

Arts

Quarter 4 – Module 4: The Elements and Principles of Arts as Manifested in Asian Festivals and Theatrical Forms



Arts – Grade 8

Alternative Delivery Mode

Quarter 4 – Module 4: The Elements and Principles of Arts as Manifested in Asian Festivals and Theatrical Forms

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Arts

**Quarter 4 – Module 4:
The Elements and Principles of
Arts as Manifested in Asian
Festivals and Theatrical Forms**

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.

Good luck and happy learning!

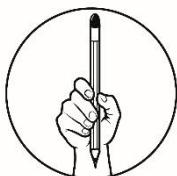


What I Need to Know

This module was designed and written with you in mind. It is here to help you identify the elements and principles of Arts manifested in Asian festivals and theatrical forms. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow 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:

- Identifies the elements and principles of arts as manifested in Asian festivals and theatrical forms. **(A8PL-IVc-1)**



What I Know

Directions: Read each item carefully, and write the letter of the most appropriate answer. Write your answer on a separate sheet of paper.

6. What is the meaning of wearing red color on makeup in Peking Opera?
- A. suspiciousness and craftiness
 - B. roughness and fierceness
 - C. courage, bravery and uprightness
 - D. fierceness, ambition, and cool-headedness
7. What is the musical ensemble specific to Java and Bali?
- A. Chime
 - B. Gamelan
 - C. Jozuke
 - D. Odaiko
8. What is the Indonesian word for ‘puppet’?
- A. Bali
 - B. Kulit
 - C. Wayang
 - D. Yi Peng
9. What is the primal source of all rhythm in kodo?
- A. Heartbeat
 - B. Kumadori
 - C. Children of the drum
 - D. Descendants of the Dragon
10. The Bali dancers usually wear _____ on their heads.
- A. beads
 - B. scarfs
 - C. hachimaki
 - D. crowns and masks
11. The performance of elements that includes both acrobatics and fighting with all manner of weaponry in Peking Opera is _____.
- A. song
 - B. combat
 - C. speech
 - D. dance-acting
12. The female characters in Kabuki theater wear an elaborate _____.
- A. xingtou
 - B. kimono and obi
 - C. Saya and Barong Tagalog
 - D. Balinese costume
13. Which of the following is the Japanese traditional drama?
- A. Nang
 - B. Kabuki
 - C. Peking Opera
 - D. Wayang Kulit
14. Why Chinese people believe in performing the lion and dragon dances?
- A. It tells the people to reconcile
 - B. It makes the people healthier.
 - C. It makes the country move wealthy.
 - D. Bring good luck to people, which is reflected in their qualities that includes great power, dignity, fertility, wisdom, and prosperity.
15. Why do Thais launch hot-balloon lanterns into the sky?
- A. for fun only
 - B. for hatred
 - C. for personal purpose
 - D. sends away misfortune and bad luck

Lesson

1

The Elements and Principles of Arts as Manifested in Asian Festival and Theatrical Forms

The lesson in this module will let you identify the elements and principles of arts in festivals and theatrical forms in its specific Asian countries.



What's In

In the previous lesson, we have learned the elements and principles of arts as seen in Philippine festivals that reflect their culture, tradition, beliefs, and rites. These rituals are a kind of celebrations to express gratitude for a good harvest in honor of the town's patron saint. It is believed that the saints are responsible for all the good fortune and favour of all the blessing receives.

The previous lesson will be connected in this another meaningful lesson that you will learn, because we will enter the celebrations across Asian countries specifically in China, Indonesia, Japan, and Thailand to discover and identify the elements and principles of arts manifested in their Festival and Theatrical forms.

Notes to the Teacher

Teacher/Facilitator is suggesting these activities for the learner/s:
Let the students to identify the elements and principles in Philippine festivals. Write the answer in a separate sheet of paper.
Rubrics will be provided.



What's New

Asia is a colorful continent full of exciting events going on at any time of the year, including religious, traditional, and cultural festivals and its theatrical forms.

After you have learned the elements and principles of arts as seen in the Philippine festivals. It is time for you to study and learn the elements and principles of festivals and theater art forms of Asia specifically in China, Japan, Indonesia, and Thailand. To better understand the topic, let's answer the activity below.

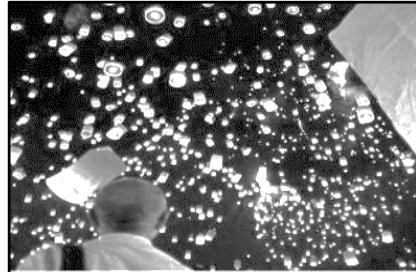
Activity 1

Directions: The pictures below show the unique festivals and theater arts of Asia. Can you help me identify the following pictures? Write your answer in a separate sheet.

1.



2.



3.



4.



5.



6.



Sources: Gr8 MUSIC Pg1 and ARTS Pg 141 LM as of 06 April 2013, Pinterest.com, Wikipedia, Yue/Flickr



What is It

You have observed some Asian festivals and theater arts in previous activity. This time we will briefly discuss the festivals in Asia and its theatrical forms!

ASIAN FESTIVALS

Chinese Festival: Chinese New Year

Chinese New Year is also known as ‘Spring Festival’, the literal translation of the Chinese name Chūnjié, since the spring season in Chinese calendar starts with lichun, the first solar term in a Chinese calendar year. Because the Chinese calendar is lunar-solar, the Chinese New Year is often referred to as the ‘Lunar New Year’. China’s customs and traditions concerning the celebration of the Chinese New Year: In Chinese New Year’s Eve, a day where Chinese families gather for their annual reunion dinner known as Chūxī or ‘Eve of the Passing Year’. People will pour out their money to buy presents, decoration, material, food, and clothing. Thoroughly cleanse the house, in order to sweep away any ill-fortune and to make way for good incoming luck.

Windows and doors will be decorated with red color paper-cuts and couplets with popular themes of good fortune or happiness, wealth, and longevity. On the Eve of Chinese New Year, supper is a feast with families. Food will include such items as pigs, ducks, chicken, and sweet delicacies. The family will end the night with firecrackers. Children greet their parents early in the morning by wishing them a healthy and happy new year, and receive money in red paper envelopes. The Chinese New Year tradition is to reconcile, forget all hatred, and sincerely wish peace and happiness for everyone.



Chinese New Year Celebration

Source: guardian.co.uk

A form of traditional dance and performance in Chinese culture is **Lion Dance**. It is most often seen in festive celebrations. Many Chinese people often use the term ‘Descendants of the Dragon’ (lóng de chuánrén), as a sign of ethnic identity. The Emperor of China usually used the dragon as a symbol of his imperial power and strength. The dragon dance is a highlight of Chinese New Year celebrations held worldwide in Chinatowns around the world. The dragon symbolizes power, strength,

and good luck. The dance team mimics the supposed movements of this river spirit in a flowing, rise and fall manner. The movements in a performance traditionally symbolize historical roles of dragons demonstrating power and dignity. Dragons are believed to bring good luck to people, which is reflected in their qualities that include great power, dignity, fertility, wisdom, and prosperity. The appearance of a dragon is both frightening and bold but it has a benevolent disposition.

The main objective of wearing Chinese costumes is to maintain the sanctity of their tradition. They get haircuts and makeovers so that they are fully ready to welcome the New Year in a brand new style.

Traditionally women wear the cheongsams and the qipaos while the men wear the mandarin collared shirts with the Chinese dragon symbols, and traditional kung fu suits and coats. Children wear dragon costumes and the kung fu suits too.

Taiko Drum Festival of Japan

Kodo is good example of a professional taiko drumming troupe. They are based in Sado Island, Japan, and they had a big role in popularizing taiko drumming, both in Japan and abroad. '**Kodo**' conveys it in two meanings: First, '**Heartbeat**' the primal source of all rhythm and read it in a different way. Second, '**Children of the drum**', a reflection of Kodo's desire to play their drums simply, with the heart of a child.



Taiko Drum Festival in Fukuoka

Source: fukuoka-now.com

The main focus of the performance includes the following:

- Uchite is the Taiko drummer
- Different drums
- Other traditional Japanese musical instruments such as fue and shamisen make an appearance on stage
- Traditional dance and vocal performance are part of the performance
- Include pieces based on the traditional rhythms of regional Japan, pieces composed for Kodo by contemporary songwriters, and pieces written by Kodo members themselves
- Kodo's performances normally last for about one hour and forty minutes

Drums were used in ancient times to signify the boundaries of a village, peasant events such as the rice harvests or dance festivals, used to pray for rain and other religious ceremonies, lead warriors into battles in order to scare off the enemy.

Costumes and Props

- **Happi**, coats over black with white calligraphy. A baggy-sleeved short cotton jacket, tied with a sash (**obi**) around the waist. It is usually a plain color, typically blue or black, with a symbol printed on the lapels and on the back
- **Hachimaki**, white headband
- **Tabi**, shoes with big toe separated
- **Odaiko** – big drum
- **Jozuke** – medium drum
- **Chime** – small drum

Indonesia's Balinese Dance Festival



Bali Dance in Indonesia
Source: Wikipedia

Balinese dances are a very ancient dance tradition that is a part of the religious and artistic expression among the Balinese people.

In Hinduism, dance is an accompaniment to the perpetual dissolving and reforming of the world. The creative and reproductive balance is often personified as Shiva's wife, **Durga**, sometimes called **Uma**, **Parvati**, or **Kali**. This has significance in Balinese Hinduism, since the common figure of **Rangda** is similar in many ways to Durga.

Variations

In Bali, there are various categories of dance, including epic performances such as the universal Mahabharata and Ramayana. Certain ceremonies at village temples feature a special performance of a dance-drama, a battle between the mythical characters Rangda, the witch representing evil, and Barong, the lion or dragon, representing good.

Among the dance traditions in Bali, the following deserve special mention:

- Barong, the lion
- Legong – a refined dance form characterized by intricate finger movements, complicated footwork, and expressive gestures and facial expressions
- Kecak – a form of Balinese dance and music drama, it originated in the 1930s Bali and is performed primarily by men

Bali dancers learn the craft as children from their mothers as soon as they are born. In the womb, they are played the Balinese music and are taught to dance with their hands before they can walk. Official training as a Bali dancer starts as young

as seven. In Balinese dance the movement is closely associated with the rhythms produced by the gamelan, a musical ensemble specific to Java and Bali.

The multiple levels of articulations in the face, eyes, hands, arms, hips, and feet are coordinated to reflect layers of percussive sounds. The number of codified hand positions and gestures, the mudras, is higher in India than in Java or Bali. Hand positions and gestures are nonetheless as important in Javanese and Balinese dance as in India. Whether in India, Indonesia, or Cambodia, hands have a typically ornamental role and emphasize the dance's delicate intricacy.

Most female dancers put on: various colors of make-up, wear a crown, put both real and golden flowers in their hair, wear sarong and wrap a long sash from their hips to their breasts as well as many gold decorations and crowns and decorations are made from cowhide.

Male dancers also put on make-up. Men use more red color for their eyes and cheeks and their eyebrows are colored in to enhance their masculinity, men wear a mask when they dance topeng dance, they wear a crown and put on a cloak or many pieces of these clothes around their body and they carry a sword on their shoulders.

Lanterns in Thailand

Sky Lantern (Yi Peng)



Yi Peng Sky Lantern Festival in Chiang Mai, Thailand.

Source: thinkglobalheritage.wordpress.com

The Sky Lantern Festival of Thailand is about the launching of lanterns which are actually small hot air balloons. Each release of a sky lantern is a petition, small prayer or good wishes of the person who released the lantern. This event is held on the full moon of the 12th month in the traditional Thai lunar calendar. In the Western calendar this usually falls in November.

During the festival, the people create lanterns of white colour and place a candle in the center. These lanterns are usually large. They have to be held in the air till the hot air generated by the burning candle, engulfs the inside of the lantern. This readies the lantern to be released so that it can fly up and away. The sky looks ablaze from below making it the perfect photography moments. The Chiang Mai area has been the scene of mass sky lantern release.

Here are some samples of different meanings of releasing Sky Lanterns:

- It sends a person's bad luck and misfortune away into the air, especially if it disappears from view before the fire goes out.

- People say a short prayer before launching the lantern. Sometimes they will also write their address in the lantern. Anyone who later finds the lantern can then claim money from the sender. In this way, the good fortune is shared.
- It is considered good luck to release a sky lantern, and many Thais believe they are symbols of problems and worries floating away.
- It is an act of veneration to Pra Ged Kaew Ju La Mannee (the crystal Chedi in heaven in which the Buddha's hair is kept) by sending air-balloonated lanterns into the high sky.



Source: SubstanceP/iStock

Loy or Loi Krathong Festival

'Loy/Loi' literally means 'to float,' while 'krathong' refers to the lotus-shaped receptacle which can float on the water. Originally, the krathong was made of banana leaves or the layers of the trunk of a banana tree or a spider lily plant. A krathong will be decorated with elaborately-folded banana leaves, flowers, candles, and incense sticks. A low value coin is sometimes included as an offering to

the river spirits. During the night of the full moon, Thais will float their krathong on a river, canal or a pond lake.

A powerful union of water and lights makes this festival a momentous time for every gazer. The Thais honour Phra Mae Kongka, the goddess of water and pay respect to the Buddha. The construction of colorful boats was a way of not only giving thanks for the abundance of water, but also a way to seek forgiveness for overuse and pollution.

Today, Loy Krathong is a way for people to make a wish and look toward the future. They believe that in the process of floating away the basket, one can release all the negative emotions, and free oneself from all anxieties. The celebration of lights and water is diluted with zealous emotions, especially of the participating lot. The tradition is said to have begun in the 13th century when a young queen made a small boat adorned with candles and sent it down the river.

THEATER ARTS

Chinese Theater: Chinese Peking Opera/ Beijing Opera

Peking Opera/Beijing Opera is known for China's Traditional theater art form which combines music, vocal performance, pantomime, dance and acrobatics. It arose in the late 18th century and became fully developed and recognized by the mid-

19th century. The form was extremely popular in the court and has come to be regarded as one of the cultural treasures of China.

The vocal requirements for all of the major roles were greatly reduced for Peking Opera. The Chou, in particular, rarely has a singing part in Peking Opera, unlike the equivalent role in Kunqu style. The melodies that accompany each play were also simplified, and are played with different traditional instruments than in earlier forms. The popularity of Peking Opera has been attributed to the simplicity of the form, with only a few voices and singing patterns. This allowed anyone to sing the arias themselves.



Source: Yue/Flickr

Beijing Opera follows other traditional Chinese arts in emphasizing meaning, rather than accuracy. The highest aim of performers is to put beauty into every motion. One skill may take precedence at certain moments during a play, but this does not mean that other actions should cease. Much attention is paid to tradition in the art form, and gestures, settings, music, and character types are determined by long held convention. Conventions of movement include the following: walking in a large circle always symbolizes travelling a long distance, a character straightening his or her costume and headdress symbolizes that an important character is about to speak and Pantomimic is the opening and closing of doors and mounting and descending of stairs.

Vocal and Instrumental Features

Performances are accompanied by music, usually played on three types of instrument: wind instruments, string instruments and percussion. The main instruments are Chinese in origin: the jinghu, a two-stringed instrument played with a bow, the yueqin, a four- stringed instrument that is plucked, a sanxian, a three-stringed instrument also plucked, the suona horn, Chinese flutes and a variety of gongs and cymbals. The melodies are rhythmic and graceful.

The melodies played by the accompaniment mainly fall into three broad categories. The first is the aria. The arias of Beijing opera can be further divided into those of the Erhuang and Xipi varieties. An example of an aria is wawadiao, an aria in the Xipi style that is sung by a young Sheng to indicate heightened emotion. The second type of melody heard in Beijing opera is the fixed-tune melody, or qupai. These are instrumental tunes that serve a wider range of purposes than arias. Examples include the 'Water Dragon Tune' (shui long yin), which generally denotes the arrival of an important person, and 'Triple Thrust' (ji san qiang), which may signal a feast or banquet. The final type of musical accompaniment is the percussion pattern. Such patterns provide context to the music in ways similar to the fixed-tune melodies. For example, there are as many as 48 different percussion patterns that

accompany stage entrances. Each one identifies the entering character by his or her individual rank and personality.

Traditionally, the musicians also remain in full view throughout the performance and are dressed in the same style as the stage assistants. They come and go freely and are never considered part of the stage picture. In contemporary China, the musicians are often seated in an orchestra pit and kept offstage.

Theater musicians learn their parts by rote since Chinese musical notation is very imprecise. Most music used in the Peking Opera has been worked out collaboratively between actors and musicians; most is borrowed from already existing sources and recombined according to the requirements of a particular play. Although they may be classified as string, wind and percussion, the instruments of the Chinese orchestra have no counterparts in the West. The leader of the orchestra plays a drum which establishes the time and accentuates the rhythm. Gongs, cymbals, brass cups, flutes, stringed instruments and more exotic items complete the orchestra. Songs are accompanied only by flute and strings, but entrances and exits are signaled by deafening percussion passages. Much of the onstage action is performed to a musical background.

The actor's delivery of lines is rigidly controlled by conventions. Each role has its prescribed vocal timbre and pitch, and syllables are often drawn out [in](#) regard for conversational usage in order to maintain the appropriate rhythm. Even spoken passages are governed by strict rhythms and tempos. Chanted and sung passages are freely inserted into spoken monologues or dialogues. Thus lines are rendered in an extremely stylized manner.

Visual Performance Elements

Peking Opera performers utilize four main skills such as the following: song, speech, dance-acting and combat.

The following colors used in masks/makeup in Peking Opera:

- Red – devotion, courage, bravery, uprightness and loyalty
- Black – roughness and fierceness
- Yellow – fierceness, ambition, and cool-headedness
- Purple – uprightness, sophistication and cool-headedness
- Reddish purple – just and noble character
- Blue – loyalty, fierceness and sharpness
- White – dangerous, suspiciousness, and craftiness. Commonly seen on the stage is the white face for the powerful villain.
- Green – impulsive and violent and stubbornness

Japanese Theater: Kabuki

Kabuki is a form of traditional Japanese drama with highly stylized song, mime, and dance and performed only by male actors. Japanese originally used this

as a verb meaning ‘act dissolutely’, later interpreting the word as ‘Ka’ for song, ‘bu’ for dance and ‘Ki’ for art/skill.

Kabuki theatre is known for the stylization of its drama and for the elaborate makeup worn by some of its performers. Years of training are required to become a performer: dances and movements are complex and fascinating; emotions are conveyed through music, masks, and costumes; and operating a puppet requires a great deal of skill. Assisting in a Japanese play is an experience that stimulates all senses.



Kabuki company of Ebizo Ichikawa XI.

Source: GanMed64 on Flickr.com

Features of a Kabuki Performance

As indicated, Kabuki performances are extremely dynamic: trapdoors allow sudden changes of scene, making actors disappear; while a live orchestra plays, accompanying the action with traditional instruments. Plots revolve around historical events, love, conspiracy, moral conflicts, etc. What you need to remember is that what is being shown is just a part of the entire story.

Elements of Kabuki

Mie in which the actor holds a picturesque pose to establish his character and his house name yagō, is sometimes heard in a loud shout (kakegōe) from an expert audience member, serving both to express and enhance the audience’s appreciation of the actor’s achievement. An even greater compliment can be paid by shouting the name of the father Keshō.

Actors are separated into two main categories: Onna-gata, refer to the female roles and Aragoto refer to the male roles. The most main characters in Kabuki plays are aragoto, because of its super-stylized masculine, heroic style.

In terms of makeup, it is also one of the most iconic parts of Kabuki. Actors apply their own makeup by painting their faces and necks white, then adding stylized lines in red, black or blue. The colors and lines that are used tells what kind of character is being performed. In aragoto rules, usually red and blue while onna-gata playing young women have very little paint.

Kabuki makeup provides an element of style easily recognizable even by those unfamiliar with the art form. Rice powder is used to create the white oshiroi base for the characteristics of stage makeup, and kumadori enhances or exaggerates facial lines to produce dramatic animal and supernatural character. The color of the kumadori is an expression of the character’s nature: 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.

There are usually 5 acts: the first, jo, is a slow opening that introduces the characters and the plot. The next three acts, called ha, represent the main action: conflicts occur and tragedies happen. Kyu, the final act, is short and quick, supplying a satisfying conclusion.

Kabuki props are often interesting. Flowing water is usually represented by fluttering rolls of linen; or creatures like insects and foxes. Props often have symbolic meanings. Fans are used to symbolized wind, a sword, a tobacco pipe, waves or food. Costumes are swung from sticks or manipulated by helpers who come on stage dressed in black hooded robes; they are invisible to the audience. The female characters generally wear an elaborate kimono and obi. Pleated hakuma trousers are worn by characters of sexes. Actors playing sexes often have a supported midriff because a straight and curveless figure is regarded as the essence of beauty.

Costume changing is considered as an art. There are special teams that take care of complete and partial costume changes and are done as part of the performances. Wigs are important accessories, with each costume having its own type. Specialized craftsmen shape the wigs to the head. Wigs are made of human hair, horse hair, bear fur, or yak-tail hair imported from Tibet.

Indonesian Theater: Wayang Kulit



The riveting Wayang Kulit shadow puppet shows of Java and Bali. *Source: Indonesia.travel*

Despite the fact that Bali draws visitors from around the world, and its troupes perform overseas, most Balinese performers are villagers for whom art complements farming.

Randai the traditional folk theatre of the Minangkabau people of West Sumatra is performed during ceremonies and festivals. Music, singing, dance, drama and the silat martial art are all incorporated together and are based on the traditional stories and legends.

The best known theater and drama in Indonesia is the Javanese and Balinese shadow puppet theater based on the Ramayana epic, with its brilliant puppeteers (dalang) who may manipulate over a hundred puppets in all-night oral performances accompanied by a gamelan orchestra.

Bali is best known for the diversity of its performance arts.

Wayang is the Indonesia word for puppet and in Indonesia is used to describe theater both with and without puppets but is most often used as shorthand for Wayang Kulit (Javanese shadow puppet theater). The various art forms associated with it have been around for at least 1,000 years. Wayang shows are major social occasions. They have traditionally been featured at weddings, circumcision parties and festivals. Vendors are usually on hand, selling roasted peanuts, clove cigarettes and drinks.

Wayang Kulit was performed in royal court and widely performed in public on religious occasions so that knowledge of wayang became widespread among all classes in Java.

Vocal and Instrumental Features

Gamelan ensemble is composed mainly of bronze percussion instruments, augmented by other percussion instruments, strings and flute. A full Javanese gamelan ensemble consists of: the preponderance of bronze instruments gives gamelan music a bright, lingering sound, ranging from the slow, majestic melodies of the Javanese gamelan to the clangorous vibrancy of Balinese gamelan. Fiddle and flute add a delicate counterpoint to a four-square pattern of percussive melody. In addition to setting the mood or atmosphere of a play, music has two major dramatic functions in the theatre. It accompanies the singing/chanting and it accompanies stage actions including dance. The importance of each function varies from area to area and from theater form to theater form.

The Dalang sings the mood songs (suluk) at regular intervals during performance; in a nine-hour Wayang Kulit, he may sing fifty or sixty. Nevertheless, they are considered relatively unimportant except as mood pieces. The same generalized lyrics may be used in play after play. Suluk are never accompanied by the full gamelan ensemble. Often a single instrument accompanies the singer, never more than three or four. The major dramatic function of gamelan music is to accompany stage action. Entrances, exits and fight scenes are executed in time to gamelan music.

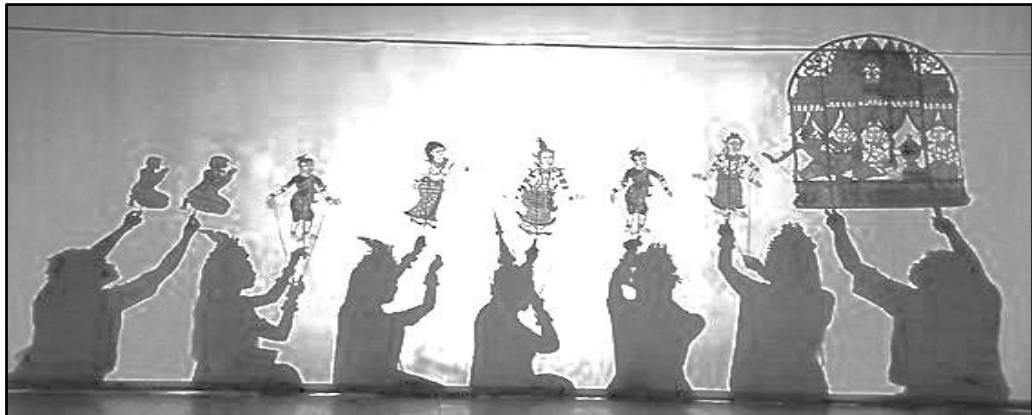
Elements of Performance

The fundamental components of a performance include:

- the puppeteer, dhalang (Java)/ dalang (Bali)
- a hammer used by the dhalang to knock on the puppet box, cempala
- metal plates that the dhalang hits with his foot, kepyak
- a traditional Indonesian orchestra, gamelan
- shadow puppets, Wayang Kulit
- a light source, blencong
- female singers and a male chorus, pesindhen and penggerong
- a screen frame and screen, gawang and kelir, the main focus of the performance

- banana logs, gedebog; the pointed sticks of the wayang base handle pierce the peeled trunk of a banana tree and the spongy substance holds the puppets in place.
- a puppet box, kothak

Thailand Theater: Nang Shadow Puppet Show



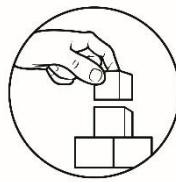
Source: Alexandra Zevin on Pinterest

Shadow puppet (Thai: Nang) was one form of public entertainment in the south of Thailand. It is very popular at village festivals, temple fairs, and celebrations such as marriages. Its characters are made from intricately cut out and articulated shapes of leather. They are delicately colored, but this does not show during a performance as the puppets appear only in shadow against a white sheet, with light shining through from behind. They are manipulated with rods that control movements of the arms and legs.

The puppets are colorful but really they do not have to be because you only see the black shadows.

Performance

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 specially written to include up-to-the minute reflections, songs, and poems about local events and matters of current interest in the district or country. There are hundreds of different characters, each of distinctive shadow, but the show will almost always include a clown, funny old man, scatter-brained old woman, or rather stupid yokel, who are all great favourites with the fun-loving audiences.



What's More

Activity 2: Basic Elements of Festival

Directions: Copy in a separate sheet of paper the table below and fill-in with the information about each festival based on the readings in the previous pages.

Festival	Performers	Stage/ Props	Costumes	Visual Effects	Sound Effects
Taiko Drum Performance of Japan					
Spring Festival / Chinese New Year of China					
Bali Dance Festival of Indonesia					
Lantern Festival of Thailand					

Activity 3: Basic Elements of Theater Art Forms

Directions: Copy in a separate sheet of paper the table below and fill-in with the information about each theater based on the readings in the previous pages.

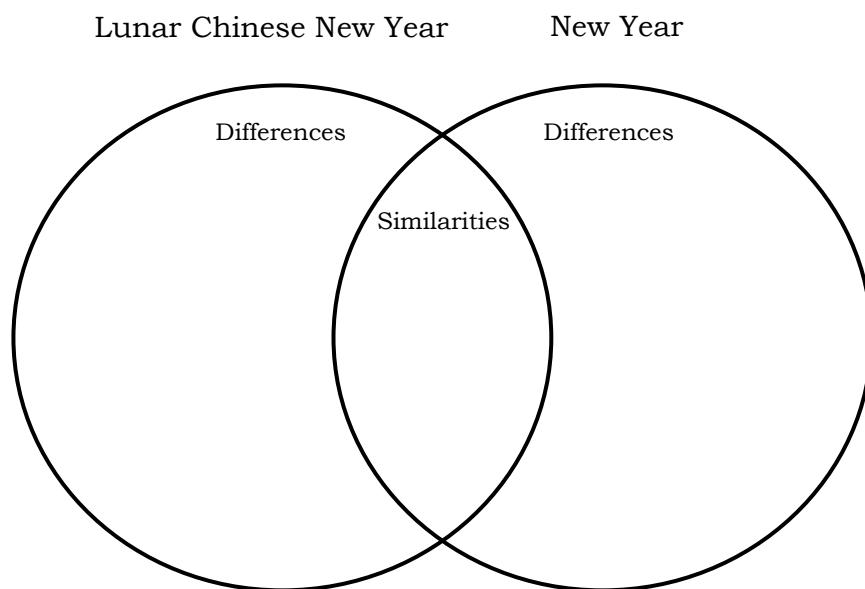
Theater	Performers	Stage/ Props	Costumes	Visual Effects	Sound Effects
Chinese Peking Opera					
Kabuki of Japan					
Wayang Kulit of Indonesia					
Nang Shadow Puppets Show of Thailand					

Rubrics for this Activity

Category	Excellent 10 Pts	Very Good 8 Pts	Good 5 Pts	Needs Improvement 2 Pts
Use of Information	Answers mostly include supporting evidence from the text/lesson when necessary. Quotations or paraphrases are often included in answers.	Answers usually include supporting evidence from the text/lesson when necessary. Quotations or paraphrases are sometimes included.	Answers include occasional supporting evidence from the text when necessary.	Answers do not include supporting evidence from the text when necessary.
Detail	Answers are mostly complete, extensive, and include many details.	Answers are usually complete and include several details.	Answers contain some details.	Answers lack the required detail or are incomplete.
Interpretation	Answers are mostly correct and demonstrate excellent comprehension.	Answers are often correct and demonstrate good comprehension.	Answers are occasionally correct and demonstrate an incomplete comprehension of the topic.	Answers do not reflect accurate comprehension of the topic(s).
Mechanics	Conventional spelling and grammar is mostly correct.	Conventional spelling and grammar is usually correct.	Work contained several spelling and grammar errors.	Work contains many spelling and grammar errors.

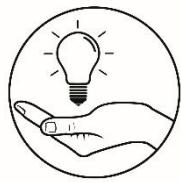
Activity 4: Venn Diagram

Directions: Compare and Contrast the Lunar Chinese New Year focusing to its elements and principles with the usual New Year we celebrate every first of January using a Venn Diagram. Please put your answers in a separate sheet.



Rubrics for this Activity

Category	Description	Equivalent Points
Outstanding	<ul style="list-style-type: none">• Well-written and very organized.• Excellent grammar mechanics.• Clear and concise statements.• Excellent effort and presentation with detail.	95 - 100
Very Good	<ul style="list-style-type: none">• Writes fairly clear.• Good grammar mechanics.• Good presentation and organization.• Sufficient effort and details.	90 - 94
Good	<ul style="list-style-type: none">• Minimal effort.• Good grammar mechanics.• Fair presentation.• Few supporting details	85 - 89
Fair	<ul style="list-style-type: none">• Poor somewhat unclear.• Shows little effort.• Poor grammar mechanics.• Confusing and choppy, incomplete sentences.• No organization of thoughts	80 - 84
Poor	<ul style="list-style-type: none">• Lacking effort.• Very poor grammar mechanics.• Very unclear.• Does not address topic.	75 - 79



What I Have Learned

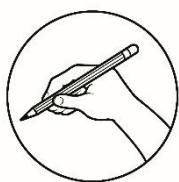
Directions: Fill in the table with the correct information asked. Write your answer in a separate sheet of paper.

Name of Country	Name of Festival/Elements	Name of Theater Arts/Elements

Rubrics for this Activity

Category	Excellent 10 Pts	Very Good 8 Pts	Good 5 Pts	Needs Improvement 2 Pts
Use of Information	Answers mostly include supporting evidence from the text/lesson when necessary. Quotations or paraphrases are often included in answers.	Answers usually include supporting evidence from the text/lesson when necessary. Quotations or paraphrases are sometimes included.	Answers include occasional supporting evidence from the text when necessary.	Answers do not include supporting evidence from the text when necessary.
Detail	Answers are mostly complete, extensive, and include many details.	Answers are usually complete and include several details.	Answers contain some details.	Answers lack the required detail or are incomplete.
Interpretation	Answers are mostly correct and demonstrate excellent comprehension.	Answers are often correct and demonstrate good comprehension.	Answers are occasionally correct and demonstrate an incomplete	Answers do not reflect accurate comprehension of the topic(s).

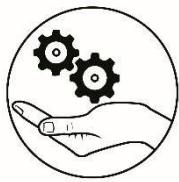
Category	Excellent 10 Pts	Very Good 8 Pts	Good 5 Pts	Needs Improvement 2 Pts
			comprehension of the topic.	
Mechanics	Conventional spelling and grammar is mostly correct.	Conventional spelling and grammar is usually correct.	Work contained several spelling and grammar errors.	Work contains many spelling and grammar errors.



Assessment

Directions: Read each item carefully, and write the letter of the most appropriate answer. Write your answer on a separate sheet of paper.

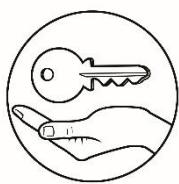
1. The Indonesian shadow puppet theater shows are based on the stories of what?
 - A. Biag ni Lam-ang
 - B. Nagarakretagama
 - C. The Tale of the Heike
 - D. Ramayana and Mahabharata
2. What is the meaning of wearing red color on makeup in Peking Opera?
 - A. suspiciousness and craftiness
 - B. roughness and fierceness
 - C. courage, bravery and uprightness
 - D. fierceness, ambition, and cool-headedness
3. What is the primal source of all rhythm in kodo?
 - A. Heartbeat
 - B. kumadori
 - C. Children of the drum
 - D. Descendants of the Dragon
4. The female characters in Kabuki theater wear an elaborate _____.
 - A. Xingtou
 - B. Kimono and obi
 - C. Balinese costume
 - D. Saya and Barong Tagalog
5. Why do Thais launch hot-balloon lanterns into the sky?
 - A. for fun only
 - B. for hatred
 - C. for personal purpose
 - D. sends away misfortune and bad luck



Additional Activities

Directions: Having successfully accomplished your tasks for this module, you now have all the reasons to celebrate. Hence, you must have something to remember. Write it in a separate sheet of paper.

MY TREASURE	
Date: _____	
Topic: _____	
The lessons presented in this module were (add descriptive words) _____ _____.	
The insights I gained are _____ _____.	
They made me _____ _____.	
Name of the Learner	Name of the Facilitator



Answer Key

ASSESSMENT	
WHAT I KNOW	
1.	D
2.	C
3.	A
4.	B
5.	D
6.	C
7.	B
8.	D
9.	B
10.	B
11.	D
12.	A
13.	C
14.	B
15.	C
15.D	

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