

The Story of Rama



A Curriculum Packet for Educators

Asian | Education

Spring 2011

Dear Teachers,

We are glad you are choosing to bring your students to the Asian Art Museum, where they will experience the first exhibition in the United States dedicated to the arts and culture of Bali, an island in Indonesia that has captured the imagination of the world for centuries.

You and your class are scheduled to take a special tour of *Bali: Art, Ritual, Performance* at the museum. Students will learn how art and stories can teach us about culture. Culture influences how everyone views the world, and students will learn about this by studying how the Hindu epic of the hero-prince Rama (the Ramayana) appears in the visual, performing, and literary arts of Bali. “The Abduction of Sita” (kidnapping of Rama’s wife), a pivotal chapter in the Ramayana, is also an ideal lens through which students may understand how art is “lived” in Bali, the only Indonesian island whose majority population is Hindu.

To prepare for your visit, we encourage you to try one or all of the lessons in the enclosed integrated standards-based classroom unit, *The Story of Rama: Revealing Art, Ritual, and Performance through Story*. We also encourage you to review your tour confirmation and the *Guidelines for Teachers, Students, and Chaperones*.

For more information on the Bali exhibition, please visit our microsite www.asianart.org/Bali. In the meantime, if you have questions or preferences, please contact us at schools@asianart.org or speak directly with your docent, who will contact you about two weeks prior to your tour.

Thank you again for choosing the Asian Art Museum to support your learning objectives.

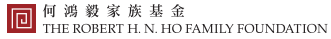
Sincerely,

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Cover art: A Battle scene from a manuscript of the *Ramayana* (*Story of Rama*), approx. 1790. India; Himachal Pradesh state, former kingdom of Guler. Colors on paper. *Gift of Margaret Polak*, 1992.95.

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Lesson 1

Epic Literature: The Ramayana (Story of Rama) (60 minutes)

Students are introduced to the Ramayana (Story of Rama) and recall events by sequencing related art objects on a “story hill.” Then students make connections between artistic and literary depictions of character by comparing the roles and personalities of Vishnu and Ravana.

Lesson 2

Stories Then and Now: Gods, Heroes, and Avatars (60 minutes)

Students trace the movement of Hinduism—and one of its primary epics, the Story of Rama—from India to the island of Bali in Indonesia, discuss how stories change and are reinterpreted according to time and place. Students also compare characters in the Story of Rama to those in the film series *Star Wars*.

Lesson 3

Good and Evil? Dynamic Opposites in the Story of Rama (60 minutes)

Students brainstorm about the qualities of good and evil and draw conclusions about the Balinese value of “balanced opposites.” Then students relate the value of “dynamic opposites” in the Story of Rama to present-day situations by identifying a current problem, creating a visual identify for its own pair of opposing characters, and scripting a dialogue for those characters.

Lesson 4

Shadow Theater: Bringing Your Character to Life (90 minutes)

Students use visual evidence to convey character by constructing a visual identity for their shadow puppet. Then students demonstrate principles of shadow casting and puppet making by performing their own shadow play.

Lesson 5

Creating Story with Music (45 minutes)

Students express the Balinese concept of working together to create a community by applying the *kecak* (monkey chant) musical pattern of interlocking parts to “Mary Had a Little Lamb,” and design their own chant using words or sounds to represent their characters.

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Acknowledgments

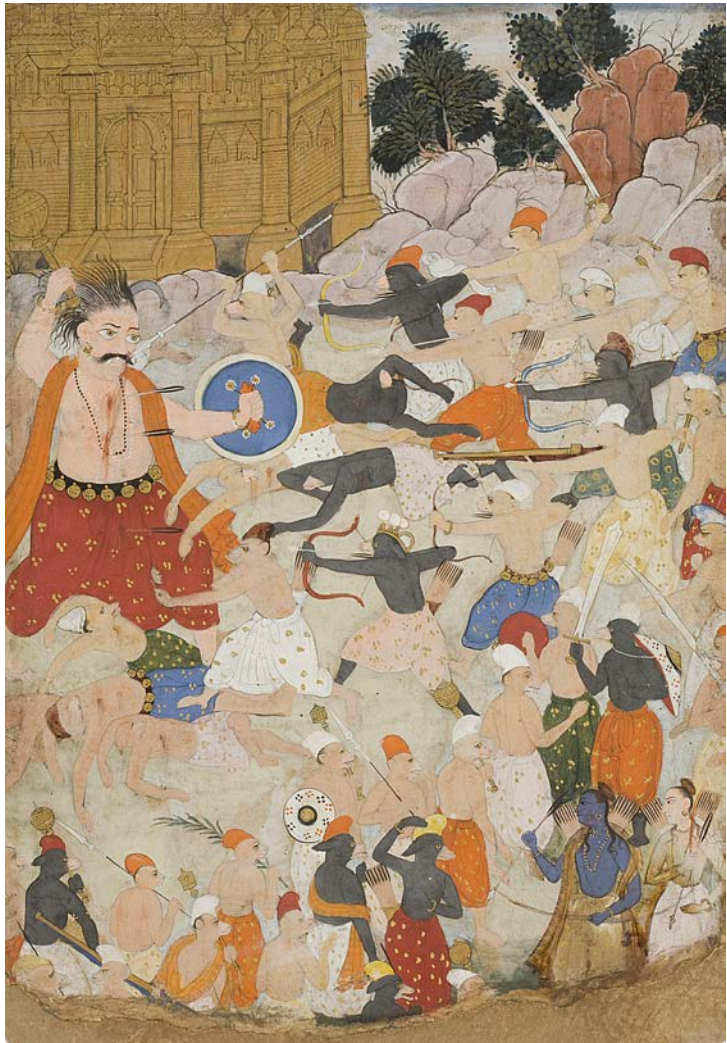
This curriculum guide, *The Story of Rama: Revealing Art, Ritual, and Performance through Story*, was prepared by Caren Gutierrez, school programs coordinator, Asian Art Museum, with contributions by Natasha Reichle, associate curator of Southeast Asian art, Asian Art Museum; Sharon Frederick, docent and storyteller, Asian Art Museum; and Sarah Willner, lead teacher, North Oakland Community Charter School, Oakland Unified School District.



Unit Overview

THE STORY OF RAMA: REVEALING ART, RITUAL, AND PERFORMANCE THROUGH STORY

The Story of Rama (the Ramayana), about a prince and his long hero's journey, is one of the world's great epics. It began in India and spread among many countries throughout Asia. Its text is a major thread in the culture, religion, history, and literature of millions. The people of Bali have long practiced rituals, music, dance, and storytelling; made crafts; and used artifacts to tell this ancient story. They also combined Hinduism with their local beliefs about the spiritual powers of animals, creating Balinese Hinduism and their own interpretations of the Story of Rama. Through the study of this story as well as a broader view of the arts and culture of Bali, students experience how the literary, visual, and performing arts can provide a lens through which to understand the world—and to reflect on their own identities and world views.



The demon giant Kumbhakarna fights Prince Rama's armies of monkeys and bears on the island of Lanka, from a manuscript of the Ramayana, 1595–1605. Northern India. Opaque watercolor and gold on paper, *Gift of the Connoisseurs' Council with additional funding from Fred M. and Nancy Livingston Levin, and the Shenson Foundation in memory of A. Jess Shenson, 2003.3*

UNIT OVERVIEW

In this unit, students are introduced to the basic background of Balinese Hinduism and to one of its main texts, the Ramayana. Students compare visual and literary analyses of the main characters, and explore a key Balinese theme—that opposing forces must exist to keep harmony in the universe. In Bali, good and evil, or “good guys” and “bad guys,” take on a different meaning from the usage with which students may be familiar. Good guys are at times bad; bad guys are at times good. These counterparts are equally valued, as both must exist to maintain balance in the universe. Students will find evidence of this principle in the stories and art of Bali, and apply it to today’s world by imagining their own characters and bringing them to life through art, performance, and music.

Enduring Understandings

- Art and stories share and preserve culture.
- Similar subjects change depending on audience, time, and place.
- Artists communicate similar ideas in different art forms.
- Art helps us understand how people lived and what they believed and valued.

Guiding Questions

- What is Hinduism? Where did it originate and where is it practiced today?
- How is Balinese Hinduism similar to and different from Indian Hinduism?
- What is the general plot of the story of Rama?
- How does the Story of Rama reflect the Balinese worldview of good and evil?
- How are different artistic traditions used to tell the Story of Rama?
- Why are the story and ideas of the story of Rama still relevant today?

Suggested Grades

- Grades 3–5: Enliven your English language arts curriculum by using art to learn the basic plot of the Ramayana, compare overarching themes with those in contemporary stories, and learn how stories reflect the beliefs and values of a culture.
- Grade 6: Provide real evidence of the aesthetic and intellectual traditions of ancient India, and see how Hindu traditions have spread and been appropriated in Southeast Asia.

21st-Century Skills

- Critical Thinking
- Creativity and Innovation
- Communication and Collaboration
- Visual Literacy
- Cross-Disciplinary Thinking
- Basic Literacy
- Social and Cross-Cultural Skills
- Global Awareness

California Content Standards: English Language Arts (3–6), History-Social Science (6), Visual Arts (3–6), Theatre Arts (3–6); For a more detailed outline, view *Appendix E: Standards Grid*.



**Introduction to Bali:
Bali in Context**



INTRODUCTION TO BALI: BALI IN CONTEXT

Bali is one among thousands of islands that make up the republic of Indonesia. In the midst of the most populous Islamic country in the world, this small island has remained predominantly Hindu. A thousand years ago many people practiced Hinduism across Southeast Asia. Today Bali is the only place in the entire region where these once-widespread traditions remain strong.

Bali lies along trade routes connecting the Spice Islands (Maluku or Moluccas islands), China, and India. These ancient routes not only brought goods; they also spread ideas. Two thousand years ago, many Southeast Asians began adopting and adapting aspects of Indian-related civilization, especially literary language, religion, and court culture. More than a thousand years ago elements of Hinduism could be found throughout much of Southeast Asia.

HINDUISM

One of oldest existing religions, Hinduism originated in South Asia (India, Pakistan, and Bangladesh) and dates back more than 3000 years, beyond 1000 BCE. It is the most widely practiced religion in Asia. It has no historical founder, and its authority rests on a large body of sacred texts (the Vedas) that provide Hindus with rules governing worship, ritual, and daily life.

Basic beliefs:

- Absolute and unlimited god
- Because unlimited, God has infinite qualities—God can be formless or assume any form
- Many forms or "gods" in Hinduism represent different qualities of one god
- Vishnu has visited the earth in a number of forms during times of trial, to fight various forms of evil
- In his seventh visit, Vishnu appears as the personification of the ideal man, Rama

HINDUISM IN BALI

The majority of Balinese practice a form of Hinduism that is entwined with Buddhist and animistic beliefs. Although the main Hindu gods are worshipped, equal attention is paid to local, agricultural, and ancestral deities. The Hinduism of Bali has been described as a religion that emphasizes correct conduct above precise knowledge of a unified religious system. The Balinese conceive of the world as being inhabited by a host of unseen deities, demons, ancestral spirits, and local divinities. The primary focus of much ritual activity is to thank or appease these positive and negative forces to ensure protection and prosperity. An ordinary villager is much more aware of the many offerings, ceremonies, and festivals that are a part of daily life than of any particular religious text. These ritual actions may differ from region to region, village to village, family to family.



The Hindu deity Rama, approx. 1300–1500. India; Tamil Nadu state. Granite. *The Avery Brundage Collection*, B60S53+



Rama, Hero of the Ramayana, approx. 1930, by Abah Wikarta. Indonesia; Kuningan or Tegal, Central Java. Wood, cloth, and mixed media. *From the Mimi and John Herbert Collection*, F2000.86.89

HINDU STORIES

Hinduism has a number of holy texts or scriptures. The best known are two epic poems, the Ramayana (Story of Rama) and the Mahabharata (The Great Chronicle of the Bharata Dynasty).

Ramayana actually means “Rama’s journey.” The entire epic was originally in Sanskrit. The poet Valmiki, in what is still considered to be the classic version of this great story, first wrote it down 2000 years ago. Like all epics, the Story of Rama was orally transmitted, weaving together over time a bit of history with various strands of myth and legends.

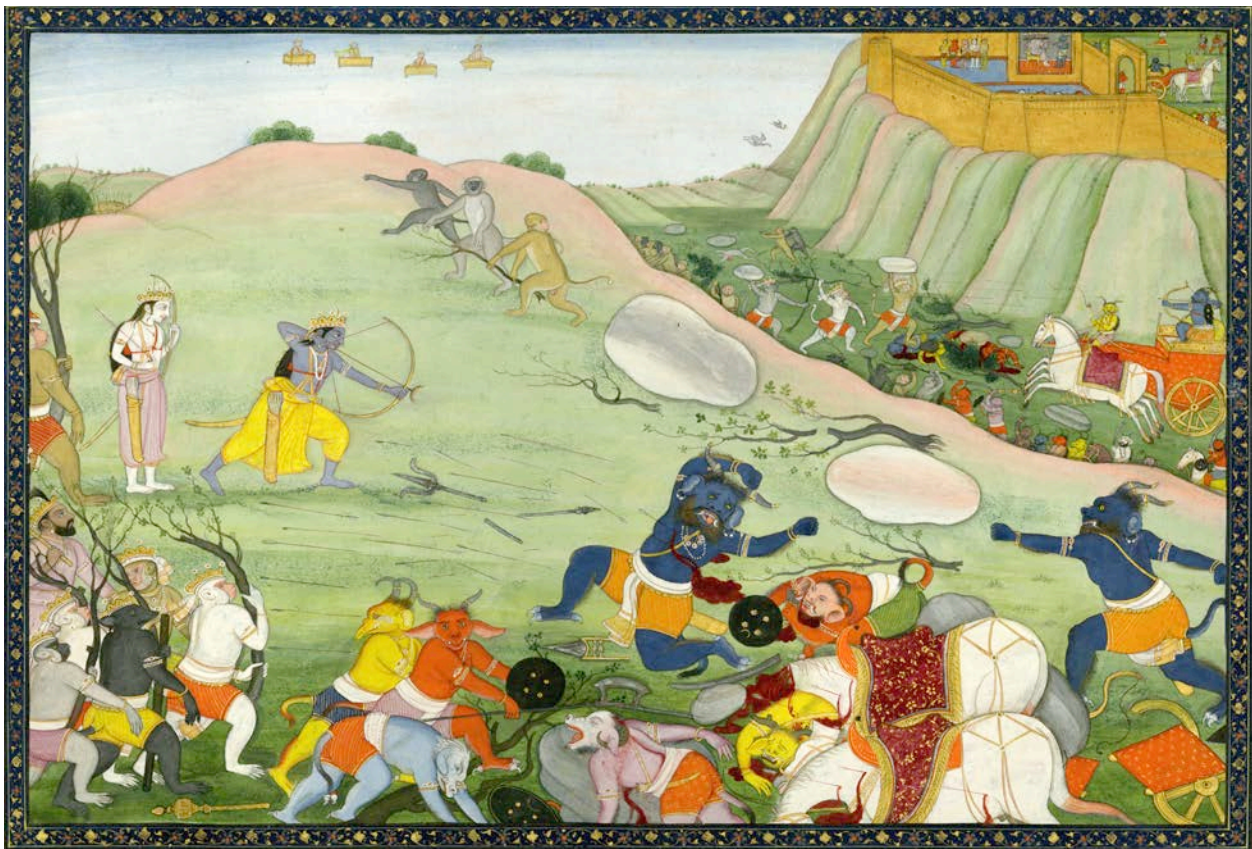
How did the Story of Rama reach Southeast Asia? The religions of Hinduism and Buddhism (and, later, Islam), with their related literatures, were carried to Southeast Asia by merchants and pilgrims. As the story became embedded into the life and culture of Southeast Asia peoples, they created their own versions that reflected their own social aspirations and ideological concerns. As a result, there are literally hundreds of versions of the story of Rama in India alone, not to mention versions in Thailand, Malaysia, Cambodia, Laos, Indonesia, and even Japan. Each version takes a different approach to embroidering the basic narrative and characters. For example:

- In India, Thailand, Indonesia, and Cambodia, royalty associated themselves with Rama and looked on him as ideal, whereas in South Asia, Sri Lanka may be the Lanka of the epic and, perhaps for that reason, demons become more noble and heroic.
- In Bali, Rama is considered an important person. In India, he is worshipped as an actual god.

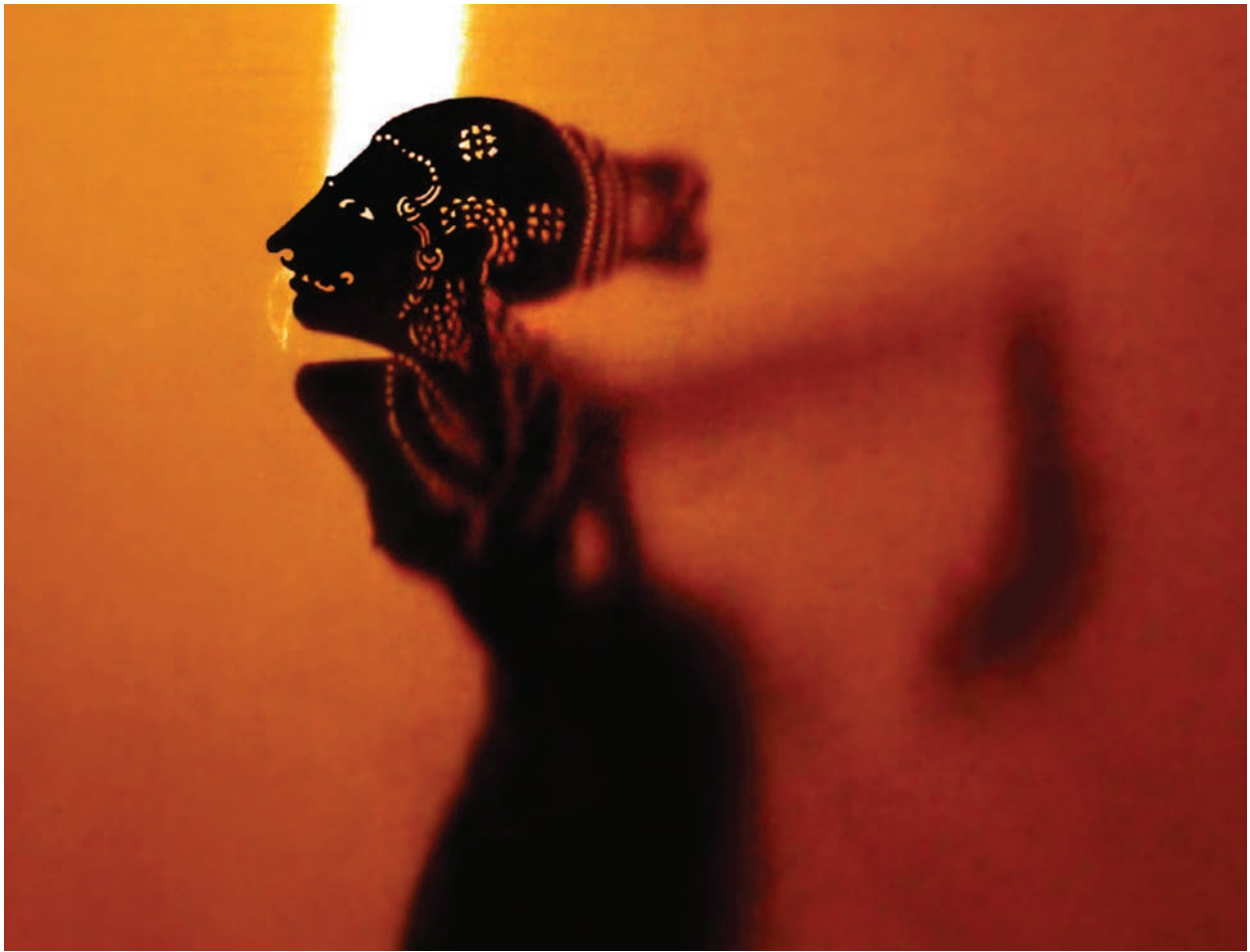
THE INFLUENCE OF THE RAMAYANA

Like most great stories, the Story of Rama combines adventure, excitement, and moral lessons with touches of comic relief and strange occurrences based on magic and divination. But the story of Rama is more than just a great story—over the centuries the Story of Rama became comparable to other religious texts: a source of moral lessons and spiritual inspiration. A belief developed that whoever read and repeated the story of Rama would receive many spiritual blessings. Its main character Rama took on divine nature and became revered as an incarnation of the Hindu god Vishnu. Today the worship of Rama is one of the most popular and widespread in India. Indeed, Rama’s very name in Hindi, Ram, has become the word for God.

By the sixteenth century, the celebrated Indian poet and composer Tulsidas could say with confidence: “Rama is infinite, infinite are his virtues and immeasurable the dimensions of his story.” Immeasurable the dimensions of Rama’s story—that statement is true in many ways. In fact, the



A Battle scene from a manuscript of the *Ramayana (Story of Rama)*, approx. 1790. India; Himachal Pradesh state, former kingdom of Guler. Colors on paper. *Gift of Margaret Polak, 1992.95.*



Art, story, and ritual come together in Balinese shadow theater. Shadow puppet by Gustavo Thomas.

story of Rama has transcended the boundaries of India to become a part, sometimes a crucial one, of cultures and peoples throughout most of Asia.

STORYTELLING IN RITUAL AND PERFORMANCE IN BALI

Balinese stories are continually told and retold. The Kayonan is the first and last puppet seen in the Balinese *wayang* shadow theater. As it dances, it symbolizes the living tradition of storytelling that deeply explains and entertains, morally educates and brings communities together.

Tales such as the Ramayana are mainly spread through storytelling, shadow plays, masked dance, chants, and other theatrical genres. Dancing, music making, painting, and theater are offerings to the gods, as well as entertainment for people. Art, ritual, and performance overlap in Balinese culture in various ways. For instance, when properly carved and sanctified by a priest, a mask comes to be thought of as embodied by a deity. Worn during a ritual dance, the same mask takes on the special role of a protective force. These stories and their enactment through daily rituals and performances are integral to keeping balance and order in the universe.



Monkey king (?), approx. 1900–1950. Indonesia; Java. Shadow puppet; leather, pigments, bamboo, and wood. *Gift of Thomas Murray in honor of the New Asian*, F2000.39.7



Dagger holder (kris) in the form of a clown-servant from the Panji tales. Perhaps 1800-1900. Painted wood. 2005.102.24

SHADOW PUPPETRY (WAYANG KULIT)

“Rahaina ... As the world is formed, I ask permission to tell the story. The world is created out of the great nothingness, by the Great Teacher. The word is sound and the word is written symbol. With these, I shape the story, coming from India, now continued here....”

Shadow master’s invocation in the beginning of a performance
(Translated by Mary Zurbuchen, in “The Language of Balinese Shadow Theater”)

Wayang kulit is one of the oldest forms of storytelling in Bali. Stories are most often drawn from the Ramayana and the Mahabharata (the other major Indian epic), but also from indigenous Indonesian literature. *Wayang* means shadow and *kulit* means leather, because most puppets are made of buffalo hide.

The shadow master (the “dalang”) sits in back of a screen of about 4 by 8 feet next to a box of up to 100 puppets. During the performance, the dalang must change voices to suit each character, at the same time striking the puppet box to give cues to the musicians playing bronze-keyed *gender* (sometimes also with drums, flutes, and gongs) sitting just in back of him or her. A dalang must be

an expert in knowing and interpreting literature, in puppet making and movement, in singing and directing the music, and, of course, in making jokes.

STORYTELLING THROUGH A CONTEMPORARY LENS

In the center of many villages in Bali, standing majestically just outside the temples, is an unimaginably huge banyan (Balinese: *bingin*) tree. Fifty-foot-long branches plunge underground, to resurface and soar again upwards like living dragons. The leaves of these sacred trees hold healing powers. Meetings, prayer, arts, and commerce take place under the shade of their branches. They are living symbols of Balinese culture, connected to nature, place, and history. How does Balinese culture continue to thrive? By growing new branches on an ancient tree.

In forms such as the visual arts, shadow theater, and masked dance, ancient stories from Bali and from the Indian epics of the *Ramayana* and *Mahabharata* are recontextualized. By adapting and recreating these stories the Balinese keep culture alive and meaningful. This keeps the stories relevant and ensures their survival.

How are they recontextualized? Translators draw parallels and adapt the stories to current times. For example, in Balinese shadow theater retellings of the story of Rama, the clown servants Tualen and Mergdah translate for their masters, Rama and Sita. At the same time, the clown figures might relate this classic love story to a wedding in the village. Ravana, the ten-headed evil king, might be shown to symbolize carbon emissions from factories and transportation that are holding nature, symbolized by Sita, hostage.

It is so late at night that you can't guess the hour. At the end of the play—after the forces of good have chased away the forces of evil (for now)—the shadow master plunges the mighty *kayonan* Tree of Life puppet firmly into the banana tree trunk that lies across the bottom of the screen and acts as a puppet holder. The shadow master ends the story with this utterance sung out into the night, following the audience as they get up off their mats, take up sleeping children, and go home discussing the performance and the story.

“The fighting is finished, but the story goes on forever.”



Lessons and Activities

LESSON 1: EPIC LITERATURE: THE RAMAYANA (STORY OF RAMA)

Objectives:

Students are introduced to the Ramayana (Story of Rama) and recall events by sequencing related art objects on a Story Hill. Then students make connections between artistic and literary depictions of character by comparing *Vishnu and Ravana*.

Duration:

60 minutes

Materials:

Abduction of Sita, AAM Storytellers (video)

Objects in Focus: Ravana and Vishnu (student worksheet)

Story Cards: The Ramayana

Appendix A: Story Summary of the Ramayana

Appendix B: Read Aloud Version of the Ramayana

Vocabulary

abduction

Hindu

point of view

avatar

Lesson 1 Procedure:

1. **Engage students with a discussion on contemporary superheroes and elicit the story pattern of heroes and antiheroes.** Share examples of stories that have a hero and an antihero counterpart. Relate to comics such as Batman and the Joker, Superman and Lex Luthor, and ask what the hero is often trying to do (bring peace and order to the world). In order to be a hero, there must be an antihero, or opposing force.
2. **Introduce the Story of Rama.** Contemporary stories are not that different from traditional tales. Ask if anyone has played a Second Life game or seen the movie *Avatar*. Discuss the meaning of the word avatar. Explain that one hero that is celebrated by millions of people all over the world is Rama. Rama is an avatar of the Hindu god, Vishnu. The story of Rama is an ancient Hindu story that still inspires popular culture. There is a video game, *Rama*, and even an episode of Buffy the Vampire Slayer called *Resurrecting Ravana*. Briefly summarize the story plot and read the story using (Appendixes A and B) and/or the AAM Storyteller presentation *The Abduction of Sita* at asianart.org.
3. **Retell and Check for Understanding:** Project the images on the Story Cards. See if students can identify the events being depicted. Ask students to sequence each image on a story hill as they retell the main events.
4. **Observe:** Students complete the Object in Focus worksheet individually or in groups and prepare to discuss their answers.

5. **Discuss and Interpret:** Compare and contrast the images of Ravana and Vishnu, and elicit how the artist depicted their character qualities to identify them to a non-literature audience.
 - What do you see? What do you see that makes you say that? What more do you see?
 - How are Ravana and Vishnu similar? How are they different?
 - How does the artist make Ravana appear as a demon-king and Vishnu as a god?
 - Why do you think these two were paired together and placed on a palace?
 - Why do you think images of the demon-king Ravana were on important places like palaces in Bali?
6. **Extend.** Was the artist successful in depicting the character of Ravana? Why or why not? What challenges to artists face when trying to tell a story?

OBJECT IN FOCUS: VISHNU AND RAVANA



The deity Vishnu on his animal mount, Garuda, approx. 1850–1900. Northern Bali. Wood and pigments.
Acquisition made possible by the Connoisseurs' Council and the estate of K. Hart Smith, 2010.18.1.

Vishnu

When the world is beset with difficulties, Vishnu assumes various forms, or avatars, to overcome them and reestablish order. In the Ramayana, Vishnu descends to earth in the form of Rama to overcome a mighty ten-headed demon king, and to restore order.

Describe what you see.

What about Vishnu gives you a clue that he is a hero?

What more do you want to know about Vishnu?



The demon king Ravana riding a mythical bird, 1850–1900. Northern Bali. Wood and pigments.
Acquisition made possible by the Connoisseurs' Council and the estate of K. Hart Smith, 2010.18.2.

Ravana

The Story of Rama tells the trials of Rama as he tries to rescue his wife. This statue depicts the demon-king Ravana from the epic Story of Rama. Ravana is a demon king who kidnaps Sita, the wife of Prince Rama, and takes her back to his island kingdom of Lanka. Ravana rides his birdlike animal, Wilmana. This image of Ravana probably decorated the palace of a king in Bali.

Describe what you see.

What about Ravana gives you a clue that he is a demon-king?

What more do you want to know about Ravana?

STORY CARDS: THE RAMAYANA

Use these objects in the Asian Art Museum's collection to sequence events from the Ramayana.

Mandodari approaches her husband, the demon king Ravana, while Prince Rama and his allies convene outside the palace, from a manuscript of the Ramayana (Story of Rama), 1595–1605. Northern India. Opaque watercolors and gold on paper. *Gift of the Connoisseurs' Council with additional funding from Fred M. and Nancy Livingston Levin, the Shenson Foundation, in memory of A. Jess Shenson, 2003.4.*



Many ask the demon-king Ravana to free Sita so she may return to her husband, Rama.

Jatayus, the heroic king of the vultures, attempts to prevent Ravana from abducting Sita, from the Ramayana (Story of Rama). Approx. 400–500. India; probably Uttar Pradesh state. Terra-cotta. *Gift of the Connoisseurs' Council, 1988.40.*



The vulture king, Jatayus, tries to save Sita but is wounded by Ravana, who slices off Jatayu's wings with his sword.

Hanuman's encounters with demons on his journey to Lanka, from the Balinese version of the Story of Rama, approx. 1900–1950, by I Gusti Nyoman Lempad, (Indonesian, 1862–1978). Ink on paper. Gift of Karen A. Signell, 1998.90.



Hanuman helps rescue Sita from captivity in Lanka, Ravana's island kingdom.

Theatrical headdress for the magical deer in the Story of Rama dance-drama, approx. 1950–1960, Central Thailand. Papier-mache, glass, and mixed media. *Gift from Doris Duke Charitable Foundation's Southeast Asian Art Collection, 2006.27.10.9.*



To lure Rama from Sita's side, Ravana has one of his demons take the form of a beautiful magic deer. When Sita sees it, she asks Rama to hunt it down for her.

LESSON 2: STORIES THEN AND NOW: GODS, HEROES, AND AVATARS

Objectives:

Students trace the movement of Hinduism, and one of its primary stories, the Story of Rama, from India to Bali, Indonesia; discuss how stories change and are reinterpreted according to time and place; and make comparisons between characters in the Story of Rama and the film series *Star Wars*.

Materials:

Heroes and Antiheroes: Star Wars and the Ramayana (student worksheet)

Access to websites: asianart.org; starwars.com

Vocabulary:

hero/antihero or protagonist/antagonist (for older)

Lesson 2 Procedure:

1. **Use a map to show the movement of Hinduism.** What do you think might happen to stories and ideas when they travel so far away? Explain how storytelling and stories in art help to spread ideas, and also become unique and take on new meaning in contemporary culture.
2. Brainstorm or search online for other contemporary references to the Story of Rama (*Buffy the Vampire Slayer* episode, Rama videogame). Share.
3. The Story of Rama inspired another epic that students will likely know, *Star Wars*. Distribute **Heroes and Antiheroes: Comparing Star Wars and the Story of Rama**. In groups, pairs, or as a whole class, brainstorm the qualities of the characters in *Star Wars*. For a summary of *Star Wars*, visit: starwars.com. Complete.
4. Discuss the comparisons that students made between *Star Wars* and the Story of Rama. Did anything surprise you during this activity?

HEROES AND ANTI-HEROES: STAR WARS AND THE RAMAYANA (STORY OF RAMA)

Compare and contrast popular morality epics, Star Wars and the Story of Rama.

STAR WARS		THE RAMAYANA
Character name	Qualities of the character (evil, revengeful, greedy, etc.)	Character name
Luke Skywalker		
Princess Leia		
Aniken Skywalker and identity as Darth Vader		
C-3PO		
R2-D2		
Chewbacca		
Han Solo		
Yoda		

LESSON 3: GOOD AND EVIL? DYNAMIC OPPOSITES IN THE STORY OF RAMA

Objective:

Students brainstorm the qualities of good and evil and draw conclusions about the Balinese concept of “dynamic” or balanced opposites. Then, students will relate the idea of “dynamic opposites” in the Ramayana (Story of Rama) to present-day situations by identifying a current problem, creating a visual identify for their own pair of opposing characters, and scripting a dialogue.

Materials:

Hanuman’s encounters with demons on his journey to Lanka, from the Balinese version of the Story of Rama, approx. 1900–1950, by I Gusti Nyoman Lempad, (Indonesian, 1862–1978). Ink on paper.
Gift of Karen A. Signell, 1998.90.

Brainstorm Your Characters graphic organizer

Dialogue Your Dilemma graphic organizer

Vocabulary:

Dynamic opposites

noble/evil

Lesson 3 Procedure

1. Explain that people in Bali believe that they must pay attention to both good and evil to keep the world in balance. The struggle—and story—of good and evil never ends; this continual interaction is what makes the world go around. The main conflict in the Story of Rama is Rama and his cohort fighting against Ravana. But this is also a struggle for Rama’s self-knowledge of himself as an avatar of Vishnu.
2. Rama must constantly defeat Ravana. The people in Bali view this idea that noble and evil are necessary for the universe to have balance as “dynamic opposites.”
3. What are some examples of dynamic opposites? (day/night, yin/yang, ocean/mountain).
4. Project: *Hanuman’s encounters with demons on his journey to Lanka*. Ask if they can identify what part of the story is depicted and provide evidence. Then, discuss who looks noble, who looks evil, and provide evidence based on what they see. Explain that Kumbhakarna didn’t want to fight against Rama, but chose to out of loyalty for his brother, Ravana. Ask students to share examples of a time when they got in trouble for doing something they thought was the right thing to do.
5. Brainstorm the characteristics of a noble and evil character. Ask: How would a noble character in our culture look and act? How would an evil character in our culture look and act?
6. Distribute *Brainstorm Your Characters*. Have the students—singly or in pairs—identify a problem in the world today. Their characters will be part of this struggle. Then, have students design their own pair of opposing characters based on the problem they identified.
7. Have students each choose one character to develop visually for their shadow puppet, and start sketching their character to illustrate the characteristics expressed in the graphic organizer. Students can work alone or in pairs.
8. Distribute *Dialogue Your Dilemma* and have pairs write some dialogue between their characters talking about their conflict. Write at least two lines for each character. Make sure they are talking about the problem in some way!



Hanuman's encounters with demons on his journey to Lanka, from the Balinese version of the Story of Rama, approx. 1900–1950, by I Gusti Nyoman Lempad, (Indonesian, 1862–1978). Ink on paper. Gift of Karen A. Signell, 1998.90.

BRAINSTORM YOUR CHARACTERS

Use descriptive words to design your own pair of characters. Use a thesaurus to find antonyms that will help you define how the characters, when put together, create balanced opposites.

What is the problem or the center of rivalry between these two characters?

CHARACTER +		CHARACTER –
Describe the face, hands, and body.		
Describe how this character might act. Does your character have special powers?		
Describe 3 things this character might own.		
Give your person a name. Why did you choose this name?		
Design a hat for this character.		

DIALOGUE YOUR DILEMMA

Noble character name _____

Opposing or demon character name _____

1. What is your character's dilemma or problem in the world?

DIALOGUE is when characters talk to each other.

2. Write some dialogue in which your characters talk about their conflict. Write at least two lines for each character. Make sure they are talking about the problem in some way!

Noble character says:

Demon character says:

Noble character says:

Demon character says:

LESSON 4: SHADOW THEATER: BRINGING YOUR CHARACTER TO LIFE

Objectives:

Students use visual evidence to convey character by constructing a visual identity for their shadow puppet, and demonstrate principles of shadow-casting and puppet-making by performing their shadow play.

Duration:

60–90 minutes to create; 1–3 45 minute sessions to perform

Materials:

Shadow Puppet and Template: Kumbhakarna, approx. 1930–1938, by I Wara. Bali; Negara district, Batuan village, Gianyar regency. Hide, wood, string, and plant fiber. American Museum of Natural History, 70.0/8202.

Asian Art Museum Image: Kumbhakarna battles the monkeys, from the epic Ramayana (Story of Rama), 1100–1200. Cambodia or northeastern Thailand; former kingdom of Angkor. Sandstone. The Avery Brundage Collection, B66S7.

Completed *Brainstorm Your Characters* and *Dialogue Your Dilemma* graphic organizers

Manila folder paper

Brads

Scissors + hole punches

Tape

Sticks to move the puppets' parts

1 or 2 overhead projectors

Overhead transparencies

Pencils

Fine-point Expo whiteboard markers

White butcher paper clear-taped together to make a screen. (Tape long thin rope across the top. Use this to hand and secure the screen.)

Shadow puppets and/or other puppets, dolls, or anything else that can cast a shadow

*Teacher can cut out the puppet from the template to demonstrate how to make movable parts

*Older students can work with a mat knife to cut out fine work on the puppets. If you use mat knives, put down some cardboard or a cutting board to cut onto.

Lesson 4 Procedure:

Making Your Puppet

1. Project AAM Kumbhakarna lintel. Ask students to identify each character and support their identification with visual evidence.
2. Explain that shadow puppet performances are still a popular way to recall the lessons of the Story of Rama. Show the shadow puppet of Kumbhakarna. Have students compare and contrast the two depictions of Kumbhakarna.
3. Explain how shadow puppets work by pointing to hinges and sticks.
4. Show the KQED video *Shadow Light* or another video so students can get an understanding of how the person and puppet move with the screen and light.
5. Give each student a manila folder. Using pencil, they may draw and transfer either their noble or demon character onto it. REMEMBER! If they want to have a moving part, they must overlap the parts to be able to put a brad in to join them. For example, the shoulder must stick out a bit from the body. To join it with the arm, place the puppet's arm over the shoulder, and join them with a brad. Plan whether you want moving parts, and draw those away from the body.
6. Cut out each part.
7. Make any cut-outs you want so that the light can come through. You can hole-punch eyes, or a belt of light. Older students or teacher/helpers can make cut-outs with mat knives.
8. Make a small hole and join any moving parts with a brad.
9. Color your puppet to make it even more expressive. Remember, some of your audience may sit behind the screen, as in Bali.
10. Attached any sticks you need to the moving parts with small bits of tape.
11. Try it in front of the light!
12. Mid-project reflection: Does your puppet look like you want it to in shadow? (Get used to seeing the shadow; sometimes students draw on the puppet, but it doesn't look as subtle in shadow.) Make adjustments.

Bringing Your Puppets to Life

1. Experiment with how your puppet character might move. What kind of voice does your character have? Say something in that voice.
2. Have each student take a turn introducing her or his puppet behind the screen. Challenge students in pairs or small groups to make a still tableau with their puppets. For example, maybe the demon is flying overhead, while the noble woman is striding along hand-in-hand with a noble tiger. Maybe another demon is lurking in some underbrush.
3. In small groups, students make a short (1–2 minute) scene with their puppets that has a beginning, middle, and end. Each student can speak for his or her own character, or have a narrator.
4. Add scenery. Students can experiment drawing a landscape on an overhead transparency, or have one student hold scenery, such as branches or other objects that the puppets use. Share/perform their scenes.
5. Students can also use their bodies in back (and even in front!) of the screen to interact with the puppets behind the screen.
6. Reflect: What was hard about this project? How did you persevere through it? What new skills did you learn? What was the most fun part of this project?

Optional Activities Before You Create Your Shadow Puppets:

Introduction to Balinese Shadow Theater

Lesson Duration: 1.5 hrs.

Watch and discuss the film *Shadow Master*. If possible, handle or view Balinese shadow puppets. Notice and discuss how the parts are moved. Notice where the latticework is cut into the puppet.

Shadow Party: Experiment with shadows

Lesson Duration: 1 hour

Preparation Duration: 45 minutes of teacher preparation to hang the screen, position the overhead projector(s), cut out model puppet parts,

Students rotate through different stations in groups of three, for about 3 minutes per station.

*Before the rotations, demonstrate each station. Then demonstrate how to interact onscreen. For example, how to make a shadow bigger (get close to the light source). How can characters touch each other onscreen without touching in real life?

Station 1: Casting shadows on the overhead projector with leaves, small puppets, or dolls

Station 2: Casting shadows with puppets on one side of the screen

Station 3: Casting shadows with your body on the other side of the screen

Station 4: At the 2nd overhead projector casting shadows with some scenery on pre-drawn overhead transparencies of landscapes, buildings, etc.

Station 5: Accompany the action quietly with some instruments. Really follow the action! If there is no music, one station could be improvising a narration of the action.

Default Station: In front of the screen as the audience!

Students can take turns being “onscreen” when they are in their station. For example, if one group is at the station to cast shadows with their full bodies, have them take turns waiting off screen, going one by one onto the screen for a minute.

- If this activity is too busy, try having fewer stations, such as only station 1 and 3 going on at once, for example.
- If you can, hang two screens and have stations at both screens

The size, shape, and features of a puppet tell us about the personality and character type: a large body, round eyes, and splayed stance usually mean a coarse character like a demon. A slim body, modest profile, almond eyes, and a closed stance signifies a refined character like a princess or god.

Stories from the Indian epic Story of Rama have been familiar in Cambodia and other countries of Southeast Asia for more than a thousand years. Here is a scene from the later part of the story. The beloved wife of the hero Rama has been abducted by Ravana, the demon king of Lanka. Rama, together with his allies, the monkeys, attack Lanka to rescue her. During the ensuing struggle, Ravana's brother Kumbhakarna (the largest figure) takes on the monkey warriors. They attack by the thousands, but for all their wrestling and biting and clawing they cannot overcome him. Kumbhakarna maims hundreds of monkeys and devours hundreds more. The carnage continues without resolution till Rama himself (possibly the figure at left with the head broken off) joins in, and using his most powerful weapons, is finally able to cut Kumbhakarna to pieces. This relief would probably have been positioned over a door of a Hindu temple. The face and head of the central figure were entirely restored before this relief entered the museum's collection. The restored area has been darkened to distinguish it from original areas.



Kumbhakarna, approx. 1930–1938, by I Wara.
Bali; Negara district, Batuan village, Gianyar
regency. Hide, wood, string, and plant fiber.
American Museum of Natural History, 70.0/8202.



Kumbhakarna battles the monkeys, from the epic Ramayana (Story of Rama), 1100–1200. Cambodia or northeastern Thailand; former kingdom of Angkor. Sandstone. *The Avery Brundage Collection, B66S7.*

PUPPET TEMPLATE



Line drawing of Kumbhakarna, approx. 1930–1938, by I Wara. Bali; Negara district, Batuan village, Gianyar regency. Hide, wood, string, and plant fiber. *American Museum of Natural History*, 70.0/8202.

LESSON 5: CREATING STORY WITH MUSIC

Objectives:

Students express the Balinese concept of working together to create a community by applying the kecak musical pattern of interlocking parts to *Mary Had a Little Lamb*, and design their own chant using words or sounds to represent their characters.

Duration:

45 minutes

Vocabulary:

kecak

interlocking

Materials:

Creating Kecak Rhymes worksheet

Video of Kecak, Asian Art Museum website



Students from Chabot Elementary School, Oakland Unified School District, participate in the Balinese Monkey chant (*kecak*) led by Gamelan Sekar Jaya, during a school program of *Bali: Art, Ritual, Performance*, at the Asian Art Museum.

Interlocking Parts: Kecak

Opposites can work together to make something greater than the individual parts. Bali is a small island, but it is home to many people. They have learned to work closely and cooperatively together, as in other island cultures. An important term in Bali is *gotong royong*, “working together.” The high value placed on team effort is manifested in the music, which is constructed so that the players are synchronized in complementary pairs. Two parts fit together to make a fast and complex composite pattern—one that neither player could accomplish alone. They are not only cooperating, but interdependent.

Kecak (pronounced “keh-CHAK”) is performed by a large group of performers—sometimes up to one hundred—sitting in concentric circles and chanting interlocking rhythms, singing, and enacting a highly synchronized choreography of arm movements, swaying, and leaning. Usually kecak accompanies a story, sung by a narrator. Dancers perform in the center of the circle; the kecak chorus might then become human props for the play, swaying like the trees or rolling like ocean waves.

Kecak originated as part of a healing or exorcistic ritual called Sang Hyang. In the 1930s it was adapted as a dramatic form, as performers in south-central Bali began to use this “mouth music” and its evocative movement vocabulary to accompany the Story of Rama play. This modern form of kecak has remained a popular presentation for international visitors and a fertile ground for contemporary new pieces.

Lesson 5 Procedure:

1. Divide students up into two groups.
2. Introduce the idea of interlocking by using familiar chants, such as “Mary Had a Little Lamb.”
3. Start by having the whole group say the poem, “Mary Had a Little Lamb” together.
4. Assign Group 1 the first word and Group 2 the second word and have them speak “Mary Had a Little Lamb” in alternation.
5. Sing the song as a whole group first. Then, alternate the chant.

Group 1	Mary		a		lamb		lamb		lamb
Group 2		had		little		little		little	

Group 1	Mary		a		lamb		fleece		white		snow
Group 2		had		little		whose		was		as	

6. Next, replace the words with a percussive sound: Group 1 can say ‘chak’ and Group 2 says ‘chook,’ while retaining the word rhythm of “Mary Had a Little Lamb.” So, words with one syllable have just one “chak” or “chook,” while words of two syllables have “chak-chak” or “chook-chook.” Ask students to describe how the chant makes them feel, and what ideas and sensations emerge through this musical experience.
7. Have both groups chant the same sound, again keeping to their “Mary” rhythms, for example both groups using “chak.” This will make it sound like one big beehive of sound.

Interlocking with the rhythm of the chant's words

Group 1	chak- chak		chak		chak- chak		chak		chak	
Group 2		chook		chook- chook		chook		chook		chook

Group 1	chak- chak		chak		chak		chak		chak
Group 2		chook		chook- chook		chook- chook		chook- chook	

8. Try a simple form of interlocking rhythms as done in Bali. The difference between the kecak rhythms and the previous exercise is that kecak patterns sometimes overlap, as can be seen in the table below. To help stay together, one or more chanters can “speak” the beat, using the sound “poong,” which imitates the beat-keeping instrument in the gamelan orchestra.
9. After trying it a few times to make it fluid—as if one person were speaking it—it is fun to let one group drop out, leaving blank spaces between the other group’s words. This is an easy way to convey the concept of *audiation*, the mental hearing of sound. Continue the underlying steady beat.
10. Using Creating Kecak Rhymes, have students make up a chant inspired by their shadow puppet characters. Make up the rhythms, either by ear or with a blank template. Ask: What sense of character or story were you trying to convey with this chant? What did you have to do to stay together?

Other Suggested Activities:

Freeze Dance

Students cultivate, explore, and express empathy and understanding for the characters of the Ramayana. Read the story and have the students embody the characters in different places in the Story of Rama. If your students are able, have them move around the room, rather than stay in place. Establish that Freeze Dance is a totally silent activity. Show us with your body, rather than with your mouth. Establish that there should be no touching each other.

As students become used to the freezing routine, suggest that they freeze in a certain pose. For example, if they are being Hanuman, when the music stops ask them to freeze in a way that suggests they are a monkey on a tree limb. If they are sad King Dasharatha, have them move, then show their sadness when they freeze in a way that uses their facial expression. Or, prompt students to interact as different characters. For example, half the class might be the Golden Deer leaping about to entrance Sita, while the other half is Sita fascinated by the Golden Deer. This is a great way to develop a scene if you are performing the story.

WORKSHEET: CREATING KECAK RHYTHMS

Group 1	chak	chak	chak	rest	chak	chak	chak	rest
Group 2	rest-chak	rest-chak	rest	chak	rest-chak	rest-chak	rest	chak
Beat Keeper	poong	poong	poong	poong	poong	poong	poong	poong

Create your own alternating chant using words or sounds that represent each character.

Character +								
Character -								

Why did you choose those sounds or words to represent your character through music?



Appendix

APPENDIX A: STORY SUMMARY OF THE RAMAYANA, BY SHARON FREDERICK

Part 1: The Early Life of Rama

The birth of demons throws the universe into chaos as they attack heaven, earth, and the underworld, led by their king Ravana. To help defeat Ravana, the gods create monkeys, most prominent among them the powerful Hanuman. Ravana proves difficult to subdue, and eventually the god Vishnu finally incarnates as Rama, while a goddess ravaged by Ravana is reborn as Sita. When Rama grows up, he wins the hand of Sita in a contest.

Part 2: Rama's Exile

Rama's aging father wishes to crown Rama as his successor, but he is manipulated by one of his junior queens into putting her own son on the throne. Rama is exiled and sent to the forest with Sita and his younger brother Lakshmana. Meanwhile, somewhat similar events are happening in the monkey kingdom. Due to a misunderstanding, the monkey king Valin expels his brother Sugriva.

Part 3: Abduction of Sita

While living in exile, Lakshmana is approached by a demon who tries to seduce him. Disgusted, he mutilates her. As revenge, she convinces her older brother Ravana to abduct Sita and make her his wife. One of the demons changes into an enchanted deer to first tempt Sita and then lure Rama and Lakshmana away from her.

Part 4: Destruction of Lanka and Sita's Rescue

Rama and Lakshmana agree to help make Sugriva king of the monkeys. In return, he sends his monkey warriors, led by Hanuman, to help conquer Ravana. After many adventures and battles, Rama and his forces kill Ravana, subdue the demons, and rescue Sita. However, before Rama is reunited with Sita, he orders her to undergo a trial by fire to prove that she remained faithful and pure during her long captivity. She survives the public ordeal and returns home. Things are not peaceful for long, though, because there is lingering public suspicion over Sita's behavior during her captivity. Rama banishes her to the forest where she gives birth to twin sons.

Finally, Rama meets his two sons and tries to convince Sita to return to him. But she is disgusted with his treatment of her and decides to end her suffering by descending into the earth. Rama rules for a long time before leaving the mortal world and resuming his divine form. In heaven he is reunited with the goddess who was Sita.

APPENDIX B: READ ALOUD VERSION OF THE RAMAYANA, ADAPTED BY SARAH WILLNER

Part 1: The Early Life of Rama

The entire kingdom of Ayodhya in India shared the sadness of their king, Dasharatha, who had three wives but no children. In deep meditation, he was told how to enact a ceremony and distill a pure butter to give to his wives. After drinking it, they became pregnant and had many sons.

The King's servant Mergdah discussed the magical qualities of the butter. "How come that doesn't work for me?" Merdah's old and wise father, also a valued servant of the King, replied, "Any old butter won't do. It's the meditation that makes it work."

The King's favorite son was Prince Rama, son of his wife Kausalya, who was studious, brave, thoughtful, and loyal. Everyone agreed that Rama should become king after his father. His father decided to hold the inauguration before he died, to make sure that his choice would be carried out peacefully. Tualen and Merdah kept to the King's side around the clock to carry his wishes to the people.

Fabulous preparations were made for the ceremony. People came from all over the kingdom to attend the inauguration of their beloved Prince Rama.

Part 2: Rama's Exile

But all did not go as just as planned. On the eve of the ceremony, another of Dasharatha's wives, Queen Kaikeyi, was overcome with jealousy. Why shouldn't her son, Bharata, Rama's brother, become king? Was he not as good as Rama? She remembered that long ago she had taken very good care of King Dasharatha after he received a wound on the battlefield and he had promised to grant her a wish ...

She ran to his bedside. "Queen Kaikeyi, why do you come to me at this late hour of the night?"

"To remind you of our love for each other."

"Yes, my dear, I never forget it."

Queen Kaikeyi moved closer. "But it seems that you have forgotten your promise, to grant me a wish closest to my heart."

King Dasharatha felt his heart beat faster. What was she getting at?

Queen Kaikeyi continued, "I now call for you to grant me the wish closest to my heart. Choose my son, not Rama, to become king after you. And banish Rama to the forest for fourteen years."

King Dasharatha was confused and shocked at this last-minute block to his plans. But he kept his word and sadly agreed to carry out Queen Kaikeyi's wish.

Rama, though surprised by his father's new decree, faithfully prepared to live in the wild forest for fourteen years. His brother Bharata, who loved Rama and was embarrassed by his mother's conniving, gently took Rama's sandals and placed them on the throne. "You are the true ruler of Ayodhya. I will merely maintain the throne, awaiting your return."

"We cannot stay here without you. We are coming with you." Rama's wife Sita and his loyal brother Lakshmana also took off their finery, put on the modest clothing of hermits, and joined Rama walking past the heartbroken people of Ayodhya into the forest.

Part 3: Abduction of Sita

In the forest, Rama, Sita, and Lakshmana meditated and learned how to live peacefully with the plants and wild animals. But one day the demoness Surpanaka, wandering through the forest, caught sight of Rama and fell in love. When she approached him, he cut off one of her ears and pushed her away. Enraged, she went home to her far southern island kingdom of Lanka and complained to her brother Ravana, the ten-headed demon king.

Two servants of Ravana and Surpanaka, the vain Delem and the pin-headed, blundering Sangut discussed the situation. Delem confided in Sangut, "Hmm. If Ravana really wants to bother Rama, he should make off with his wife." Sangut agreed, "Yeah! Rama and Sita are sooooo perfect. Kidnapping his wife would be sooooo annoying!" Delem glared at Sangut. "You are annoying."

At first, Ravana couldn't be bothered to punish Rama. But Surpanaka enticed him, "Didn't you know that Rama has one of the most beautiful women in the world as his wife? Ravana considered this and grew more interested. "I would love to steal her away ..."

Ravana flew north to the forest. He persuaded his uncle to change himself into a lovely golden deer and run out in front of Sita. "How entrancing is that little golden deer! I must have it!" Sita implored Rama to capture the golden deer for her, never resting until Rama reluctantly agreed. He left his brother Lakshmana to guard Sita, and pursued the golden deer into the forest.

As soon as Rama left his companions, the deer cried out using Rama's voice, "I am hurt! Lakshmana, if you love me, help me!" Lakshmana was faced with a horrible choice: rescue his brother or continue to guard Sita from the perils of the forest, as he had sworn to do? Lakshmana thought fast. "Sita, I will go. But I am drawing this magic protective circle around you. Do not go outside it for anything or anyone!" And he ran into the forest after his brother.

At once, Ravana stepped into the clearing near Sita, disguised as an old man. "Ah, madam. Could you please get some water for this old and tired hermit?" Sita was now faced with a difficult choice of her own. Stay safe, inside the magic circle, but disobey her duty to help an elder person in need?

She just barely leaned out of the circle towards the water jug, when Ravana threw off his disguise and swept her up, rushing airborne towards his kingdom of Lanka.

Rama and Lakshmana realized that they had been tricked and raced back to the clearing, now empty not only of their beloved Sita, but also of any clues as to where she had gone.

Rama and Lakshmana searched for Sita throughout the forest they encountered the magical bird, Jatayus, who had just fought Ravana in the air. He was fatally wounded. Before dying, Jatayus told Rama and Lakshmana who Sita's kidnapper was, and where they were going. Rama and Lakshmana prayed together and helped Jatayus' soul go to heaven.

Later, another bird, Garuda, helped heal the brothers' wounds during battles in the forest on their way to find Sita.

Part 4: Destruction of Lanka and Sita's Rescue

Rama and Lakshmana then enlisted the help of Hanuman, the powerful Monkey King. Agile and swift in body, loyal to his friends, Hanuman brought together his entire monkey army to help bring Sita back.

With the army of monkeys, Rama and Lakshmana finally reached the end of the land. From the southern tip of India, Hanuman flew over the ocean to Lanka to spy. Sita was surprised to see the monkey materialize in her garden prison. "Has Rama truly sent you, or is this just another of Ravana's ploys to get me to marry him? I have not given in to any of his demands." To prove that he had been sent by Rama, Hanuman gave Sita one of Rama's rings. Now convinced, Sita gave him a flower from her hair as a message to Rama. Hanuman raced back to the mainland.

But the monkey army first needed to figure out how to cross the ocean straight to Lanka. On Hanuman's command, the monkeys made a bridge of trees, stones, and even their bodies, to carry Rama and Lakshmana to Lanka. There, they all joined in the terrible fight, as the two sides clashed using supernatural powers and magic weapons. Rama and the monkey army defeated the demons, and the brothers were reunited with Sita.

Rama, Lakshmana, and Sita thanked Hanuman and his monkey army, and returned to Ayodhya. The fourteen years of exile were over, and Prince Rama could now take his place as king. Rama's brother gracefully returned the throne to his wise brother Rama, with his wife Sita and brother with Lakshmana by his side. Wise, old Tualen and his son Merdah stepped up to serve translate for Rama and Sita. The kingdom was restored to harmony.

APPENDIX C: VOCABULARY

Bali: One of more than 17,000 islands in the country of Indonesia

Bali Hinduism: The main religion in Bali, combining indigenous religion with Hinduism from India

Banyan: Huge tree in the center of each Balinese village

Gamelan: Indonesian (and Malaysian) music ensemble and/or instruments

Indonesia: The fourth most populous country in the world; mainly made up of islands big and small

Interdependence: In life and in the performing arts, people have to work together to survive

Kayonan: The Tree of Life shadow puppet

Kecak: Interlocking vocal chant

Ramayana: Story of Rama and Sita

Symbol: Something that stands for something else, especially something physical that represents a larger concept. For example, Sita is a symbol of an ideal woman. A hand with two fingers outstretched in a 'V' is a symbol for peace.

APPENDIX D: RESOURCES

Translations:

Goldman, Robert P. *The Ramayana of Valmiki*, Princeton Library of Asian Translations. Princeton: Princeton University Press, 1990.

For Students:

Cleveland Beech, Milo. *The Adventures of Rama: With illustrations from a 16th-Century Mughal Manuscript*. Washington, DC: Smithsonian Books, 1983, forthcoming reprint by Mapin Publishing, 2011.

Cox, David. *Ayu and the Perfect Moon*. London: Bodley Head Children's Books, 1984.

Mason, Victor, with Gillian Beal. *Balinese Children's Favorite Stories*. North Clarendon: Tuttle Publishing, Periplus Editions, 2001.

Weitzman, David. *Rama and Sita: A Tale of Ancient Java*. Boston: David Godine, 2002.

For Teachers:

Burton, Richard T. *Hindu Art*. London: British Museum Press, 1992.

Dibia, Wayan, and Rucina Ballinger. *Balinese Dance, Drama, and Music: A Guide to the Performing Arts of Bali*. North Clarendon: Tuttle Publishing, Periplus Editions, 2004.

Dibia, I Wayan. *Kecak: The Vocal Chant of Bali*. Denpasar: Hartano Art Books, Bali. 1996.

Eiseman, Fred. *Sekala and Niskala, Volumes I and II*. North Clarendon: Tuttle Publishing, Periplus Editions, 1989.

Kam, Garrett. *Story of Rama in the Arts of Asia*. Singapore: Select Books, 2000.

Richman, Paula, ed. *Many Story of Ramas: The Diversity of a Narrative Tradition in South Asia*. Berkeley: University of California Press, 1991.

Richter, Anne. *Arts and Crafts of Indonesia*. London: Thames & Hudson, 1993.

Tenzer, Michael. *Balinese Music*. North Clarendon: Tuttle Publishing, Periplus Editions, 1991.

Local Organizations

Gamelan Sekar Jaya, www.gsj.org: A Bay Area music and dance group specializing in Balinese music; the sixty-member group performs, gives workshops and classes, and hosts master guest artists from Bali.

ShadowLight Productions, www.shadowlight.org: A San Francisco-based theater company that integrates Balinese forms of shadow puppetry and storytelling with modern production techniques. Larry Reed, artistic director, is a shadow puppeteer who translates Balinese puppetry for English-speaking audiences. (His film *Shadow Master* is recommended for ages 8 and up.)

KQED Spark has an educators guide on ShadowLight. <http://www.shadowlight.org/slp/docs/Spark-EducatorGuide.pdf>

Online Resources

Asian Art Museum Storytellers, www.asianart.org/educatorresources: “The Abduction of Sita,” an excerpt from the Ramayana. Asian Art Museum, 2011.

Office of Resources for International and Area Studies (ORIAS), University of California, Berkeley, orias.berkeley.edu: “The Story of Rama in Southeast Asia.”

Kecak performance of the Story of Rama, www.youtube.com/watch?v=CX1rghsOqu0&feature=fvw

Gamelan Sekar Jaya’s I Putu Putrawan and Wayne Vitale playing interlocking gamelan patterns from the piece *Teruna Jaya*: www.youtube.com/watch?v=7y771-AxrFA

Interlocking drumming pattern: www.youtube.com/watch?v=wIY2DiwEghQ&NR=1

Center for Southeast Asian Studies, Northern Illinois University, www.seasite.niu.edu: Summary of the Indonesian Story of Rama, audio files in Indonesian, and Javanese temple reliefs.

Performance of interlocking parts by Balinese musician I Putu Putrawan and Wayne Vitale, <http://www.youtube.com/watch?v=7y771-AxrFA>.

APPENDIX E: STANDARDS GRID (GRADES 3–6)

ENGLISH LANGUAGE ARTS

Literary Analysis

- 3.2 Comprehend basic plots of classic fairy tales, myths, folktales, legends, and fables from around the world.
- 3.3 Determine what characters are like by what they say or do and by how the author or illustrator portrays them.
- 3.3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- 4.3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

VISUAL ARTS

Artistic Perception

- 3.1.4 Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer).
- 6.1.3 Describe how artists can show the same theme by using different media and styles.

Creative Expression

- 4.2.6 Use the interaction between positive and negative space expressively in a work of art.
- 5.2.7 Communicate values, opinions, or personal insights through an original work of art.

Historical Cultural Context

- 3.3.4 Identify and describe objects of art from different parts of the world observed in visits to a museum or gallery (e.g., puppets, masks, containers).
- 4.3.1 Describe how art plays a role in reflecting life
- 5.4.2 Compare the different purposes of a specific culture for creating art.
- 6.3.2 View selected works of art from a culture and describe how they have changed or not changed in theme and content over a period of time.

Aesthetic Valuing

- 3.4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.
- 4.4.2 Identify and describe how a person’s own cultural context influences individual responses to works of art.
- 5.4.2 Compare the different purposes of a specific culture for creating art.

Connections, Relationships, Applications

- 6.5.3 Create artwork containing visual metaphors that express the traditions and myths of selected cultures.

THEATRE

- 3.1.2 Identify universal themes in stories and plays from different periods and places.
- 4.1.2 Compare the content or message in two different works of theatre.
- 5.2.0 Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.
- 5.2.2 Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.
- 5.3.2 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.
- 6.1.2 Use effective vocal expression, gesture, facial expression, and timing to create character.
- 6.3.2 Differentiate the theatrical traditions of cultures throughout the world, such as those in Ancient Greece, Egypt, China, and West Africa.
- 6.5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

MUSIC

- 3.3.1 Play rhythmic and melodic ostinatos on classroom instruments [or voice].
- 3.3.2 Sing memorized songs from diverse cultures.

SCIENCE

Physical Sciences, 3.2: Light has a source and travels in a direction. As a basis for understanding this, students understand that:

- sunlight (or another light source) can be blocked to create shadows
- Students know that light is reflected from surfaces
- Students know that an object can be seen when light traveling from the object enters the eye