daily Dress  
   3. Manners  
   4. Politics/Religion  
   5. Dance

2) Aspects of the theatrical tradition  
   1. Actors Physicality
      i) Body  
      ii) Face  
      iii) Movement  
      iv) voice.  
   2. Staging  
   3. Costumes
Each research project should include primary and secondary research of some kind, a visual or audio component, and a copy of the lesson for all students to keep (this can be digital).

Research-Based Activity:

Each group must create a hands-on movement-based aspect of the presentation. The students being taught must have an activity to do which solidifies the most important concepts found in the research. For example, the groups may physically teach a dance associated with the period to the class as a result of the research. They may play musical chairs with period music. They may teach how to use period relevant accessories (ie Greek Cotthorni, Restoration Fans). They may simply have the other students role-play elements of their research related to the political situation of the time. The research presentation groups should be sure to explain how and why this information can be relevant to the performance of a theatrical text in this style.

The final presentation can be delivered live on a digital platform or recorded as an asynchronous video lesson posted to the class platform.

Students should watch all presentations and respond using the Peer Critique Form.

Unplugged Variation:
Rather than presenting the research and lesson live the unplugged student can present the research in an essay format and create a lesson plan using the GaDOE lesson plan template which teaches a single aspect of the performance style. Students that are working alone could reduce the research categories by half with teacher permission.

**Evidence of Student Success**

| Diagnostic: | Compare and Contrast Performance Discussion, Journal Entries |
| Formative:  | Journal Entries, Research Discussion Following the Theatrical Tradition Teacher Presentation |
| Summative:  | Summative Peer Critique Assessment, Summative Performance Assessment |

**Distance Learning Supports**

**Ideas for Differentiation:**

Our goal is for all students to be actively engaged using the body, the voice, speaking, reflecting, and writing. Below are changes to the lesson to help achieve that goal for students who need additional support or increased rigor. Note: Be careful using these lessons for all students.

- Consider allowing students to record their thoughts in a variety of ways: using the talk to text/dictate feature, making an audio recording of their responses, drawing pictures, circling and/or labeling on their diagram or PowerPoint printouts, etc.

- Students requiring a simplification can focus on one aspect of the research. The presentation could be guided or assisted by the instructor.

- For low-tech and unplugged adaptation students can work one-on-one with teachers on the phone with focusing on one element at a time in a given performance.
• Students needing an extra technical challenge can work in smaller groups individually researching multiple categories. The professional actor would research all of these areas for the development of an understanding of the style.

**Unplugged Supplies:** Lesson checklist, Journal, printed PowerPoint slides, and/or copy of lecture notes, assignment handout, copy of assignment rubric.

---

**Engaging Families**

**Materials included to support unplugged learners:** Lesson checklist, Journal, printed PowerPoint slides, copy of lecture notes, assignment handout, copy of assignment rubric

**Optional materials to support learning:**

General Theatre History:

*PBS Learning: History of Theatre*

Theatrical Traditions from Various Sources on YouTube:

- **Comedy and Tragedy - Ancient Greece**
- **Topeng Dance - Bali**
- **Cantonese, Yueju, and Peking Opera - China**
- **Yuan Drama or zaju - China**
- **Victorian melodrama - England**
- **Punch and Judy puppets - England**
- **Comedy of manners or Restoration comedy - England, France**
- **Medieval mystery plays - England, France, Germany**
- **French farce - France**
- **Kathakali - India**
- **Barong (or Rangda) dance - Indonesia**
- **Kecak - Indonesia**
- **Wayang golek puppetry - Indonesia, Malaysia**
- **Wayang Kulit shadow puppetry - Indonesia, Malaysia**
- **Bunraku - Japan**
- **Kabuki - Japan**
- **Kyōgen farce - Japan**
- **Noh theatre - Japan**
- **Rakugo "sit down" theatre - Japan**
| Talchum mask dance - Korea          |
| Shadow theatre - Taiwan, China    |
| Hun lakhon lek puppetry - Thailand|
| Khon dance drama - Thailand       |
| Karagöz shadow puppetry - Turkey  |
| Pantomime - United Kingdom        |

**Theatre History TRL PowerPoints:**

- Theatre & Film: Fundamentals I: Unit 6: Elizabethan Theatre and The Globe PowerPoint
- Theatre & Film: Fundamentals I: Unit 6: Greek and Roman Theatre PowerPoint
- Theatre & Film: Acting I: Unit 7: Naturalism and Realism PowerPoint
- Theatre & Film: Acting I: Unit 7: African American/Black Theatre PowerPoint
- Theatre & Film: Acting I: Unit 7: Beckett-Absurd PowerPoint
- Theatre & Film: Acting I: Unit 7: Bertolt Brecht PowerPoint
- Theatre & Film: Acting I: Unit 7: China and Southeast Asia PowerPoint
- Theatre & Film: Acting I: Unit 7: Comedy PowerPoint
- Theatre & Film: Acting I: Unit 7: English Renaissance Actors PowerPoint
- Theatre & Film: Acting I: Unit 7: English Renaissance Powerpoint
- Theatre & Film: Acting I: Unit 7: French Neoclassicism PowerPoint
- Theatre & Film: Acting I: Unit 7: Japanese Theatre Dance Forms and Noh PowerPoint
Lesson Checklist

Part 1:
  o 1. Complete the Compare and Contrast Performance Journal Prompt and Discussion

Part 2:
  o 2. Read, watch, or listen to the information about a specific theatrical tradition.
  o 3. Engage in a group discussion of the cultural, societal, and historical context of the tradition.

Part 3:
  o 4. Select a specific theatrical tradition to research
  o 5. Research and document each of the elements associated with the performance:
    o Aspects of the theatrical tradition
      o Actors Physicality
        ▪ Body
        ▪ Face
        ▪ Movement
        ▪ voice.
    o Staging
    o Costumes
  o 6. Research and Document each of the elements associated with the society, culture, and historical period:
    o Music
    o Daily Dress
    o Manners
    o Politics/Religion
    o Dance
  o 7. Create a presentation that uses primary and secondary research which covers all aspects of contextual research, performance, staging, and costume.
  o 8. Create a short lesson to teach to the class
  o 9. Film or present your research and lesson
  o 10. Watch and engage in the lessons from other groups
  o 11. Respond to all other groups with a Peer Critique
Example Elements of Theatre PowerPoint

Japanese Theatre

- 552: introduction of Buddhism from China via Korea
- Chinese writing, politics, arts
- Shintoism remained
- 1192: Emperor cedes power to shogun (military dictator) Yoritomo - begins 700 years of shogunate
- 1392: Rise of the Ashikaga shoguns
- Period of fierce warfare

Uzume's Dance

- Sun goddess Amaterasu (from which Japanese emperor claims descent) went into hiding in a cave after an argument with her brother
- A young goddess, Uzume, performed a comic dance that lured the sun goddess out of hiding
- Japanese performers still call themselves "followers of Uzume"

Kagura

Kagura is any event that entertains the gods (kami) in Shintoism. Shrine dances often involved donning of lion mask (shishi kagura) by priests for purposes of exorcism.

Three Types of Theatre in Japan

- Noh Theatre
- Formal court theatre of the 14th century
- Bunraku
- Puppet theatre of the 17th century
- Kabuki
- Popular theatre of the 17th century

Japanese History

- 1603-1867: Tokugawa shogunate
- Pacified Japan
- Feudal rule with strict hierarchies
- Cultural and artistic development
- Isolation from West gives way to opening in late 18th century
- 1854: Commodore Perry establishes relations between Japan and U.S.
- 1868: Meiji Restoration - emperor restored

Early Dance Forms

- Kagura (god music)
- Gigaku (skill music)
- Bugaku (dance music)
- Dengaku (field music)
- Sarugaku (monkey music)

Gigaku

Gigaku was imported from Korea in 7th century. Originally from India via China, a simple dance before the Buddha. Danced as Buddhist temple entertainment.
Bugaku

Imperial court dance imported from China in 7th century.
- “Dances of the Left” and “Dances of the Right”
- Complex formations, stylized narratives (e.g., a polo game)
- Structure of jo, ha, kyu

Dengaku

Also known as “dengaku-no”: harvest dances from Korea
- Acrobatics, songs, juggling
- Patronized by Buddhist priests and shogun

Sarugaku

Also known as “sarugaku-no” - an often comic and vulgar interlude to the solemn kagura
- Used by Buddhist priests to enact legends
- Emphasis on monomane (imitation)

Samurai Culture

- Shoguns, Daimyos, Samurai warriors
- Strict adherence to bushido (“Way of the Warrior”)
- Stoic acceptance of death
- Refinement of court culture:
  - Noh theatre
  - Haiku poetry
  - Tea ceremony
- In 16th century, samurai became administrators, Ronin

Noh Theatre

- Developed from wandering sarugaku troupes in the 14th century
- Founded by Kan’ami Kiyotsugu and his son, Zeami Motokiyo (1363-1443) under protection from shogun Yoshimitsu
- Secrets of Noh performance passed on through families (e.g., Kanze)
- Commoners were admitted to Noh only to raise money
A Noh performance at court

Noh plays
- **Characters:**
  - Shite (main)
  - Waki (secondary character - often priest)
  - Tsure (companion character)
  - Kyogen ("Man of the Place")
  - Chorus of 6-10 men
  - 3 or 4 musicians (flute, drums)

- **Author writes, composes, choreographs**
- **Dance** is most important element (fixed **kata**, or movement patterns)
- Only the **poetic passages** are part of the text
- 14th century court language, **sorobun**
- **Wealth of poetic allusions, Buddhist precepts --"brocading"** of language (**utai**)
- **Structure of jo, ha, kyu**

5 Types of Noh plays
- **God plays**
- **Warrior plays**
- **Woman ("wig") plays**
- **Realistic or "mad" plays**
- **Demon plays**

- Plays are appropriate to time of year. A full-length Noh program has one of each type and 2 Kyogen plays

The Noh stage

Features:
- **Mirror room**
- Hashigakari (bridge)
- **Temple-style stage**
- Pines along path, pine drawing on back wall
- Pillars have functions
- Stage of polished cypress wood
- **Audience on two sides**

Noh Masks
- **Shite mask made of** cypress wood
- Smaller than face
- Carved by special artists
- 6 years in a mixture of sea and freshwater
- Player "puts his face into mask"

Matsukaze
- "Wind in the Pines"
- A women’s play for Fall
- Based on Yukihira’s poems
- Theme of shushin (heart attachment)
- "Water carrying dance" and Matsukaze’s "mad dance"
Matsukaze

- 1409 Yoshimitsu dies. Shogun Yoshinobu leaves to his brother, Oni
- 1420 New shogun Yoshinori takes title to Zeami; forbids Kanze troupe to perform at castle
- 1433 Zeami’s son dies under suspicious circumstances. Zeami exiled to Sado.
- 1441 Shogun Yoshinori assassinated at a No performance. Zeami pardoned, returns to Kyoto.
- 1443 Zeami dies at 81.

Zeami Motokiyo (1363-1443)

- 1374 shogun Yoshimitsu sees Zeami perform at a shrine in Kyoto. Becomes his patron
- 1384 Kan’ami dies. Zeami becomes head of troupe
- 1397 begins Fushi Kaden
- Develops concepts of “flower” (hana) and “grace” (yugen)

Kabuki

- Founded by temple dancer Okuni in ca. 1586 in a riverbed near Kyoto
- Kabuki = song-dance-skill
- 1629 government outlaws onna kabuki (women’s kabuki) and yu-jo kabuki (pleasure women’s kabuki)
- 1652 watashu kabuki (young men’s kabuki) banned on grounds of immorality
- Yaro kabuki (men’s kabuki) remains

Kabuki Performance November 1895

- Under Tokugawa shoguns (Edo period), Kabuki becomes popular entertainment for middle classes in licensed (amusement) districts
- Plays borrow from Noh, Bunraku, folk tales
- Major playwright Chikamatsu Monzaemon (1653-1725)
  - Famed for “double suicide” plays
  - Chushingura (”The 47 Ronin”) most produced play

Kabuki

- Under Tokugawa shoguns (Edo period), Kabuki becomes popular entertainment for middle classes in licensed (amusement) districts
- Plays borrow from Noh, Bunraku, folk tales
- Major playwright Chikamatsu Monzaemon (1653-1725)
  - Famed for “double suicide” plays
  - Chushingura (”The 47 Ronin”) most produced play
Kabuki Stage

- Actors make entrance on hanamichi ("flower path")
- Colorful striped curtain
- Footlights
- Effects and scenery both realistic and representational

Kabuki Acting

- Female impersonators (onnagata)
- 2 styles of acting:
  - Arogato (rough stuff) for samurai and heroes
  - Roppo, kumadori makeup
  - Wagato (soft style) for lovers
- Entrance with "mie" (frozen pose) at the "seven-three" position

A Kabuki "mie"

Bunraku Puppet Theatre

- Most popular theatre for middle class under the Tokugawa shoguns
- Puppet is about 2/3 human size.
  Puppeteer is visible, with hooded assistants
- Chanter/narrator tells story

Sources and References

- https://www.britannica.com/art/Kabuki
- http://www.theatrehistory.com/asian/kabuki001.html
Presentation Notes:

- Japanese Theatre

Three Types of Theatre in Japan

Noh Theatre
  - Formal court theatre of the 14th century

Bunraku
  - Puppet theatre of the 17th century

Kabuki
  - Popular theatre of the 17th century

Japanese History
  - 552: introduction of Buddhism from China via Korea
    - Chinese writing, politics, arts
    - Shintoism remained
  - 1192: Emperor cedes power to shogun (military dictator) Yoritomo - begins 700 years of shogunate
  - 1392: Rise of the Ashikaga shoguns
    - Period of fierce warfare

Japanese History
  - 1603-1867: Tokugawa shogunate
    - Pacified Japan
    - Feudal rule with strict hierarchies
    - Cultural and artistic development
    - Isolation from West gives way to opening in late 18th century
  - 1854: Commodore Perry establishes relations between Japan and U.S.
  - 1868: Meiji Restoration - emperor restored

Uzume’s Dance
  - Sun goddess Amaterasu (from which Japanese emperor claims descent) went into hiding in a cave after an argument with her brother
  - A young goddess, Uzume, performed a comic dance that lured the sun goddess out of hiding
  - Japanese performers still call themselves “followers of Uzume”

Early Dance Forms
  - Kagura (god music)
  - Gigaku (skill music)
  - Bugaku (dance music)
  - Dengaku (field music)
  - Sarugaku (monkey music)

Kagura
Kagura is any event that entertains the gods (kami) in Shintoism. Shrine dances often involved donning of a lion mask (shishi kagura) by priests for purposes of exorcism.

Gigaku
Gigaku was imported from Korea in 7th century. Originally from India via China, a simple dance before the Buddha. Danced as Buddhist temple entertainment.

Bugaku
Imperial court dance imported from China in 7th century.
  - “Dances of the Left” and “Dances of the Right”
  - Complex formations, stylized narratives (e.g., a polo game)
  - Structure of jo, ha, kyu

Dengaku
• Also known as “dengaku-no”: harvest dances from Korea
  • Acrobatics, songs, juggling
  • Patronized by Buddhist priests and shogun

Dengaku

Sarugaku

Also known as “sarugaku-no” - an often comic and vulgar interlude to the solemn kagura
  • Used by Buddhist priests to enact legends
  • Emphasis on monomane (imitation)

Sarugaku

Samurai Culture

• Shoguns, Daimyos, Samurai warriors
• Strict adherence to bushido (“Way of the Warrior”)
• Stoic acceptance of death
• Refinement of court culture:
  • Noh theatre
  • Haiku poetry
  • Tea ceremony
• In 16th century, samurai became

Administrators, Ronin

Noh Theatre

• Developed from wandering sarugaku troupes in the 14th century
• Founded by Kan’ami Kiyotsugo and his son, Zeami Motokiyo (1363-1443) under protection from shogun Yoshimitsu
• Secrets of Noh performance passed on through families (e.g., Kanze)
• Commoners were admitted to Noh only to raise money

A Noh performance at court

Noh plays

• Characters:
  • Shite (main)
  • Waki (secondary character - often priest)
  • Tsure (companion character)
  • Kyogen (“Man of the Place”)
• Chorus of 6-10 men
• 3 or 4 musicians (flute, drums)

Noh plays

• Author writes, composes, choreographs
• Dance is the most important element (fixed kata, or movement patterns)
• Only the poetic passages are part of the text
• 14th-century court language, sorobun
• Wealth of poetic allusions, Buddhist precepts -- “brocading” of language (utai)
• Structure of jo, ha, kyu

5 Types of Noh plays

• God plays
• Warrior plays
• Woman (“wig”) plays
• Realistic or “mad” plays
• Demon plays
• Plays are appropriate to time of year. A full-length Noh program has one of each type and 2 Kyogen plays
The Noh stage

Features:
- Mirror room
- Hashigakari (bridge)
- Temple-style stage
- Pines along path, pine drawing on back wall
- Pillars have functions
- Stage of polished cypress wood
- Audience on two sides

The Noh Stage

Noh Masks
- Shite mask made of cypress wood
- Smaller than face
- Carved by special artists
- 6 years in a mixture of sea and freshwater
- Player “puts his face into mask”

Matsukaze
- “Wind in the Pines”
- A women’s play for Fall
- Based on Yukihira’s poems
- Theme of shushin (heart attachment)
- “Water carrying dance” and Matsukaze’s “mad dance”

Matsukaze
Zeami Motokiyo (1363-1443)
- 1374 shogun Yoshimitsu sees Zeami perform at a shrine in Kyoto. Becomes his patron
- 1384 Kan’ami dies. Zeami becomes head of troupe
- 1397 begins Fushi Kaden
  - Develops concepts of “flower” (hana) and “grace” (yugen)

Zeami continued
- 1408 Yoshimitsu dies. Shogun Yoshimochi prefers Zeami’s nephew, Omi
- 1429 New shogun Yoshinori takes dislike to Zeami; forbids Kanze troupe to perform at castle
- 1432 Zeami’s son dies under suspicious circumstances. Zeami exiled to Sado.
- 1441 Shogun Yoshinori assassinated at a Noh performance. Zeami pardoned, returns to Kyoto.
- 1443 Zeami dies at 81.
- Kabuki and Bunraku
  - Kabuki
  - Founded by temple dancer Okuni in ca. 1586 in a riverbed near Kyoto
  - Kabuki = song-dance-skill
  - 1629 government outlaws onna kabuki (women’s kabuki) and yu-jo kabuki (pleasure women’s kabuki)
  - 1652 wakashu kabuki (young men’s kabuki) banned on grounds of immorality
  - Yaro kabuki (men’s kabuki) remains
  - Okuni
  - Kabuki
  - Under Tokugawa shoguns (Edo period), Kabuki becomes popular entertainment for middle classes in licensed (amusement) districts
  - Plays borrow from Noh, Bunraku, folk tales
  - Major playwright Chikamatsu Monzaemon (1653-1725)
    - Famed for “double suicide” plays
• Chushingura ("The 47 Ronin") most produced play
• Kabuki Performance November 1895
• Kabuki Stage
• Actors make an entrance on hanamichi ("flower path")
• Colorful striped curtain
• Footlights
• Effects and scenery both realistic and representational
• Kabuki Acting
• Female impersonators (onnagata)
• 2 styles of acting:
  • Arogato (rough stuff) for samurai and heroes
  • Roppo, kumadori makeup
  • Wagato (soft style) for lovers
• Entrance with "mie" (frozen pose) at the"seven-three" position
• A Kabuki "mie"
• Bunraku Puppet Theatre
• Most popular theatre for the middle class under the Tokugawa shoguns
• Puppet is about 2/3 human size. Puppeteer is visible, with hooded assistants
• Chanter/narrator tells story
• Sources and References
  • [https://www.britannica.com/art/Kabuki](https://www.britannica.com/art/Kabuki)
  • [http://www.theatrehistory.com/asian/kabuki001.html](http://www.theatrehistory.com/asian/kabuki001.html)
Part 3 Assignment Handout:

20-30 minute presentation of the results of your research into the role of a theatrical tradition in a particular societal, cultural, and historical context as well as an activity related to your research.

Required Categories for research:

3) The societal, cultural, and historical context must include research about the following:
   1. Music
   2. Daily Dress
   3. Manners
   4. Politics/Religion
   5. Dance

4) Aspects of the theatrical tradition
   1. Actors Physicality
      i) Body
      ii) Face
      iii) Movement
      iv) voice.
   2. Staging
   3. Costumes

Each research project should include primary and secondary research of some kind, a visual or audio component, and a copy of the lesson for all students to keep (this can be digital).

Research-Based Activity:

Each group must create a hands-on movement-based aspect of the presentation. The students being taught must have an activity to do which solidifies the most important concepts found in the research. For example, the groups may physically teach a dance associated with the period to the class as a result of the research. They may play musical chairs with period music. They may teach how to use period relevant accessories (ie Greek Cothorni, Restoration Fans). They may simply have the other students role-play elements of their research related to the political situation of the time. The research presentation groups should be sure to explain how and why this information can be relevant to the performance of a theatrical text in this style.
### Rubrics:

**SUMMATIVE ASSESSMENT RUBRIC**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Advanced/Level 4</th>
<th>Proficient/Level 3</th>
<th>Emerging/Level 2</th>
<th>Developing/Level 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characterization</td>
<td>Character-based vocal and physical choices are consistently believable; committed distinct character choices are appropriate to the text, Honest discoveries, beats, tactics, and objectives create intuitive reactions to real or implied partner(s).</td>
<td>Character-based vocal and physical choices are frequently believable; committed character choices are evident, discoveries, and tactics toward an objective create identifiable reactions to real or implied partner(s).</td>
<td>Character-based physical and vocal choices are rarely believable; character choices and tactics toward an objective prompt some reactions to real or implied partner(s).</td>
<td>Character-based physical and vocal choices are not evident or are rarely believable; distinctive character choices are not evident, discoveries, tactics, objectives, and a relationship are not evident.</td>
</tr>
<tr>
<td>Voice</td>
<td>Vocal choices are clear and effective throughout the scene and enhance the audience's understanding of the character's discoveries, tactics, objectives, and subtext.</td>
<td>Projected, articulate voice, with vocal variety (pitch, rate, tone, tempo, volume, inflection), used throughout the scene.</td>
<td>Vocal choices are unclear or inconsistent; Vocal variety sometimes communicates the character's discoveries, tactics, objectives, and subtext.</td>
<td>Vocal clarity and choices are limited or absent. Choices do not reflect an understanding of character objectives.</td>
</tr>
<tr>
<td>Movement</td>
<td>Movement consistently and appropriately communicates the subtext and objectives of the characters.</td>
<td>Movement communicates the character's subtext and objectives throughout the performance.</td>
<td>Movement sometimes communicates the character's subtext or objectives.</td>
<td>Movement is limited/absent and rarely communicates the character's subtext or objectives.</td>
</tr>
<tr>
<td>Execution</td>
<td>Concentration and commitment to moment- to moment choices are sustained throughout most of the performance; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story.</td>
<td>Concentration and commitment to moment- to moment choices are inconsistent; Vocal, physical, and character choices sometimes create an engaging story.</td>
<td>Concentration and commitment to moment- to moment choices are limited or absent; Vocal, Physical, and character choices do not work together to create an engaging story.</td>
<td>Concentration and commitment to moment- to moment choices are limited or absent; Vocal, Physical, and character choices do not work together to create an engaging story from begging, middle, to end.</td>
</tr>
</tbody>
</table>
Peer Critique Assessment

Answer the following based on peer observations:

1. What was attempted by the performer? Be specific. Cite examples and explain your response.

2. How well did the performer achieve the goal?

3. Did the performer have beats and objectives? Cite examples and explain your response.

4. How well were they used to achieve the character goal? Cite examples and explain your response.

5. Was the character evident? Cite examples and explain your response.

6. Was the vocal quality in alignment with the character and character goals? Cite examples and explain your response.

7. Was the physical quality in alignment with the character and character goals? Cite examples and explain your response.

8. What can the performer explore to improve performance in the future?

9. Was the historical research evident in the performer’s choices? Cite examples and explain your response.

10. How did the performer use the historical elements of the style in the presentation?