

# Performing Arts Unit: Theatre Arts & Performance

Instructor:

Dr. Parichat Jungwiwattanaporn (Khru Pat)

Department of Theatre,  
Faculty of Fine and Applied Arts,  
Thammasat University

Email: [jparich2006@gmail.com](mailto:jparich2006@gmail.com)

## Reminders:

1) Always check your syllabus and MOODLE announcement for assignments and activities,

2) Get the Xeroxed copy, and read your assignments,

3) If you have any question, please consult with the instructor via email or appointment.

Dr.Parichat's email: [jparich2006@gmail.com](mailto:jparich2006@gmail.com)

Getting to know your friend

Drawing Abstract Portrait



Have your partner write his/her **Nick Name** at the bottom of his own portrait drawing.

Interview your friend, on the back of your paper, write down

**Topics:**

1) Something about you,

2) Your hobbies,

3) 1 happy memory, or moment that makes you feel proud.

# The Royal Wedding

<https://www.youtube.com/watch?v=yNmVVt43JXU>

# Thai Wedding:

<https://www.youtube.com/watch?v=K9Jh9ffabAE>

- Chinese Traditional Wedding



What is live theatre ?

What is a performance?

What makes a performance?

- Thai Buddhist Monk Ordination:

Ordination of a Buddhist Monk  
in Myanmar:

<https://www.youtube.com/watch?v=MpKzoH0mTDU>



Professional Broadway  
Productions:

<https://www.youtube.com/watch?v=npCgALW2ekS>



## Elements of Ritual:

- 1) Serve specific goal and purposes,
- 2) Procedure oriented,
- 3) Conducted by Chief Conductor(s),
- 4) Involve some kind of verbal and nonverbal rites,
- 5) Have beginning, middle, and ending.

What rituals have you experienced ?

At home ?

At school ?

At church or temple or mosque ?

At an opening of a business, organization ?

# Impulse to Perform: from Personal, community, to professional

- Personal Performance:  
---- Childhood play



# The Impulse to Perform

## 2) Community Performance:

e.g.

Traditional Wedding,  
Traditional Funeral  
etc.



## The Impulse to Perform

3) Professional Performances:  
e.g.

Anna Deavere Smith (Race and rights, 1992 upheaval in LA in response to police brutality, plays 30 characters, verbatim from interviews)

<https://www.youtube.com/watch?v=aD3U7KXNvrQ>



## Whole-Class Activities:

- 1) Warm-Up
- 2) Line Up
- 3) Pantomime
- 4) Tug-of-War Pantomime

## Professional Performances: e.g.

<https://www.youtube.com/watch?v=UZHRRHd7xHw>

### Neil Marcus: *Storm Reading*:

Based on journals and poetry written by Neil Marcus, who has suffered from “dystonic musculorum deformans” with tremors in his arm, leg turned inward, slurred speech, twisting and jerky spasms, or “dystonia” made him want to hide himself from society, but performing helps him transform into civil rights activist who advocate for people with disabilities

- News : celebrating 30<sup>th</sup> anniversary (Debut 1988)
- [https://www.noozhawk.com/article/cast\\_creators\\_to\\_return\\_to\\_obero\\_for\\_celebrating\\_storm\\_reading\\_20180714](https://www.noozhawk.com/article/cast_creators_to_return_to_obero_for_celebrating_storm_reading_20180714)



# Hopi Kachina Ritual (practiced by Zuni, and Hopi Native American Indians)



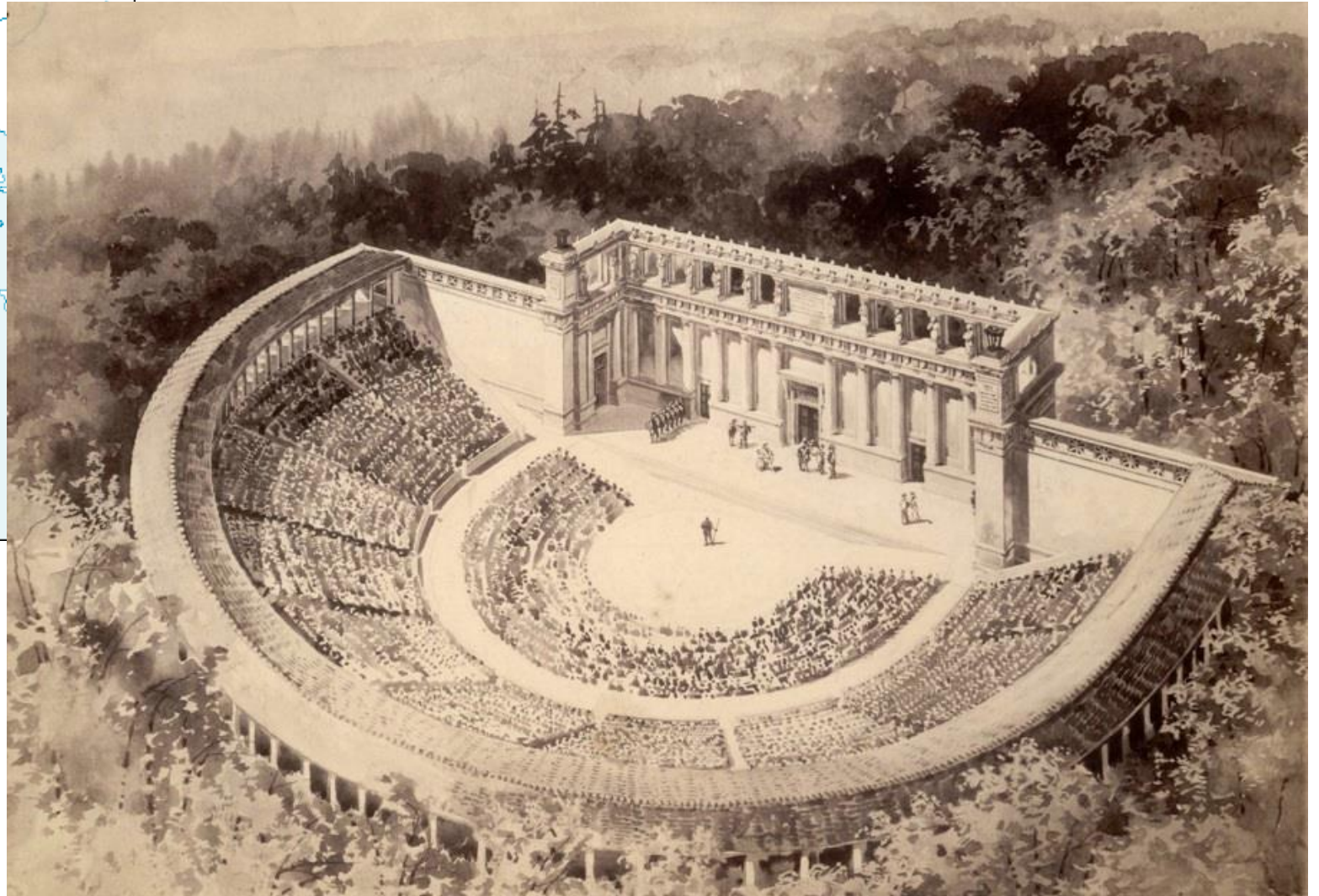
# Festival of Dionysus (5<sup>th</sup> century B.C.)

- was a festival presented to honor the god Dionysus, - god of wine and fertility, during the 5th century B.C. Athens.
- Every year in the spring (around our March) playwrights would compete to entertain the masses of Athenian citizenry. As many as 16,000 Athenian citizens (this excludes women, slave) would file into the amphitheater to view the newest plays by Aeschylus, Euripides, Sophocles, Aristophanes, and others.
- Although the plays changed, this festival of renewal would remain the same. At the start a huge procession, or pompe, would usher the sacred statue of Dionysus from outside the city limits to the theater of Dionysus, located near the Acropolis. Dithyrambs would be sung by choruses and giant phalloi would be carried along the procession route in honor to Dionysus. This would all be accompanied by generous amounts of wine and overall lechery.
- After a night of recovery, the day would begin with another procession. The war orphans would parade down the street in honor of their fathers' who gave their lives for the polis. They then would be privileged front row seats at the theater. This procession would be followed by three tragic works of one playwright and a semi-comedic Satyr play. The Satyr plays were intended to alleviate "womanly emotions" caused by the tragedies and return the "maleness" of the audience with bawdy jokes and even more wine (see Male and Female). The next two days would follow the same pattern of three tragedies followed by a Satyr play. Then a much needed emotional break was provided with a day of five comedic plays. After the comedy day one day was set aside for the recovery from five days of drunkenness and excess. Finally, on the seventh day a winner was announced (Aeschylus was a favorite but Sophocles and Euripides had their moments as well) and the festival would come to a close.

- On the first day of the festival there was a grand religious procession, in which the ancient statue of Dionysus Eleuthereus was carried through the streets with great pomp and ceremony.
- The entertainments provided in the theatre during the City Dionysia were of two kinds. In the first place there were the dramatic competitions, at which tragedies, comedies, and satyric dramas were exhibited. In the second place there were the choral competitions, which consisted of performances of dithyrambs to the accompaniment of the flute



Artist's sketch of the imagined ancient Greek Theatre.  
Original sketch by John Galen Howard (1864–1931)



# Ancient Greek Theatre: Architecture Features

- **Theatre of Epidaurus** (late 4th century B.C.)  
The highest distance of the concave is 58 metres, while the diameter of the stage is 20 metres. Source: [www.greeka.com](http://www.greeka.com)



- a large, **open-air structure** used for dramatic performance.
- took advantage of **hillsides** and naturally **sloping terrain** and, in general, utilized the panoramic landscape as the backdrop to the stage itself.
- is composed of the **seating area (theatron)**, a **circular space for the chorus to perform (orchestra)**, and the stage (**skene**).

# Ancient Greek Theatre

- <https://www.youtube.com/watch?v=2CVO9Vd067U>

1300 -1200 B.C.E. Worship of Dionysus

534 B.C.E. Dramatic Competition Established at City  
Dionisia

523-456 B.E.C. Life of Aeschylus

508 B.C.E. Athenian Democracy established

496-406 B.C.E. Life of Sophocles

458 B.C.E. The Oresteia Trilogy by Aeschylus

431 B.C.E. Medea by Euripides

430 B.C.E. Oedipus Rex by Sophocles

429-347 B.C.E. Life of Plato

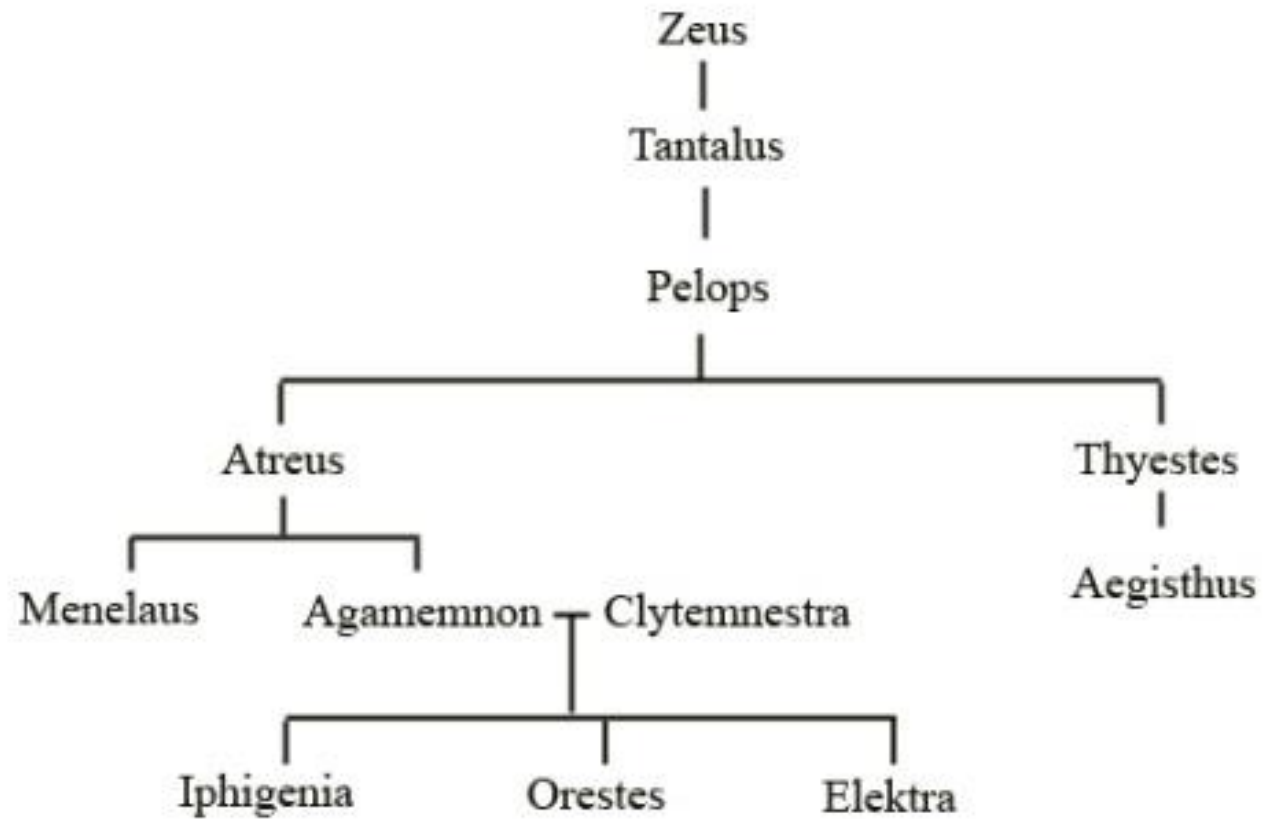
404 B.C.E. Athens defeated in Peloponnesian War

383-322 B.C.E. Life of Aristotle

# Greek Theatre Convention

- Male actors only (3 main actors)
- Off stage violence
  - ekkyklema* (special wagon to carry dead body of character)
- The use of mask (with big gestures)
- The use of chorus (12-15) singing choral passage, converse in a dialogue with the main character, narrate the context or story.
- Playwright (known as the poet) manages how to perform
- Thespis – a chorus who enacts a character, later known as the “1<sup>st</sup>” actor in the world.

The Oresteia (458 B.C.): a trilogy by Aeschylus: (p.27)  
Agamemnon, The Libation Bearers, and The Eumenides



## Athenian Democracy (p.36)

Athens practiced a political system of **direct democracy** in which participating citizens **voted directly** on legislation and executive bills. Participation **was not open to all residents**, but was instead limited to **adult, male citizens** (i.e., not a foreign resident, a slave, or a woman), who "were probably no more than 30 percent of the total adult population."

Source: Thorley, J., *Athenian Democracy*, Routledge, 2005, p. 74

Quiz:

Group of 4 Activity:

- 1) Roles: Planner, Researcher, Note Taker
- 2) Write down the block of passage of the given part of the script
- 3) Describe who the characters are.
- 4) Summarize the content within 5-6 sentences.

Beijing Opera (Jingju ) (18<sup>th</sup>-19<sup>th</sup> Century China)  
Emphasized elements of singing, dancing, acting

[https://youtu.be/Z\\_p4mE-11fk](https://youtu.be/Z_p4mE-11fk)

Introduction to Jing Ju

<https://www.youtube.com/watch?v=PnMRIzpO4nU>



## Beijing Opera and Political Context

Beginning of 20<sup>th</sup> century, there were about 3,000 troupes throughout China. These were private companies operating commercially.

1920-1930, -Mei Lan-Fang and his company toured Japan, US, and Russia.

1942 -Mao Zedong presented his theories of art and theatre as vehicle to serve political cause of the workers, peasants, and soldiers.

1966-1976 - China's Cultural Revolution led to suppression of all arts deemed to represent the capitalistic west. Only 8 model plays were allowed as they emphasized workers and their revolution. Beijing Opera was manipulated to represent Communist propaganda and resulted in the effect of almost destroyed the theatre itself.

1977 – Present Revival of the nearly diminished Beijing Opera

# Characteristics of Beijing Opera:

- Use stock characters (4 categories): male, female, painted face, comic.
- Men played women's roles.
- Female impersonation became very refined.
- Appearances are larger than life, with stylized make-up, costume, and headdress.
- Stylized gestures conveyed coded meanings
- Spectacular display of gymnastics, martial arts, and movements
- Stylized speech

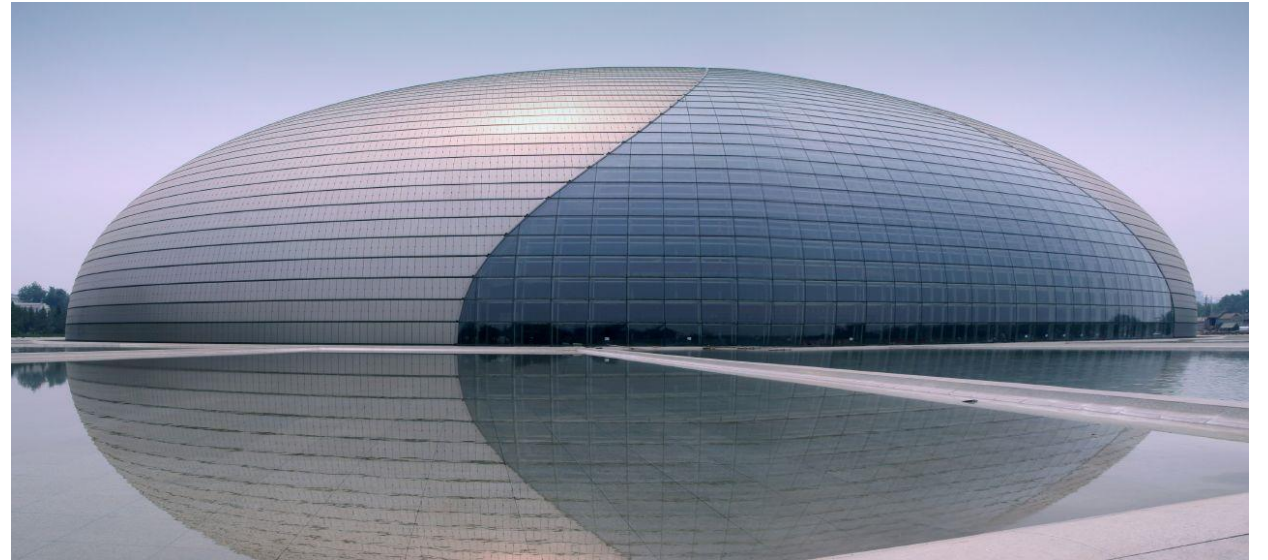


# Example of Theatre Venues in Beijing

**Prince Gong Mansion**



**National Grand Theatre**



*Khon* was announced Intangible Cultural Heritage (ICH) on 29 November 2018

- [https://www.facebook.com/tusocant/posts/10155909288411220?\\_\\_tn\\_\\_=K-R](https://www.facebook.com/tusocant/posts/10155909288411220?__tn__=K-R)

# The Medieval Mystery Cycle Plays (13<sup>th</sup>- 16<sup>th</sup> century)

<https://slideplayer.com/slide/12033030/>

- are among the earliest formally developed plays in medieval Europe.
- focused on the representation of Bible stories in churches as tableaux with accompanying antiphonal song.
- told of subjects such as the Creation, Adam and Eve, the murder of Abel, and the Last Judgment.
- Often they were performed together in cycles which could last for days.



The Elizabethan Theatre (16th-17th C. England)  
Reign of Elizabeth I (1558-1603)  
Life of Shakespeare (1564-1623)



- Queen Elizabeth I (1533-1603) daughter of the daughter of King Henry VIII

## Elizabethan Theatre ...its beginning

- acting troupes travelled the country and sought lodgings at inns or taverns and before long entrepreneurs, such as James Burbage, started to produce plays at inn-yard
- Aside from “inn-yards”, plays were performed in the houses of noblemen, town squares or, on open ground - especially at local fairs.

## “The Inn-Yards”

### Elizabethan Theatre ...its beginning

- Women were not allowed on the stage - boy actors played the parts of women
- White Hart Inn-yard illustrates a typical inn-yard detailing the courtyard and the balconies and rooms. Travelling minstrels, theatre troupes often entertained in these inns.

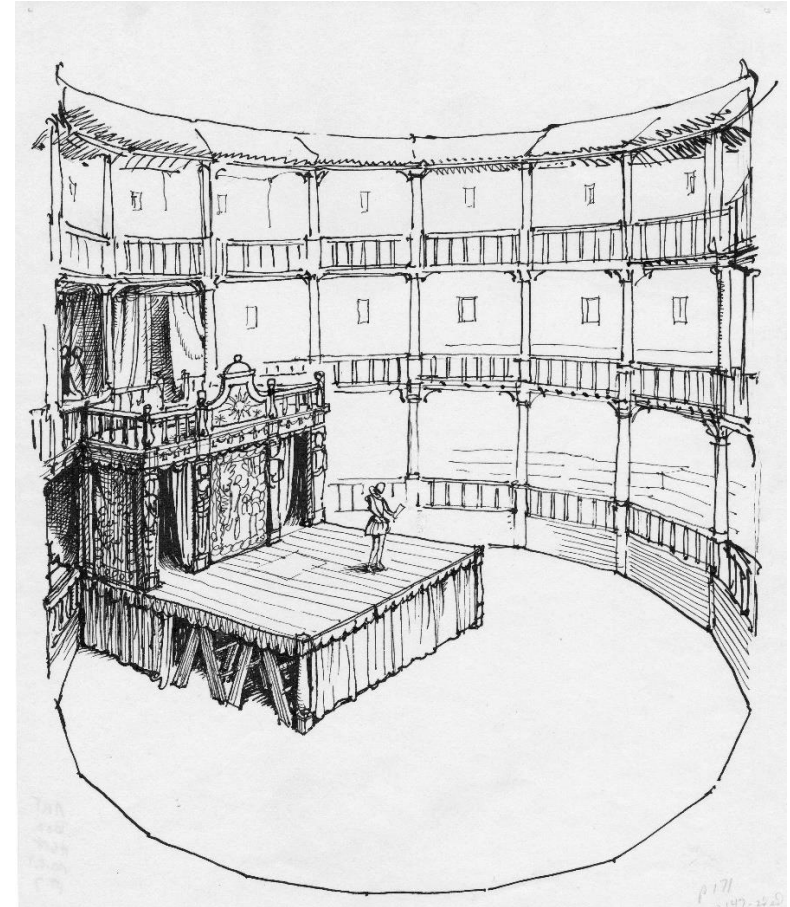


# Inn-Yard Theatre Performances

- - plays were first produced in the yards of inns - the Inn-yards. The very first theater and the development of the amphi-theatre.
- the inn-keepers increased their profits by allowing plays to be shown on temporary stages erected in the yards of their inns (inn-yards). Soon purpose-built playhouses and great open theatres were being constructed.

## Elizabethan Inn-yards -- at their peak between 1576 - 1594

- The plays were performed in the cobblestone yards
- The stage was constructed on moveable platforms supported by Trestles
- The Audience capacity was up to 500 people
- All of the major inns had large cobblestone yards



# Story of the first theatre in England

- After many successful productions at inn-yards, James Burbage wanted to create a purpose built building designed specifically to produce plays. He achieved his goal in **1576** by building '**The Theatre**' (the first theatre house in England) in Finsbury Fields, Shoreditch, London. It was designed in the style of a **Roman open-air amphitheatre, with three tiers of galleries and a covered stage.**
- built outside the boundary of the City of London Wall - and out of the clutches of the City of London Officials.
- The Inn-yards were the first venues for performing Elizabethan plays and are therefore extremely important to the history of the Globe Theatre.



# The Globe Theatre

Built in 1599 and destroyed by fire in 1613, the original Globe Theatre was at the heart of London

- used timber from an earlier theatre, **The Theatre**, which had been built by Richard Burbage's father, James Burbage
- Globe shareholders, Richard Burbage and his brother Cuthbert Burbage, owned double shares of the whole, or 25% each; the other four men, Shakespeare, John Heminges, Augustine Phillips, and Thomas Pope,

# The Shakespeare's Globe Theatre (1997)



# The Elizabethan Theatre (16<sup>th</sup>-17<sup>th</sup> C. England) during the Renaissance

(started during the reign of Queen Elizabeth I (reigned A.D.1558-1603))

London, the largest city in Europe, had approx. 200,000 population

## **Greek/ Medieval**

- Ritual/religious based
- Having religious focus
- Regular citizens were involved at every level of productions, community-based, amateur in nature
- Seasonal

## **Elizabethan**

- Renaissance Time (-inherited from both Greek and Medieval theatre)
- Secular based
- Professionals were involved at every level of productions
- Year-round
- Received patronage from nobility who protected the artists

**SUMMARY** (From Medieval to Elizabethan)  
<https://slideplayer.com/slide/4208817/>

Theatre has the power to:  
reinforce, challenge, celebrate, sustain,  
empower, transform, and etc.

Clip from Death of a Salesman

<https://www.youtube.com/watch?v=RMqiCtq5VLs>

Written by Arthur Miller

1949 Won Pulitzer Prize for Drama and Tony Award for Best Play.

1950 premiered on Broadway in February 1949, running for 742 performances, and has been revived on Broadway four times.

It is sometimes considered to be one of the greatest plays of the 20th century.

Trailer from Les Misérables

<https://www.youtube.com/watch?v=luEFm84s4oI>

Les Misérables, novel (1862) by Victor Hugo, and the classic Broadway stage show of the same name, Les Misérables is the story of **Jean Valjean**, a prisoner who breaks parole, and the police inspector, **Javert**, who tries to hunt him down for breaking parole.

The Broadway production opened 12 March 1987 and ran until 18 May 2003, closing after 6,680 performances. It is the fifth longest-running Broadway show in history and was the second-longest at the time.

# Theatre for Social Change: How does theatre affect us ?

- From the Ancient Greek to Elizabethan period, or even into the early 20<sup>th</sup> C., women were excluded in participating in theatre making. Theatre was culturally accepted as model for gender identity, even though women had no part in the creation.

Consequences: women lost opportunities to participate in the life of the community, voices unheard, men created distortion of women images on stage.

- Modern society tries to give women (and other genders) platforms
- Theatre is a platform where all social issues can be explored, thus theatre becomes a significant way of challenging prevailing point of view thus bring social change.

**Theatre of the Oppressed** (TO): theatrical forms the Brazilian theatre practitioner **Augusto Boal** established in the 1970s, e.g. Forum Theatre, Image Theatre. Boal's ideas aimed to wake up the passive spectator, inviting members of the audience on to the stage to act out their real-life problems, turning them into what he called "spect-actors", and empowering them to find strategies for personal and social change.



# • Forum Theatre

- <https://www.youtube.com/watch?v=srvnPJcLmIM>



# • Image Theatre

- [https://www.youtube.com/watch?v=iogXYf5\\_LqU](https://www.youtube.com/watch?v=iogXYf5_LqU)



# Contemporary Theatre in Thailand

**B\_Floor**



**Crescent Moon**



- New Theatre Society

David Mamet's  
**A LIFE IN THE THEATRE**  
 Produced by Special Arrangement with Samuel French, Inc.  
 อยู่กับเธอทั้งชีวิต

ประติมากร ประสาททอง  
 จตุรชัย ศรีจันทร์วันเพ็ญ

BTF PAF bacc

ดำเนิน ฐิติ-ปิยะ-ศักดิ์ กำกับการแสดง  
 จัดแสดง ณ สตูดิโอซัน 4 หอศิลปวัฒนธรรมแห่งกรุงเทพมหานคร  
 10 พ.ย. 61 รอบ 13.00 น. และ 19.00 น.  
 11 พ.ย. 61 รอบ 16.00 น. บัตรราคา 500 บาททุกที่นั่ง  
 จองบัตร 089-668-8823 062-679-9769 หรือ scan



- Peel the Limelight

<https://www.facebook.com/peelthelimeLight/videos/2282592568448762/>



Theatre recommendation 2018: Not on Exam

<https://thematter.co/rave/10-drama-in-jan-feb-2018/44058>

November – December of each year:

Bangkok Theatre Festival

Performative Art Festival

International Butoh Festival

B-Floor Theatre, Butoh Co-Op Thailand and Bangkok Art and Culture Centre present

# EXODUS

THE 13TH INTERNATIONAL BUTOH FESTIVAL  
THAILAND 2018

## Screenings

"The OHNOS: Kazuo, Yoshito and the Future of Butoh"  
A video presentation by John Solt (USA)  
featuring rare footage of Butoh co-founder, OHNO Kazuo and his son Yoshito.

December 8, 2018 @ 16:00-18:00: showcasing work by OHNO Yoshito  
December 9, 2018 @ 16:00-18:00: showcasing work by OHNO Kazuo  
Bangkok Art and Culture Centre 4th floor studio  
300 THB suggested donation

## Workshops

**Intensive workshop with Store House Company (Japan)**  
December 5, 2018 @ 13:00-17:00  
1000 THB / 800 THB-Students  
Democracy Theatre Studio,  
soi Saphan Khoo, Rama 4 Rd., Sathorn, Bangkok (MRT: Lumpini-Exit 3)

**2 day intensive workshop with FUJIEDA Mushimaru (Japan)**  
'Natural Physical Poetry'  
December 8, 2018 @ 10:00-12:00 & 13:00-16:00  
December 9, 2018 @ 10:00-12:00 & 13:00-16:00  
2000 THB / 1500 THB-Students  
Bangkok Art and Culture Centre 6th floor

**Ledoh (Indigenous KaRen Myanmar/ US)**  
December 15, 2018 @ 13:00-16:00  
1000 THB / 800 THB-Students  
Bangkok Art and Culture Center 4th floor studio

## Performances

**PROGRAM A**  
December 7-9, 2018 @ 19:30  
featuring: FUJIEDA Mushimaru (Japan) and Store House Company (Japan)

**PROGRAM B**  
December 14-15, 2018 @ 19:00  
featuring: Kanazawa Butoh Kan (Japan), KAWAMOTO Yuko /Asia Butoh Tree Project (Japan) and Ledoh (Indigenous KaRen Myanmar/ US)

Performances 800 THB / 500 THB-Students  
Bangkok Art and Culture Centre 4th floor studio

For information or reservations contact: [bkkbutoh@gmail.com](mailto:bkkbutoh@gmail.com) or call 094-4945104.

Photo of OHNO Kazuo © HOSOE Eikoh courtesy John Solt

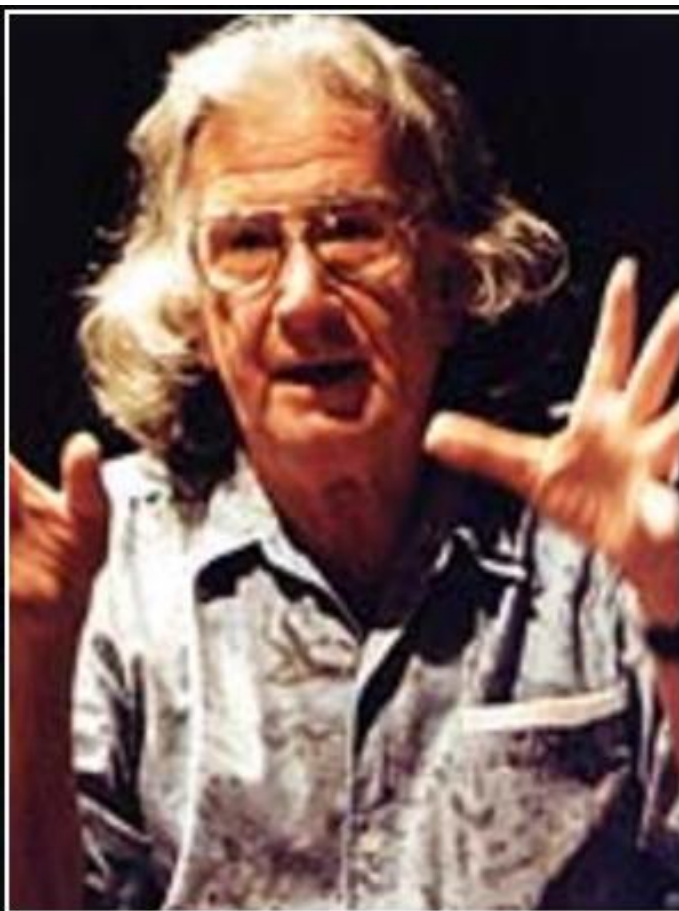


# Theatre Production Process: (Not on Exam)

Choosing a play,  
Pre-Production Planning,  
Production Meetings,  
Production Rehearsals,  
Technical Production in Progress,  
Technical Rehearsal,  
Dress Rehearsal,  
Production Opens

Useful slides to learn more about Acting:

<https://www.slideshare.net/garrets/chapter-7-25540270>



Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it.

— *Augusto Boal* —

AZ QUOTES

## Behind the scene with *Les Misérables*

<https://www.youtube.com/watch?v=So2LbUDXTuc>



## Activities:

- Warm Up
- Sending a Ball and Name Game
- Cat and Mouse
- Fire Crackers
- Sip-Sap-Sup (Left-Right-Front)
- Mirror (Concentration)
- Parts make a Whole
- Walk (Imagination)
- “Where” Ending in Frozen Sculpture ( 3 frozen pictures)

Send your ticket stub **on a piece of paper with your name** to:

ผศ.ดร. ปาริชาติ จິงวิวัฒนาภรณ์

สาขาการละคร คณะศิลปกรรมศาสตร์

มหาวิทยาลัยธรรมศาสตร์

99 หมู่ 17

ถนน พหลโยธิน

อ.คลองหลวง

จ.ปทุมธานี 12121

# Our Last day of TU 116 Class 😊😊😊

**Beginning Acting Exercise**



**Using Imagination**







That was so much fun !  
Thank you, everyone.

