Surapsari’s shadow puppet program invites your students to a magical world beyond time and space. They will enjoy a Balinese style shadow puppet play based on a beloved Indonesian folktale. They will also make a shadow puppet with a movable part and try it out with a screen and lighting. Not only entertaining and artistic, shadow puppetry is a great educational material which promotes your students’ academic skills and knowledge of school subjects. This program aligns with the Common Core State and North Carolina Essential Standards in English language arts, Mathematics, Science, Music, Visual arts, and Theatre arts.

To prepare your students for her residency, Surapsari encourages you to try any or all of the pre-residency lessons suggested in this guide. Read aloud to your K-1 students or have your 2nd—3rd grade students read themselves the shadow puppet story, *The Clever Mouse-Deer*, which is included in this guide. Help them identify the elements of the story, such as the plot-line, characters, and setting. Pre-show lesson activities could also include map study and listening to traditional Balinese music, *gamelan*. Ask your students how it sounds different from western music.

At Surapsari’s shadow puppet show, your students will be entertained by the humorous stories of a mouse-deer. They will also review various shapes in the form of shadow play (K-2). Following the shadow puppet show, your students will make a shadow puppet with a movable part. K-1 students will use a puppet template of their choice, while 2nd—3rd grade students will try making a puppet of original design.

Surapsari suggests you lead fun and creative post-residency activities. Your students could make geometry-shaped shadow puppets. They could also create a shadow puppet story with clear beginning, middle, and ending. Possibilities are endless, as you can see!
Bali is one of over 17,500 islands that make up the republic of Indonesia, the fourth most populous country in the world. Its rich landscape of hills, volcanic mountains, sandy beaches and lush rice terraces along with tropical fauna and flora, provides a photogenic backdrop to its colorful and deeply spiritual culture, awarding the island the famed nicknames such as, The Island of the Gods, The Morning of the World and The Island of a Thousand Temples. The core of Balinese culture is Balinese Hinduism, which has developed as the unique blend of Hinduism, Tantric Buddhism, native animism, ancestor worship and magico-religious rituals, reflecting influence from different Asian cultures and traditions over centuries. Balinese Hinduism (called Agama Hindu Dharma in Indonesian) permeates every thread of Balinese life; from daily rituals to rites of passage celebrations, interpersonal relationships to the structure of the society.

Performing Arts of Bali

The arts of Bali are also reflections of its spiritual beliefs and values, rather than a mode of self-expressions. Dance, theater, music, visual arts, architecture - all art forms exist and are utilized to please the deities, celebrate spirituality and convey moral messages based on Balinese Hindu principles. Among the all Balinese art forms, dance and theater is the most prominent, arresting showcase of beauty and refinement, otherworldly gamelan music, regal costumes with fine fabric and intricate leather work, sophisticated wood masks and magnificent architecture. Dance and theater is also irreplaceable entertainment in otherwise rather plain Balinese village life. It unites Balinese people from the young to the aged, thus making itself as an important social function. As traditional dances and theaters tread steady decline in the rest of the world, Balinese performing arts are thriving, churning new creations and generating ever increasing number of artists while maintaining the unique style as well as cultural and spiritual values expressed through the arts.

Gamelan

The set of instruments which make up a traditional Indonesian music ensemble. It could be as few as two metallophones or as many as sixty different percussive and wind instruments. Gamelan Angklung (the bamboo percussion) was recognized as a World Cultural Heritage by UNESCO in 2010.

Dance

Balinese dance was created and has been performed as the offering to the deities and ancestral spirits. It is characterized by intricate hand gestures, sharp eye movements, low stances and dynamic yet refined choreography. All movements are done on both the right and left sides to establish harmony, which is the reflection of Rwa Bhineda (the balance between opposite forces), the principle of Balinese philosophy. Masks have been used in Balinese dance for centuries, predating the arrival of Hindu culture from India. In Bali, dance is performed at temple ceremonies, rites of passage rituals, social functions and tourism sites. Any village that can afford it has its own gamelan ensemble and dance club where anyone from the young to the aged can learn to dance for free of charge.

Theater

In Bali, theater cannot be separated from dance and gamelan. Performers are required to be skilled in acting, dancing, singing and chanting. Stories of popular theatrical works have been taken from the Indian epics of Ramayana and Mahabharata, as well as indigenous Indonesian epics and chronicles such as Malat and Babad. Gambuh, the oldest Balinese theater was developed from elegant performances at Javanese courts.

Shadow Puppet

Shadow puppet is considered to be the source of Balinese dance. Its highly stylized movement reflects the motion of jointed puppet figures. In Bali, Wayang Kulit (shadow puppet in Indonesian) is not only for children, but for people of all ages. It is the medium to convey moral messages and philosophy in entertaining and artistic manner. Wayang Kulit was also designated as a World Cultural Heritage by UNESCO.
**Balinese Shadow Puppet; Timeless Art**

Shadow puppet is a popular entertainment throughout southeastern Asia. It originated in India in the first century BCE. In Bali, it has been performed for over a thousand years and is a fixture at temple ceremonies and in passage of life rituals. The majority of Wayang Kulit (“shadow puppet theatre” in Indonesian) stories are taken from Indian epics such as Mahabharata and Ramayana, as well as indigenous Indonesian epics and chronicles such as Malat and Babad. For young American audience, Surapsari presents a shadow puppet play based on Balinese children’s favorite folktale, Kancil the Clever Mouse-Deer. The Kancil story is much easier to understand with fewer characters and simpler storyline.

Every item in Wayang Kulit symbolizes life on earth. The dalang (puppeteer) is considered to be the God who infuses life forth into shadow puppets. The screen, stretched across bamboo poles, symbolizes the universe. The banana tree trunk at the base of the screen into which the puppets are struck, is Pertiwi, the Mother Earth. The oil lamp is the sun, casting energy to the world.

The dalang needs to be a master storyteller; not only he must be able to render stories in the immense repertoire and understand all the characters in depth, but he must also be able to change vocal qualities instantaneously, while manipulating multiple puppets, chanting the numerous classics in the proper metrical forms, leading the musicians, sending cues to his assistants, dispensing moral advice, and interjecting some humor, to entertain his audience over several hours.

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**Sang Kancil: Indonesian Folktale**

*Sang Kancil* is a collection of short stories about a trickster mouse-deer. It is a favorite folktale among the children in Indonesia and has been widely featured in children’s literature, comics, and cartoons. Mouse-deer has legs and tails of deer while its face and body resemble those of mouse. Mouse-deer lives in the jungles in Indonesia, as well as in other parts of Asia, Africa, and Pacific islands. Being weak and as small as cat, mouse-deer is often a target for larger and more powerful animals. It must be quick, resourceful, and smart to survive.

Kancil (“clever one” in Indonesian), the protagonist of the folktale, is full of wit and often cunning. He tricks other animals to escape from trouble and protect himself. This folklore character is similar to Br’er Rabbit from southern United States and Anansi the Spider from Africa.
PRE-RESIDENCY LESSONS

LESSON IDEAS

1. Map study (K-3);
   1) Identify the Asian continent and surrounding oceans on a world map (K). Describe the relative location of the Asian continent/Indonesia/Bali using cardinal directions (1-3).
   2) Identify lakes and mountains on the map of Bali on page 5 (K-3).

2. Listening/Reading comprehension & discussion (K-2); Read aloud The Clever Mouse-Deer (page 6) to your students (K-1) or have your second/third grade students read the text themselves. Ask them questions about the storyline/structure (beginning, middle, ending) and characters.

3. Music (K-3); Play Balinese traditional music, Gamelan (http://freemusicarchive.org/curator/FMA/blog/MP3_of_the_Day_Peliatan_Gamelan_Kapi_Radja) and ask your students; 1) what type of instruments they can recognize (e.g, strings, percussion), 2) what feeling or mood is expressed through the music. Tell your students how Balinese people practice music and how music is an important element of Balinese village life, using the information below.

4. Drawing/Coloring (K-1); Explain to your students what mouse-deer looks like. It has legs and tails of deer while its face and body resemble those of mouse. Have your students draw and color a mouse-deer.

GAMELAN

Gamelan is a generic term for the traditional music style, instruments and orchestra that originated in Indonesia. Its ensemble could consist of as few as two metallophones or as many as sixty different percussive and wind instruments. Currently, there are over thirty types of gamelan ensemble in Bali. Any village that can afford it owns a gamelan ensemble and club where villagers, from the young to the aged can come and learn the art.

Gamelan is a symbol for unity and solidarity. The musicians gather together and practice the same piece of music again and again, over a long period of time. Each music piece is taught orally with great deal of demonstration; there is no written textbook to refer to, definitely no lessons on the Internet! The musicians support each other by giving constructive critique and instructing younger, less experienced members. There is no room for personal interpretation or improvisation in gamelan. Through the process of practice, the musicians, regardless of their ages become strongly bonded, as one family.

Traditionally, gamelan had been played only by men, but that changed with modernity. Nowadays, many villages have a women’s gamelan ensemble where grandmothers, housewives, young ladies, and girls happily beat drums and hit metallophone keys. Some womens’ gamelan clubs enter contests and perform for tourists.
The Clever Mouse-Deer
Indonesian Folktale

Mouse-Deer and Elephant
One day, Mouse-Deer was taking a walk and fell into a huge hole made by hunters. He screamed for help. “Help, help me, I’m here!” But no one came to rescue him. “This is a deep hole. There is no way for me to get out of here by myself.”

After a while, Elephant walked by. Mouse-Deer said to himself, “Wow, elephant! I have a great idea!” He shouted out to Elephant, “Come down here! Hurry up! The sky is falling! The sky is falling! Come down and stay inside the hole with me. It’s safe here!”

Elephant, confused and scared, foolishly believed Mouse-Deer and slid down into the hole. “Great! Here I come!” Mouse-Deer quickly hopped onto the elephant’s back and then jumped out of the hole.

Mouse-Deer and Crocodile
One day, Mouse-Deer wanted to cross a river, but Crocodile was blocking his way. “Oh, my! If I cross the river, Crocodile will eat me up!” Eventually, Mouse-Deer got an idea. He said to Crocodile, “If you want to eat me, you must open up your jaws as big as you can!” “Why do I have to do that?” asked Crocodile. Mouse-Deer replied, “I want to see how strong and sharp your teeth are. I don’t want to be eaten by a crocodile with weak teeth!”

Crocodile nodded and opened his jaws as big as he could. Meanwhile, Mouse-deer swam across the river and shouted to Crocodile, “Yey! I fooled you!” Mouse-Deer successfully reached the other side of the river, leaving angry crocodile far behind.

Mouse-Deer and Dog
One day, Mouse-Deer was stealing corns from a farmer’s field. He looked around to make sure that no one was watching him, except for a scarecrow. “Scarecrow? Huh! You can’t scare me off. You are just standing there, doing nothing, Mr. Straw Man?” Mouse-Deer kicked Scarecrow with his tiny leg, but it stuck inside Scarecrow. The farmer used a lot of glue to put straws together to form Scarecrow. Mouse-Deer’s leg was now glued to the straws. “Aduh, aduh, ouch, ouch! Someone, please come and help me!”

Farmer heard Mouse-Deer. He came to the field and caught Mouse-Deer still holding the corns. “It’s you again, a sneaky little mouse-deer! I put you in a cage, so that you can learn a lesson!” Mouse-Deer was locked inside the cage. “Now, how can I get out?”

Farmer’s dog came by and laughed at Mouse-Deer. “Look who’s inside the cage! You’ll be cooked tomorrow morning for Farmer’s breakfast!” Mouse-Deer stayed calm and said, “You are wrong. I’m not going to be cooked. Tomorrow morning, I will marry Farmer’s beautiful daughter. Our marriage will cast a magic spell on me, and I will turn into a prince. Farmer put me in the cage so that no one can attack me until our wedding.” Dog got jealous. “I want to marry Farmer’s beautiful daughter and become a prince! This tiny mouse-deer is no good for such a special treatment. I should be the one who becomes a prince!” So, Dog said to Mouse-Deer, “Farmer must have tricked you. You will surely be cooked tomorrow morning. Poor mouse-deer, let me release you right now. Run as fast as you can, before Farmer notices that you escaped from the cage!”

“Thank you, Dog! You are my true friend!” Mouse-Deer got out of the cage and ran away as fast as he could. Now, Dog excitedly entered the cage and sat there throughout the evening, hoping that he would be turned into a prince in the next morning.

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Welcome to Surapsari’s Balinese shadow puppet show! Your students will enjoy the stories of Kancil, a mischievous mouse-deer. These beloved Indonesian folktales are depicted by magical shadow puppets, accompanied with exotic chanting and dreamy gamelan (traditional Indonesian music). The K-2 students will also review basic shapes in the form of shadow play.

**OBJECTIVES**

- The students will be introduced to Balinese shadow puppet theatre for cultural and artistic enrichment.
- The students will review the puppet story, including setting, characters, key details, and messages.
- The K-2 students will review various shapes in the form of shadow play.

**COMMON CORE STATE STANDARDS NORTH CAROLINA ESSENTIAL STANDARDS**

**English Language Arts**

CCSS.RL.K.1: With prompting and support, ask and answer questions about key details in a text.

CCSS.RL.K.2: With prompting and support, retell familiar stories, including key details.

CCSS.RL.K.3: With prompting and support, identify characters, settings, and major events in a story.

CCSS.RL.1.1: Ask and answer questions about key details in a text.

CCSS.RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.

CCSS.RL.1.3: Describe characters, settings, and major events in a story, using key details.

CCSS.RL.2.1: Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
CCSS.RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
CCSS.RL.2.3: Describe how characters in a story respond to major events and challenges.
CCSS.RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
CCSS.RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
CCSS.RL.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

Mathematics
CCSS.K.CC.1: Count to 100 by ones and by tens.
CCSS.K.G.1: Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as above, below, beside, in front of, behind, and next to.
CCSS.K.G.2: Correctly name shapes regardless of their orientations or overall size.
CCSS.1.NBT.1: Count to 120, starting at any number less than 120.
CCSS.1.G.3: Partition circles and rectangles into two and four equal shares, describe the shares using the words halves, fourths, and quarters, and use the phrases half of, fourth of, and quarter of.
CCSS.2.NBT.2: Count within 1000; skip-count by 5s, 10s, and 100s.
CCSS.2.G.A.1: Recognize and draw shapes having specified attributes, such as a given number of angles or a given number of equal faces. Identify triangles, quadrilaterals, pentagons, hexagons, and cubes.
CCSS.2.G.3: Partition circles and rectangles into two, three, or four equal shares, describe the shares using the words halves, thirds, half of, a third of, etc., and describe the whole as two halves, three thirds, four fourths.

Science
K.P.1.1: Compare the relative position of various objects observed in the classroom and outside using position words such as: in front of, behind, between, on top of, under, above, below and beside.
K.L.1.1: Compare different types of the same animal (i.e. different types of dogs, different types of cats, etc.) to determine individual differences within a particular type of animal.
1.L.2.2: Summarize the basic needs of a variety of different animals (including air, water, and food) for energy and growth.

Music
1. CR.1.1: Recognize how music is used in customs and traditions of various cultures.
2. CR.1.1: Exemplify music representing the heritage, customs, and traditions of various cultures.

Theatre Arts
K.A.1.1: Recall the basic parts of a story, such as characters, setting, and events.
K.CU.1.1: Identify the cultural/historical contexts of stories that are acted out.
1.C.1.3: Understand that stories have a beginning, middle, and end.
1.A.1.2: Explain qualities of characters and sequence of events in formal and informal productions.
1.CU.1.1: Recognize how theatre is used in customs and traditions of various cultures.
2.CU.1.1: Exemplify theatrical works representing the heritage, customs, and traditions of various cultures.
Let’s have fun making a shadow puppet! Your students will make a shadow puppet with a movable part and try it out with a screen and lighting. They will also act out their puppet character.

Note: Bamboo skewers will be used to move a part of a puppet. Tip of the skewers are cut off in advance to ensure your students’ safety.

**OBJECTIVES**

- The students will make a shadow puppet with a movable part. The K-1 students will use a puppet template of their choice. The 2nd—3rd grade students will try creating a puppet of original design.

- The students will act out their puppet character by imitating its movements and sounds.

**NORTH CAROLINA ESSENTIAL STANDARDS**

**Visual Arts**
K.V.1.1: Identify various art materials and tools.
K.CR.1.1: Identify the lines, colors, and shapes in works of art.
1.V.1.1: Identify tools, media and processes.
2.V.2.3: Create art from real and imaginary sources of inspiration.
3.V.2.1: Create art through a process that includes generating ideas, planning solutions, and producing original art.
3.V.3.3: Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

**Theatre Arts**
K.C.1.1: Use non-verbal expression to communicate movement elements.
K.C.1.2: Recognize how vocal variety is used to demonstrate feelings.
1.C.1.2: Use creative drama techniques, such as storytelling or puppetry, to demonstrate vocal variety.
2.C.1.1: Use vocal variety and animation to create distinct voices for characters.
3.C.1.2: Apply appropriate volume and variation in pitch, rate, and tone to express character.
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Post-residency lessons

Lesson Ideas

1. Shadow Shapes (K-2): Have your students make geometry-shaped shadow puppets, using templates. Review attributes of each shape with them. Build a simple shadow puppet theater with a card box (refer to the Resources below). Cast and move the shadows of the geometry-shaped puppets the students have made and ask them questions about the size, position, direction and movement of the shadow shapes.

2. Story Creation (1-3): Instruct your students to create a short story with clear beginning, middle, and ending, featuring the puppet they have made.

Resources

How to Make Shadow Puppets and Shadow Puppet Theater Set
Puppet Theatre/Puppets/Trash to Treasure/Kids Activities

How to Make Shadow Puppets with the Hands
Hand Shadow Puppetry
http://etc.usf.edu/clipart/galleries/266-hand-shadow-puppetry

How to Make Good Shadow Puppets: 5 Steps (with Pictures) - wikiHow
http://www.wikihow.com/Make-Good-Shadow-Puppets

Shadow Puppet Theatre from around the World
Shadow puppet theater around the world:

The World of Shadow Puppetry: Shadow Puppets from around the World

Shadow Puppet & Shadow Theatre Performances
Leopard & Lion - A shadow puppet show
http://www.youtube.com/watch?v=6AIZABlxC84

Richard Bradshaw: Shadow Puppeteer
http://www.youtube.com/watch?v=tNsJ6kDVbfk

Shadow Theatre “Fireflies”, New Year’s Dream
https://www.youtube.com/watch?v=AzSOVwXOiWs

IE’s Shadow Puppet film for World Vision Education UK
https://www.youtube.com/watch?v=7cwY2ovk8_I