Exercise walk-through

# 2.1
# Research and embodied convention: supported rehearsal

International Baccalaureate · IB Diploma · Theatre · HL

# Researching a tradition (2)

- Find out what outsiders may learn and perform, and what is closed to them, such as parts of a sacred ritual.
- Avoid **cultural appropriation** : taking a convention out of its **context** and using it as decoration.
- Never present the tradition as "exotic", "primitive" or "strange". It has its own history and logic.
- Say honestly what you could not learn from outside the community, and why.

# The tradition kits (chosen examples)

- **Noh** (Japan).
- Noh was developed in the 14th century by the actor Kan'ami and his son Zeami, under the patronage of the shogun Ashikaga Yoshimitsu.
- Zeami wrote treatises on acting that are still studied, including *Fūshikaden* (early 15th century).
- The stage is a square of polished cypress wood with a roof, a painted pine tree on the back wall and a long bridge, the ***hashigakari*** , on which actors enter from another world.

# Key terms

- **Research presentation**: a recorded individual presentation of at most 15 minutes on an unfamiliar theatre tradition.
- **Convention**: a distinctive performance practice of a tradition, such as a mask, a walk or a make-up code.
- **Social function**: what a performance does in its community, such as worship, celebration or mourning.

# Exercises 2.1·2.2

**2.1** Name the four aspects a tradition is researched through. [2]



**2.2** Name the two research legs and say why both are required. [2]



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**2.1** Convention, context, social function, aesthetics (2 – 1 for three).

**2.2** Name the two research legs and say why both are required. [2]



**2.2** Academic (scholarship, primary accounts, interviews) and practical (workshopping the convention) (1); the marks require both because the course's principle is that knowledge resides in the body: describing alone is half the task (1).

# Exercises 2.3·2.4

**2.3** Why are failed workshop attempts counted as evidence, not lost marks? [2]



**2.4** Name the presentation's five moves. [2]



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**2.3** Why are failed workshop attempts counted as evidence, not lost marks? [2]



**2.3** The failure shows what the body must unlearn to wear the convention (1) – embodied evidence of the convention as trained body-knowledge, which no description can supply (1).

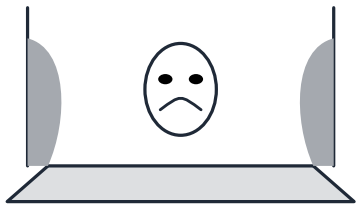
**2.4** Name the presentation's five moves. [2]



**2.4** Hook, context, demonstration, analysis, reflection (2 – 1 for four).

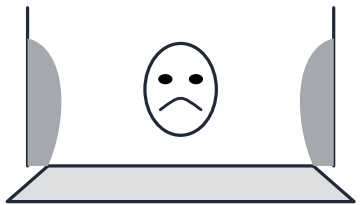
# Exercise 2.5

**2.5** State two research-ethics obligations from the handout. [2]



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**2.5** Any two: attribute living practitioners and sources; treat the tradition as its community's property (what may be learned, what is closed); avoid the stereotype compile; state what could not be learned (2).

# Exercise 3.1

**3.1** *(Research style.)* A student researches a masked dance-drama tradition. Draft the two research legs (one academic source type and one practical activity) and state the systemic finding the embodied failure demonstrates. [6]



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**3.1** Academic leg: the scholarship on the mask's meaning plus an interview with a teacher-practitioner (or festival recordings) properly cited (2). Practical leg: workshop attempts at the posture and the walk, filmed (2). Systemic finding: the mask works only with the chant – isolating one element breaks the convention, and the workshop failure (posture without chant collapses) demonstrates the convention as a system the body must enter whole (2).

# Exercise 3.2

**3.2** *(Presentation style.)* Write the opening 30 seconds of the presentation (the hook) and the closing reflection's "limit owned" sentence for this research. [4]



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**3.2** Hook: the mask enters before any explanation – 30 seconds of the convention itself, the audience meeting the form as its community meets it: in the act (2). Limit owned: "I could learn the walk and the posture from a practitioner's teaching, but the mask's meaning inside the community's ceremony is not mine to perform from outside – I can analyse it, not inhabit it" (accept any honest, specific limit) (2).

# Exercise 3.3

**3.3** *(Intercultural style.)* Why is “theatre” an outsider’s box for a ritual performance form? Answer with the tradition-as-system idea and one consequence for the presentation. [3]



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**3.3** “Theatre” is an outsider’s category: the form’s community may not separate performance from ceremony, belief or community act (the tradition is a system whose function is internal) (2). The consequence: the presentation must present the form on its own terms (its function and aesthetics), not file it under our boxes – and own that the filing is the researcher’s, not the tradition’s (1).

Local review guidance: each leg must be a REAL activity, not an intention; (R1 3.2) the limit owned is specific to this research, not generic humility; the system idea carries the answer, not vocabulary. Authored guidance.