

6th CA Creative Work Faculty Showcase 2020 – Relationship

Name-Surname

Naphatrapee Suntornitnan

Department

Live Event Creation and Management

Name / Title of the Work

Sweet Maprang and the Flying House : The Puppet Theatre for Love, Care & Family

Size – Technique

Mobile Puppet Theatre

Short description

Sweet Maprang and the Flying House is a puppet theatre, created to convey and promote the value of Love, Care, Relationship and Family. The inspiration of plot creation is derived from the practice-base research on family problems in local community in rural area of Saraburi. The performance is played by the group of children from local community in Saraburi. The method of training the cast of puppeteers is the combination between *Somatic Practices* and *Creative Drama*, in order to enhance not only their performing skills but also germinate them the recognition of *love, care and importance of their families*. The live production travels to perform in 20 local schools in Saraburi. The Project is selectively and supportively granted by Thai Media Fund Organization.

Albert Laurence School of Communication Arts,

Research Committee 2020

Creative Work Manuscript

1. Creative Work Name

Sweet Maprang and the Flying House: The Puppet Theatre for Love, Care & Family

2. Name of Artist or Designer

Naphatrapee Suntornitnan (Director)

3. Background or Significance of the Project

Sweet Maprang and the Flying House is a project to create a mobile puppet theatre show performed by the children in local community, which aimed to represent the value of Love, Care, Relationship and Family. The Project has been developed from the practice-based-research on the family problems in Tha Maprang Community, Saraburi Province of Thailand.

Due to the research results conducted and derived from the local community, the problems such as the separation and distance between family members, parents' spatial mobility for career in urban area, children unfulfilled needs for love and parenting which initiated from the social and environmental disruption that causes insufficiency for living, etc., these are the exemplary problems that affect to the holistic quality of living not only for family living but also for the whole social community.

In order to communicate the message about Love, Care, Relationship and Family which is "*For the essence of household living, there's nothing more precious than Love, Care amongst Family Members*", the plot, adapted from the research, is about *Maprang* who sacrifices her verbal voices with *The Little Witch*, in exchange with the return of her *Daddy*, who had been travelled away from home and got lost in the Prosperous Mount. With the help of the villagers in the Community, at the end, *Maprang* could bring back her *Daddy* and the family become reunited and living happily with sufficiency. The story, originally written as Children Book, has been adapted into mobile puppet theatre, played by the group of your children actors and

actresses from the local community in Saraburi. They are trained and practiced the art of puppetry in application and *somatic practices* and *creative drama* for children. The live mobile production is also presented in 20 schools in Saraburi.

As a communicative medium, puppet theatre or puppet play is one of the easiest ways to attract and entertain as well as to interactively and potentially communicate or establish numerous beneficial values to the target-audience in almost every range of segmentation. This type of performing art suits for almost every groups of audiences.

4. Project Objectives

- To create a puppet theatre for children, performed by children
- To apply somatic practices and creative drama for children as tools for training young children actors and actresses to perform puppet theatre.

5. Concept

“The True Treasure of Best Living is Love, Care, Relationship and Family”

6. Process of Art or Design Works

- 6.1. Creating the performance script from the children book
- 6.2. Workshop Training and facilitating the children cast in application with *somatic practices* and *creative drama*
- 6.3. Creating direction plan for practices and performance
- 6.4. Grounding the music direction with the composer and collaborating with voice actors and actress in voice recording.
- 6.5. Setting the mobile scenic & puppets design direction with artistic team
- 6.6. Training and rehearsing the puppet actors and actresses in application with *somatic practices*, sound master track and design works.
- 6.7. Group reflective thinking and developing performance
- 6.8. Presenting the puppet theatre.

7. Materials and Techniques of Art or Design Works

For Directing and Acting Workshop:

- *Somatic Practices and Creative Drama Activity*
- *Script*

Music and Sound Creation

- *Musical pieces*
- *Sound mixing*
- *Voice recording*

Scenic, Puppet and Props Design

- *Fabric*
- *Plastic pipes*
- *PP board*
- *Watercolor and Acrylic color*

8. Picture of Art or Design Works



มะพร้าว (mini size)



แม่มดน้อย (mini size)

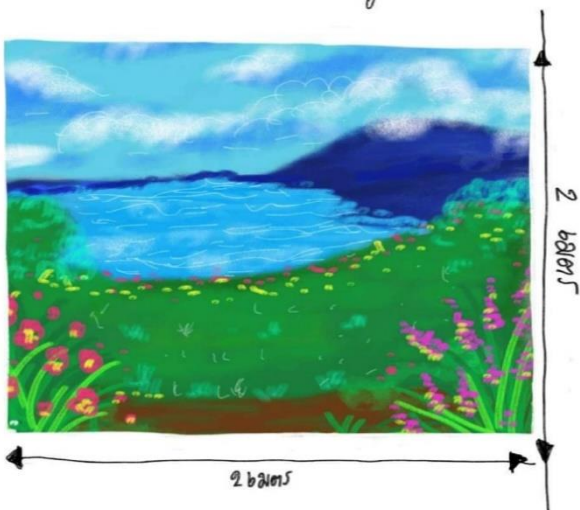


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บ้านมะพร้าวสองหน้า







9. Knowledge after Finished Art or Design

After the all show of the project, a qualitative research conducted from questionnaire to assess the achievement in satisfaction and effectiveness of the puppet theatre, the scores were collected from the target audience in (1) Primary schools students in 20 local schools in Saraburi, (2) Primary schools teachers in 20 local schools in Saraburi and (3) Representative of Community Household Development Centers from 5 communities in Saraburi. The score in each criterion is 5 in maximum, can be presented in average as following:

- Entertaining Values	4.56	score
- Attractiveness	4.60	score
- Puppet Performer Proficiency	4.58	score
- Characterization	4.61	score
- Props, mobile theatre creation	4.56	score
- Music Composition and Arrangement	4.63	score
Total	4.59	score

The knowledge or the lesson-learned from the performance can be stated as the training in application with *Somatic Practices* and *Creative Drama*

Somatic Practices and *Creative Drama* activities are not quite the same principles, however both of them share some dimensions especially in the verge of pedagogical integrity. These methods were used as the tools to train the group of young puppeteers, the representative children from the local communities.

The art and sciences of *Somatic Practices* are to open up and widen physical, mental and spiritual sensory to the learners. As a method of practices, the process is to revising the power relations in teaching and training. The young learners are able to customize their needs to learn by themselves and use their physical, mental and psychological feelings to explore during the training. Sincerity and straightforwardness to

present and response their opinions and feeling are freely and deliberately accepted. The process is also formulated the establishment of consent agreements which all members must follow as regulations. The teacher or the trainer, who used to be the center, has become a facilitator to support the exploration during the activities and being under the same established regulations. The method of training is, henceforth, relatively close to acting training especially in the part of observations and explorations with freedom within the training space. Some lesson-learned might be in form of verbal and non-verbal statement. The Practices are very effective tools to enhance performance ability along with personal, familial, social consciousness of children performers.

Parallely, *Creative Drama*, is another method closely connected to *Somatic Practices*, in overlapping. Even though, the art and sciences of Creative Drama are not aiming only for training performing skill, they are also integrally applied into training individual and social responsibilities to the learners. That is to say, due to one of the shades of drama is 'mimésis of human in action,' Creative Drama is a method of teaching and learning by dramaturgical activity, to uplift and enhance the learner especially in very young ages to creatively comprehend and develop individual and social skills in semi-real-life, in application with imaginary living situations. The children will be learning the way to respond and to be responsible, individually and socially, for oneself and for another in the circle and society. They also learn to be conscious for themselves and for others in wider ranges of living boundaries, oneself, family, community, society even until as a unit of citizenship.