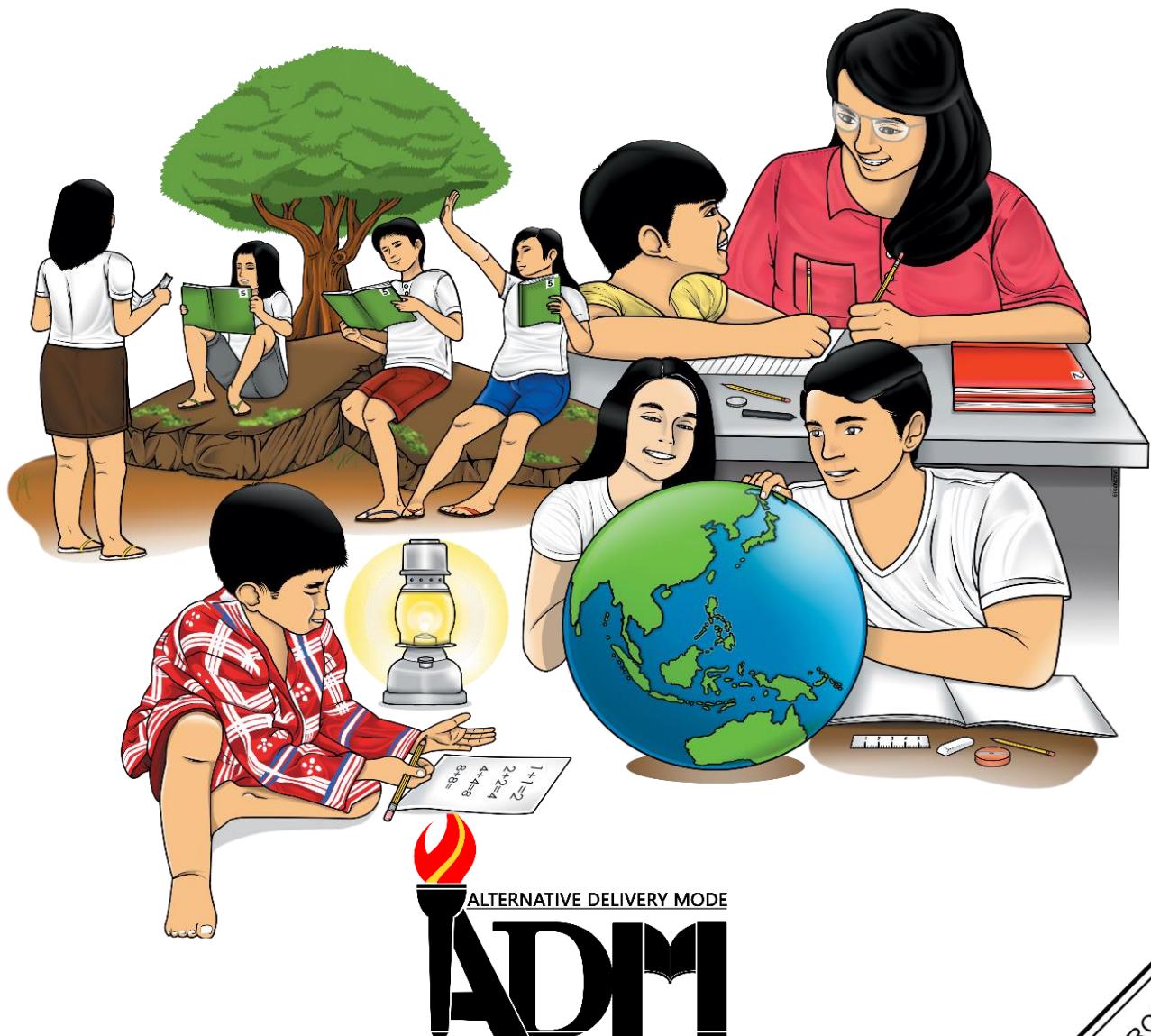


Arts

Quarter 4 – Module 6

Designing the Visual Element of Asian Theater Arts



Arts – Grade 8

Alternative Delivery Mode

Quarter 4 – Module 6: Design the Visual Elements of Asian Theatre Arts

First Edition, 2021

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Arts

Quarter 4 – Module 6
Designing the Visual Elements of
Asian Theatre Arts

Introductory Message

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.

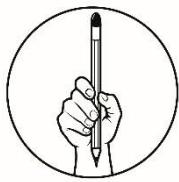


What I Need to Know

This module was designed and written for your benefit and convenience. It is here to help you to be more proficient in Arts. The scope of this module will help you to expand your knowledge and understand essential concepts about visual elements of Asian Theater Arts. The language used recognizes the diverse vocabulary level of students. The lessons are arranged following the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

After going through this module, you are expected to:

Designs the visual elements and components of the selected festival or theatrical form through costumes, props, etc. **(A8PR-IVd-1)**



What I Know

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. What props are used in Kabuki?
A. Ball
B. Flowing water
C. Puppet
D. Table and Chair

2. The following are components of Wayang Kulit performance except:
A. Dhalang
B. Gawang and Bleir
C. Metal Plates
D. Sticks

3. Which of the following colors symbolize roughness and fierceness?
A. Black
B. Green
C. Yellow
D. Violet

4. Which of the following props cannot be seen in the Chinese Spring Festival?
A. Color is the most exciting component of an artwork.
B. Colors allow the audience to create his own individuality and flare.
C. People love to watch performances in different colors.
D. The colors that are used in Peking Opera and Kabuki have different meanings.

5. What costume is used in Peking Opera?
A. Screen Frame
B. Swung from sticks
C. Xingtou
D. None of the above

6. What color of the kumadori is an expression of passion, heroism, righteousness and other positive traits?
A. Light Blue
B. Pale Green
C. Pink
D. Red

7. Which is NOT a reason why costumes in Peking Opera are important?
A. Costumes distinguish the rank of the character being played.
B. Costumes reveal their personalities and the rank being played.
C. Due to the scarcity of props in Peking Opera, costumes take on added importance.
D. none of the above

8. What is the meaning of red color used in mask/makeup in Peking Opera?
- A. devotion, courage, bravery, uprightness and loyalty
 - B. fierceness, ambition and cool-headedness
 - C. impulsive and violent stubbornness
 - D. roughness and fierceness
9. What is the meaning of green color used in mask/makeup in Peking Opera?
- A. devotion, courage, bravery, uprightness and loyalty
 - B. fierceness, ambition and cool-headedness
 - C. impulsive and violent stubbornness
 - D. roughness and fierceness
10. What color indicated uprightness, sophistication and cool-headedness in the mask used in Peking Opera?
- A. Black
 - B. Purple
 - C. Red
 - D. Yellow
11. Flowing water that is used as props in Kabuki is usually represented by what?
- A. Colors
 - B. Fluttering rolls of lines
 - C. Metal plates
 - D. Swung from sticks
12. Red color on makeup in Peking Opera means _____.
- A. courage, bravery and uprightness
 - B. fierceness, ambition and cool-headedness
 - C. roughness and fierceness
 - D. suspiciousness and craftiness
13. These are props always seen or stage in Peking Opera?
- A. Bed and pillow
 - B. Chairs and tablets
 - C. Drums and cymbals
 - D. Wood blocks and sticks
14. Which of the following is not a character in Nang performance?
- A. Giants
 - B. Gods and goddesses
 - C. Kings and queens
 - D. Magical figures and comedian
15. The female characters in Kabuki wear an elaborate _____.
- A. Balinese costume
 - B. Kimono and obi
 - C. Saya and barong tagalog
 - D. Xingtou

Lesson 1

Design the Visual Element of Asian Theater Arts

In Module 5 of this quarter, you have learned about the elements and principles of Asian festivals and theatrical forms.

Southeast Asia like China, Japan, Indonesia, and Thailand are known for their traditional theater art forms which combine music, vocal performance, dance, and acrobatics.

Let us review the famous theater arts in Southeast Asia!



What's In

Directions: Let us recall what you have learned about the elements and principles of Asian Theater Arts. Please answer the given guide questions below.

1. Tell something about Kabuki of Japan. Describe the make-up done in the play.
2. What is the highest aim of performers in Peking Opera?
3. Describe how the Wayang Kulit puppets are performed in the play.
4. Describe Nang Shadow puppets show of Thailand. Tell about the performance and characters of the play.



What's New

Directions: Watch and listen to the following video. Fill in the table with the needed information.

Options in watching the video:

1. Go to the link provided for each video.
2. Watch the video provided by the teacher.

Theater Arts	Performers/ Puppets	Stage/ Props	Costumes
China's Peking Opera https://www.youtube.com/watch?v=pVf9ro2MRhM			
Japan's Kabuki https://www.youtube.com/watch?v=V9QHXOLTLow			
Indonesia Wayang Kulit https://www.youtube.com/watch?v=Bf3CVhYicNA			
Thailand 's Nang Puppet https://www.youtube.com/watch?v=ONMuXwKd81g			



What is It

You have already watched the videos. Now, it is the time to know the visual elements (costume and props) of the Asian Theater Arts namely, China's Peking Opera, Japan's Kabuki, Indonesia's Wayang Kulit and Thailand's Nang Puppet.

Peking Opera of China

Recall that *Peking Opera* is the most dominant form of Chinese opera which combines music, vocal performance, mime, dance and acrobatics. It follows other traditional Chinese arts in emphasizing meaning, rather than accuracy. Putting beauty into every motion is the highest aim of the performers. Thus, they are strictly criticized for lacking beauty during training. Additionally, to create a synthesis between the different aspects of Peking Opera is taught to the performers.



Source: Hen Huahua / Xinhua, www.chinadailyhk.com

To begin to appreciate a Peking Opera show, you need to have some idea of the signs and symbolism that are made into every aspect of the show. At first, the richness of colors and patterns as you see the performance on the stage would

somewhat overwhelm you. With your little background information, you can soon understand of the characters and the plot.

Facial Make-up

The actors in the '*Dan*' and '*Sheng*' roles wear beautifying makeup, that takes less than an hour in a process. It comprises of a layer of white oil-based makeup with a peach-red painted from the eyebrows down to the eyes and cheeks, then thick black lines are drawn around the eyes and eyebrows using water-based black ink, and finally the lips are highlighted with color.



Source: Ruth Wickham, www.chinaeducationaltours.com

The makeup for the '*Jing*' and '*Chou*' roles is much more complex and results in '*Lianpu*', or mask-like makeup. The colors and patterns painted on their faces reveal their personalities. Faces painted with *red* reveals devotion, courage, bravery, uprightness and loyalty; *black* symbolizes roughness and fierceness and *yellow* indicates fierceness, ambition, and cool-headedness. Uprightness, sophistication and cool-headedness are represented with *purple*. *Reddish purple* is used to indicate just and noble character; *blue* to denote loyalty, fierceness and sharpness; *white* to reveal dangerousness, suspiciousness and craftiness and *green* to indicate impulsive and violent and stubbornness.

Clowns have a small patch of chalk on and around the nose called *xiaohualian*. Wearing this makeup shows a mean and secretive character.

Along with the colors, the obvious beauty, or equal lack of it, is also an indication of the character's disposition. The patterns on the faces of the performers including the way eyes, eyebrows, forehead, nose and mouth are drawn are also intriguing. For example, up to twenty-six types of eyebrows, are noticeable, including 'saw-toothed eyebrows', 'duck's egg eyebrows', 'butterfly eyebrows', 'willow-leaf eyebrows', 'bat eyebrows', and 'sword eyebrows'. The painted white nose of the Chou character means that the character is a clown.

Props and Costumes



Source: <https://www.dreamstime.com/peking-opera-actor-s-stage-props-image118514820>

Peking Opera uses very few props. This reflects seven centuries of Chinese performance tradition. The presence of large objects is often indicated through conventions. The stage will almost always have at least one chair and a table, which can be turned through convention into such diverse objects as a bed, a city wall or a mountain. To signify the presence of a larger, main object, peripheral objects will often be used. For example, an oar symbolizes a boat or a whip is used to indicate a horse.

The length and internal structure of Peking Opera plays are highly valuable. Prior to 1949, *Zhezixi* were often performed. They are short plays or plays made up of short scenes from longer plays. The plays usually center on one simple situation or feature a selection of scenes designed to include all four of the main Peking Opera skills and displays the virtuosity of the performers. In recent times, this format has become less prevalent, but plays of one-act are still performed. Individual scenes within longer works, as well as short works, are marked by an emotional progression from the beginning to the end of the play. For example, the concubine in the one-act play 'The Favorite Concubine Becomes Intoxicated' begins in a state of joy, and then moves to jealousy and anger, drunken playfulness and finally to a feeling of defeat and resignation. A full-length play comprises from six to fifteen or more scenes. The overall story in these longer works is told through contrasting scenes. Plays will alternate between martial and civil scenes, or scenes involve antagonists and protagonists. There are several major scenes within the work that follow the pattern of emotional progression. These scenes are usually excerpted for later *Zhezixi* productions. Some of the most complex plays sometimes have an emotional progression from scene to scene.



Source: <http://www.pekingopera.eu/pekingopera-en.html>

Costumes take on added importance due to the scarcity of props in Peking Opera. *Xingtou*, popularly known as *Xifu*, is the costume used in Peking Opera. Costumes function first to distinguish the rank of the character being played. High-ranking officials wear purple and emperors and their families wear yellow robes. The robe is called a *mang*, or python robe. It is a costume suitable for the high rank of the character. It has brilliant colors and rich embroidery, often in the design of a dragon. Persons of lower-rank wear blue, high-ranking officials wear red, young characters wear white, the old wear white, brown or olive and all other men wear black. Lower officials may wear the *kuan yi* on formal occasions, a simple gown with patches of embroidery on both the front and back. All

other characters, and officials wear the *chezi* on informal occasions. It is a basic gown with varying levels of embroidery and no jade girdle to denote rank. All three types of gowns have water sleeves, long flowing sleeves that can be flicked and waved like water, attached to facilitate emotive gestures. Simple clothing without embroidery are worn by tertiary characters of no rank. Hats are intended to blend in with the rest of the costume and will usually have a matching level of embroidery. Shoes with high soles are worn by characters of high rank, and shoes with low soles are worn by characters of low rank or acrobatic characters.

Kabuki of Japan

Kabuki is a popular form of Japanese musical drama characterized by elaborate costuming and make-up and stylized dancing, acting and music. Both male and female acting roles are performed by men. Kabuki has been influenced by Noh theater and bunraku puppet plays and Noh theater.

Kabuki has been described as 'actor-centered, sensory theater' in which beauty is the aim not reality or consistency as is the case with 'intellectually-centered' Western theater. In some ways Kabuki audiences are like people who go to watch a first-rate matador at a bullfight. Kabuki audiences already



Source: www.slideshare.net/jcmrarejob/Kabuki-24422608

know the story and the ending. How beautifully the actors perform their roles, which are often heavily stereotyped and one-dimensional, is the reason why they come to watch the play.

Kabuki Makeup

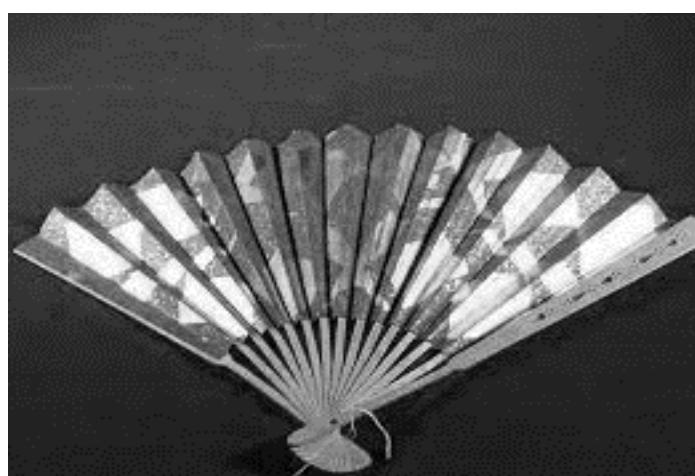
The use of extravagant makeup style called *kumadori* is one well-known trademark of Kabuki. There are about a hundred of these masklike styles in which the colors and designs used reveals aspects of the character.



Kabuki actors do not wear masks like Noh performers. They cover the faces, necks and hands with white paint and around their eyes and their lips are painted with red. The exotic make-up is regarded as 1) a means of elevating a character to mythic status, 2) a method for actors to reveal invisible qualities about themselves and 3) a way of defining the actions of the character. Make-up exaggerates rather than heightens facial lines as a means of creating dramatic expressions.

Emotions are expressed through colors of make-up. *Red lines* are used to indicate passion, heroism, righteousness and other positive traits; *pink* for youthful joy; *light blue* for an even temper; *pale green* for peacefulness; *blue or black* for villainy, jealousy and other negative traits; *green* for the supernatural and *purple* for nobility.

Props and Costumes



Source: <https://www.pinterest.ph/pin/97601516900043820/>

Kabuki props are often quite interesting. Flowing water is usually represented by fluttering robes of linen and creatures like foxes and insects are dangled from sticks or manipulated by helpers. They come on stage dressed in black hooded robes so they are ‘invisible’ to the audience. Props often have symbolic meanings. Fan is used to symbolize wind, a sword, a tobacco pipe, waves or food. Sometimes to indicate an erection, an actor waves a stick below his robes.

Kabuki costumes are made with patterns and bold colors to heighten the drama of the performance. Some costumes are quite heavy, weighing over 20 kilograms and have folds and layers that have to be carefully positioned when the actors sit down. After one 25-day theater run, Kabuki costumes are usually discarded because the brilliant colors fade in the bright lights and they smell bad from all the sweat.

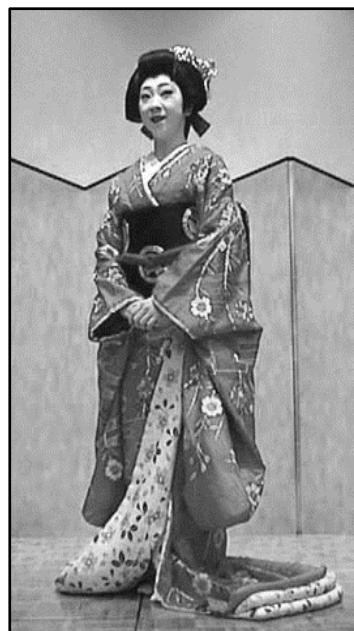
Swung from sticks are used as Kabuki costumes. The female characters generally wear an elaborate obi and kimono. Characters of sexes wear pleated hakuma trousers. Actors playing both sexes often have a supported midriff because a straight, curve-less figure is regarded as the epitome of beauty.

Wigs are essential accessories, with each costume having its own type. Specialized craftsmen prepare the wigs, shape them to the head and maintain them for each performance. Most wigs are made of human hair but some are made of bear fur, horsehair or yak-tail hair imported from Tibet. In the old days, some wigs were made by painstakingly sewing on one hair at a time.

Costuming in Kabuki is called *isho*. The Kabuki repertoire covers numerous types of plays; some depict ghosts and supernatural beings, some of them narrate the feudal intrigues of the past (*jidaimono*) and some recount the everyday life of the Edo period (*sewamono*). Kabuki also uses several types of costumes. The costumes of *jidaimono* plays resemble heavy dresses of old times, much like *noh* costumes. Wide, skirt-like trousers are often worn by men. They have wide, stiffened shoulder extensions.

The realistic costumes of the Edo period are used in the *sewamono* plays. The most modest of them is the ‘paper kimonos’, which symbolizes poverty, while the most splendid are the costumes of the popular courtesans. They consist of several layers of kimonos covered by a heavy outer robe. The lowered collar of the back of the kimono reveals the neck, which has been considered as a most erotic detail. The costumes may reveal many things and they bring hidden messages. Their colors and particularly their embroidered details, such as various flowers, may have symbolic meanings. By merely opening the hem of a kimono or revealing the sleeve of the lower kimono an actor may reveal secret messages. A long, highly erotic seduction scene, for example, can be enacted simply by provocatively opening different layers of costuming.

Thus, the handling of the various types of dress forms an integral part of the acting technique. Part of the show is the costume changes. There are two types of quick changes, done in full view of the audience. These special techniques produced as tricks for the transformation pieces (*hengemono*) in which the main actor appears



Source:
<http://www.micheleyounglive.com/costumes.htm>

in several roles and thus the make-up and the quick changes of costume, form the highlights of the play. In some plays, particularly in the dance pieces, the *koken* or stage assistant, who is behind the dancing actor, pulls cords that hold the outer robe together to quickly reveal the lower garment. This kind of hikinuki quick change can be done when the actor changes from one role to another. It can also be done just to change the atmosphere of the scene or for its surprise effect. *Bukkaeri* indicates a kind of 'half hikinuki' in which only the garment of an actor's upper body is changed by the stage assistant. Both *hikinuki* and *bukkaeri* are examples of the various stage tricks and special techniques of Kabuki, which are always loudly applauded by the audience.

Wayang Kulit of Indonesia

Wayang Kulit is a traditional form of a puppet-shadow play originally found in the cultures of Bali, Lombok and Java in Indonesia.

Wayang Kulit performance consists of shadows cast on an oil lamp and a cotton screen. The fundamental components of performance include:

- the puppeteer, *dhalang*
- a hammer used by the *dalang*
- shadow puppets
- metal plates that the *dalang* hits with his foot
- a light source, *blencong*
- a screen frame and screen, *gawang* and *kelir*
- female singers and a male chorus
- banana logs
- a puppet box, *kothak*



Source: Britannica.com

Traditionally, the puppets are made out of cowhide. There are usually seven types of puppets: *putri* (women), *gagah* (warrior-type characters), *danawa* (monsters), *dhagelan* (clowns), *wanara* (monkeys), *halus* (refined characters), and *gusen* (characters with rough and violent attitudes). Often, a Wayang Kulit will also feature *lanjapans* (refined characters with a capacity for violence) and *lijepans* (refined characters with modest manners).

Other elements include a puppet box or *kothak*, and banana logs for holding the puppets.

Performance

Wayang Kulit performances are grand events accompanied all the while by a live gamelan orchestra. Performances come about for a wide variety of reasons. They can celebrate an important event such as a birth or marriage, kick off a political campaign, or simply entertain.

Traditionally, Wayang Kulit performances can be viewed from two sides of the screen –the ‘dhalang (puppeteer) side’ and the ‘shadow side’. Before, people typically watched from the shadow side. Today, audience watched from the dhalang’s side of the screen. People usually walk around to the shadow side to view of the dancing shadows without the distraction of the dhalang, the puppets and the gamelan orchestra. Yet, even when the shadow side is not accessible, it still plays an integral role in the performance.

Wayang Kulit performances are elaborate affairs. The ability to sponsor an event usually reflects a high social status but village performances are characteristically open to the public. Today, when staged at more elite venues, they are still providing access to a great number of people through broadcasting on radio or television. Wayang Kulit remains very much an art of and for the people, regardless of sponsorship and venue.

Props and Costumes



Source: Pinterest



Source: <http://online.internationalfolkart.org/dancingshadows/performance.html>

A white screen is used as a stage and a light is shone behind the screen. Puppets costumes are clothes, jewelries and headdresses.

Nang of Thailand

Nang shadow puppet show was one form of public entertainment in the south of Thailand.



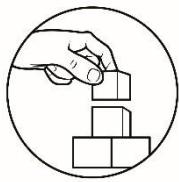
Themes commonly seen in Nang performances include family conflict, fantastic adventures of a wandering hero, hermits teaching magics to their apprentices, star-crossed lovers and romantic tales and abandoned children seeking lost loved ones. Characters are gods and goddesses, kings and queens, magical figures and comedian.

Source: www.slideshare.net/JohnMichaelGian1/nang-shadow-puppet-mapeh-grade-8-q4

Performances

The puppet shows have a religious theme or have an episode from the Ramayana epic which contains dozens of individual stories. They may also be specifically written to include up-to-the-minute reflections, songs and poems about local events and matters of current interest in distinct or country.

There are hundreds of different characters, each with a distinctive shadow, but the show will almost always include a clown, scatter-brained old woman, funny old man, or rather stupid yokel, who are all great favorites with the fun-loving audiences.



What's More

You have already learned the visual elements used in the Asian theater arts. Now it is the time to practice the actual skills you need to learn in order to apply the lessons you have learned about.

Activity 1

Directions: Color each picture below. Use the color that corresponds to the meaning used in masks/makeup in Peking Opera and Kabuki.



COOL-HEADEDNESS



SHARPNESS



NOBILITY



YOUTHFUL JOY



HEROISM



VIOLENCE

Activity 2

Directions: Choose any of the Asian theater arts (Peking Opera or Kabuki) and create your own design of mask and costume used in performing the said theater arts.

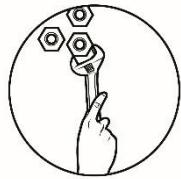
Category	Excellent (10 pts)	Very good (8 pts)	Good (6 pts)	Needs Improvement (4 pts)
Following Directions	Followed the directions correctly.	Followed most of the directions.	Followed some of the directions.	Did not follow the directions.
Creativity and Workmanship	Student's output is very creative and tidy.	Student's output is good and tidy.	Student's output is fair and has few errors.	Student's output is very creative and dull with lots of errors.
Pattern	Pattern of Asian theater arts (Peking Opera or Kabuki) is well-defined and used from beginning to end.	Pattern of Asian theater arts (Peking Opera or Kabuki) is visible but not clearly defined.	Pattern of Asian theater arts (Peking Opera or Kabuki) is somewhat visible but not continuous.	There is no visible pattern of Asian theater arts (Peking Opera or Kabuki).



What I Have Learned

Directions: Fill in the blanks with the correct word/s. Write your answers on a separate sheet of paper.

1. The color used in Peking Opera which symbolizes devotion, courage, bravery, uprightness and loyalty is _____.
2. The costume used in Peking Opera is _____.
3. The costume used in Kabuki is _____.
4. _____ performance consists of shadows cast on a cotton screen and an oil lamp.
5. _____ clowns who wear this special make up show a mean and secretive character.
6. _____ is the color used in Kabuki that indicates nobility.

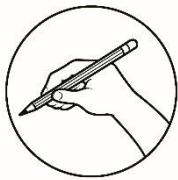


What I Can Do

Directions: Use any material found in your home and make a puppet that can be used in Wayang Kulit show. Follow the rubric below.

Rubric for Puppet Making

Category	Excellent (10 pts)	Very good (8 pts)	Good (6 pts)	Needs Improvement (4 pts)
Quality	Puppet is original, creative, and constructed well.	Puppets is original and constructed well.	Puppets is constructed fairly well.	Puppets is not constructed well.
Creativity	The puppet is exceptionally attractive in terms of design, layout and neatness.	The puppet is attractive in terms of design, layout and neatness.	The puppet is acceptably attractive but a little bit messy.	The puppet is not attractive and messy or poorly designed.
Relevance	Student's output can easily be identified as an example of puppet used in Wayang Kulit show.	Student's output can be identified as an example of puppet used in Wayang Kulit show.	Student's output is a puppet but does not relate to the puppet used in Wayang Kulit show.	The output is not an example of a puppet.

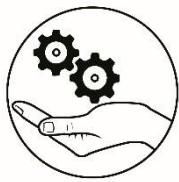


Assessment

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. These are props that are always seen or stage in Peking Opera.
 - A. Bed and pillow
 - B. Chairs and tables
 - C. Drums and cymbals
 - D. Wood blocks and sticks
 2. Why do Peking Opera and Kabuki use different colors in their performances?
 - A. Color is the most exciting component of an art.
 - B. Colors allow audience to create his own individuality and flare.
 - C. People love to watch performance with different colors.
 - D. The colors that are used in Peking Opera and Kabuki have different meanings.
 3. What props are used in Kabuki?
 - A. Ball
 - B. Flowing water
 - C. Puppet
 - D. Table and chair
 4. What color of the kumadori is an expression of passion, heroism, righteousness and other positive traits?
 - A. Light blue
 - B. Pale green
 - C. Pink
 - D. Red
 5. Which of the following is not a character in Nang performance?
 - A. Giants
 - B. Gods and goddesses
 - C. Kings and queens
 - D. Magical figures and comedian
 6. What costume is used in Peking Opera?
 - A. Screen frame
 - B. Swung from sticks
 - C. Xingtou
 - D. None of the above
 7. What costumes are used in Kabuki?
 - A. Screen frame
 - B. Swung from sticks
 - C. Xingtou
 - D. None of the above

8. What is the meaning of red color used in mask/makeup in Peking Opera?
- A. Devotion, courage, bravery, uprightness and loyalty
 - B. Fierceness, ambition and cool-headedness
 - C. Impulsive and violent and stubbornness
 - D. Roughness and fierceness
9. The female characters in Kabuki wear an elaborate _____.
- A. Balinese costume
 - B. Kimono and obi
 - C. Saya and barong tagalog
 - D. Xingtou
10. What is the meaning of green color used in mask/makeup in Peking Opera?
- A. devotion, courage, bravery, uprightness and loyalty
 - B. fierceness, ambition and cool-headedness
 - C. impulsive and violent and stubbornness
 - D. roughness and fierceness
11. The clowns who wear this special makeup show a mean and secretive character?
- A. Balinese
 - B. Nang
 - C. Xiaolualian
 - D. Xingtou
12. The Peking Opera costume is called _____.
- A. Balinese costume
 - B. Kimono and obi
 - C. Saya and barong tagalog
 - D. Xingtou
13. Which of the following is not a character in Nang performance?
- A. Giants
 - B. Gods and goddesses
 - C. Kings and queens
 - D. Magical figures and comedian
14. What color of the kumadori indicates youthful joy?
- A. Light blue
 - B. Pale green
 - C. Pink
 - D. Red
15. Red color on makeup in Peking Opera means _____.
- A. courage, bravery and uprightness
 - B. fierceness, ambition and cool-headedness
 - C. roughness and fierceness
 - D. suspiciousness and craftiness



Additional Activities

Directions: Read each statement below. Write T if the statement is True and F if it is False.

	1. In Peking Opera, black symbolizes roughness and fierceness.
	2. The color of mask used in Kabuki which indicates youthful joy is yellow.
	3. Themes commonly seen in Nang performances include family conflict, fantastic adventures of a wandering hero, star-crossed lovers, and romantic tales.
	4. Wigs are important accessories in Kabuki.
	5. Blue indicates violence and stubbornness in Peking Opera.



Answer Key

WHAT'S MORE		WHAT I HAVE		LEARNED		ASSESSMENT		ADDITIONAL ACTIVITY	
COOL-HEADDNESS - Yellow	YOUTFUL JOY - Pink	VIOLENCE - Green	HEROISM - Red	SHARPNESS - Blue	NOBILITY - Purple	15. C	14. C	13. C	12. A
1. T	2. F	3. T	4. T	5. F	6. F	7. B	8. A	9. A	10. C
11. C	12. A	13. C	14. C	15. C					

WHAT'S NEW		Performers/Puppets		Stage/Props		Costumes		Arts	
1. Peking Opera - China	2. Kabuki - Japan	3. Wayang Kulit - Indonesia	4. Nang - Thailand	5. Kacchuki - India	6. Aragoto - Japan	7. Swinging from sticks	8. Stage	9. Costumes	10. Stage/Props
Immediately move to the centre north upon entering the stage and chair	Actors are separated into two main categories: Onna-gata and Aragoto	Puppets tell stories using sticks	White screen is used as a stage	Puppets costumes are jewelries, headaddresses and clothes.	Puppets or shadow tell stories capturing stories	Swinging from sticks	White screen is used as a stage	Puppets are made of shapes of leather	Includes clown, funny old man, scatter-brained old woman or painted buffalo hide
11. T	12. F	13. T	14. F	15. T	1. Red	2. Xingtou	3. Swung from sticks	4. T	5. F
16. T	17. F	18. T	19. F	20. T	1. B	2. D	3. B	4. D	5. B

WHAT'S IN		WHAT I KNOW	
1. Kabuki is a form of traditional Japanese drama with highly stylized songs, mime and dance performed only by male actors. Kabuki makeup provides an element of style easily recognizable even those unfamiliar with art form. Rice powder is used to create the white ochre base for the characteristics stage make up and kumadori enhances facial lines to produce dramatic animal or supernatural character.	2. The highest aim of performers in Peking Opera is to put beauty into every motion.	3. Wayang Kulit is a traditional form of puppet-shadow play. In a Wayang Kulit performance, the puppet figures are rear-projected on a taut linen screen with a coconut-oil (or electric) light. The shadow (shadow artist) manipulates carved leather figures between the lamp and the screen to bring the shadows to life. It's mainly about good vs evil.	4. Nang was one form of public entertainment in south of Thailand. The puppets which contains dozens of individual stories. Characters are epic heroes, kings and queen, magical figures and comedians.
5. A	6. D	7. D	8. A
9. C	10. B	11. B	12. A
13. B	14. A	15. A	

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