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| **BUNRAKU THEATRE AND PUPPETRY UNIT** | | | |
| **OVERVIEW OF UNIT LESSONS**   1. Our Japanese Puppet Show Challenge 2. Finding Out About Puppetry 3. Bunraku Puppetry 4. Japanese Folktales 5. Japanese Folktale Character Development 6. Bunraku Theatre Script Writing 7. Bunraku Puppet Components 8. Traditional Japanese Costume 9. Puppet Making Plan 10. Puppet Drawings 11. Selecting Materials for Bunraku Puppet Making 12. Making our own Bunraku Puppet Head 13. Bunraku Stage Setting 14. Making Puppet Parts 15. Review of Progress 16. Traditional Japanese Stage Arts 17. Becoming Bunraku Puppeteers 18. Puppet Manipulation 19. Joruri Narration 20. Soundscape Colouring 21. Puppet Expression and Movement 22. Asian Puppets 23. Our Bunraku Play   **At the conclusion of this unit plan there is a Lesson Timeline Chart, which indicates time that is spent on each lesson and how lessons connect to one another. There is also an indication of which ones can be taught independently of the complete unit.** | | | |
| **OBJECTIVES** | | | |
| **TECHNOLOGY**  **Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making. * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity. | | | **Year Level:** 4 - 6  **Curriculum level:** 3  **Unit Duration:** 10 weeks |
| **INTEGRATION INTO OTHER LEARNING AREAS** | | | |
| **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **ENGLISH - Listening, Reading and Viewing**   * Integrate sources of information, processes and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how texts are shaped for different purposes and audiences * Show a developing understanding of ideas within, across, and beyond texts.   **Speaking, Writing and Presenting**   * Integrate sources of information, processes, and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how to shape texts for different purposes and audiences. * Select, form, and communicate ideas on a range of topics.   **MATHEMATICS AND STATISTICS - Geometry and Measurement – Shape**   * Represent objects with drawings and models.   **THE ARTS - Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   **Visual Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued. * Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes. * Develop and revisit visual ideas, in response to a variety of motivations, observation and imagination, supported by the study of artists work. * Describe the ideas their own and others’ objects and images communicate.   Music – Sound Arts   * Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts.   **HEALTH AND PE - Movement Concepts and Motor Skills**   * Develop more complex movement sequences and strategies in a range of situations. * Develop movement skills in challenging situations and describe how these challenges impact on themselves and others. | | | |
| **VALUES:**  **Excellence**  **Innovation, inquiry, and curiosity**  **Diversity**  Equity  **Community and participation**  Ecological sustainability  Integrity  **Respect** | **KEY COMPETENCIES:**  [**Thinking**](http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Key-competencies#thinking)  [**Using language, symbols, and texts**](http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Key-competencies#language)  [**Managing self**](http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Key-competencies#managing)  [**Relating to others**](http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Key-competencies#relating)  [**Participating and contributing**](http://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum/Key-competencies#participating) | **PRINCIPLES:**  [**High expectations**](http://nzcurriculum.tki.org.nz/Principles/High-expectations)[**Treaty of Waitangi**](http://nzcurriculum.tki.org.nz/Principles/Treaty-of-Waitangi)[**Cultural diversity**](http://nzcurriculum.tki.org.nz/Principles/Cultural-diversity) [**Inclusion**](http://nzcurriculum.tki.org.nz/Principles/Inclusion) **Learning to learn Community engagement** **Coherence**  [**Future focus**](http://nzcurriculum.tki.org.nz/Principles/Future-focus) | |

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| **Lesson 1 – Our Japanese Puppet Show Challenge** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making. * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity | |
| **Teacher Notes**  This lesson sets the scenario for the technology challenge and requires students to consider the information they need to achieve a feasible outcome. To make this as authentic as possible, so students are engaged and have a strong sense of purpose, the challenge can be adapted to suit your students and the community group they would feel most comfortable performing to.  The Learning Journal is introduced here for recording research, ideas, the process and achievements. The Learning Journal can be done digitally, as a photocopied booklet or as pages glued into their own Topic Study book. | |
| **Lesson Sequence**   * Discuss the technology scenario, which is centred on Japanese culture and puppetry, that will be the focus their learning for this term. Make it clear why they are learning about this and how they will be able to use their new learning. * Collectively determine our prior knowledge of Japanese culture. As a group create a class Mindmap Chart – ‘What we know about Japan’. * Think-Pair-Share activity. Peer partners review examples of things that are the same in New Zealand as they are in Japan, and examples of things that are unique to Japan. In the Share time key ideas are recorded on a class sorting chart. E.g. Students think about customs. They discuss their ideas with a partner. Then they share an example with the class group of a custom that is unique to Japan and an example of a custom that is common in Japan and New Zealand. * Students discuss what they would need to learn about traditional Japanese puppetry, customs and storytelling in order to produce a successful outcome. Snowball ideas. Record these visually for class to view and refer to later. Decide which community group. * With a focus on the technology scenario students record in their Learning Journal KWL (Know, Want to know and to Learn) about puppetry and puppet show organisation, what decisions, and resources required. * Students share key questions that need to answers for. e.g. * Which community group will be our audience? * What Japanese folktale could we do? * What character could my puppet be? * Which performance group will I be in? * How do I make a traditional Japanese puppet? * When and where will our Puppet Show be?   Extra For Interest   * Include opportunities throughout the unit to hear, speak and write in Japanese. * Begin by exploring pronunciation. Vowels sound the same as Maori. All syllables are stressed equally. * Practise greetings. | **Supporting Information**  Scenario  ‘Our community are seeking new and interesting performances about Japanese culture. Our task is to present a Japanese puppet show play about a Japanese folktale to a group in our community.’  Mindmap – Aspects of Japanese Culture   * Geography, location, cities, landmarks * Food, eating habits, utensils, manners * Transport, signage, holiday activities * Customs, holidays, festivals, greetings, ceremonies (weddings, funerals), history * School, games, writing, language, folktales * Traditional Arts - architecture, gardens, dolls, instruments, costume, dance, theatre   Community Group Possibilities  Another class, kindy, another school, greypower group, resthome residents  Good morning – ohio gozaimasu  Good day – Konichi wa Goodbye – sayonara  Thank you – arigato Please – kudasai  Excuse me – Sumimasen  Yes – Hai (hi) No – Iie (ee ye) |

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| **Lesson 2– Finding out about Puppetry** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **THE ARTS**  **Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts   **Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued. | |
| **Learning Outcomes**   * Describe different forms of puppetry. * Compare similarities and differences between various forms of puppetry. | |
| **Teacher Notes**  Bunraku is pronounced boon-rah-koo. This lesson is an introduction to the art of puppetry in general and an opportunity to identify students’ current knowledge and explore new ideas particularly with some Asian puppet examples.  **Additional Reference Information**   * A great text (if you can source a copy) to read for class story time during the duration of the unit is ‘The Master Puppeteer’ by Katherine Paterson. Published by Harper Teen. ISBN0064402819. * An excellent magazine issue from International Schools Theatre Association Quarterly Journal 2010 11 December Issue 2. It is devoted to puppetry related articles and has a very good Bunraku one. <http://www.ista.co.uk/downloads/ISTASceneDec2010.pdf> * For information about New Zealand’s rare Māori puppets   <http://www.teara.govt.nz/en/object/39358/karetao-puppet-early-1800s>  a video clip <https://www.youtube.com/watch?v=xeeWV3tssYA> | |
| **Assessment Opportunities:**  **Before Views:** Match picture and label of different puppet types (hand or glove, finger, stick, rod and stick, pop-up, shadow, jumping jack, marionette, bunraku, ventriloquist, animatronic, body suit, digital, water). Name a story title or character you would associate with each one. | |
| **Lesson Sequence**   * Review the class chart about aspects we want to find out about to create a successful Puppet Show. Highlight the questions about Japanese puppets and puppets in general. This will be the first area we will investigate. * As a class group create a Mindmap Chart – ‘What we know about Puppets’ – types, characters, events and performances we have seen and where, purpose of puppets, elements of puppetry, how puppets are operated. * Students complete the Before View Assessment task. * Collect in student finished Before Views. Then show the ‘Introduction to Puppetry’ Slideshow. * Students make their own Puppetry Mindmap notes in their Learning Journal. * Discuss and compare the purpose of puppetry historically and in modern times. * View video of Basil Jones and Adrian Kohler, from Handspring puppet Theatre, explain ‘What is unique about Puppets’ <https://www.youtube.com/watch?v=JcHA4r3EBqk> * What puppets do we know would be a reflection of Japanese culture? Discuss value of creating a Bunraku puppet. * Show picture of Bunraku puppet. Discuss with children what they know about this type of puppet theatre. Record ideas on a class chart.   Extension Activity   * View video about puppetry. <https://www.pbslearningmedia.org/resource/5a4730da-d907-4d5d-99a7-dfc6b0e4dabe/puppetry-squallis-puppeteers/#.WQVogBOGPX4> * Set up a puppet theatre area in the classroom for puppetry skill development. * Students source puppets from home to show and tell. * Students use various puppet types. * Students can create own shadow puppet theatre. | **Supporting Information**  Questions  What puppet show have you seen? E.g. lion dance, Muppets, Punch and Judy, Clifford big red dog, Lion King, Thunderbirds, Lion King, Muppets, Fragile Rock, Sesame Street,  What type of puppets do you know?  Why do you think they used puppets rather than real actors?  What sorts of things are puppets able to communicate that would not be acceptable for human actors or difficult for them to do?  What challenges are there when using puppets?  What training needs to be done to overcome these challenges?  How do puppets move? |

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| **Lesson 3 – Bunraku Puppetry** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **THE ARTS**  **Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts | |
| **Learning Outcomes**   * Locate and label on a map two Japanese cities which have Bunraku theatres. * Describe key characteristics of Bunraku theatre style. | |
| **Teacher Notes**  This lesson begins the information gathering phase for the Bunraku Challenge by exploring Bunraku theatre in depth. Students have a range of additional information sources they can begin to explore Bunraku further.  **Additional Reference Information**   * Japan Info article blog. A good summary of Bunraku with excellent photos <http://jpninfo.com/46403> * Osaka Government website article sharing the integration of puppetry, Tayu and Shamisen. <http://www.pref.osaka.lg.jp/en/attraction/culture/bunraku/bunraku2.html> * National Bunraku Theatre of Japan website excellent information <http://www2.ntj.jac.go.jp/unesco/bunraku/en/> * Japan Performing Arts Resource Centre website with useful background   <http://www.glopad.org/jparc/?q=en/puppetry/home>   * Puppetry Homepage website by Matthew Johnson 1995 with useful background <http://www.sagecraft.com/puppetry/definitions/Bunraku.hist.html> * UNESCO website detailing Intangible Cultural Heritage a good summary   <http://www.unesco.org/culture/ich/en/RL/ningyo-johruri-bunraku-puppet-theatre-00064>   * A blog with excellent information and photos   <http://nihonniikimashou.com/traditional-japanese-theater-an-introduction-to-noh-kabuki-and-bunraku/>   * Bunraku: Masters of Japanese Puppet Theatre 2002. An excellent insight into Bunraku puppeteer’s life.   <https://www.youtube.com/watch?v=tdZNK6lW8mc> 53.33mins – some parts no suitable for children.   * Inside Japan Tours blog with excellent photos and simple explanations   <https://www.insidejapantours.com/blog/2015/11/13/bunraku-the-ancient-puppetry-of-japan/>   * An excellent article about Bunraku elements from Japan Spotlight magazine Jan/Feb 2008.   <https://www.jef.or.jp/journal/jef_contents_pdfloader.asp?c=3410&t> | |
| **Lesson Sequence**   * Return to Learning Journals to reread some planning questions and the class chart ‘What we know about Bunraku’. * Map of Japan. Locate and label key features and places, particularly where Bunraku theatres are located. * Introduction to Bunraku - The Puppet Art of Bunraku Japan Video Topics 4 mins 44 sec   <https://www.youtube.com/watch?v=wJXGkImXIt8>   * Students discuss new information they saw and new questions they have with respect to them being able to perform in the puppet show. * Students add new information to their Learning Journal KWL chart in a different colour. * Discuss why puppet shows like Bunraku are held. * Students to write three questions about Bunraku puppetry and theatre to create a class Wonderings Wall. * View Bunraku Slideshow   Extension Activity   * View puppeteer in action video clip ‘Japan’s Bunraku Puppet’ by the Cultural Ministry of Japan 2014. It runs for 5.06 minutes. <https://www.youtube.com/watch?v=1qcBSAwQVpw>   Extra For Interest   * Learn the correct pronunciation of the alphabet by learning the Japanese alphabet song <https://www.youtube.com/watch?v=PAfi3D9K7lk> * Use the roma-ji (western alphabet letters for Japanese syllable sounds) chart learned in the song to practise saying various Japanese place names correctly. | **Supporting Information**    Sea of Japan, Pacific Ocean, Hokkaido, Honshu, Shikoku, Kyushu, Tokyo, Osaka, Kyoto, Mt Fuji,  Why do you think people use puppets?  How do you think the puppets are operated?  What makes Bunraku a unique form of theatre?  How does the narrator and Shamisen player enrich the puppet performance? |

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| **Lesson 4 – Japanese Folktales** | |
| **Curriculum Achievement Objectives**  **ENGLISH**  **Listening, Reading and Viewing**   * Integrate sources of information, processes and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how texts are shaped for different purposes and audiences * Show a developing understanding of ideas within, across, and beyond texts. | |
| **Learning Outcomes**   * Listen to, read and discuss key aspects of several Japanese folktales. | |
| **Teacher Notes**  This plan covers the Reading Language programme over a two week period. Students gather knowledge about Japanese folktales and become very familiar with one that they will ultimately use to write as a Bunraku play and perform with their puppet. You will need to consider how to form the groups for plays to best suit your class. Once groups are formed then create two Show Teams, so that while one group is operating the head of their puppet character the rest of their Show Team can assist as arm and legs puppeteers, Tayu, Shamisen players and backstage support. This will require in depth planning about Show Team roles so most get an opportunity to try each role.  **Japanese Folktale Information**   * Bunbuku Chagama Dancing Teakettle = 3 characters. Jenbei the Junkman, Priest, Raccoon Teakettle Girl.   <https://www.youtube.com/watch?v=KS2HZbdx3ZI&t=1s> animated video in English  <https://www.youtube.com/watch?v=y_iEffRKkGI> animated video in Japanese  <http://web-japan.org/kidsweb/folk/bunbuku/index.html> illustrated story in English   * Kaguya Hime Bamboo Princess = 4 characters. Poor woodsman, Wife, Bamboo Girl, Young Man, Emperor.   <https://www.youtube.com/watch?v=NM9ObFClDpg> animated video in English  <https://www.youtube.com/watch?v=cbdn2kFY7bw&t=40s> animated video in Japanese  <https://www.youtube.com/watch?v=YoohVpVo7xk> or alternate Japanese version  <http://web-japan.org/kidsweb/folk/kaguya/index.html> illustrated story in English   * Kasa Jizo Straw Hat Statues = 3 characters. Old Man, Wife, Mouse.   <https://www.youtube.com/watch?v=7xKyBDrBpuw&t=6s> animated video in English  <https://www.youtube.com/watch?v=3kzcFgS9BFU> animated video in Japanese  <http://web-japan.org/kidsweb/folk/kasajizo/index.html> illustrated story in English   * Kintaro Golden Boy= 5 characters. Kintaro the boy, Mother, Bear, Samurai, Ogre.   <https://www.youtube.com/watch?v=qasxJqFSZfU> animated video in English  <https://www.youtube.com/watch?v=g4-tEZ2u2nQ> animated video in Japanese  <http://web-japan.org/kidsweb/folk/kintaro/index.html> illustrated story in English   * Mirror of Matsuyama = 4 characters. Man, Wife, Girl, Stepmother.   <https://www.youtube.com/watch?v=QQGLPB0IOSA&t=1s>  <https://www.youtube.com/watch?v=iAmz0p_05vI&t=21s> English video  <https://www.myread.com/wp-content/uploads/MOM_Storyboard.pdf> mirror or Matsuyama illustrated text storyboard   * Momotaro – Peach Boy = 6 characters. Old woman, Old Man, Peach Boy, Dog, Monkey, Pheasant, Ogre.   <https://www.youtube.com/watch?v=QSRaaVIxR7E&t=47s> video in English  <https://www.youtube.com/watch?v=3k75rkB61Bk> video in Japanese  <http://web-japan.org/kidsweb/folk/momotaro/index.html> illustrated story in English   * Omusubi Kororin Rolling Rice Cakes = 4 characters. Good Old Man, Wife/Next door wife, Old Man Neighbour, Mouse.   <https://www.youtube.com/watch?v=YgTooPDko6U&vl=en> animated video in English  <https://www.youtube.com/watch?v=89aQCHAsGEE> animated video in Japanese   * Sanmei No Ofuda Witch and 3 Charms = 3 characters. Young apprentice, master Priest,   Mountain Witch/Old Woman  <https://www.youtube.com/watch?v=O_Ugic0n49M> kamishibai story in English  <http://web-japan.org/kidsweb/folk/ofuda/index.html> illustrated story in English   * Sannen Netaro - Boy who Slept for Three Years = 5 characters. Old Woman, Old Man, Son, Rich Man, Rich Daughter   <http://web-japan.org/kidsweb/folk/netaro/index.html> illustrated story in English   * Tsuru No Ongaeshi - The Grateful Crane = 2 Characters. Young man, Crane Woman,   <https://www.youtube.com/watch?v=etGR9Ir7rBM&t=2s> animated video in English  <http://web-japan.org/kidsweb/folk/tsuru/index.html> illustrated story in English  <https://www.youtube.com/watch?v=S5pAKtsiyxw> animated video in Japanese   * Uri Hime = 5 characters. Old man, Wife, Melon Princess, Lord, Monster.   <https://www.youtube.com/watch?v=QJlWf8vuVio> animated video in Japanese   * Yuki Onna - Snow Woman = 3 characters. Snow woman, Handsome Young Man, Young Man’s Master.   <https://www.youtube.com/watch?v=Ab_S3nIEmvQ&t=65s> animated video in English  Issun Boshi (One-Inch Boy): A Japanese Folktale<https://www.youtube.com/watch?v=oP95rMJxdwc> animated video in Japanese  **Reference**  Bottom of Form  ISSUN BOSHI (ONE-INCH BOY) **Publisher** Child's World.  **Illustrator** J.T. Morrow **Narrator** Nadia Higgins **ISBN-10** 1609731395 **ISBN-13** 9781609731397  Or online text and illustrations <https://www.behance.net/gallery/31871581/Issun-Boshi-(Childrens-Story-Book)> | |
| **Assessment Opportunities:**  Summary of main points of a Japanese folktale. This can be done as a story board or written as a flow chart. | |
| **Lesson Sequence**   * Review Learning Journal knowledge and skills required. Focus today on Japanese folktales. * Present the folktale ‘Issun-boshi – One Inch Boy’. * Introduce the story. Then read it to the class, as a shared book so students can predict what might happen next. * Model with the class group how to identify the key points in the story. Limit this to five main points. * Discuss with students their suggestions for key points and ask them to justify their ideas. Highlight and number each section and write an agreed summary of each section on a story flowchart. * Students discuss the type of character they would like which can lead to the Japanese folktale of their own to read (from the class set) and summarise. * Stories will have maximum of students in the group according to the number of characters in them. This will identify other team members each student will work with. * Each group summarises the story together orally then record it individually in their Learning Journal. * As a class group discuss the elements of Japanese folktales. What are the common threads and symbolic story features?   Extension Activities   * Create a story path poster to illustrate each story. * Students share their folktale summary with each other. * Watch illustrated folktales told in Japanese on YouTube. * Students can access each story online to read * For another language lesson you could introduce Kamishibai Japanese form of storytelling with a focus on Issun Boshi story again. <https://www.youtube.com/watch?v=4l2sBFkFxv4&t=387s> * This resource page from Japan Society has a lesson plan and resources on Kamishibai <http://aboutjapan.japansociety.org/japanese-paper-drama-tradition-kamishibai> * Another Kamishibai story of Sankei no Ofuda three charms and the mountain witch. <https://www.youtube.com/watch?v=O_Ugic0n49M>   Extra for Interest   * Review language learning covered so far. * Identify Japanese names and words from the folktales. Learn the meaning and correct pronunciation. * Listen to the folktales told in Japanese. Follow the roma-ji words as the story is told. | **Supporting Information**  Text and illustration for Issun Boshi folktale <https://www.behance.net/gallery/31871581/Issun-Boshi-(Childrens-Story-Book)>  This is a Japanese folktale about a tiny boy and his adventures. It is an otogizoshi tale – a story with a moral or lesson. Students focus on visualising the story setting and sequence of events.  Questions  Could this story have really happened?  What lesson can we learn from this that we could use in our own lives? (Little people can do great things if they believe in themselves)  Summary of Issun-boshi   * A childless couple prayed for a child and a small boy which they named Issun-boshi was born. * When he was older Issun-boshi decided to seek his fortune and work for a lord in the city. * He became the attendant for the lord’s daughter and on a trip to the temple they were attacked by ogres. But he saved the girl by stabbing the ogres. * Issun-boshi picked up the magic hammer the ogres left behind and wished to be full-sized, which he did and he lived happily ever after married to the princess.   Teacher needs to select folktales to present to class to ensure the right number of characters are available for number of students in the class, so no double ups and no group without enough team members.  Japanese Folktale Elements   * Story occurs in a specific location * Actions are for good of the group rather than for the individual * There is s magical object * Loyalty to leader and parents * Character traits are given to animals e.g. dog is loyal, monkey is clever, pheasant is fierce * Value is placed on children   Mukashi mukashi – once upon a time  Kasa – straw hat (made of sedge or soft rushes)  Kitsune - fox  Tanuki – raccoon dog |

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| **Lesson 5 – Japanese Folktale Character Development** | |
| **Curriculum Achievement Objectives**  **ENGLISH**  **Listening, Reading and Viewing**   * Show a developing understanding of ideas within, across, and beyond texts.   **Speaking, Writing and Presenting**   * Integrate sources of information, processes, and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how to shape texts for different purposes and audiences. * Select, form, and communicate ideas on a range of topics.   **Drama**   * Initiate and develop ideas with others to create drama. | |
| **Learning Outcomes**   * Describe the character traits and personality of their Japanese puppet character | |
| **Teacher Notes**  The focus during this session is for students to really develop a deep understanding of the puppet character soul so they can eventually bring their puppet alive on stage. | |
| **Assessment Opportunities:**  Character Trait sheet | |
| **Lesson Sequence**   * Teacher to re-read ‘Issun-boshi’. This could be presented in Kamishibai format. Focus on the personal qualities and describing the characters. * Review the character and personality traits of Issun-boshi, the parents, the princess and ogres. * After the story, ask questions related to each of the characters, and the characteristics of the hero in the story. * Model creating a character profile on Issun-boshi. * Students focus on one character from the story that will become the puppet they will create. Students to write up a character profile in the Learning Journal on their puppet. * In folktale groups watch the English version of folktale with a focus on their own character. Compare and contrast puppet characters around groups. * Hot seating – take on character role and answer questions.   Extension Activities   * Students draw a 50cm coloured sketch of their character on light card. Cut out and make as a simple stick puppet. * Present a monologue scene in character. * Make a character mural with speech and thought bubbles. And other characters thoughts about that character.   Extra For Interest   * Find the Japanese roma-ji word for each of the descriptive words used to describe Issun Boshi. | **Supporting Information**  Questions  What do you suppose people think when they first meet Issun-boshi?  Puppet Character Development   * Where does your puppet live? * What is its favourite thing to do? * Who are the people that are important to it? * What is your puppets favourite saying? * How would you describe their mood? * Describe how your character will respond to a major event or challenge * What is their special talent or power? * What do they fear? * What do they wish for? * What problems do they encounter?   Internet translator English to Roma-ji  <http://www.romajidesu.com/> |

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| **Lesson 6 – Bunraku Theatre Script Writing** | |
| **Curriculum Achievement Objectives**  **ENGLISH**  **Speaking, Writing and Presenting**   * Integrate sources of information, processes, and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how to shape texts for different purposes and audiences. * Select, form, and communicate ideas on a range of topics.   **Drama**   * Initiate and develop ideas with others to create drama. | |
| **Learning Outcomes**   * Write a script in Bunraku theatre style for the folktale that their puppet will perform in. | |
| **Teacher Notes**  This plan will cover the Written Language programme for three to four weeks with students rewriting their group folktale text into the Bunraku play narration to the publication stage. | |
| **Assessment Opportunities:**  Published Joruri script | |
| **Lesson Sequence**   * Present the folktale ‘Issun-boshi – One Inch Boy’ as an enlarged text for the class to view. * Review the key points of this story orally and then confirm with the story flowchart completed during the Japanese folktale lesson. * Review the character and personality traits of Issun-boshi, the parents, the princess and ogres and discuss what evidence there is in the text that confirms these. * Re-read the story, or view animated story in English <https://www.youtube.com/watch?v=4l2sBFkFxv4&t=387s> allowing students to join in. Focus on emotions of characters and key scenes in the story. * Identify on the ‘Issun-boshi story flowchart’ the key emotions of the characters and atmosphere. * Model the technique of stretching and decorating a moment in time with details. Use the ‘outside story, (events, main story points) to write the inside story (character thoughts and emotions, comment about the character traits at that moment in time) so that it stretches the depth of story understanding for the audience. * Put up a statement from the Issun Boshi story to model with the class group how to embellish this moment in time and use persuasive emotional words. * Students then take a scene from their folktale and begin embellishing this moment in time. * Teacher to model and discuss Joruri play structure. * Students view Identify key components of a Bunraku storytelling. Record the plan for their Joruri script in their Learning Journal. * Using both text and video versions of their folktale students are to retell the stories in Bunraku style for a joruri Tayu to read. * Students begin in earnest writing a compelling narrative to describe the scene, all the characters feelings, their actions and gestures. * Student’s conference together in their folktale group sharing their writing cameos. * Polish their joruri narration. * Publish their script digitally in double line spacing in size 16 font for easy reading and further reworking. * Rework script presentation to ensure each character has speech on a new line, each character thought is on a new line, and each character emotion is on a new line. This is now ready for narration and soundscape colouring.   Extra For Interest   * Learn Sentence starters that relate to time. Students can use these in writing, in oral discussions, as a response to the question ‘when’. * Students can create a card game using these words. | **Supporting Information**  Students focus on emotional aspects during the story as this elements will help us with stretching our text writing about the characters for the Bunraku narration.  Questions  What type of person you think Issun-boshi is?  How do you think he felt when he had left home for his journey to the city?  What brave deeds does Issun-boshi do?  How do you think his parents would feel when Issun-boshi told them about his adventures?  Explain which moment in the story you think is an unhappy time.  What do you need to change?  Descriptive ‘Said’ synonyms they just become the dialogue  Four things to write in Joruri script   * Scene description * Character speech * Action description * Emotion description   Joruri Play Structure (Dan = Act)  Act 1 – Introduction to situation (who, what, when, where)  Act 2 – Incident – conflict or problem  Act 3 – Major Struggle within or between characters where there is a change or transformation  Act 4 – Dancing – can occur at any stage  Act 5 - Resolution – simple and short  Layout   * speaker on a new line, * scene description on a new line * action description on new line.   This Morning – kesa Today – kiyo Now – ima Tonight – konban  Later – ato de tomorrow - ashita  Morning –asa before – mae ni  Yesterday – kino Afternoon – hiru  Day after tomorrow – asatte  Day before yesterday – ototoi  This year – kotoshi Next year - rainen  Last year – kyonen Evening - yube |

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| **Lesson 7 – Bunraku Puppet Components** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **Technological Practice**   * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity.   **Visual Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.   **MATHEMATICS AND STATISTICS**  **Geometry and Measurement – Shape**   * Represent objects with drawings and models. | |
| **Learning Outcomes**   * Name and label parts of a bunraku puppet | |
| **Teacher Notes**  Students will gather information about the skeletal armature of a Bunraku puppet and how these are used to operate the puppet.  **Additional Reference Information**   * Puppet Builder website by Nick Barone which lists on this page a number of puppet making books.   <http://www.puppetbuilder.com/books/index.html#pbook> | |
| **Assessment Opportunities:**  Correctly assembly of simple puppet parts. | |
| **Lesson Sequence**   * View components of a real puppet - Bunraku or rod/stick or return to Bunraku Slideshow for Puppet Construction section and use picture disclosure to focus on various components. * Discuss puppet parts and materials. * Students complete Puppet parts diagram jigsaw and label. * Explore the Inner workings of Puppets from Japan council of Arts website page <http://www2.ntj.jac.go.jp/unesco/bunraku/en/doll/index.html> * Students make large cardboard models or small to explore how puppet mechanisms work. * Discuss graphic text about the workings of a Bunraku puppet from the Ningyo Joruri of Kansai website <http://jorurikaido.com/en/chishiki.html>   Or the mechanism examples on this Pinterest page <https://nz.pinterest.com/puppetvision/animatronics-puppet-mechanisms/>   * View various online YouTube videos about the construction of various components. * Students share thoughts and understandings about how these work as a class. In groups make a working model with meccano or similar lever construction materials. * View manipulation by puppeteer Kiritake Kanjuro and various puppet parts in this video ‘Bunraku Theatre’ a fragment from NHK TV programme.   <https://www.youtube.com/watch?v=f4G68civvo8>  Extra For Interest   * Learn names for puppet body parts in Japanese. * Learn names for human body parts with this ‘Head Shoulders Knees and Toes’ song in Japanese   <https://www.youtube.com/watch?v=98rDSRw7sv0> | **Supporting Information**    View videos on construction   * making wrist control   <https://www.youtube.com/watch?v=hAVCtWOLuDQ>   * Part two arm wrist control   <https://www.youtube.com/watch?v=kgVcxx7P8wg>   * Arm control <https://www.youtube.com/watch?v=FGm_t709ieM>   ???? |

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| **Lesson 8 – Traditional Japanese Costume** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making.   **THE ARTS**  **Visual Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.   **MATHEMATICS AND STATISTICS**  **Geometry and Measurement – Shape**   * Represent objects with drawings and models. | |
| **Learning Outcomes**   * To design the costume for the bunraku puppet folktales character | |
| **Teacher Notes**  Another information gathering session for students so they can begin to consider the most suitable dress style for their puppet character.  Kimono is traditional Japanese clothing that is often decorated with traditional symbolic images and combination of patterns. Nowadays Japanese wear kimono only in ceremonial occasions such as marriage or funerals.  **References**   * Paper doll Activity sheets by Nadine Esterhuizen 2010 <https://practicalpages.wordpress.com/free-pages/paper-dolls/> * Traditional costume graphic - Japan National Tourism Organisation website ‘Into Japan: The Official Guide’ <http://www.jnto.go.jp/eng/indepth/cultural/index.html> * Article for Bunraku puppet hair designer from Japan Foundation Performing Arts Network Japan <http://www.performingarts.jp/E/art_interview/1006/1.html> | |
| **Assessment Opportunities:**  Self-reflection on a continuum indicating level of involvement and interest in research activities. | |
| **Lesson Sequence**   * View a real example or pictures of traditional Japanese kimono and Bunraku puppet costumes. An excellent graphic from the Japan National Tourism Organisation. <http://www.jnto.go.jp/eng/indepth/cultural/experience/q.html> * View the kimono – shape, texture, patterns and colours that usually match the season it is worn. Students can select their favourite kimono colour and pattern and recreate this on the ‘Kimono Outline’ activity sheet. * Closely look at the costume components. Discuss Male and female clothing differences. * Students label parts of costume on ‘Traditional Japanese Costume’ activity sheet. * Thinking about their folktale puppet character, students to consider the hairstyle and any ornaments (fan, hair pins, obi, umbrella) their puppet requires. * Students’ complete boy and girl traditional Japanese paper doll cut out activity sheets. Colour each item. Cut out doll paste onto light card. Cut out kimono clothing and dress up the doll sheet.   Female costume: <https://practicalpages.files.wordpress.com/2010/04/paper-dolls-japan-china-india-naindians.pdf>  Male costume:  <https://practicalpages.files.wordpress.com/2010/05/paper-men-ancient-history.pdf>   * Students consider character traits of puppet, attributes, and seasonal setting of folktales. Then undertake research to find suitable fabric for costume, style of hair, and find examples of the required props for their puppet. * Students can read an article about Akiko Takahashi a Bunraku puppet hair designer a *tokoyama.*  <http://www.performingarts.jp/E/art_interview/1006/1.html> * Record in Learning Journal the design for costume (fabric selection) and hairstyle and any ornaments to dress their Bunraku character puppet. * Record a diary entry in Learning Journal diary.   Extension Activity   * Investigate traditional symbolic images, students create their own motif and print this as a pattern on a large paper kimono outline. * Compare the traditional Japanese kimono with traditional Indian sari.   Extra For Interest   * Dress up in a traditional kimono. Students handle each component and name it in Japanese. | **Supporting Information**  Questions   * What do you notice about the designs? * How and why have kimono designs changed? * Why do we have kimono? * When and where were kimono traditionally worn? And nowadays? * Why did it change?   Traditional Japanese Costume Components  Female   * Tabi – white cotton socks * Undergarment – nagajuban in white fabric tied with datemaki belt * Kimono – furisodé (formal for girls) hōmongi (visiting) with the left side of kimono on top covering the right side * Sash – obi * Support for obi – obiagé * Holding obi in position – obijimé   Male   * Tabi – black cotton socks * Undergarment – nagajuban (full length robe) or hanjuban (short top half robe) with a momohiki (skirt-type undergarment) * Kimono – montsuki hakama (formal) * Koshihimo – waist rope (one for nagajuban and on for kimono) * Sash – kaku-obi firm material sash worn on hips * Half coat with family crest (mon) – haori * Culottes trousers – Hakama worn over kimono * Wooden sandals - Geta   Wig Hairstyles (Kazuya Keppatsu)   * Chonmage – high ranking man * Shimade – a girl * Hime – long princess cut * Yoko-Hyogo - high ranking woman |

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| **Lesson 9 – Puppet Making Plan** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making. | |
| **Learning Outcomes**   * List a set of functional and aesthetical attributes for their Bunraku puppet. * Devise a flowchart plan of actions for the construction of their bunraku puppet | |
| **Teacher Notes**  Students now review their research and begin the planning phase of their puppet project. What they develop for this concept design brief with attributes, is critical for them to refer back to during the construction stage.  **Reference**   * ‘Bunraku – Classical Japanese Puppet Art’ video by Contemporary Arts Media – Artfilms 1973, excerpt uploaded to YouTube May 2008. <https://www.youtube.com/watch?v=X17UdXz_Aew&t=23s> * Photographs of Bunraku Puppet heads for different roles on Japan Arts Council website ‘Invitation To Bunraku’ <http://www2.ntj.jac.go.jp/unesco/bunraku/en/doll/head1.html> | |
| **Lesson Sequence**   * View the process of making and moving a puppet on a 3.39min YouTube video ‘Bunraku – Classical Japanese Puppet Art’ <https://www.youtube.com/watch?v=X17UdXz_Aew&t=23s> * Students review research to date and information gathered in relation to * the story character they are studying * puppet components to make * suitable traditional costuming and props for the puppet. * Students to view photographs of Bunraku puppet head types for male and female roles. They can click on each photo for detailed description of puppet personality traits. Students select suitable one for their character.   <http://www2.ntj.jac.go.jp/unesco/bunraku/en/doll/head1.html>   * Students record their specific design brief for their puppet key attributes. In their learning Journal they record the functional and aesthetic attributes for each puppet segment. * Discuss what actions they might need to take now – decisions and construction tasks. * Students write on sticky note paper all the things they have to do. Then classify these tasks into groups. Then sequence ideas on a timeline. * Students utilise this information to record the plan of action into the sequence of tasks they will undertake to create their Bunraku Puppet. * Students record this as a flowchart in their Learning Journal. * Record diary entry in Learning Journal diary. | **Supporting Information**  Key attributes   * Character type – gender, age, social class, personality * Skeleton framework -lightweight robust materials for strength and ease of use * Costume – style, colour, components, * Decorative features – * Moving part (optional) e.g. left hand or eyes– depends on time and capability of students |

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| **Lesson 10 – Puppet Drawings** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Technological Practice**   * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity.   **MATHEMATICS AND STATISTICS**  **Geometry and Measurement – Shape**   * Represent objects with drawings and models   **Visual Art**   * Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes. * Develop and revisit visual ideas, in response to a variety of motivations, observation and imagination, supported by the study of artists work. * Describe the ideas their own and others’ objects and images communicate. | |
| **Learning Outcomes**   * Sketch detailed drawings and plans for their Bunraku Puppet. | |
| **Teacher Notes**  Students develop their puppet concept into 2D drawings of the various components, including coloured designs for the costume and any props.  **Reference:**   * ‘Teach Me Technical Drawing’ by Taylor Deforrest. 2.53 minute YouTube video 2012. <https://www.youtube.com/watch?v=8VfReIkSd_w> * “How to Make a Puppets” page of Puppets in Prague website by Mire Trejtnar and Leah Geffen. There are excellent sections on each aspect of puppet making. The technical drawing section details how to make diagrams for all puppet components although this is based on marionette puppet it is a useful baseline for Bunraku drawings. <http://www.puppetsinprague.eu/how_to_make_puppets.html> * A set of photos and a technical drawing from a 2008 blog about a bunraku puppet making masterclass workshop with Nori Sawa at the World Puppetry Festival April 2008.   <https://www.flickr.com/photos/spiritsdancing/sets/72157604595584698/with/5605555383/> | |
| **Assessment Opportunities:**  Two dimensional diagram of a puppet part. Use success criteria to assess achievement. | |
| **Lesson Sequence**   * Students revisit their character profile, attributes, and the selected puppet head for role and puppet part mechanisms. * View information about creating puppet drawings from Puppets in Prague website. <http://www.puppetsinprague.eu/instructions/drawing.html> * Draw and label two dimensional front view and profile diagram of puppet in Learning Journal. * Explain that we will now draw the diagrammatic plans for the puppet head, bones and skeleton. Discuss aspects required of technical drawings. * Class views 2.53 min video clip ‘Teach Me Technical Drawing’ by Taylor DeForrest on setting up a drawing page. <https://www.youtube.com/watch?v=8VfReIkSd_w> * Students work with teacher to create a success criteria guide for puppet diagrams. * View the detailed instructions on preparing technical drawings <http://www.puppetsinprague.eu/instructions/technical_drawing.html> * Put up example of mechanical diagrams for a Bunraku puppet head. Students begin their diagrams of puppet head mechanisms. <https://www.flickr.com/photos/spiritsdancing/5605555383/in/photostream/> * Draw diagrams for other moving part details. * Draw and label diagrams for costume. * Make a simple models of moving part assembly. * Draw and label diagrams for costume parts. * Record diary entry in Learning Journal.   Extra For Interest   * Students learn to count in Japanese and wrote this in roma-ji. They can add page numbers to their Learning Journal in   roma-ji, label each diagram they have drawn with a roma-ji number. | **Supporting Information**  Students may do these drawings in pencil or digitally.  Success Criteria   * Frame * Title * Key * Scale indicated * Scale for details: 100mm =10mm * Scale for full size: 10cm = 100cm * Each component labelled * Any description about component to be written underneath drawing   1 iichi, 2 ni, 3 san, 4 shi, 5 go, 6 roku,  7 shichi, 8 hachi, 9 ku, 10 ju, 11 juiichi,  12 juni, 13 jusan, 14 juyon, 15 jugo,  16 juroku, 17 jushichi, 18 juhachi,  19 juku, 20 niju 21 niju iichi, 23 niju san  24 niju yon, 25 niju go |

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| **Lesson 11 - Selecting Materials for Bunraku Puppet Making** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY - Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making.   **THE ARTS - Visual Art**   * Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes. | |
| **Learning Outcomes**   * Identify the materials and techniques used in creating traditional bunraku puppets | |
| **Teacher Notes**  Students use their working drawings of puppet armature, head and costume to ascertain the materials required to make the puppet that matches their design brief. They consider where to source these materials. Depending on time you may want to just want the class to create six armature frames in total, or one per group, so there is enough for each folktale being performed on stage at one time. This pathway would just see students focus on creating their individual puppet heads and costumes to place on the frame (like real Bunraku puppets). You also need to decide how best to do the puppet heads for your class situation – carving soft foam, papier machē or plaster impregnated bandage.  **Additional Information**   * Here is a description of some puppet building supplies <http://www.puppetbuilder.com/info/index.html>   **Reference**   * Video clip ‘The Head Honcho: A meeting with a Top Puppet Craftsman’ from the ‘How To Do This’website. <http://howtodothis.biz/the-head-honcho-a-meeting-with-a-top-puppet-craftsman-nippon-com_ao88h.html> | |
| **Lesson Sequence**   * View this 1.46 min video ‘The Head Honcho: A meeting with a Top Puppet Craftsman’, with a focus on the workshop tools and materials used to create the puppets.   <http://howtodothis.biz/the-head-honcho-a-meeting-with-a-top-puppet-craftsman-nippon-com_ao88h.html>   * Refer to their drawings and design brief. Discuss the method to be used to make their puppet * Heads will be made from * Armature – Individual, group made or provided by teacher. * Present the items that will be available in the classroom for puppet making. Student’s record in their Learning Journal materials and tools required for each aspect they will be creating. Framework, costume, joining supplies (glue, nails, string) decorating supplies, hair to be made from, accessories, fabric… * Students to list resources they will use from classroom supplies and what they will need to source themselves from home.   Extra For Interest   * Review counting in Japanese. Begin integrating the use of Japanese numbers throughout the day for counting and numbering objects. * Compare the counting system with English and how the numbers are made. Students predict the name for 50, 60, 61, 62, 63, 70, and so on. | **Supporting Information**  Teacher to organise examples of technological materials available or list of what could be ordered specifically for puppet making.  30 sanju, 40 yonju, 50 goju  60 rokuju, 70 nanaju, 80 hachiju  90 kuju, 100 hyaku  110 hyaku ju, 115 hyaku ju go  120 hyaku niju 200 nihyaku |

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| **Lesson 12 – Making Our Own Bunraku Puppet Head** | |
| **Curriculum Achievement Objectives**  **THE ARTS - Visual Art**   * Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.   **TECHNOLOGY - Technological Practice**   * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity. | |
| **Learning Outcomes**   * Create a puppet inspired by Bunraku puppets and theatrical style | |
| **Teacher Notes**  This lesson covers two to three weeks of sessions devoted to creating the puppet head.  **Reference:**   * ‘How To Do This’ website with various methods of creating puppet heads. * Japan Performing Arts Resource Centre website about heads <http://www.glopad.org/jparc/?q=en/adachi/backstage> * YouTube video clip ‘Japanese Puppet Making’ <https://www.youtube.com/watch?v=n7cF1Ta5PTk&t=258s> is from University of Pennsylvania film with process of making head. It is not the best film quality but clearly shows the process and internal workings of the head. | |
| **Assessment Opportunities:**  Photographic record showing steps in artwork process. Students to annotate photos with a title describing the step in the process and then an explanation of what they did to achieve that step. | |
| **Lesson Sequence**   * View or discuss selected process for the head. * Review their drawings, models and character traits profile. * Students begin creating their hollow head puppet mask following their plans and drawings of the character. * Students record their puppet making process by taking a photo of work at different stages. This can also be used as an assessment of artwork process. * Make a final smooth surface layer e.g. sanding or layer of tissue paper. * Review how to make the puppet head mechanism. This video clip ‘Japanese Puppet Making’ needs to start at 4.35 min and conclude at 9.15 min. <https://www.youtube.com/watch?v=n7cF1Ta5PTk&t=258s> * Insert the mechanism for head into hollow head. * Paint the head with an undercoat layer of white paint. * Paint a final layer in puppet final skin colour. * Paint the lips, eyeliner, eyes. * Add decorative elements – fur, hair, wig, hair ornaments.   Extra For Interest   * Name parts of the face in Japanese. | **Supporting Information**  Artworks Process Making   * Papier Mache video 3.15 mins (illustrated English instructions) particularly good example for those students with an animal puppet. <http://howtodothis.biz/how-to-make-papier-m-ch-puppet-heads-ecologically-marionnettes-cologiques-t-teres-ecol-gicos_amwgw.html> * Foam carving video (illustrated English instructions) 5.18 mins <http://howtodothis.biz/how-to-make-a-foam-puppet-prepping-for-mechanisms-free-chapter_amwh1.html> * Putting fur on for animals - video <http://howtodothis.biz/how-to-make-a-foam-puppet-adding-hair-to-puppets-free-chapter_amwk4.html>   Eye –me ear – mimi  Nose – hana mouth – kuchi |

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| **Lesson 13 - Bunraku Stage Setting** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY - Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function.   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **THE ARTS - Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts   **MATHEMATICS AND STATISTICS - Geometry and Measurement – Shape**   * Represent objects with drawings and models. | |
| **Learning Outcomes**   * Identify components and set up of a bunraku stage setting | |
| **Teacher Notes**  ‘Voices and Hands of Bunraku’ by Barbara Adachi. IBSN – 978-0870113338. An excellent book with informative text and superb pictures for further background information.  **Reference:**   * National Bunraku Theatre picture and summary on the Japan Experience travel operator website <https://www.japan-experience.com/city-osaka/national-bunraku-theatre> * Into Japan: The Official Guide website page on Bunraku has an excellent infographic on stage setting. <http://www.jnto.go.jp/eng/indepth/cultural/experience/z.html> * Excellent photographs, infographics and detailed text of audience and side stage views Japan Arts Council website ‘Invitation to Bunraku’. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/stage/index.html> * Blog by Sophia Chicuzo ‘Bunraku – Traditional Japanese Arts’ who went behind the scenes to the costume and wig rooms. <http://www.art-it.asia/u/c-sophia/0dYxPrQ3VZGapn95yDCf?lang=en> | |
| **Assessment Opportunities:**  Involvement in setting up stage area. Use of correct stage terminology. | |
| **Lesson Sequence**   * View text on national Bunraku theatre and picture of the facility. <https://www.japan-experience.com/city-osaka/national-bunraku-theatre> * Students to pinpoint Osaka on map of Japan in their Learning Journal. * View ‘Invitation to Bunraku’ website. Stage section audience and side view. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/stage/index.html> * Discuss the infographic about the Bunraku stage setting. <http://www.jnto.go.jp/eng/indepth/cultural/experience/z.html> * Draw chart of Bunraku stage in Learning Journal and label. * Class chart of tasks we need to do to construct a Bunraku stage for own performances. Then work on setting it up.   Extension Activity   * Shared reading of blog by Sophia Chicuzo. Discuss. * Visit a local theatre to see backstage area.   Extra For Interest   * Learn directions and location words in Japanese to use when identifying where things are to be on the stage. Up – ue (oo-e) down – shita   Right – migi left – hidari In front of – mae ri, In back of – ushiro ni,  North – kita, South – minami, West – nishi East - higashi | **Supporting Information**  Stage components to Set Up   * Striped Curtain * Lectern and seating for Tayu and Shamisen * Platform for puppets * Backdrop * Places for puppet heads off-stage   Questions   * What do you expect would be backstage? * What would be the most interesting room to visit? |

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| **Lesson 14 – Making Puppet Parts** | |
| **Curriculum Achievement Objectives**  **THE ARTS**  **Visual Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued. * Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes. * Develop and revisit visual ideas, in response to a variety of motivations, observation and imagination, supported by the study of artists work. * Describe the ideas their own and others’ objects and images communicate.   **TECHNOLOGY**  **Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making. * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity. | |
| **Learning Outcomes**   * To construct the skeletal armature for the puppet. * Assemble a mechanism to create movement on the puppet hand | |
| **Teacher Notes**  This is a series of sessions over 2 – 3 weeks. Teacher will need to decide if groups or individuals make some or all parts. Once you have considered this students need to be in control of following their designs, testing, modifying and developing feasible solutions.  **Reference:**   * Children Museum and Theatre of Maine blog ‘Puppets Around the World’. July 27, 2010.   <http://blog.kitetails.org/2010/07/puppets-around-the-world/> excellent infographic on Bunraku puppet parts   * ‘Bunraku – Classical Japanese Puppet Art’ video by Contemporary Arts Media – Artfilms 1973, excerpt uploaded to YouTube May 2008. <https://www.youtube.com/watch?v=X17UdXz_Aew&t=23s> * ‘How To Do This’ website with a series of video instructions on creating Bunraku puppet controller for wrist and arm controls. <http://howtodothis.biz/how-to-make-bunraku-puppet-controller-what-is-a-bunraku-puppet-wrist-control-_ao88j.html> | |
| **Assessment Opportunities:**  Construction of puppet part or skeletal frame of puppet. | |
| **Lesson Sequence**   * View own diagrams and infographic on puppet parts <http://blog.kitetails.org/2010/07/puppets-around-the-world/> Individuals or groups of students follow plans to make puppet armature and, or arm/wrist controls. * Make available online instructional videos to support student construction and assembly work. * Create the hair piece to attach to the head. * Join all parts together. * Create fabric costume over the top of framework.   Extra For Interest   * Learn phrases to ask questions. | **Supporting Information**  View videos making wrist control   * <https://www.youtube.com/watch?v=hAVCtWOLuDQ> * Part two arm wrist control   <https://www.youtube.com/watch?v=kgVcxx7P8wg>   * Arm control <https://www.youtube.com/watch?v=FGm_t709ieM>   Can you…? Dekimasuka?  Do you have…? Arimasuka?  Where is …? Doko desuka?  Please help me – Tetsudaite kudasai |

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| **Lesson 15 – Review of Progress** | |
| **Curriculum Achievement Objectives**  **TECHNOLOGY**  **Technological Practice**   * Undertake planning to identify the key stages and resources required to develop an outcome. Revisit planning to include reviews of progress and identify implications for subsequent decision making. * Investigate a context to develop ideas for potential outcomes. Trial and evaluate these against key attributes to select and develop an outcome to address the need or opportunity. Evaluate this outcome against the key attributes and how it addresses the need or opportunity. | |
| **Learning Outcomes**   * Review progress of artwork and technological construction, reflecting on problems that have been encountered and solutions developed. | |
| **Teacher Notes**  This is a checkpoint lesson for the students to identify what they have achieved, what is going well, problems they are encountering and practical solutions that meet the key attributes. | |
| **Assessment Opportunities:**  Diary of progress and problem solving skills. | |
| **Lesson Sequence**   * Record diary entry in Learning Journal about progress to date. * In pairs, students work together to review the design brief and key attributes to check if on track. Together develop solutions on Problem Solving chart in Learning Journal. * What works, what could be better, how to improve, share problems, consider options for solutions for puppet head artwork, and controls for moving part of puppet. * Record a summary of issues encountered in Learning Journal. * Within folktales groups share scripts for Joruri and begin identifying one that will be used by tayu in the play. * Students to agree on deadline dates for each piece of Bunraku Show they are working on and show organisation.   Extra For Interest   * Learn phrases and adjectives to use when describing their work. | **Supporting Information**    After consultation with students the teacher can organise the show time, venue and audience arrangements.  Set Deadlines for Completion of  Puppet head –  Joruri Narration –  Puppet Parts –  Just a moment – chotto matte  Beautiful – kirei wonderful – subarashi  Great – sugoi good – ii bad - dame |

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| **Lesson 16 – Traditional Japanese Stage Arts** |
| **Curriculum Achievement Objectives**  **THE ARTS**  **Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   **Visual Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.   Music – Sound Arts   * Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts.   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **ENGLISH - Listening, Reading and Viewing**   * Integrate sources of information, processes and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how texts are shaped for different purposes and audiences * Show a developing understanding of ideas within, across, and beyond texts. |
| **Learning Outcome**   * Compare the similarities and differences of Bunraku, Kabuki and Noh theatre styles. |
| **Teacher Notes**   * Kabuki - <http://www.kabuki-bito.jp/eng/contents/whats/vol1_broad_range_of_acting_styles.html>   **Reference:**   * Excellent photographs, infographics and detailed text of audience and side stage views Japan Arts Council website ‘Invitation to Bunraku’. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/> * Japan Arts Council website ‘An Introduction to Noh and Kyogen’. 2004. Old but comprehensive coverage. <http://www2.ntj.jac.go.jp/unesco/noh/en/> * Japan Arts Council website ‘Invitation to Kabuki’. 2007. Well set and for easy reading. Good illustrations. <http://www2.ntj.jac.go.jp/unesco/kabuki/en/> * A page of Japan’s Intangible Cultural Heritage with videos <https://allabout-japan.com/en/article/4542/> * American Educational website with a range of text, video and classroom resources. 2017. <https://www.pbslearningmedia.org/resource/jacult.arts.drama.kabuki/japanese-culture-what-is-kabuki/#.WP56avmGPX4> * [http://web-japan.org/kidsweb/explore/culture/index.html](http://web-japan.org/museum/perform.html) good summaries of the four traditional arts. |
| **Assessment Opportunities:**   * Venn diagram content and summary statement summarising two types of theatre style. * Collaborative teamwork, presentation and information on large illustrated Mindmap poster. |
| **Lesson Sequence**   * Select the video clip on this site about Bunraku for students to view.   <https://allabout-japan.com/en/article/4542/>   * Complete the Theatre Summary Sheet for Bunraku based on this clip and current knowledge. Model research techniques (skim reading and summarising) to complete gaps in knowledge using information from this comprehensive Bunraku website <http://www2.ntj.jac.go.jp/unesco/bunraku/en/> * Explain to students that they will complete a Theatre Summary Sheet for one of three other Japanese theatre arts (Noh, Kyogen, or Kabuki) of which they will view introductory video clips from this site.   <https://allabout-japan.com/en/article/4542/>   * Groups allocated a theatre style to research, make notes on summary chart and present to rest of class. This could be extended with groups preparing a large illustrated poster or a ten slide illustrated slideshow. * Noh and Kyogen groups research <http://www2.ntj.jac.go.jp/unesco/noh/en/> * Kabuki groups research <http://www2.ntj.jac.go.jp/unesco/kabuki/en/> * Groups present their findings to the rest of class as an interview role play. Discuss similarities and differences after each presentation. * Students then complete a Venn diagram showing similarities and differences between Bunraku and the allocated theatre art they studied. * View 4 min 31 sec documentary about the differences and similarities between Kabuki and Noh <https://www.pbslearningmedia.org/resource/jacult.arts.drama.kabuki/japanese-culture-what-is-kabuki/#.WP56avmGPX4> |

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| **Lesson 17 - Becoming Bunraku Puppeteers** | |
| **Curriculum Achievement Objective**  **TECHNOLOGY**  **Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **THE ARTS**  **Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   **HEALTH AND PE**  **Movement Concepts and Motor Skills**   * Develop more complex movement sequences and strategies in a range of situations. * Develop movement skills in challenging situations and describe how these challenges impact on themselves and others. | |
| **Learning Outcome**   * Outline the role and skills required by Bunraku performers * Experiment with Bunraku puppeteering techniques. | |
| **Teacher Notes**  A traditional performance includes puppets, puppeteers, the tayu or narrator who tells the story and the Shamisen musician, who accompanies the narrator.  Shamisen is a three-stringed musical instrument played with a plectrum or pick.  Puppeteers control different parts of the body for each puppet. They are dressed in black and carefully co-ordinate the exact movement of each body part of the puppet. *Omozukai* – the head puppeteer, who operates the doll's head and face by holding a stick with levers in his left hand, also operates the doll's right hand with his own right hand *Hidarizukai* – the left-hand puppeteer, who uses his right hand to operate the doll's left hand and *Ashizukai* – the foot puppeteer, who uses both hands to suggest the movements of the doll's legs and feet. They move as a team to the sounds of the narrator and musician. To train as a Bunraku puppeteer takes many years. Puppeteers start their training with simple puppets, advancing to more complex ones as they become more experienced.  **Additional Information**   * <http://afe.easia.columbia.edu/at/chikamatsu/chikamatsu02.html> great example of puppets in action * <http://web-japan.org/nipponia/nipponia22/en/feature/feature07.html> article with background to bunraku puppeteer Nipponia 22, Sept 15, 2002 * <https://www.youtube.com/watch?v=tdZNK6lW8mc&t=467s> Bunraku: masters of the Japanese Theatre   **Reference:**   * American Educational website of classroom resources. 2017. ‘Bunraku: Japanese Culture’ video 6.26 mins<https://www.pbslearningmedia.org/resource/jacult.arts.drama.bunraku/japanese-culture-bunraku/#.WQAb7_l97X4> * Written interview of leading Bunraku puppeteer Kiritake Kanjuro from Japan Foundation Performing Arts Network. <http://performingarts.jp/E/art_interview/0806/4.html> | |
| **Assessment Opportunities:**  Collaborative assessment by each group on their co-operation, completed puppet, and initial effort. | |
| **Lesson Sequence**   * Who are all the people involved in a Bunraku performance and what are their roles? What are the challenges of all these people working collaboratively to make the puppet come alive? * View this short documentary about the puppeteers. Pause at points to discuss. <https://www.pbslearningmedia.org/resource/jacult.arts.drama.bunraku/japanese-culture-bunraku/#.WQAb7_l97X4> 6.26 minutes * Record ideas on class chart for students to refer to later. * Create a large paper puppet with a group of three using newspaper and tape. Build a giant figure out of rolled up, folded paper. Limbs and joints need to be flexible. * Students work together as three puppeteers to make the puppet * Nod its head * Wave to another puppet * Sit down on a chair * Use the puppet to express character. * Discuss differences between own body and puppet * Record a summary of issues encountered in Learning Journal. * Students can be allocated a question from of this article which is an interview of a leading Bunraku puppeteer Kiritake Kanjuro to discover tips on how to be a puppeteer. <http://performingarts.jp/E/art_interview/0806/4.html> * Students then takes one puppeteer tip each and create an A4 Cue Card to remind each other of the techniques to being a good puppeteer. Present to the class. * Each student records a summary of all tips and techniques in Learning Journal. | **Supporting Information**  Roles   * Tayu – narration, singing, chanting…... * Shamisen player – adds musical accompaniment * Three puppeteers per puppet * Puppets   Retain this paper puppet for future practices while their own puppets are being completed. |

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| **Lesson 18 - Puppet Manipulation** | |
| **Curriculum Achievement Objective**  **THE ARTS - Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   **HEALTH AND PE - Movement Concepts and Motor Skills**   * Develop more complex movement sequences and strategies in a range of situations. * Develop movement skills in challenging situations and describe how these challenges impact on themselves and others. | |
| **Learning Outcome**   * To manipulate the puppet to create movement and express emotion. * To move the puppet collaboratively with two other puppeteers to ‘bring the puppet to life’ | |
| **Teacher Notes**  Students need lots of time to practise puppeteering skills, preferably videoed or in front of a large mirror so they can see the result of their actions and critique as a group.  **Reference:**   * YouTube video ‘Bunraku Puppetry at Theatre Arts Discovery Camp 3’. 2011 <https://www.youtube.com/watch?v=DCRUgdPwF50> * ‘Gyre & Gimble Masterclass: Bringing a Puppet to Life’ 2015.   <https://www.youtube.com/watch?v=vXT3gPef8zo>   * ‘Bringing a Puppet to Life’ 2016. Banff Centre for Arts and Creativity.   <https://www.youtube.com/watch?v=fKr7TNtS26s> | |
| **Assessment Opportunities:**  Formative feedback of puppeteering skills. Students self-reflect on learning and progress. | |
| **Lesson Sequence**   * Students recall their Cue Card of puppeteer techniques. * Thinking about this students view Group 3 Theatre Arts Discovery Camp performance and notice when they perform these skills and when they could improve these skills and what they need to do differently. * Discuss puppeteering techniques to learn. What will be easy? What will be difficult? * Ask your students to select a puppet character from Issun Boshi, and three actions that character might do. * Using the large paper puppet from previous lesson students recreate the posture, movement and emotions of that character. Use cue cards to assist as a reminder on skills to perform as a puppeteer. * Watch ‘Gyre & Gimble Masterclass: Bringing a Puppet to Life’ 7.33 mins. <https://www.youtube.com/watch?v=vXT3gPef8zo> * And/or ‘Bringing a Puppet to Life’ 2.43 min <https://www.youtube.com/watch?v=fKr7TNtS26s>   Students can try some of the exercises with their paper puppets.   * Student can record diary entry in Learning Journal about controlling and manipulating the puppet. * Record a summary of issues encountered in Learning Journal. * As components of their Bunraku puppet are completed the students should begin using these to practise their puppetry skills.   Extra For Interest   * Learn Japanese words to describe emotions and actions. | **Supporting Information**  Actions for puppet  Bend elbow  Salute  Bow  Sit  Puppeteering skills  Focus – keep eye on puppet  Breakdown movement – all muscles used  Weight – make it appear heavy  Breathing – give puppet life  Slow deliberate movement    Happy – shiawase sad – sabishi  Sleep – nemuri run - aruku |

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| **Lesson 19 – Joruri Narration** | |
| **Curriculum Achievement Objective**  **THE ARTS**  **Drama**   * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   Music – Sound Arts   * Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts. | |
| **Learning Outcome**   * Identify and practice aspects of Tayu storytelling skills and techniques. | |
| **Teacher Notes**  Students will need to consider process for selecting the script to be used for each play – chosen by students, teacher – or whether there will be work to make one group script with the best parts from everyone’s draft.  **Reference:**   * Excellent photographs, infographics and detailed text of Tayu in performers section Japan Arts Council website ‘Invitation to Bunraku’. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/>performer/index.html * A 3.06 min YouTube video ‘Bunraku Theatre Example’ published 2013 by Jennifer Zimny. <https://www.youtube.com/watch?v=T-fhUne-KnA> | |
| **Assessment Opportunities:**  Use of oral techniques of Gidayu-bushi narration as defined by the Joruri criteria sheet. | |
| **Lesson Sequence**   * Focus for today is to explore the role and skills of the Tayu. Students to share their understanding of this from previous lessons. * Explore storytelling techniques – voice volume, pitch and expression for all characters to share emotions e.g. to shout, whisper, sob, Bad characters voice and music slow and deep, Good characters voice and music fast and high. * Tayu has three key communication devices. These are called Gidayu-bushi. Activity to identify different types of Gidayu used by the Tayu. * Students make three simple judging cards each – one with kotoba on, one with Jiai on and one with Fushi on. They can illustrate or write reminders on it for themselves. This is used in next activity. * Play this 3.06 min video clip, ‘Bunraku Theatre Example’ listening to the sounds in relation to action. Pause after each scene. Student votes on type of gidayu. Discuss what was heard and what type of gidayu it is.   <https://www.youtube.com/watch?v=T-fhUne-KnA>   * Students discuss oral speaking and storytelling criteria from previous oral presentation experiences. * Create a class agreed Joruri criteria sheet. * In groups of three (so there is a student from a different folktale group) students trial the Joruri criteria sheet by reading the original folktale text, then judged by the peers in that group. * Introduce the Joruri storytelling ritual performed with the *hyoshigi* at the beginning of each play. Students to recall sequence and practice in pairs. * A paragraph of joruri in enlarged text for teacher to model ‘colouring’ the joruri narration to guide the tayu on techniques to use. * Student agree on a Joruri ‘Colouring Legend which is then displayed as a class chart. * Students begin reworking the published Joruri script to begin ‘colouring’ the narration. This can be done digitally or on a printed copy of enlarged text. * Record diary entry in Learning Journal. | **Supporting Information**  Types of Gidayu-bushi  *Kotoba* – spoken conversation sections of characters  *Jiai* – descriptions of the scene sung and punctuated by shamisen instrument  *Fushi* – emotion filled songs accompanied by the shamisen instrument.  Joruri Criteria sheet   * Clarity * Correct pronunciation * Eye contact with audience * Pausing for dramatic effect * Utilises soundscape plan when telling the story * Voice intonation variety - chanting, singing, and to accentuate scene mood * Volume variation matched to emotion and character speech * Pace and rhythm of narration * Facial expression to match character emotion * Utilises gesture to reinforce emotions   Suggested Joruri ‘Colouring’ Legend  ▋ Volume loud – red oblong large,  ■ Volume soft - red square small  ▲▲Rhythm fast – green sharp mountains  ⯊⯊ Rhythm slow - green long round mountains  🡹 Pitch high – purple arrow pointing up  🡻 Pitch deep – purple arrow pointing down  Each Characters speech ‘*kotoba’* in their own colour  E.g. samurai speech in blue, princess speech in purple  Scene descriptions *Ji* in italics and black text. |
| Extra For Interest   * Students can learn how to introduce themselves in Japanese. [**http://www.freejapaneselessons.com/my\_name\_in\_Japanese.cfm**](http://www.freejapaneselessons.com/my_name_in_Japanese.cfm) | |

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| **Lesson 20 – Soundscape Colouring** | |
| **Curriculum Achievement Objective**  **THE ARTS**  **Drama**   * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   Music – Sound Arts   * Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social, and cultural contexts. | |
| **Learning Outcome**   * Create the soundscape to accompany their Joruri script. | |
| **Teacher Notes**  Students are planning their musical accompaniment and sound effects. Some could be pre-recorded for the show.  **Reference:**  Excellent photographs, infographics and detailed text of performers section Japan Arts Council website ‘Invitation to Bunraku’. <http://www2.ntj.jac.go.jp/unesco/bunraku/en/>performer/index.html | |
| **Assessment Opportunities:**  Completed Soundscape of narration either as is in written form or performed by the student. | |
| **Lesson Sequence**   * Recall the ritual for introducing the joruri. Students to practise this ritual with their group, each have turns. * Review soundscape colouring of narration. Discuss the other aspect of music and sound effects in soundscape. * Students discuss Sound Notation Legend to use. Suggest sound effects required for their folktale. All to agree on suitable simple symbols to represent the sounds required. These are recorded by the teacher onto the Soundscape Legend. * Experiment with how to create the sound effects for wind, rain, prop noises and recording these. * Talk about the shamisen Instrument. What it looks like and the sound it makes. What could we use? How could we show what to play and how fast? * Tayu – Sings and chants from lower abdomen. What singing aspects might be included in your soundscape? * Provide each student with their joruri script in double line so they can work on recording the soundscape for their folktales above the words. * Record diary entry in Learning Journal.   Extra For Interest   * Begin a basic course of Japanese with visuals, tips and a quiz. <http://www.japanese-lesson.com/conversation/basic_japanese/basic01.html> | **Supporting Information**  Questions  How would we record the sound of *hyoshigi* the wooden claves?  What other sounds we would hear our play?  What symbols do we need for other sounds?  Additional Soundscape Notation Suggestions  🙤 = wind  🞧 = foot/hoof sound  ⁂ = rain  ●1 = shamisen (ukulele first string) high note  ●2 = Shamisen (ukulele second string)  ●3 = shamisen (ukulele third string)  ●4 = shamisen (ukulele fourth string) low note  …… above note = fast speed  I I I above note = slow long sound  X above note = one medium pluck |

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| **Lesson 21 – Puppet Expression and Movement** | |
| **Curriculum Achievement Objective**  **THE ARTS - Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work. | |
| **Learning Outcome**   * Manipulate the puppet to create movement and express emotion. * Move the puppet collaboratively with two other puppeteers to ‘bring the puppet to life’ | |
| **Teacher Notes and Reference:**  Students will now be linking their puppeteering skills to the specific requirements of their Japanese Folktale.   * ‘Bunraku Style Cat Puppet’ 7.09 min by Peter Morton 2012. <https://www.youtube.com/watch?v=BHzaDfJivWs> | |
| **Assessment Opportunities:**  Collaborative work as puppeteers. Observation by teacher during tasks. | |
| **Lesson Sequence**   * Discuss the actions and emotions that might occur in a scene where: You run and win a 100m race: The bike you were riding hit an obstacle: Someone was not playing to the rules in a game. * Create emotion portraits with the Sculpture game. Students pair up with one student as the sculptor and the other as the clay. Sculptor gently shapes Clay body shape into the character they have been studying. Then swap roles. * Using a mirror, students focus on own facial features to mimic various emotions. * Complete Expression and Emotion activity sheet. * As a class write a list of emotions from folktales that puppets will display. * Students act as Bunraku puppets to create a freeze frame of a scene from their folktales. Photograph the freeze frame for students to view gesture, position, body shape, angle or tilt of body parts. * In their Folktale groups, students review the actions and emotions of their characters and specific skills they will need to use to display this with their puppets. e.g. pick up a rice ball, cry, comb their hair. * Students practice the freeze frame scene and continue the action in the scene from that point with their Bunraku puppet. * Two groups of puppeteers (six children and two puppets) work as puppet pairs to create an emotion by puppet A then group B guess the emotion and reflect it with their puppet body. Then the two groups swap. * Rehearse with puppets walking, gestures, exchanging objects, expressing sorrow, happiness, anger. * Practice handling props - picking up, passing, receiving, reading, rolling a ball. * Record a summary of issues encountered in Learning Journal. * View Bunraku Style cat Puppet. <https://www.youtube.com/watch?v=BHzaDfJivWs> What do they do well? Where was the puppeteers focus? What did they do to give weight? What suggested it was a living, breathing cat? * Two folktales groups work together to present a scene from each of their folktales. * Record diary entry in Learning Journal.   Extra For Interest   * Begin some formal question and answer interaction in Japanese. | **Supporting Information**  Questions  How realistic were the sculptures.  Could the audience easily see who the character was?  Were the facial expressions and gestures stylised and bigger than normal?  What happens to eyes mouth, eyebrows, hands fingers, arms, legs, body shape? |

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| **Lesson 22 – Asian Puppets** | |
| **Curriculum Achievement Objective**  **THE ARTS**  **Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work   **Visual Art**   * Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.   **TECHNOLOGY - Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways. | |
| **Learning Outcome**   * Summarise the characteristics of some puppets from Asian countries. | |
| Front Cover**Teacher Notes**  Pictured is the cover of a good text if you can source it. Asian Theatre Puppets: Creativity, Culture and Craftsmanship By Paul Lin, Robin Ruizendaal, Hanshun Wang  **Reference:**   * Thailand Nang Yai Shadow puppet – website by Jeffery Hays discusses various Thai puppetry. [www.factsanddetails.com/southeast-asia/Thailand/sub5\_8e/entry-3264.html](http://www.factsanddetails.com/southeast-asia/Thailand/sub5_8e/entry-3264.html)   Also Thai Websites web directory has very good close up illustrations of Nan Yao puppets.  [www.thaiwebsites.com/nangyai-shadowpuppets.asp](http://www.thaiwebsites.com/nangyai-shadowpuppets.asp)   * Vietnam Mau Roi Nuoc water puppets – Good information and some pictures [www.vietnamchannel.info/vietnamese-water-puppet-a-form-poular-art-in-vietnam/](http://www.vietnamchannel.info/vietnamese-water-puppet-a-form-poular-art-in-vietnam/) * India Kathputli string marionettes – [www.puppetindia.com/string.htm](http://www.puppetindia.com/string.htm) and [www.rajasthanvisit.com/KathPutli-Dance.htm](http://www.rajasthanvisit.com/KathPutli-Dance.htm) good pictures and text. * Indonesia Wayang Golek rod and stick puppet – <https://wwwobjectlessons.org/ceremony-and-celebration-puppets-and-masks/wayang-golek-rod-puppets-java-indonesia/s81/a345/> good description and picture. * Taiwan Budaixi glove puppets * <http://www.chineseglovepuppets.com/chinese-opera-glove-puppet-history.htm> excellent website * Research extension - West Bengal puppets. There are great pictures and text on this Google Arts and Culture website <https://www.google.com/culturalinstitute/beta/exhibit/QQLxGQ8a> * Research extension – Zhangzhou puppets. Exceptional pictures in a slideshow format with supporting text. <https://www.google.com/culturalinstitute/beta/exhibit/nALi4vqi_rMQJQ> | |
| **Assessment Opportunities:**  Compare characteristics of different types of puppets of Asian origin. Completion of comparison chart information. | |
| **Lesson Sequence**   * Present a collection of real puppets from different parts of Asia. Link to first puppetry lesson by discussing puppet characteristics and classify the type of puppet each one is. * Introduce the five focus puppets: Thai Nang Yai Shadow Puppets, Vietnamese Mau Roi Nuoc water puppets, Indian Kathputli String marionettes, Indonesian Wayang Golek rod and stick puppet, and Taiwanese Budaixi glove puppets. * Identify on a map or globe where each puppet comes from. * Discuss characteristics of these puppets. * View video clips of these puppets in action. * Students to complete the comparison chart in their Learning Journal showing the puppet theatre styles and characteristics. * Share recorded ideas. Students can add new information. In colour highlight the characteristics in each column that are common between two or more puppets. * Students write a summary statement about a common or unique quality they find interesting about these puppets.   Extension Activity   * Research further background information on the theatre style of two of these puppets. Students complete a Theatre Summary Chart comparing these two puppetry theatre styles. * Research other Asian puppets   West Bengal <https://www.google.com/culturalinstitute/beta/exhibit/QQLxGQ8a>   * Zhangzhou puppets   <https://www.google.com/culturalinstitute/beta/exhibit/nALi4vqi_rMQJQ>   * Create a shadow puppet show about a folktale from Thailand. * In many countries traditional puppet theatres are in decline. Countries, such as Japan are making them National Treasures with special funding, and the organisation UNESCO are listing many as an Intangible Cultural Heritage, in an effort to preserve the tradition. Debate reasons for and against the statement ‘Nowadays, puppets are dead’. | **Supporting Information**   * Source puppets from parents, local community groups, museum, or a puppet troupe.   Questions   * What are they made from? * How are they operated? * What is unique or interesting about this puppet? * What is the traditional stage setting for this puppet theatre? * Which one is most appealing to you? Why? * What do you notice about the puppet costumes? * What characteristics do any of these puppets have in common with Bunraku puppets?   Puppets in Action Video Clips   * Nan Yai Shadow puppets. Watch first 1 minute. <https://www.youtube.com/watch?v=HF5Xfcr2EeU> * Mao Roi Nuoc Water puppets. Watch first 2 mins.   <https://www.youtube.com/watch?v=RYymvaxxBZg>   * Indonesian Wayang Golek. Watch 2 mins. <https://www.youtube.com/watch?v=pYWakz3HWOw> * Indian Kathputli String Marionettes. 1.38 mins <https://www.youtube.com/watch?v=eBm70TNvKfI> * Taiwanese Budaixi puppets. 2.3 mins. <https://www.youtube.com/watch?v=7QLUTXU8oEo> |

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| **Lesson 23 – Our Bunraku Play** | |
| **Curriculum Achievement Objective**  **TECHNOLOGY - Nature of Technology**   * Understand how society and environments impact on and are influenced by technology in historical and contemporary contexts and that technological knowledge is validated by successful function   **Technological Practice**   * Evaluate this outcome against the key attributes and how it addresses the need or opportunity.   **SOCIAL SCIENCES**   * Understand how people remember and record the past in different ways.   **ENGLISH - Speaking, Writing and Presenting**   * Integrate sources of information, processes, and strategies with developing confidence to identify, form, and express ideas. * Show a developing understanding of how to shape texts for different purposes and audiences. * Select, form, and communicate ideas on a range of topics.   **THE ARTS - Drama**   * Investigate the functions, purposes of drama in cultural and historical contexts. * Use techniques and relevant technologies to explore drama elements and conventions. * Initiate and develop ideas with others to create drama. * Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others’ work.   **HEALTH AND PE - Movement Concepts and Motor Skills**   * Develop more complex movement sequences and strategies in a range of situations. * Develop movement skills in challenging situations and describe how these challenges impact on themselves and others. | |
| **Learning Outcome**   * Work collaboratively to present and perform a Bunraku style Japanese folktales. | |
| **Teacher Notes**  This lesson covers rehearsals and the Bunraku show. This provides plenty of opportunities for students to take initiative on the show production and responsibility for various aspects of the show. Videoing each story during the show is a useful tool for revisiting the achievement. Digital copies can then distributed as a student keepsake and Asia New Zealand Foundation would love a copy to see what students have produced as a result of their learning. | |
| **Assessment Opportunities:**  Various forms of self-assessment - written or oral - peer-assessment, audience feedback, and teacher assessment of puppetry and drama skills, the working mechanisms of technological outcome, finished visual artwork, play writing and teamwork. | |
| **Lesson Sequence**   * Rehearsals. Sort out preparation to be carried out. * Video student performances to provide feedback on their Bunraku performance. * Students to check their puppets are operational and fix any issues or make repairs as required. * Full Dress Rehearsal. Review preparation plan with the class to ensure all groups know what they need to organise and the order of activities during set up. * Review order of performances with the class, including who will introduce the show. * Focus of dress rehearsal is to finalise any details and for students to experience their role and placement within the whole show. * Run through performance programme. Curtain closes at end of each play. * Record diary entry in Learning Journal. * Practice a final line up of whole cast to acknowledge audience appreciation. * Show Day. Audience welcomed. Students to explain focus on the art and tradition of Bunraku. Groups perform. * Audience feedback at end of show. * Students discuss how they felt before, during and after the show. Students read audience comments. * Self-Reflection. As a class group discuss what aspect of the unit they liked best and why. Students record a PMI reflection about their learning their Learning Journal. Their Summary of Achievement statement should indicate what they enjoyed learning the most and why. * Peer reflection. Each member of the group records a positive thing they noticed about each other’s work. * Return to Wonderings Wall. Ask and answer questions as a class. Follow-up any areas not answered. * In a sharing circle students can orally share the most significant or interesting or enjoyable aspect they learned during this unit.   Extension Activity   * Attend a professional puppet show. | **Supporting Information**  Preparation plan   * Stage set up * Audience seating arranged * Check puppets operational and last minute repairs undertaken * Set up Tayu and Shamisen area with book stand, stool/seat bench, sound, and special robes * Students dress in black outfit and hoods. |

**BUNRAKU THEATRE AND PUPPETRY UNIT – LESSON TIMELINE CHART**

**🞴** Indicates lessons which can be taught independently of Unit

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| **Lesson** | **Learning**  **Area** | **Week**  **1** | **Week**  **2** | **Week**  **3** | **Week**  **4** | **Week**  **5** | **Week**  **6** | **Week**  **7** | **Week**  **8** | **Week**  **9** | **Week**  **10** |
| 1 Japanese Puppet  Show Challenge | Technology | **●** |  |  |  |  |  |  |  |  |  |
| 2 Finding Out  About  Puppetry **🞴** | Technology  Social Science  Drama, Art | **●** |  |  |  |  |  |  |  |  |  |
| 3 Bunraku  Puppetry **🞴** | Technology  SS, Drama | **●** |  |  |  |  |  |  |  |  |  |
| 4 Japanese  Folktales **🞴** | English | **●** |  |  |  |  |  |  |  |  |  |
| 5 Character  Development | English, Drama | **●** |  |  |  |  |  |  |  |  |  |
| 6 Bunraku Theatre  Script Writing | English, Drama |  | **●** |  |  |  |  |  |  |  |  |
| 7 Bunraku Puppet  Components | Technology,  Art, Math |  | **●** |  |  |  |  |  |  |  |  |
| 8 Traditional  Costume **🞴** | Technology,  Art, Math |  | **●** |  |  |  |  |  |  |  |  |
| 9 Puppet Making  Plan | Technology,  Math, Art |  | **●** |  |  |  |  |  |  |  |  |
| 10 Puppet  Drawings | Technology,  Math, Art |  | **●** |  |  |  |  |  |  |  |  |
| **Lesson** | **Learning Area** | **Week 1** | **Week 2** | **Week 3** | **Week 4** | **Week 5** | **Week 6** | **Week 7** | **Week 8** | **Week 9** | **Week 10** |
| 11 Selecting  Materials | Technology,  Art |  |  | **●** |  |  |  |  |  |  |  |
| 12 Puppet Head  Making | Art,  Technology |  |  | **●** |  |  |  |  |  |  |  |
| 13 Bunraku Stage  Setting | Technology,  SS, Drama, Math |  |  |  | ● |  |  |  |  |  |  |
| 14 Making Puppet  Parts | Art,  Technology |  |  |  | ● |  |  |  |  |  |  |
| 15 Progress  Review | Technology |  |  |  | ● |  |  |  |  |  | ● |
| 16 Japanese  Stage Arts **🞴** | Drama, Art, SS,  Music, English |  |  |  |  | **●** |  |  |  |  |  |
| 17 Becoming  Puppeteers | Technology, SS,  Drama, Health/PE |  |  |  |  | ● |  |  |  |  |  |
| 18 Puppet  Manipulation | Drama,  Health and PE |  |  |  |  | ● |  |  |  |  |  |
| 19 Joruri  Narration | Drama, Music |  |  |  |  |  |  | **●** |  |  |  |
| 20 Soundscape  Colouring | Drama, Music |  |  |  |  |  |  | **●** |  |  |  |
| 21 Puppet  Expression | Drama |  |  |  |  |  |  | **●** |  |  |  |
| 22 Asian  Puppetry **🞴** | Drama, Art, SS,  Technology |  |  |  |  |  |  |  | ● |  |  |
| 23 Bunraku  Performance | Tech, SS, Drama,  English, Health/PE |  |  |  |  |  |  |  | ● | ● | **●** |