

Theatre cover sheet: practical performance proposal SL only

Submit to: Examiner _____ Arrival date: 30 Apr / 30 Oct Session: May 2012

School number: _____

School name: _____

- Write legibly using black ink and retain a copy of this form.
- Complete this form in the working language of your school (English, French or Spanish).
- Complete one copy of this form to accompany each practical performance proposal submitted.

Subject: Theatre Level: Standard

Candidate name: _____

Candidate session number: _____

Instructions to candidates

Check that your candidate session number is on each sheet of paper used in your practical performance proposal and attach this cover sheet to the front of your work.

Complete the following information:

What is the prescribed performance stimulus you have used? Vitruvian Man

Section 1—approximate number of words: 250

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's signature: _____ Date: 6/6/2012

For completion by the teacher: I confirm that to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: _____

Teacher's signature: _____ Date: Jan. 6, 2012

For completion by the examiners

Examiner's name and code: _____

Examiner's total mark

Senior examiner's name and code: _____

Senior examiner's total mark

**Total
0-25**

Practical Performance Proposal

Subject : Theatre Arts (SL)

Intake : July 2010

Exam : May 2012

Content

Pitch	1
Analysis of Stimulus	2-7
.. Chosen Stimulus	
.. Development	
.. Analysis of Key Ideas	
.. Brainstorm and Research	
Bunraku	8-9
.. A brief idea on puppet	
.. Puppeteers & puppet	
Tamamo-no-mae	10-12
.. Plot - Storyboard	
Stage	13-19
.. Scenic Design	
Characters, Puppets &	20-29
Stage Crew	
Movements of characters	30-34
Lighting	35
Bibliography	36-37

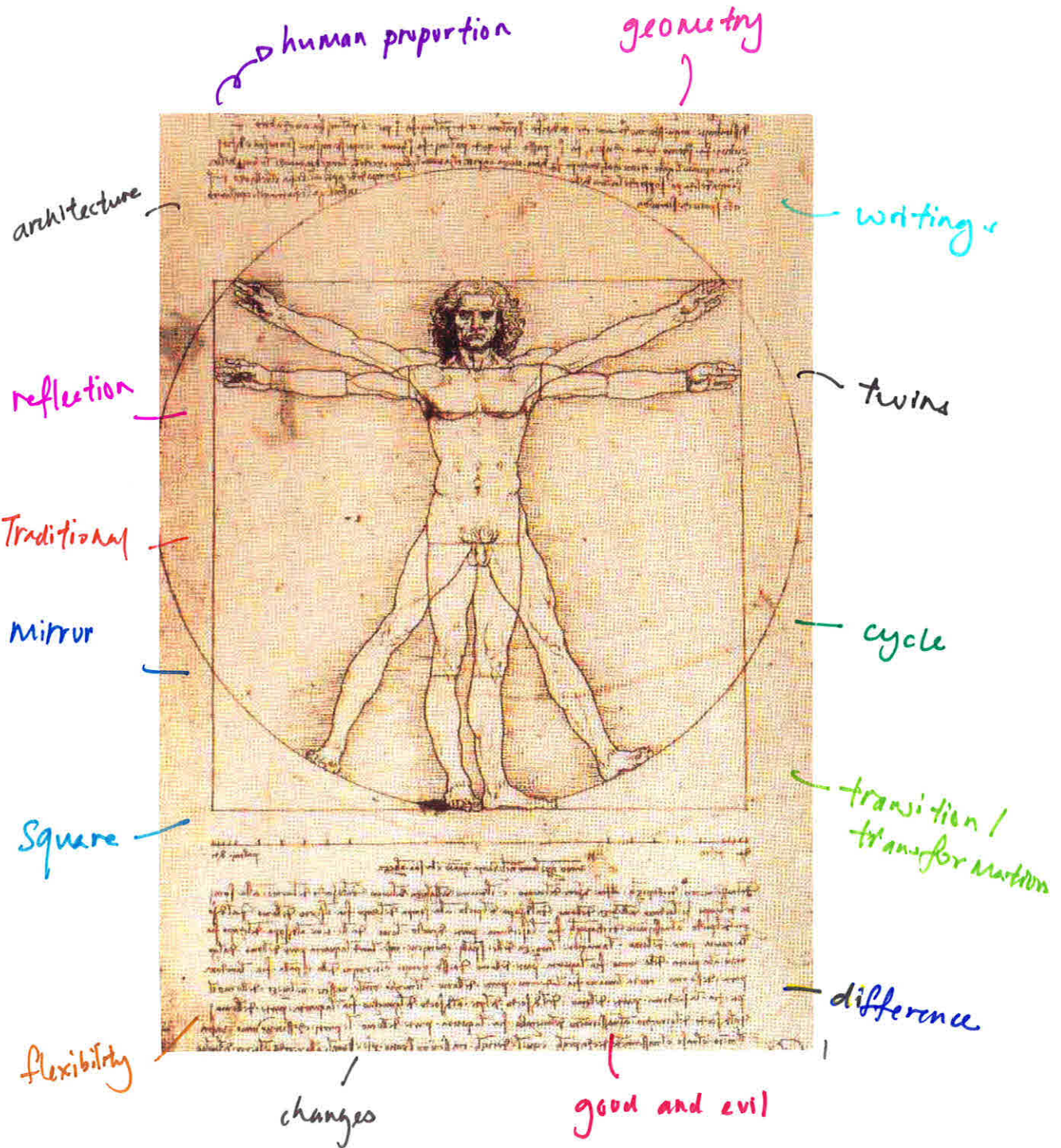
Pitch

There are two interpretations from Vitruvian Man by Leonardo Davinci. Firstly, the stimulus lays out the measurements of man sets like a universal proportion for the human body. This links to the image of puppet, specifically on Japanese Puppet Theatre – Bunraku. The idea of the exact measurements on constructing a puppet ties back to our understanding of the human proportion. The lifelike puppet gives us a vivid illusion of a human being. Secondly, the visual interpretation which catches my attention is the identical men with interlinked lines connecting them together. It brings on the thought of dual personalities. The physical body with existence of conflicting personalities brings me to Tamamo-no-mae - a fox disguises as a beautiful and knowledgeable woman who is in a devilish plot. Thus, the idea of retelling Tamamo-no-mae using Bunraku is born. Tamamo-no-mae in Bunraku style seeks to reintroduce the classic story on ancient beliefs and superficiality to the modern audiences. I target a mixed audiences, to let the young ones to appreciate the value of the past and the old ones to recall their youth. The audiences will experience a traditional Bunraku stage with the scenic design presenting a colourful, conventional and non-illusionistic backdrop. The puppet has different sizes depending on the characters with the scaled down costumes, similar to human clothing. The puppeteers breathe life into the puppets, giving them emotions. I want the audience to be immersed in this expressive narration, music and puppet, gaining a newfound appreciation for this traditional art form.

(250 words)

Chosen Stimulus

Vitruvian Man (Leonardo Davinci)



First Thought

Development....

3

I have chosen the stimulus, 'Vitruvian Man (Leonardo Davinci)' from all the stimulus. From the stimulus itself, I have drawn out some ideas and interpretations. I am grouping up some ideas to have a clearer concepts.

- ① Human Proportion - Architecture - Writings
- ② Geometry - Square - Cycle
- ③ Transition - Transformation - Difference - Changes
- ④ Reflection - Twins - Mirror - Good and Evil
- ⑤ Flexibility - Traditional

① Human Proportion - Architecture - Writings

This stimulus is a famous drawing by Leonardo Davinci. It is renowned for its proportions of man. This drawing proves to us the equality measurements of the human body. The blend of science and art brings us to a higher level of understanding. This reminds me of architecture. The high standard in the requirement of exact measurements reflects our understanding of the human proportion. The writings in the stimulus tells me of justification of words, for example words are used to justify ourselves, to convey our thoughts, to connect our understanding.

② Geometry - Square - Cycle

The square and circle are part of the geometry. It defines the shape of our surrounding, giving us the knowledge of the shape of the world. Geometry brings us a new understanding of the world. ~~The circle~~ Instead of understanding the circle as circle, I recognise it as a cycle; for example of a cycle of life.

③ Transition - Transformation - Difference - Changes

From the visual interpretation, I see two men. # The two men stand in two different poses. It gives me an idea on transition and transformation. It is similar to the 3D animation that gives off two different images while looking from different angles. The differences in the two men give me the sense of change.

④ Reflection - Twins - Mirror - Good and Evil

The identical men # are like the reflection of a twin on a mirror. It connects me to the nature of the human which is good and evil. It tells me of the mask we put on with different people.

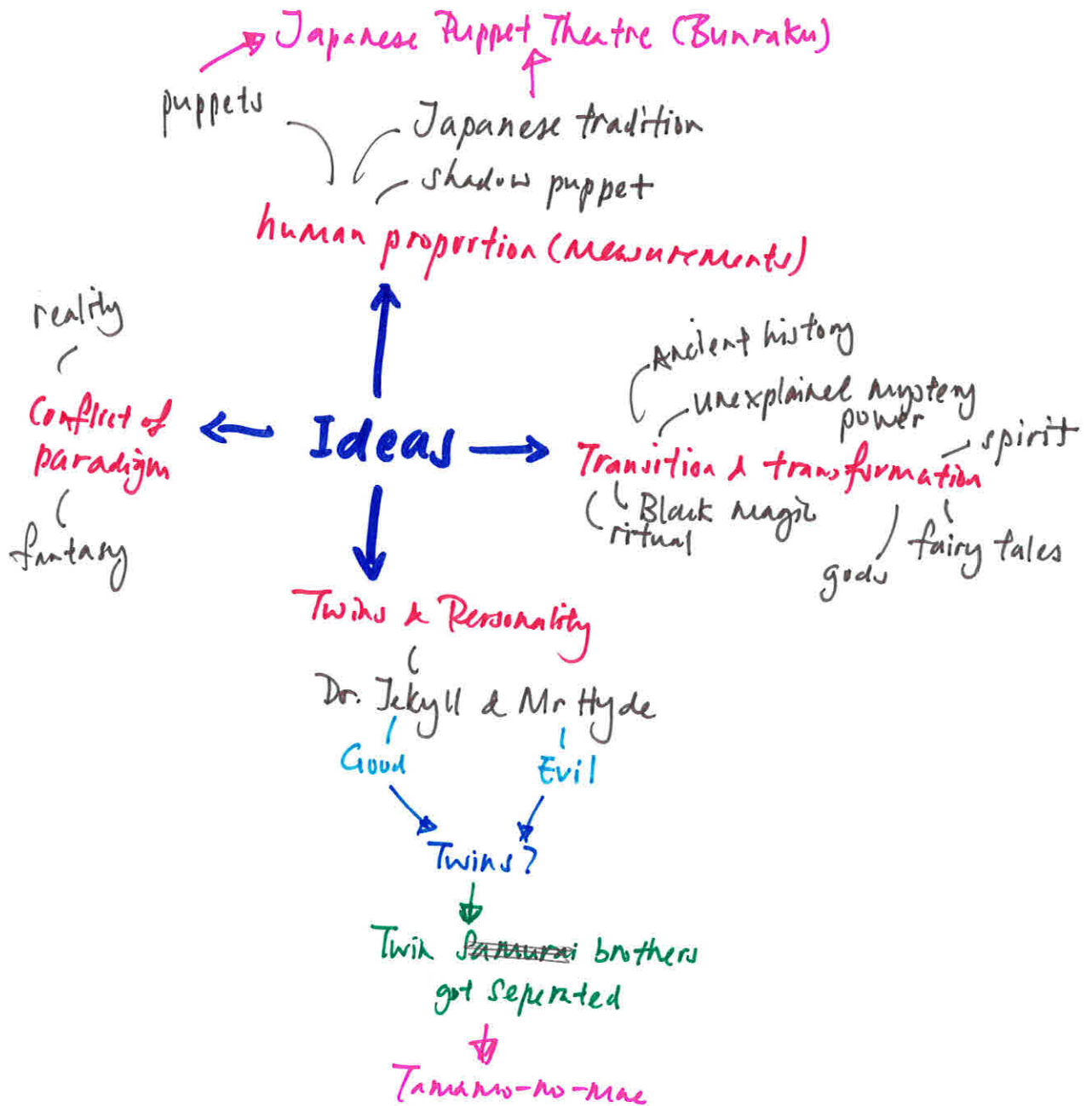
⑤ Flexibility - Traditional

The idea of circle and square gives two entire different ideas of flexibility and rigid or traditional. The conflict ~~of~~ of both ideas often creates a whole new idea or even transform the typical day life into fantasy. It brings me to the idea of ~~to~~ fairy tales, fantasy, and spirits and yet being stuck in this real world, paradigm.

Key Ideas

- Human Proportion (Measurements)
- Transition & Transformation
- Twins & Personality
- Conflict of paradigm

Analysis of Key Ideas



Brainstorm and Research

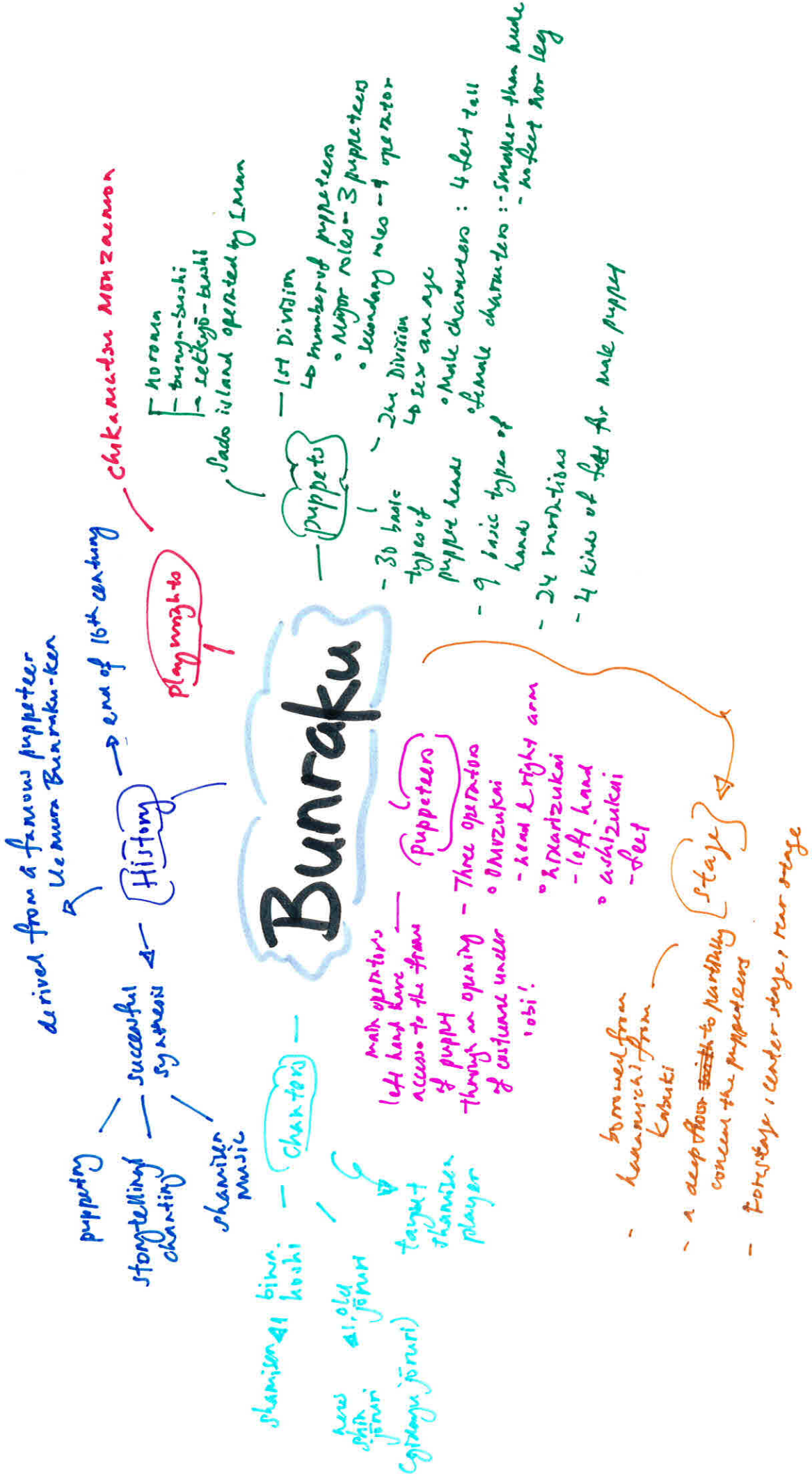
After all the analysis, I have chosen the concept of puppet, specifically on Japanese Puppet Theatre, also known as Bunraku, as my theatre tradition. This is because the idea on human proportion and measurements link up the process of making a Japanese puppet for Bunraku. The puppet is designed to look ~~as~~ like a real human. Unlike the other puppet traditions, ~~the~~ ^{size of a} Japanese puppet can be as large as 1m 50cm. Falling back to the other ideas, such as conflict of paradigms, antithesis is a privileged device in our culture. Bunraku mocks these opposites. The idea of animate and inanimate is presented through Bunraku itself. I believe Bunraku does not mimic the actor. Quote from 'The Dolls of Bunraku' by Roland Barthes, "precisely through a certain conception of the human body, which inanimate matter expresses with infinitely more rigor and vibration than the animate body".

Furthermore, the key idea of twins and personality let me connect to one of the famous literature work - Dr. Jekyll and Mr. Hyde. Their personalities are completely different with one representing the good with one representing the evil side. I further brainstorm and connect to the idea of twins because of the ~~same~~ identical men on the stimulus. I also understand that themes such as duty, obligation and tragic love are mainly portrayed in most of the plays. I started with the idea of twin brothers got separated with one ends up being a samurai, living in the higher status while the other one ends up as a commoner. Their lives are intertangled when both of them fell for the same woman who is a prostitute. With further research, I stumble upon ~~at~~ this Japanese folk story - Tamamo-no-mae.

7

Tamamo-no-mae is a Japanese folk story that revolves around Tamamo-no-mae. Tamamo-no-mae is a legendary figure in Japanese mythology. Tamamo-no-mae is a beautiful woman in disguise. In fact, Tamamo-no-mae is a nine-tailed fox, who is making the Emperor ill in a devious plot to take the throne. The idea of ~~a young~~ a fox in disguise of a young woman falls back to my original key idea of transition and transformation. It presents the spirited side of the world that links us up to the conflict of paradigm.

Because of all these reasons, I am settled with the idea of presenting Tamamo-no-mae using Bunraku. Sticking back to the originality, ~~I this piece~~ this play is named 'Tamamo-no-mae'. Also, it is a good idea ~~to~~ to perform a play or story in this classical Japanese tradition because it goes with the stimuli that falls back to the appreciation of history and artwork of renowned people.



A brief idea on puppet...

The puppet's wrists and fingers are moved by pulling on the handles, called *kozaru*, attached to the bar called *sashigané*.

Kozaru
Hikisen
Sashigané
Dōgushi

Female puppets usually have no feet, and walking is indicated by skillful movement of the hem of the puppet's costume.

The main internal part of the puppet's body is called *dōgushi*. The *hikisen*, or cord, inside this moves the puppet's head, and the small *kozaru* handles move its eyes, mouth, and eyebrows.

Keisei: Prostitute
Wakaotoko: Boy
Gabu

There are various puppet heads for roles of different sex, age, character, etc; and the way the hair is arranged can show the character's position in life.

The face of a beautiful woman can be made to change suddenly into the face of a demon.

Puppeteers and Puppet

大きい人形は 130~150cm ほどのものもある。

遣い (おもづかい)
形の首 (かしら) と右手を
る、人形遣いのリーダー。
手で10kg近い人形を支える。
人前の主遣いになるには、
3年以上の修行が
要といわれる。

人形の三人遣い
ピッタリと息のあった人形
遣いの三人。いつも同じメ
ンバーではなく、公演ごと
にチームが組まれます。

左遣い (ひだりづかい)
人形の左手を操る。
人形の小道具の出し入れも担当。

ここが、舞台の
「手振り」と呼ばれる
人形にとっての地面
約84cmの高さ

約84cmの高さ

舞台下駄
足遣いが動きやすいように
下駄を履いている。
人形のサイズや主遣いの身長に
合わせて様々な高さのものがある。

足遣い (あしづかい)
人形の両足を両手で操る。人形の足音 (足拍子) も担当。
人形遣いの修行では、昔から「足十年、左十年」といわれる。
左遣いと足遣いは黒い頭巾を被った黒衣 (くろこ) 姿。
黒衣は舞台では「見えていない」というお約束。



basic layout of bunraku stage

stage - scene design of different scenes

characters

TAMAMO-NO-MAE



- stage crew (for changing of puppi)
- limited experience chanter and shamisen player
- orchestra (sound effect)

costumes

- ↳ status
- ↳ characters
- ↳ facial make-up

Male puppet has legs but female puppet does NOT have any legs

↳ similar to real clothing

lighting

visibility is high

special effect

Day & Night

on Tamamo-no-mae

↳ basic wash!

Plot

I am adapting one of the Japanese folk stories - Tamamo-no-mae using Japanese Puppet Theatre - Bunraku.

I will be presenting Tamamo-no-mae in 4 scenes with the story is staged over a day and a night. The central character is Tamamo-no-mae, a courtesan under the Court of Cloistered Emperor Toba.

Tamamo-no-mae is the smartest and most beautiful woman in the country. Mysteriously, her body naturally exudes a lovely scent and her clothes stay beautiful all day. Although she looks a mere twenty years old, she is extremely knowledgeable. Therefore, she is not just an overwhelming favourite of Emperor Toba, everyone in the court is infatuated with her.

-
- This play will be carried out with bunraku chanters narrate the song in a singing style. A shamisen player accompanies the chanter and plays the music.
 - The puppet is controlled by puppeteers. Each puppet is controlled by three operators.
 - (a) Omozukai (main operator) - head and right arm
 - (b) Hidarizukai (second operator) - left hand
 - (c) Ashizukai (third operator) - feet

Storyboard

1 The Emperor decides to test Tamamo-no-mae. He asks her a question on one particularly difficult Buddhist teaching. Tamamo-no-mae replies by explaining with a word for word quote from a volume written long ago by some great monks. The Emperor and all the other courtiers are stunned when they hear this. Then, the Emperor prepares a harder riddle to test her. He asks Tamamo-no-mae about astronomy - "What is in the Milky Way?". She handles this riddle with ease. From then onwards, Emperor Toba cherishes her and keeps her by his side all day long.

2 Tamamo-no-mae dresses smarter than ever suddenly disappears in the middle of the ceremony. Just as Yatsuari has predicted, she is indeed a fox in disguise.

The Emperor orders the most superb warriors - Kazusa-no-suke and Mihra-no-suke to hunt down the fox. The fox cleverly escapes. However, the fox is not with the fox. Just at day break, a fox is seen to flee to the mountain. Mihra-no-suke chases after the fox and shoots his arrow. It is a perfect hit on the fox. The fox is taken to the capital and presented to the Emperor. The Emperor is impressed and happy

3 At Seiryoden, there is a performance of poetry and music. The Emperor has brought Tamamo-no-mae along and they sit within the bamboo blinds. A strong wind rushes in and blows out the lanterns, leaving the room in darkness. At that instant, a light is seen emanating from Tamamo-no-mae's body. The light becomes brighter than the morning sun, as though as a glowing bulb. It is this incident that both she comes to know as Tamamo-no-mae. A young courtesan steps forth with a question about the orchestra. Tamamo-no-mae answers this too with ease, leaving everyone speechless. Afterwards, she reveals her knowledge on the origin of orchestra instruments, even surprising people even more.

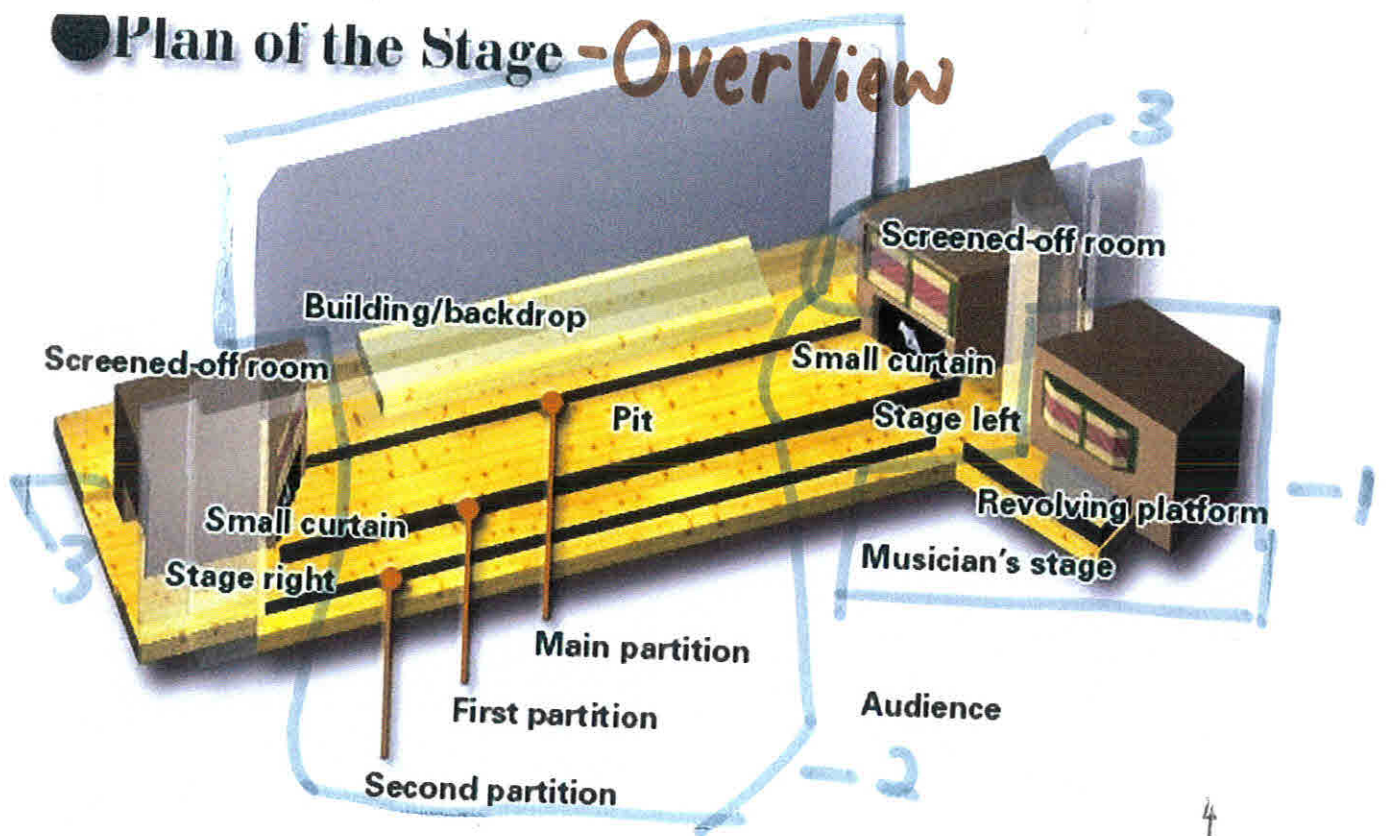
4 The Emperor suddenly falls ill and becomes sicker by the day. According to the diagnosis of the chief court physician, the sickness has been brought on by evil. The fortune teller, Yatsuari is called upon to cast the Emperor's fortune. He reveals that the Emperor is ill because of Tamamo-no-mae. Tamamo-no-mae is really a hundred-year-old fox living on the Naomura Plain in Shimotsuke-no-Kuni (present Tochigi). The fox is 42 feet tall and has 2 tails. Disguised as a beautiful woman, he would gain access to the ruler and shorten his life to take over as ruler. The noble informs the Emperor about the real identity of Tamamo-no-mae but he refuses to believe it. Following Yatsuari's advice, the Emperor is to worship the god Taizan-fukuro. Tamamo-no-mae rejects the task but she is persuaded by the minister who said if this cured the Emperor, she would gain admiration.

Stage

Introduction

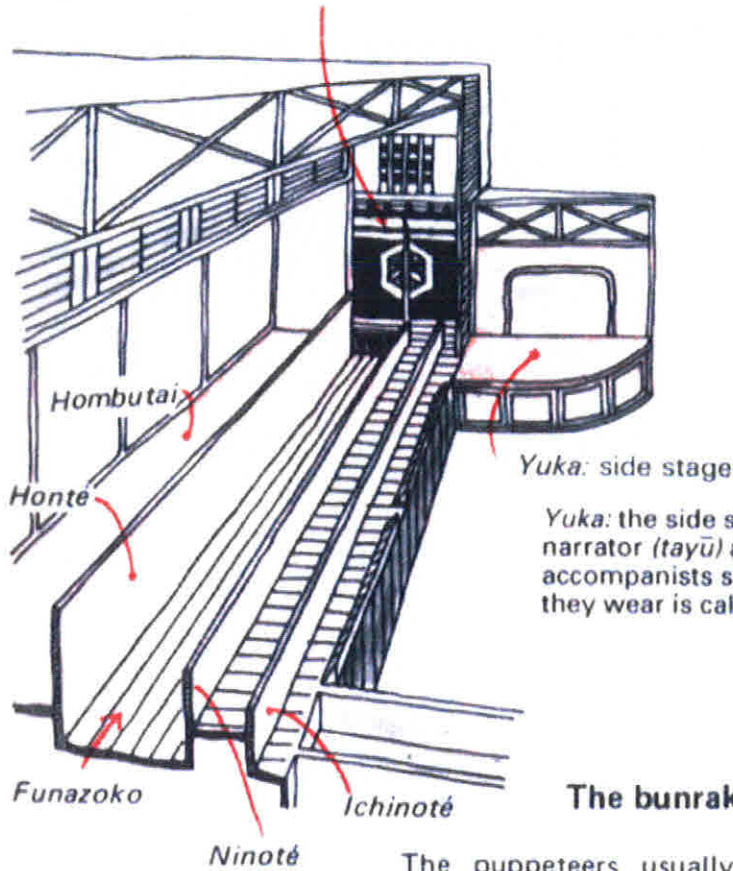
The structure of a Bunraku stage composes three different main layout. First of all, the musician's stage which is known as Yuka is placed at the front right portion of the audiences' seats. Following on is the main stage which is broken down to the partitions and the Pit. Last but not least, the entrance and exit of the puppets which is the small curtain. There are screened-off rooms, known as Misunuchi for orchestra (Hayashi) to perform sound effects.

Plan of the Stage - Overview



This image is taken from an online source which shows the plan of a Bunraku stage.

Agemaku: entrance curtain



Yuka: side stage

Yuka: the side stage where the narrator (*tayū*) and the *shamisen* accompanists sit. The costume they wear is called *kamishimo*.

Funazoko

Ichinoté

Ninoté

The bunraku stage

The puppeteers usually stand on the lowered parts of the stage called *hombutai* or *funazoko* and hold the puppets so that their feet are over the *honté* or the *ninoté*.

Explanation

(1) The Musician's Stage - Yuka

The gidayu-bushi performs on an auxiliary stage which is thrust out into the audience area at the front right portion of the seats. There is a special revolving platform on the stage. The chanter and the shamisen player make their appearance upon this revolving platform. It allows them to exit the stage and introduces next performers on stage.

(2) The Partitions (Tesuri) and the Pit (Funazoko)

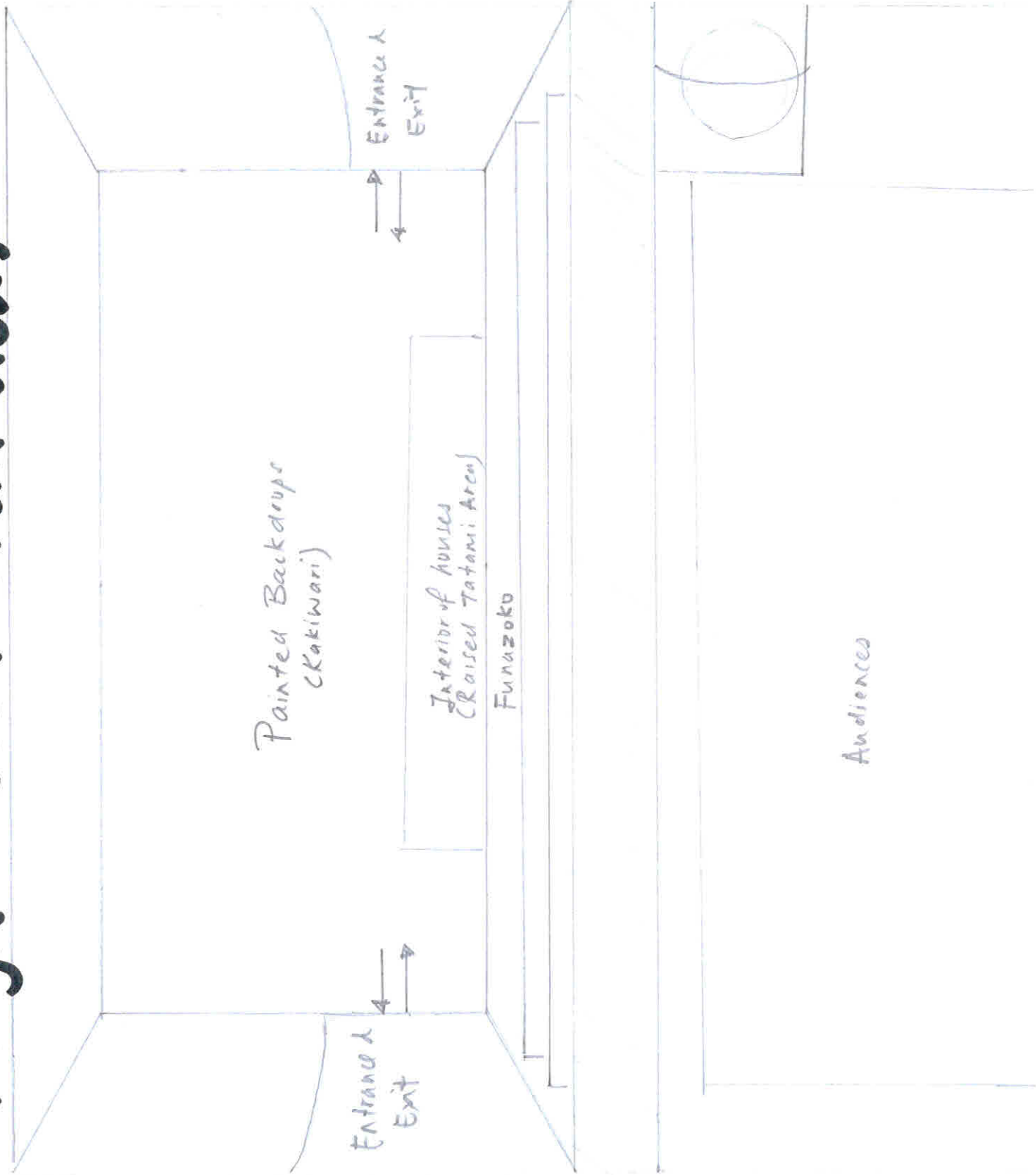
There are three stage partitions, known as "railings" (Tesuri). The pit (Funazoko), the area behind the second partition, is where the puppeteers stand. It is one step lower than the main stage. When the puppets move, their feet move along the railings as though they are actually walking. The building (Yatai) or painted backdrop (Kakimari) is attached to the partition farthest from the audience.

(3) Small curtain (Kamaku) and Screened-off Rooms (Misuuchi)

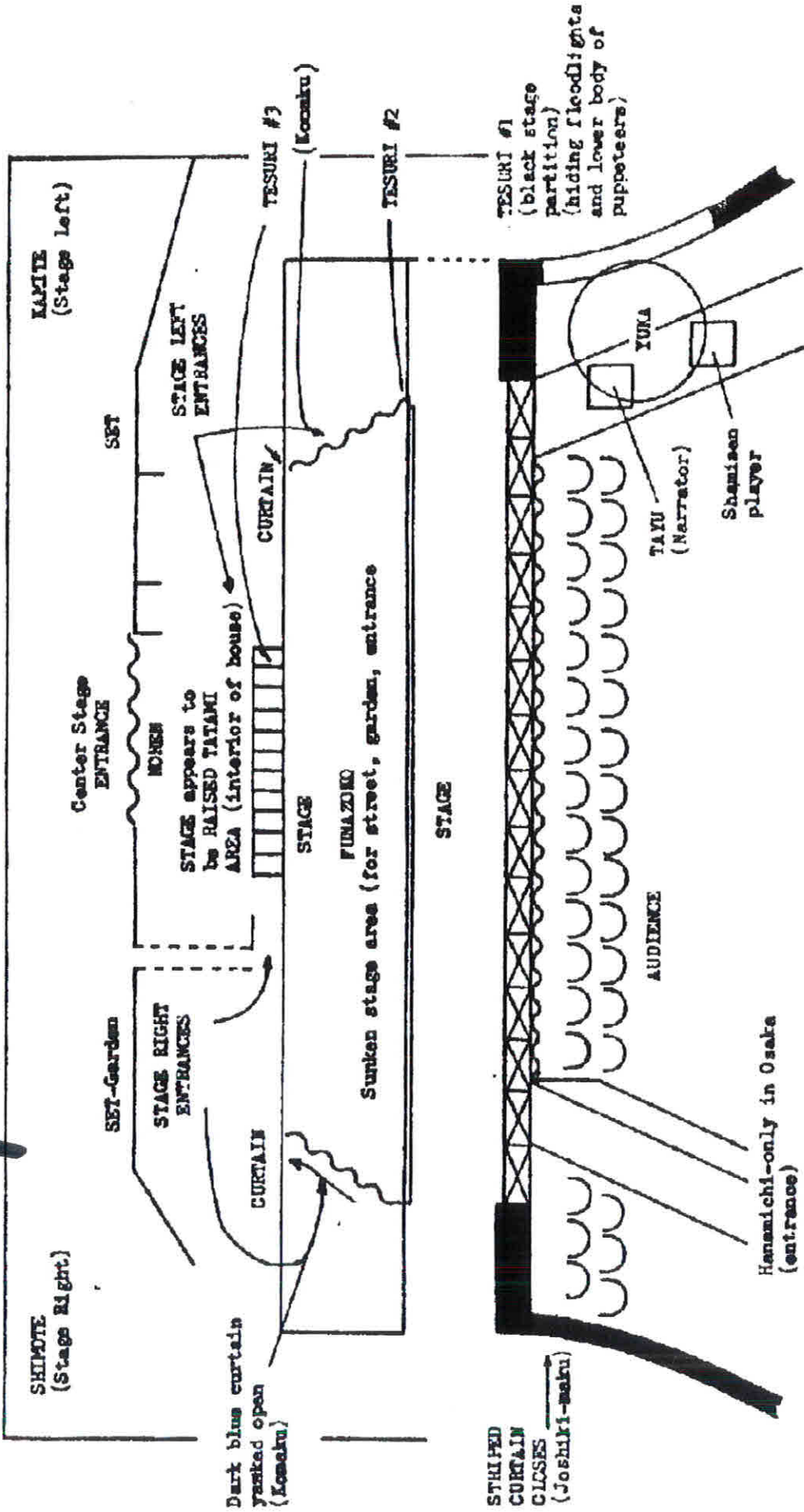
From the audience's view, the right-hand side is called kamite while the left-hand side is called shinote. The entrance and exit of the puppets are made through the small black curtains (kamaku) on both stage left and stage right.

The screened-off rooms are just above the small curtains. The young chanters and shamisen players of limited experience will be in the audience's right screened-off room. While the members of haqashi (orchestra) who evoke the atmosphere of the scene by creating sound effects are placed in the audience's left screened-off room.

Rough Sketch (Front View)

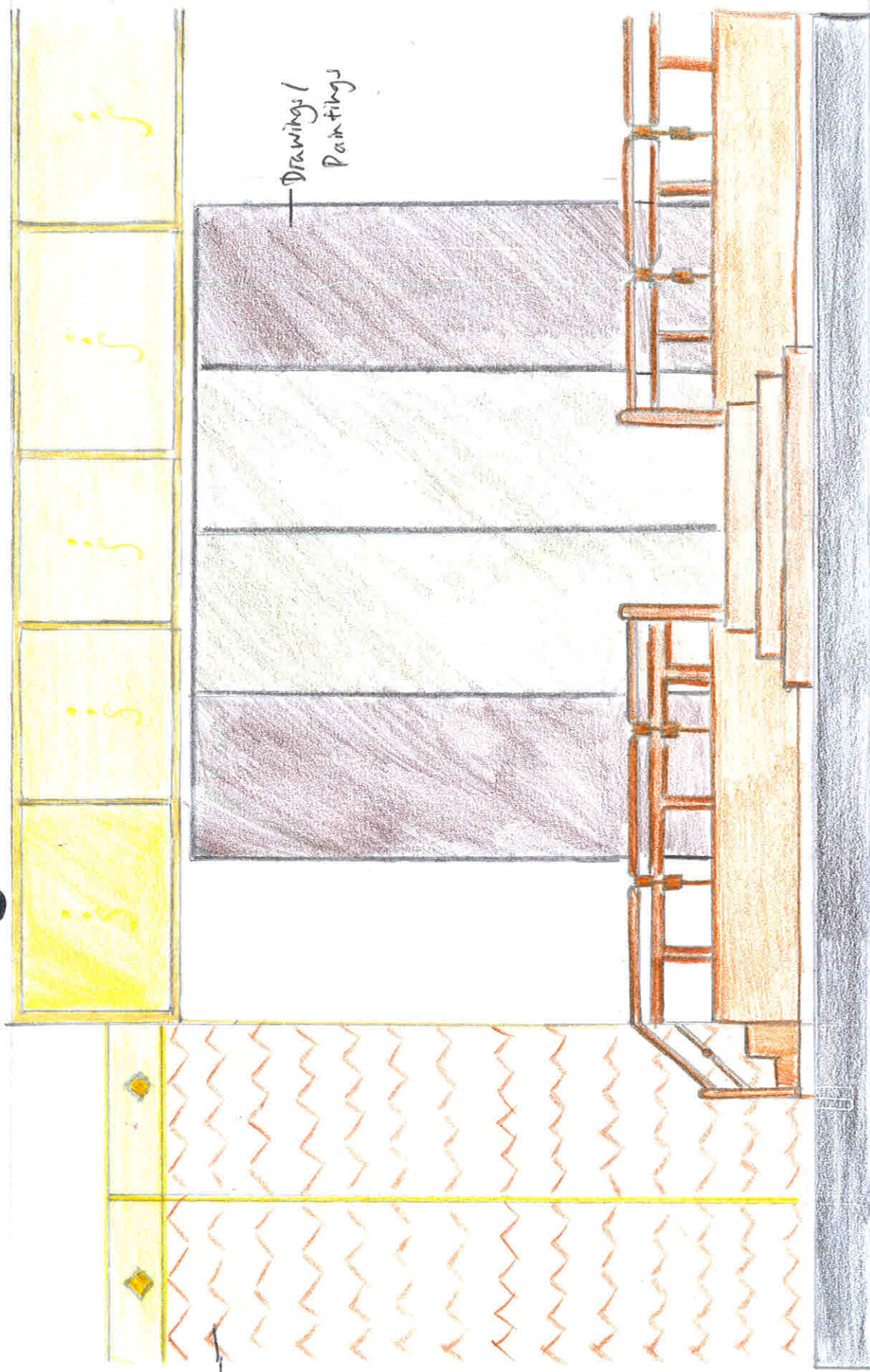


Example



6

Scenic Design



This building is the signified that the Palace. It is also the same place where the praying for the God is ~~fasten~~ carried out

— Drawings / Paintings

Bamboo blind

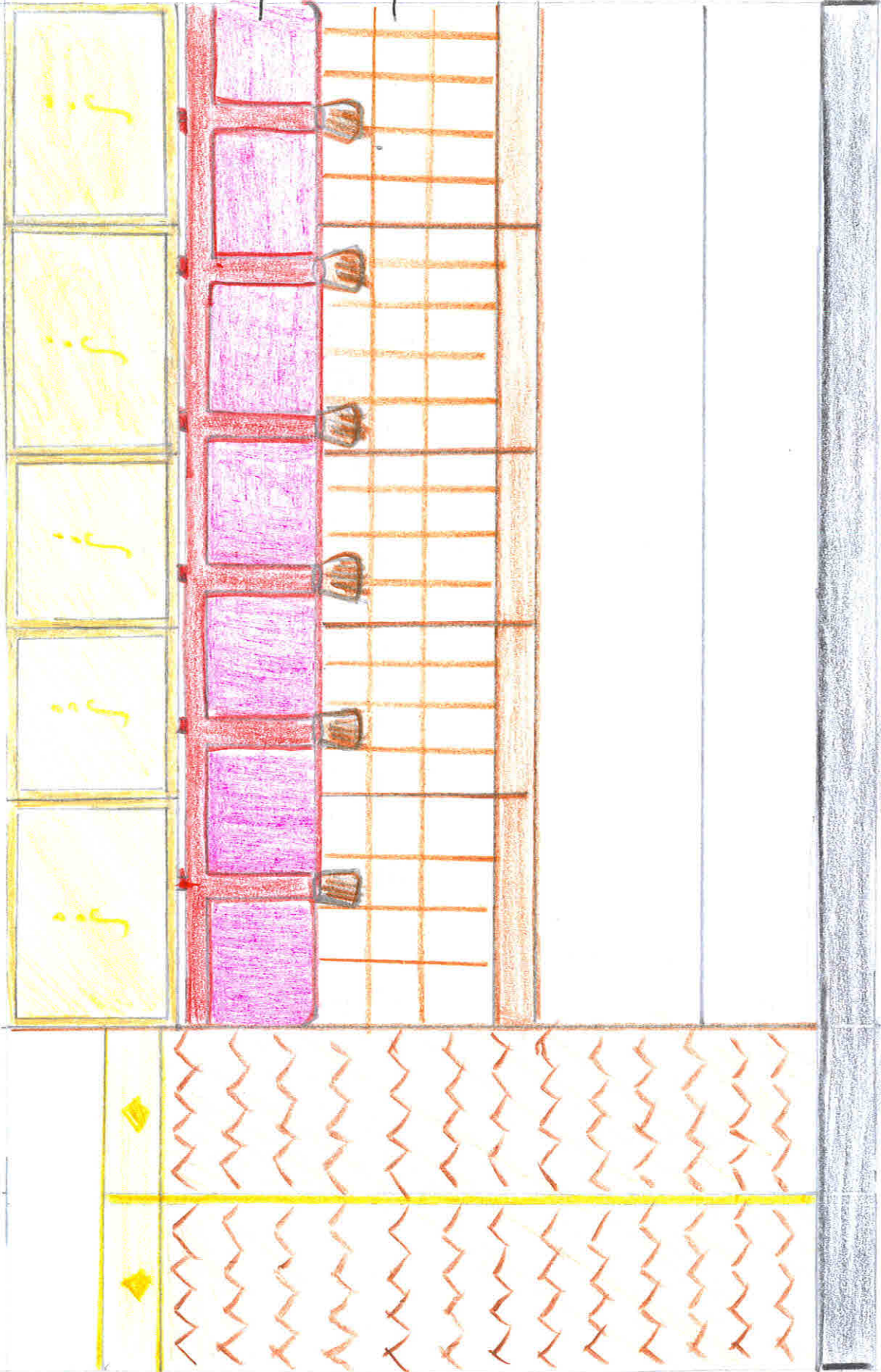
Scene

3

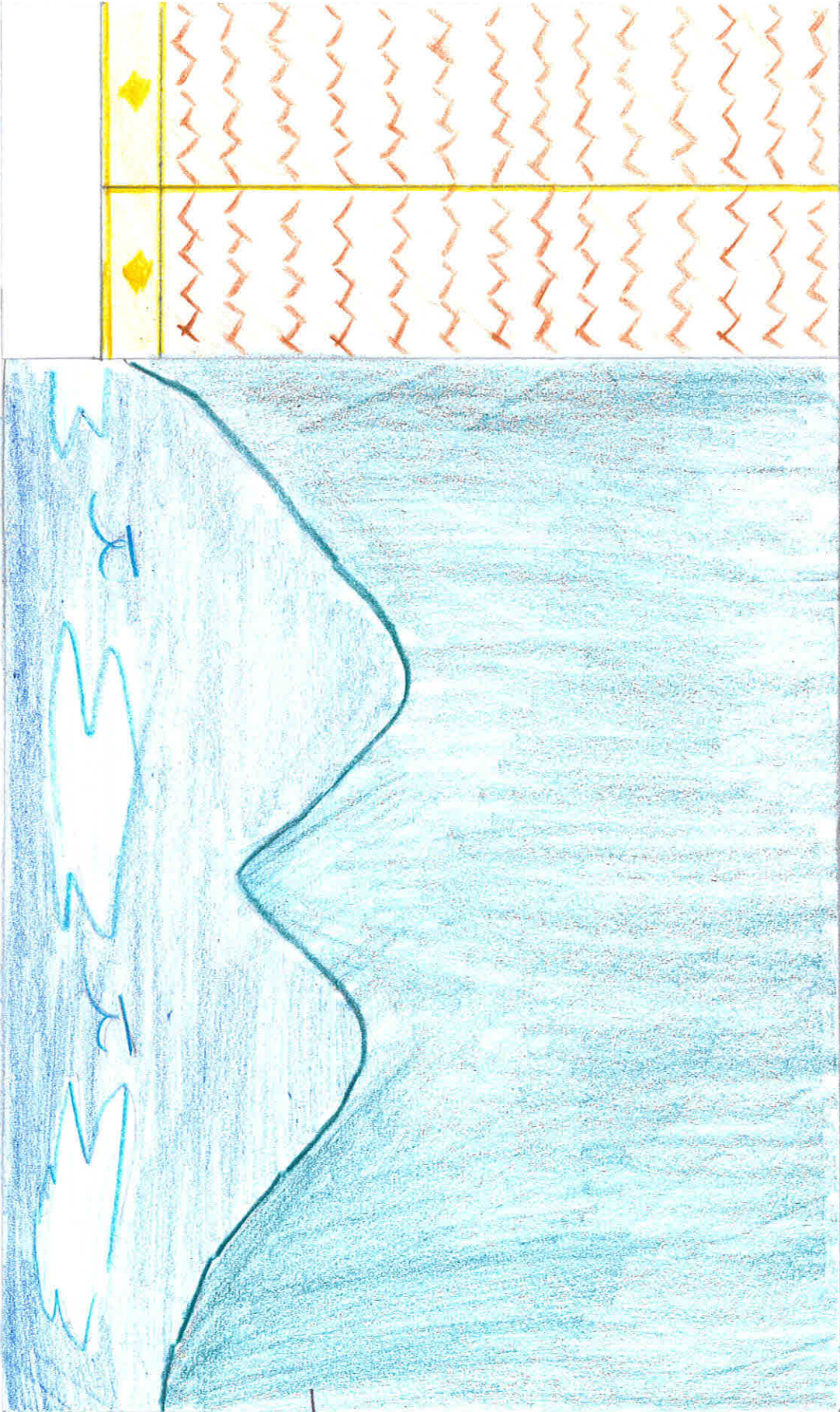
This is
Setyma n.

— Perakion

— Bamboo
blinds



Scene 2



—
 This is
 the
 mountain.
 It is
 continued
 to the
 left of
 the scenery

Scene 4

Characters, Puppets and Stage Crew

Characters & Puppets

Major

- Tamamo-no-mae (x3)
- Emperor Toba (x3)
- Warriors (x3)

Secondary

- Doctor (x3)
- Fortune Teller (x3)
- Courtesan / Noble (x3)

△ Each puppet has three puppeteers.

△ In total 15 puppeteers

Characters

1. Tayu and Shamisen player
2. Orchestra

Stage Crew

1. Crew - handle of props
2. Limited experience of tayu and shamisen player



△ Tayu and Shamisen player

1
Kendai



Kendai - stand for the chanter's

Characters / Puppets

Tamamo-no-mae



Tamamo-no-mae is
has two faces.

- One is the young beautiful woman while one has the fox.
- The transformation can be carried out via the change of direction of the puppet.
- Possible full transformations on different puppets:



This face represents beautiful woman in the mid 20.

The hairstyle varies with each character.



Tamamo-no-mae



8/0



9

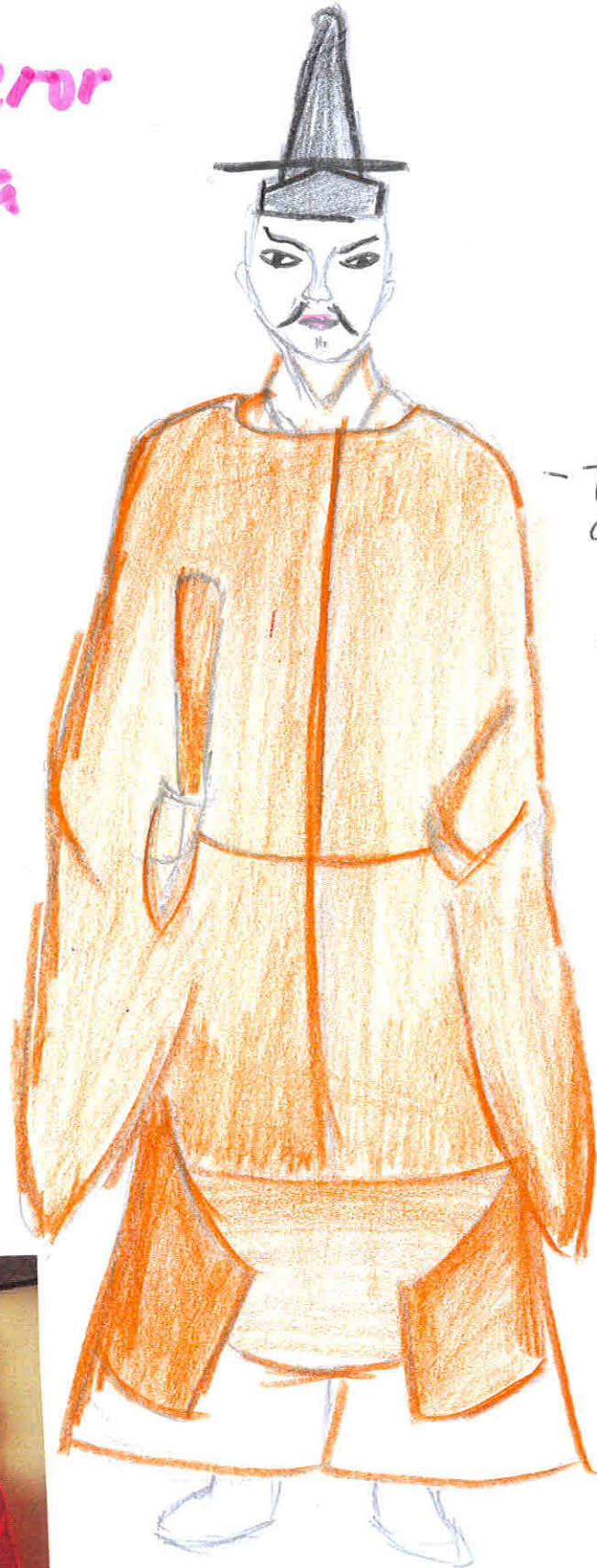
Tamamo-no-mae (Fox)



— The fox maybe in a big yellow shirt in order to show part of the existence of Tamamo-no-mae in human version. The color is to blend with its skin tone.

— Two tails

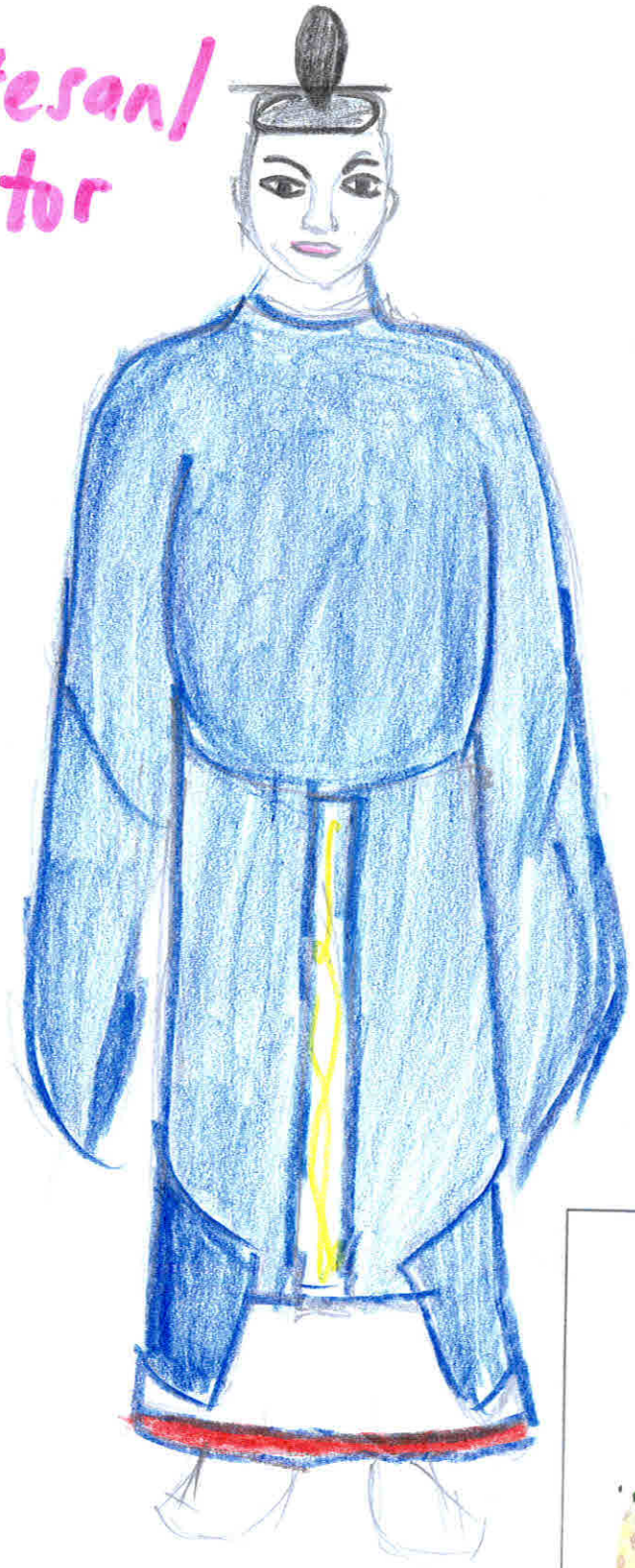
Emperor Toba



- This is the traditional court robe that Emperor will wear for official meetings.



Courtesan/ Doctor



The courtesan's official
court robe

102

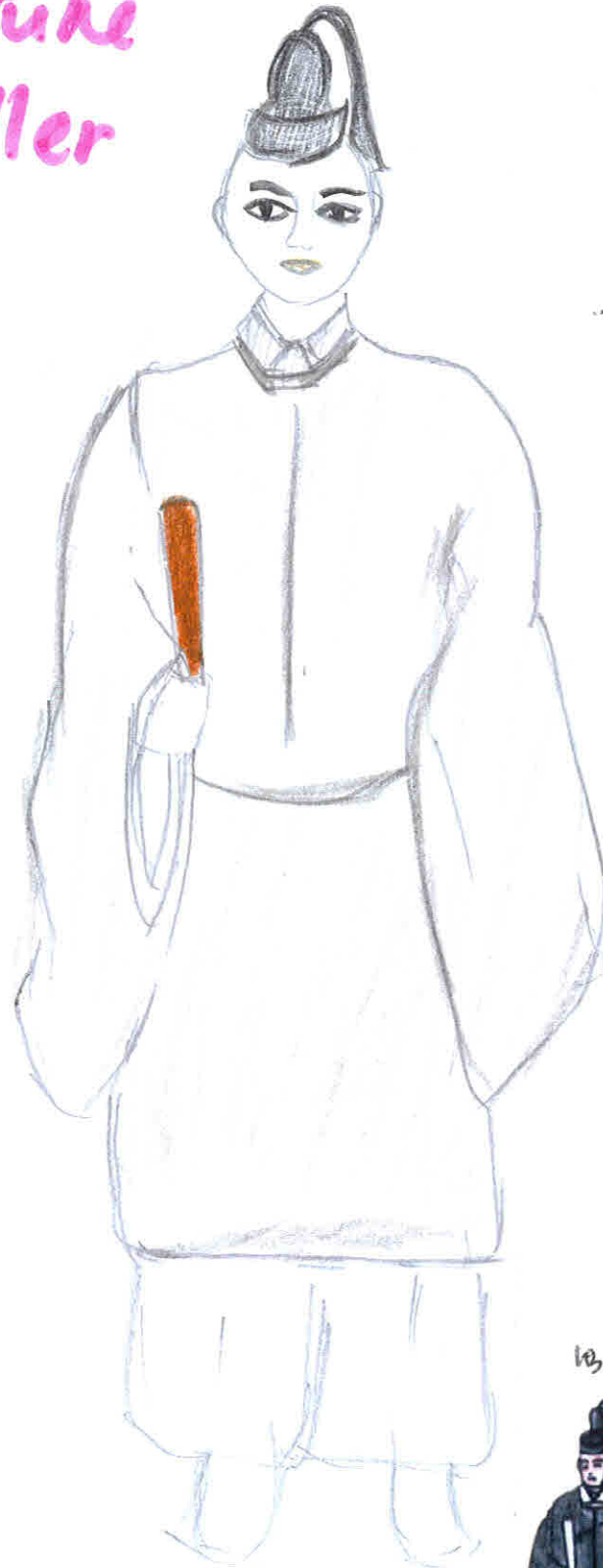


Noble

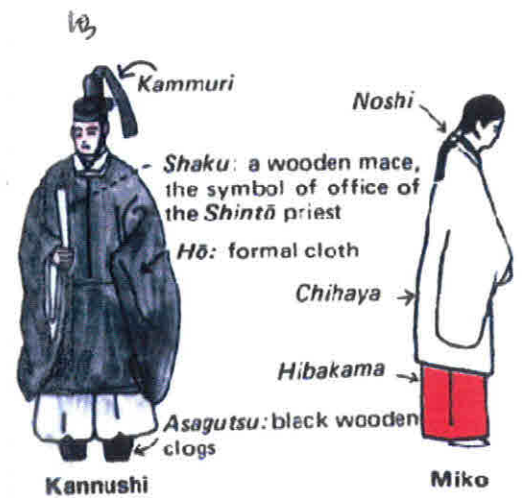


The noble may be dressed in a more casual way but the material of the clothing is high quality with colourful and amazing designs.

Fortune Teller



The fortune teller has a more conservative colour to give the essence of purity and neutral.



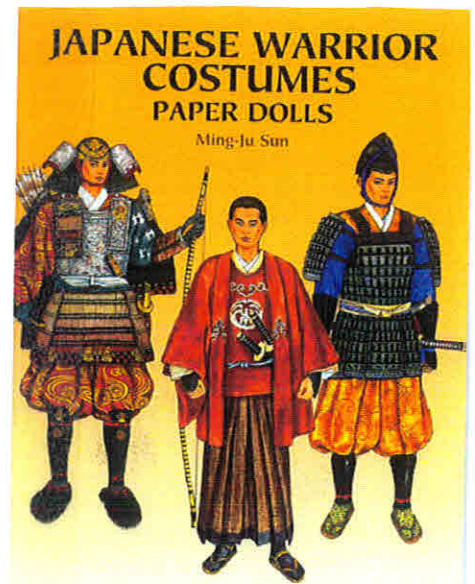
Warrior

arrows that
kill
the fox



- The warriors are ~~heavily~~ heavily armored as they will be chasing the fox on horses
- Both warriors can be dressed similarly with different colour
- They can wear as suggested different costumes.

174



Warrior



Movements of characters

Top View

AUDIENCES' SEATS

MUSICIAN'S
Stage
(Yuka)

Screened-off
Room /
Kamite

Screened-off
Room /
Shimote

PIT

Building

roof top
(available for
see through for
sketching only)

Backdrop

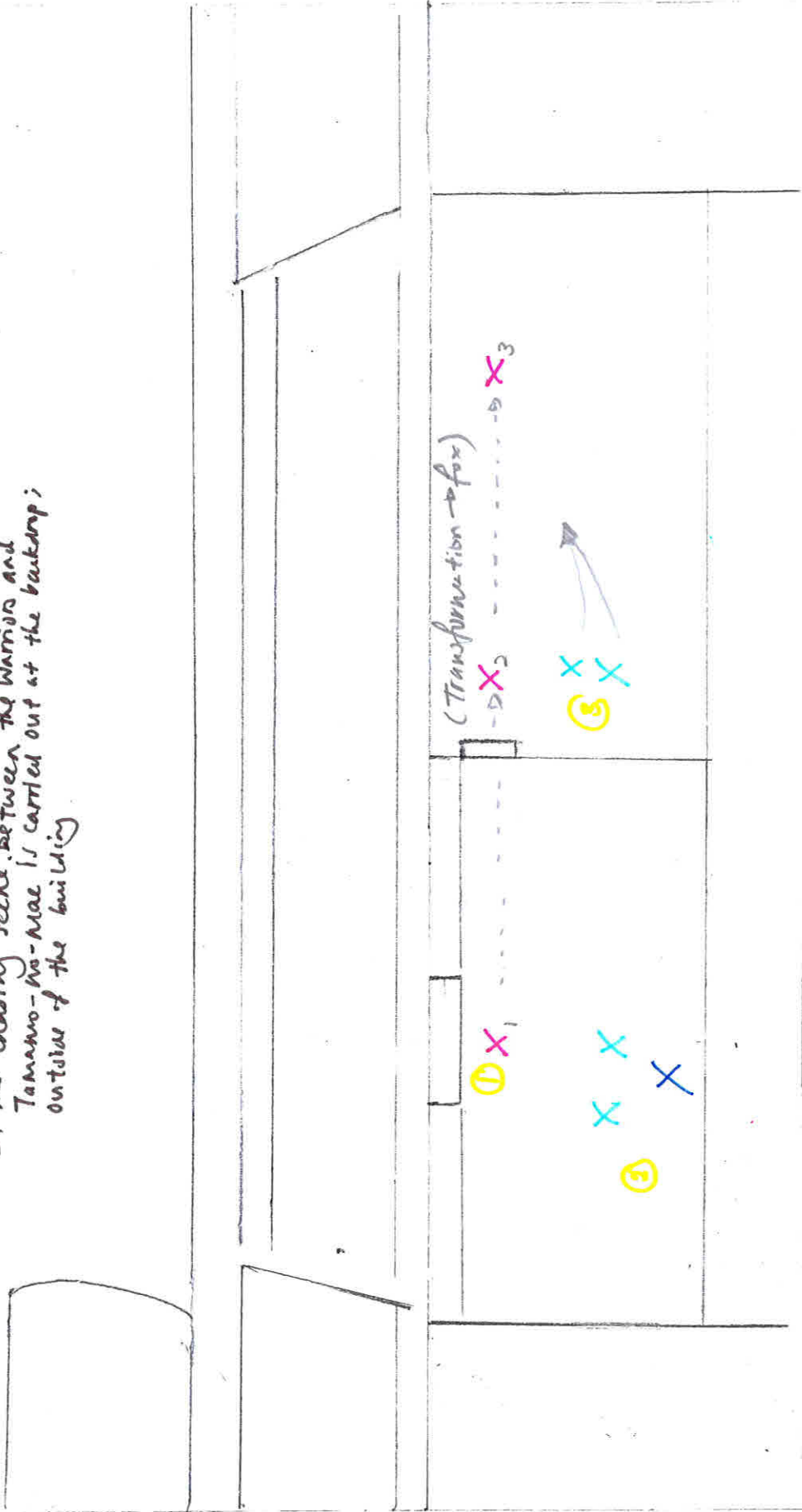
Backstage

Scene 4 at Palace (Namu Plain (Mountains))

Note:

1. Appearances of characters follow by ①-②-③
2. Movements follow by arrow & Direction
3. The chasing scene between the warriors and Tamamo-no-mae is carried out at the backyard; outside of the building

X - Emperor Toba
 X - Warriors
 X - Tamamo-no-mae

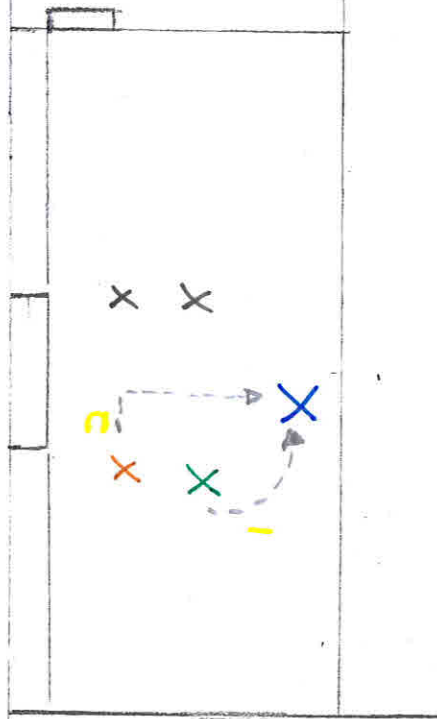
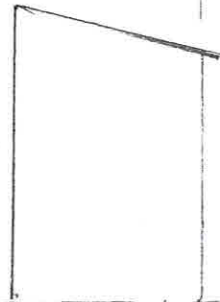
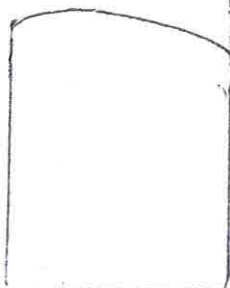


Scene 3 at Palace

Note:

1. The doctor will face the Emperor first for diagnosis.
2. The fortune teller will be called upon later.
3. The nobles will be informed about the fortune and real identity of ~~the~~ Tama-no-mi-mae then why they will inform the Emperor.

X - Emperor Toba
X - Doctor
X - Noble/Courtezan
X - Fortune Teller

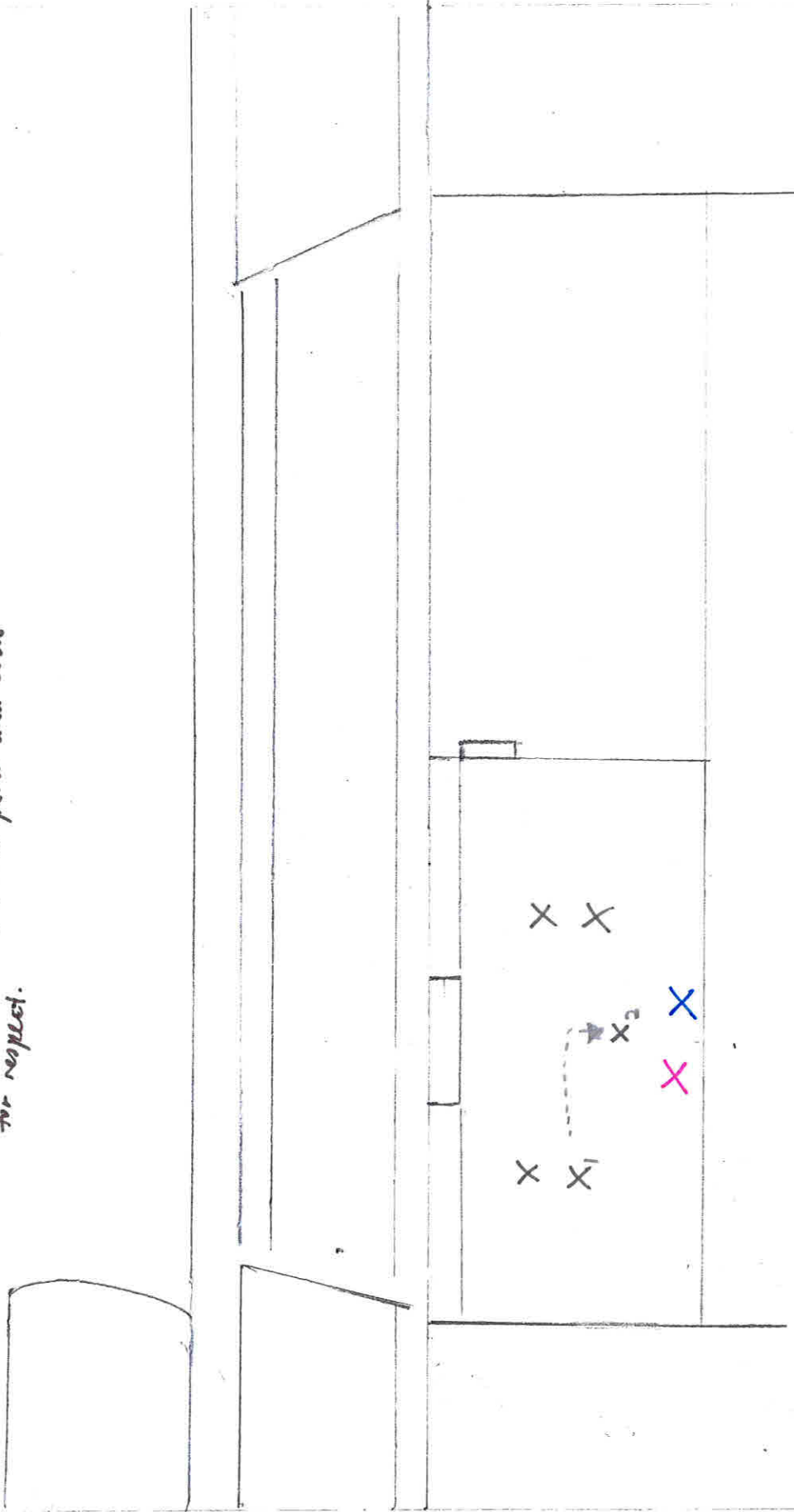


Scene 2 at Seiryoden

Note:

1. Movement for courtesan or noble from X_1 to X_3 to ask for a question.
- stands in front of the Emperor and bows for respect.

X - Emperor Toba
X - Tamano-no-mae
X - Courtesan/noble

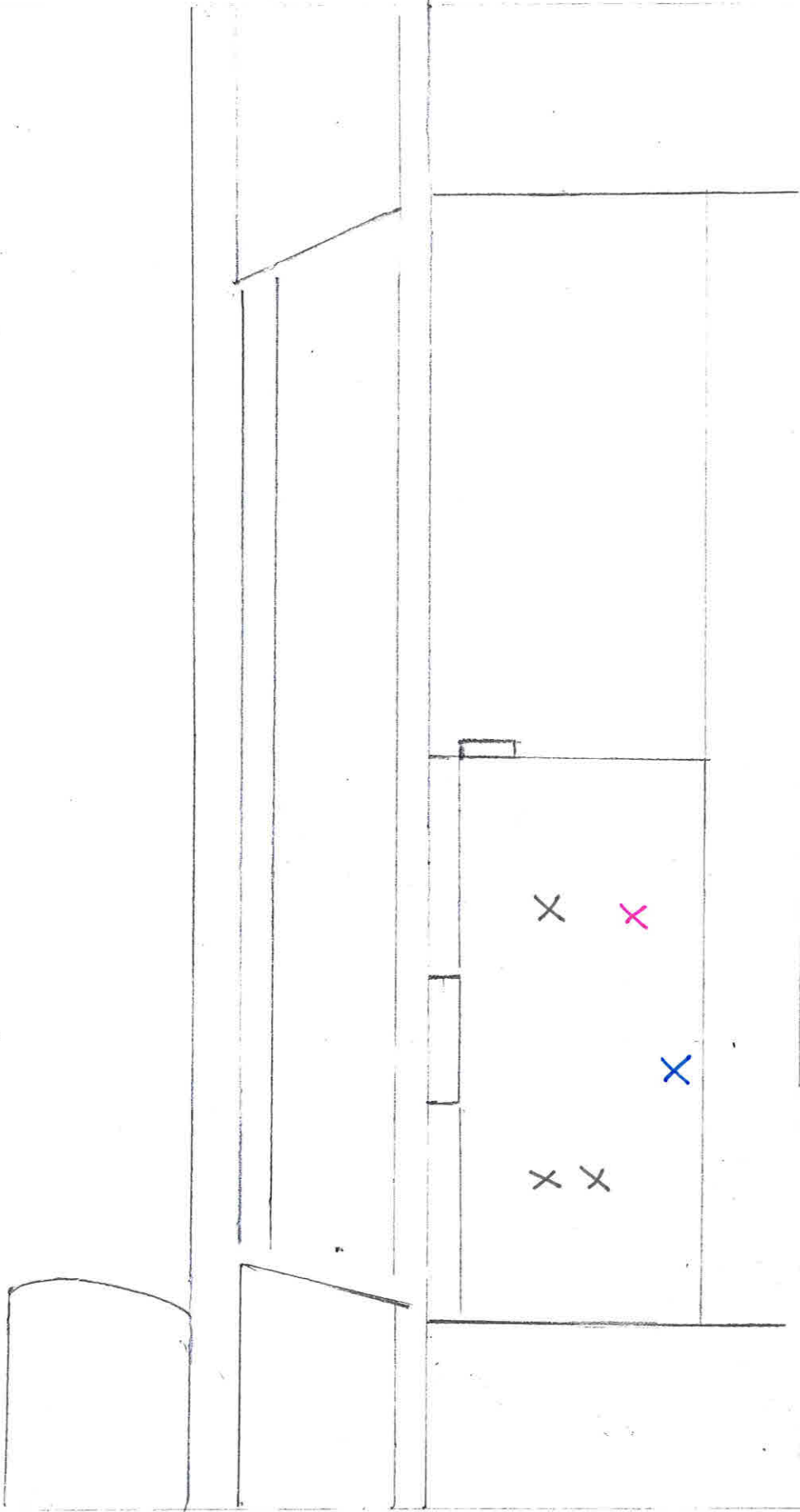


Scene 1 at Palace

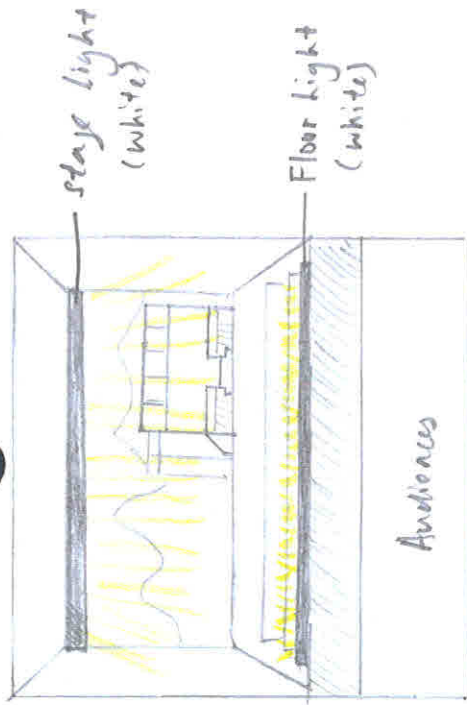
Note:

1. The number of courtesan or noble depends on the actual scale of the stage.
Minimum requirement - 2

- X - Emperor Toba
- X - Tamamo-no-Mae
- X - Courtesan/Noble



Lighting



1. Main Concept

- ~ House Light → Wash (General)
 - The main stage which is the general light will be on most of the time
- ~ Floor Light
 - It is on throughout the performance
 - It may be dimmed during the chasing scene

▷ Day & Night

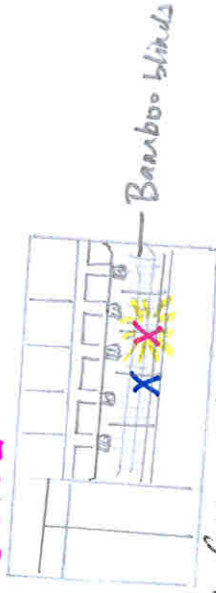
Day scenery: Scene 1 & Scene 2

Night scenery: Scene 3 & Scene 4

Finale: Night → Day

- To show the play is staged over day & night

Note!
Scene 2



1. General light (Wash) is off for the dark effect
2. Light is shone through the bamboo blinds on Tammam-no-mae from behind
Suggestion: Torch Light
3. Floor Light is dimmed

Scene 4

x - warm



1. During the chasing scene at the backdrop, the general light is dimmed.
2. Floor Light may be dimmed. (up for test)

Bibliography

Book

Ortolani, Benito. The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism. New Jersey: Princeton University Press, 1995. Book.

Journal Articles

Barthes, Roland. "The Drama Review." On Bunraku (1971): 76-80.

Dasgupta, Gautam. "Performing Arts Journal." Bunraku Miniatures (1983): 29-35.

Kiyoko, Motegi. "Yearbook for Traditional Music." Aural Learning in Gidayu-Bushi: Music of the Japanese Puppet Theatre (1984): 97-108.

McGee, Betty. "Educational Theatre Journal." The Japanese Puppet Theatre (1951): 44-48.

Savran, Roland Barthes and David. "Diacritics ." The Dolls of Bunraku (1976): 44-47.

Video

Youtube - Bunraku 文楽 2.

<<http://www.youtube.com/watch?v=qCLI6Z9cc78&feature=related>>.

Youtube - Japanese Theatre 2 : Bunraku . <<http://www.youtube.com/watch?v=4TKt67ouaqM>>.

Youtube - Ningyo Johruri Bunraku Puppet Theatre.

<<http://www.youtube.com/watch?v=kEUQNvn8EJQ>>.

Youtube- Bunraku 文楽 1.

<<http://www.youtube.com/watch?v=Ccm8M5yzmzI&feature=related>>.

Youtube- Dolls Intro (2002 Takeshi Kitano).

<<http://www.youtube.com/watch?v=hO9zWak9uwg&feature=related>>.

Websites

Center, Japanese Performing Arts Resource. Introduction to Bunraku: Bunraku and Barbara Curtis Adachi. 14 December 2011 <<http://www.glopac.org/jparc/?q=en/adachi/intro>>.

Council, Japan Arts. The Puppet Theatre of Japan : Bunraku. 2004. 14 December 2011 <<http://www2.ntj.jac.go.jp/unesco/bunraku/en/index.html>>.

Zoshi, Otogi. Tamamo-no-mae. 28 December 2011 <<http://edb.kulib.kyoto-u.ac.jp/exhibit-e/otogi/tamamo/tamamo.html>>.

Bibliography / Footnote

1. Vitruvian Man (Leonardo DaVinci): <http://azothgallery.com/images/leonardo.jpg>
2. http://factsanddetails.com/media/2/20090809-Bunraku%20jnto%20z_03.gif
3. <http://satoh490625.blog50.fc2.com/blog-entry-960.html>
4. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/contents/whats/stage.html>
5. http://www.jnto.go.jp/eng/indepth/cultural/experience/img/z_01.gif
6. <http://www.glopad.org/pi/en/record/digdoc/1006675>
7. <http://satoh490625.blog50.fc2.com/blog-entry-960.html>
8. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/contents/dolls/sfx/index.html#>
9. <http://www.lotzdollpages.com/pixpuppets/jadebun2.jpg>
10. <http://www.harumiantiques.com/website/4-1999/4-1999.html>
11. <http://www.china-cart.com/bookpic/20106/20106256037.jpg>
12. http://amirulhakeemzerotwo.blogspot.com/2011/02/history-of-samurai_27.html
13. http://www.jnto.go.jp/eng/indepth/cultural/experience/img/d_04-1.gif
14. <http://lh6.ggpht.com/-2B1IR9kTOeg/TGBja7InUdE/AAAAAAAAAQo/VqvQLH2vDss/JapaneseWarriorCostumesPaperDollsMingJuSun.jpg>