

# Asian Story Theater

Curriculum  
for



by Gingerlily Lowe

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Asian Story Theater's  
"3 Dragons" by K. Lee Brisby

Asian Story Theater  
1250 Weaver Street  
San Diego, CA 92114

# Asian Story Theater

## 3 Dragons

Using live theater as a medium for education as well as entertainment, the *Asian Story Theater* broadens multicultural awareness by dramatizing modern and classic Asian tales to families, children, and teachers.

Theater can increase understanding and tolerance, and expand the imagination. It is our hope to share this experience and excitement with children, and that the *Asian Story Theater* will be a valuable supplement to enrich their education.



Gingerlily Lowe  
Education Director

### **Program Features:**

The students will be given a theatrical experience to enrich their own aesthetic appreciation of drama/theater.

While developing a knowledge of and appreciation for drama/theatre heritage, the students will be introduced to major themes, historical periods, and cultural backgrounds as related to Asian folk literature.

In order to expand cultural appreciation and awareness, the students will be introduced to Asian literature through a theatrical medium.

The students will recognize national and cultural differences and commonalities that reveal the universality of human emotion and experience.

The students will practice analyzing different aspects of the production, and formulate and use criteria for judging the theatrical experience.

The students will be provided an opportunity to recognize the importance of today's theater as a means of understanding and appreciating cultural differences.

Given that the theatrical medium is such a communicative and personal medium (much different from the television), the students will be given the practical experience of being an audience member in the exciting environment of a professional theater.

We love seeing students' work! Please feel free to send us letters, pictures, videotapes, etc. to share with our company members and sponsors. Your comments are also greatly appreciated. Please send them to *Asian Story Theater, Education Director, 1250 Weaver Street, San Diego, CA, 92114. (619-527-2816).*

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### ACTIVITIES BEFORE AND AFTER THE THEATER EXPERIENCE

#### Before the theater:

- If your students keep portfolio records of their learning, you may wish to do some **pre-assessment** before working with these materials. Have students:
  - Write and draw to show what you know and think about theater.
  - Write and draw to show what you know and think about Chinese, Hawaiian, and Balinese culture.
  - Write and draw to show what you know and think about dragons.
- Look through the **materials** and **bibliography** provided in this packet. Decide which pieces might best fit into your instructional program and which would be most appropriate to **create interest** for your students. Adapt the materials to fit your classroom needs.
- **Discuss** and **read "About the Play,"** and talk about the stories from Hawaii, Bali, and China.
- **Use a map** to point out where Hawaii, Bali, and China are.
- Use **overheads** to show different dragon art from Hawaii, Bali, and China.
- **Discuss Hinduism and Buddhism,** and **compare the religions** with other religions of students in your classrooms.
- **Design** your own "**batik**".
- **Create** your own **shadow puppets** and put on a shadow puppet play in your classroom.
- **Discuss** what it means to be a **member of an audience** with your students. Your students should understand that the actors are very much aware of their presence and reactions, and will play the scenes according to the responses of each particular audience. Live theater is an interactive and communicative process. We appreciate their appropriate behavior, applause and participation. Students are welcome to bring cameras for taking pictures **after** the show, however, **flash pictures during the show are strictly prohibited** as they can be distracting and extremely dangerous for the performers of the show. Actors can be blinded suddenly by flash photography. It is also inconsiderate to other audience members. Also worth mentioning are the exciting Gung Fu and martial arts demonstrations. These pieces have been carefully choreographed for our stage production and are being "performed" by trained actors, and martial arts experts. Students are reminded not to try some of these things without appropriate training and supervision.

#### After the theater:

- **Discuss your theater experience** and have students **write** down some of their impressions.
- **Review and summarize story plot** in sequence, then **illustrate** and **compile a class book** of your fieldtrip.
- Have students **illustrate their favorite parts** of the story.
- Have students **design a different set** for the show.
- **Compare the three dragon stories** and dragons of various cultural origins.
- **Explore the cultural and geographical origins** of the stories featured in *3 Dragons*.
- **Write a theater review.** Analyze the employment of theatrical devices in lighting, costume design, staging, music, special effects.

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- Use some of the materials in this packet to **follow up** on the theater experience and **explore related topics** and issues, and **analyze** what they've learned.
- **Re-evaluate** what students think and know after their learning experiences.

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### ABOUT 3 DRAGONS

Gung Hay Fatt Choy! It's the year of the Dragon, 4698 on the lunar calendar, and promises to be an exciting year. So this year, the Asian Story Theater is featuring three dragon legends from Hawaii, Indonesia, and China.

Our first story, *Moloka'i Na Piko*, is from Hawai'i. Legends say giant "kiha", enormous mo'o—or dragon lizards, inhabited the Hawaiian Islands long before mankind, and remain today on the islands as secret guardians. This story also tells about the origin of the hula. Retold with live music and authentic hula choreography, this story features performers from Heali'i's Polynesian Revue.

The next story, *Bhima and the Naga King*, is a story taken from the Indonesian wayang kulit tradition. Bhima, the strongest of five Pandawa brothers has just rescued his family from a burning house. As he digs a tunnel underground he comes across the naga princess Nagini wrapped in the embrace of her lover, a common snake. Bhima disapproved of the inappropriate match and sends the snake, Uladles, off. Nagini is upset by this and flees to tell her father, Anantaboga, that Bhima has attacked *her*. Anantaboga goes to find Bhima and a great battle ensues which shakes the earth. Eventually, the truth is revealed. Anantaboga apologizes to Bhima and offers his daughter in marriage. Balinese shadow puppets and live gamelan accompaniments are featured in this story taken from *The Mahabharata*, one of the world's great epic stories from India. This production features puppet designs by Balinese Puppet Master I Nyoman Sumandhi, whose current visit to the United States is sponsored by the Center for World Music.

The final story features an episode with the *Monkey King* from Journey to the West, the classic novel based on the actual pilgrimage that brought Buddhism to China. In this episode, San Tzang and Sun Wu Gong are near the beginning of their journey when they come upon a river. Unfortunately, a big dragon lives there and has been eating those who try to cross. The dragon eats the pilgrim's horse. Monkey goes underwater to tame the beast. Kuan Yin, the goddess of mercy also comes to help. This story includes martial arts, acrobats, and a 30-foot-long golden dragon from China.

This year's production of 3 Dragons, written and directed by K. Lee Brisby, features performers Kent Brisby, Gingerlily Lowe, Rhys Green, Sifu Dwight Love, Sifu Thomas Fuhr, Kumu Hula Heali'i O Nalani, Andy Lowe, Sensei Ka'imi, Michelle Wong, Debbie Mahlman, Nicole Otjens, Robert Lerma, Greg Lerma, Kalí, and James Gore-Stanley. This production also features Balinese *gender* musicians---Alex Khalil, Kaori Okado, and musician and composer Cecilia Bao, technical direction by Suanne Pauley, costumes designed by Cheryl Lindley, Balinese puppet designs by I Nyoman Sumandhi, and fight choreography by Sifu Dwight Love.

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## SET DESIGN

**The "set" is the large, generally stationary structure or the pieces that create the setting of the play. A set designer works with the director and the script to consider the story of the play, all the action that takes place, and the kinds of changes the set needs to make to accommodate the production.**

Objective: Students will work cooperatively to re-design the set from a scene of the play.

Objective: Students will produce a rendering of their group's set design.

### **Before the performance:**

Prompt students in advance to look for "the set" at the performance. Have them consider what things they see on stage as constituting the set design. Look for how lights are used in conjunction with the set design. Look at how the set changes.

### **After the performance:**

Divide the class into small groups of two to four students. Have groups brainstorm and describe what they saw in the show, what they remember. Teachers may point out certain features of the set.

Have each group choose their favorite scene from the play. Groups will then discuss the important action that happens in that scene. Where is the play taking place at that time? Is there more than one setting? Who is on stage, and what do the actors need to do? What is the story of that scene? How would your own set design look?

Students will produce a rendering of their group's own set design for their scene.

Other variations:

Each group might work on a different scene, with the teacher either suggesting or making assignments so that the entire play is represented.

Or different groups might work on similar scenes so that the students might see how other student-designers would represent that same set in their production.

**3 Dragons** depicts three separate stories from Hawai'i, Bali, and China. The set suggests appropriate locations for each story. Whereas a traditional Balinese shadow puppet stage is much smaller and a relatively intimate performance, our shadow puppet stage has been modified for this theatrical presentation. Several meetings of the AST production design team were required, plus puppets of various sizes and materials were tested, before finally settling on the one you see in the theater. Students might create designs exploring some of these different set concepts along with others.

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## Re-designing the Set

**The set is the large, generally stationary pieces that create the setting of the play. A set designer works with the director and the script to consider the story of the play, all the action that takes place, and the kinds of changes the set needs to make to accommodate the production.**

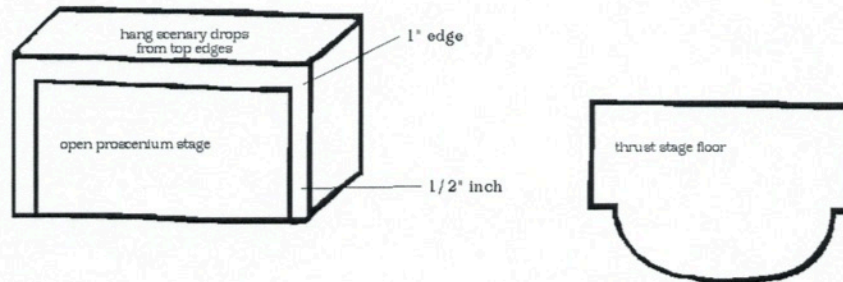
- Choose your favorite story and scene from **3 Dragons**. Discuss the important elements and action that happen in that story. Where is the play taking place at the time? Is there more than one setting? Who is on stage, and what do the players need to do? What is the scene? How would your own set design look?
- Draw a rendering of your own set design for your story.

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## SET DESIGN MODEL

Objective: Students will work cooperatively to make a three dimensional model of their set design.

Students can make a three-dimensional model of the set rendering. There are many ways to do this, one of the simplest being a shoe-box diorama. Cut one of the long sides of the box open to create a proscenium stage. Leave half an inch of sides and one inch of the top piece attached so that the box has all of its top edges. Students may use these edges to hang scenery drapes, teasers, or curtains. If students prefer to have a thrust stage, add a piece of tagboard for the stage floor. Students might also experiment with designing a raked stage by using a piece of tagboard the size of the stage floor and tilting the floor, that is raising the back of the floor a little higher so that the stage is "raked". Students can use tagboard to make paper doll characters to place on their stage.



Set designs may also be created on a piece of chipboard or cardboard.

### Suggested material list for set pieces:

- |  |                 |
|--|-----------------|
| tagboard   | clay            |
| toothpicks   | popsicle sticks |
| balsa wood   | pipe cleaners   |
| tape   | glue            |
| material scraps  | yarn and string |
| colored cellophane   | Saran wrap      |
| different kinds and colors of paper: construction, crepe, tissue, etc. |                 |
| foil (recycled potato chip bags, the plasticized foil kind are good)   |                 |
| margarine tubs & plastic tops (interesting material to cut out from)   |                 |

Have a variety of materials for students to design their set pieces and scenery. Whatever you have on hand, or what the students bring in will make perfect materials to inspire student-designers.

### Extension activities:

- Have students design a set for another story.
- Ideas can come from classroom readings and books that students pick from library collections. Use simple or well-known stories.



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## **MARTIAL ARTS**

### **Gung Fu**

Gung fu is more than a fighting system. It is part of an important religious and social aspect of Chinese culture. Gung fu is a natural physical manifestation of the internal discipline taught by the Shaolin temple, which itself is a synthesis of what are historically the main religious influences in China, Buddhism and Taoism.

Gung fu is generally acknowledged as the ancestor of most modern martial arts systems, especially those with roots in Asia. This includes karate and karate-derived systems, as well as Korean systems such as tae kwon do and tang soo do. Yet gung fu itself is based on an earlier system of movements, the yoga movements practiced by Buddhist monks in India. The monks used yoga to aid in meditation, and to build the strength and stamina that would allow them to better perform their religious duties.

An Indian Buddhist monk named Bodidharma is credited as the founder of gung fu. Around A.D. 540 he taught Chinese Buddhist monks exercises that were based on yoga exercises, adapted to incorporate movements of animals that were important to the people in that part of the world (tiger, snake, dragon, monkey, etc.). Note that Bodidharma was not the inventor of martial arts, which had existed in China for centuries. But he is credited with deciding the patterns of movement that eventually grew into what is now called gung fu.

Gung fu can be internal, or external. Internal gung fu includes tai chi, and is designed to aid in concentration and meditation, for mental and physical good health. External gung fu is more for physical discipline and strength, and is the type of gung fu that eventually grew into the martial arts. When these animal-patterned exercises became fighting skills is not known. However, we can make some guesses about why this change occurred. Ancient China was

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governed by numerous warlords, with little concern for people who were not part of a warlord's household or army. In addition, the land set aside for religious temples was often remote and far from what little governing protection did exist. Bandits were a constant problem, and the monks had little choice but to learn to take care of themselves. As monks completed their studies, some chose to move out into the surrounding communities to help others, often by teaching. What they taught included gung fu, to help farmers and villagers to defend themselves.

These fighting skills come from the essentially peaceful Buddhist and Taoist religions. By studying and understanding violence, the student is better able to avoid conflict. Philosophically, gung fu is defensive, designed to deflect or reflect an attack. By merely redirecting the violence initiated by an attacker, the gung fu artist is not really violent at all. His special skills allow him to refuse the violence of an attacker, and protect himself by using the attacker's own violence against the attacker.

Students should note the "monkey" style gung fu which occurs in the production fight choreography of *Monkey Meets the Dragon*. There are five types of monkey forms. Forms are characteristics of the style. They are: stone, wood, drunken, lost, and tall. The origin of monkey style is attributed to be based on the Monkey King character from Journey to the West. Extremely popular in Chinese Opera, monkey style posture and positions are immediately recognizable, along with Monkey's infamous staff which was as the story goes, one of the anchors for the milky way. At the theater, students will note that the forms are generally performed at low ground level using quite a number of kicks, and "monkey hands". The martial artist might roll on the ground launching surprise attacks aimed at the lower areas of the opponent's body.

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## **SOME FACTS ABOUT INDONESIA**

- Indonesia stretches 3,977 miles between the Indian and Pacific Ocean and consists of 13,677 islands. Indonesians refer to their country as "Tanah Air Kita" which means "Our Land and Water."
- Like California, Indonesia lies over a fault in the earth's crust. Volcanic eruptions and earthquakes occur regularly. In fact Indonesia experiences 3 earthquakes a day, and at least 1 volcanic eruption a year.
- Indonesia has more than 400 volcanoes, 100 of them are still active volcanoes.
- In 1883 the volcano on the island of Krakatau off Java exploded, causing a tidal wave 98 feet high, leaving 36,000 people dead. The eruption was the largest volcanic explosion ever recorded. Its force was 2000 times greater than the atomic bomb dropped on Hiroshima in 1945.
- The highlands of Irian Jaya, Indonesia, are one of the wettest places on Earth. Rainfall averages 320 inches per year.
- Rainfall varies enormously between different places. In Indonesia, annual rainfall averages only 21 inches in Palu, Sulawesi, while in Padang, Sumatra, it can be 210 inches.
- The only glaciers found in Southeast Asia are in the highest mountains of Irian Jaya, Indonesia.
- In the drier islands of Timor and Sumba Indonesia cattle grazing and growing crops like corn and cassava. In Sumatra and Kalimantan there are many swamp regions where the people grow swamp rice.
- The Freeport Indonesian mine in Irian Jaya has the biggest gold reserves of any mine in the world (worth \$15 billion).
- Indonesia exports tropical timber, mostly to Japan for construction materials and to make disposable chopsticks.
- Some of the world's rarest plants and animals live in Indonesia.
- The orangutan or "man of the forest" is found only in Malaysia and Indonesia. Adult males weigh 220 pounds and stand 5.3 feet tall.
- The Komodo dragon, the world's largest lizard, grows up to 10 feet long, weighing 300 pounds, and has been known to kill and eat humans.
- There are less than 100 Javan rhinoceros alive today.
- Indonesia loses more than 3.2 million acres of forest per year—more than any other country in the world except Brazil.
- Indonesia has the world's fourth largest population (after China, India, and the United States) with more than 187 million people
- More than 100 million people, about 60 % of Indonesia's population, live on Java.
- Many religions have been incorporated into Indonesian culture, Animist, Hinduism, Muslim, Buddhism, and Christianity. In Bali, people are mainly Hindu.
- 583 dialects or languages are spoken in Indonesia.

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### WAYANG KULIT: INDONESIAN SHADOW PUPPETS

Wayang kulit refers to the Indonesian theater form of shadow puppetry. This is a very stylized form of puppet theater. The earliest Javanese use of the term Wayang dates from A.D. 907.



*Shadow puppet character-Bima*

Wayang kulit figures are highly stylized leather shadow puppets. The characters generally have long graceful arms that are jointed at the shoulders and elbows. They are made from very thin, translucent buffalo calf skin.

Untreated buffalo calfskin is first rubbed with soot or chalk to remove excess oils. This is then sun-dried, smoothed out, and soaked in water for several days, then stretched on a frame. When dried, the leather is scrapped. The leather is then cut into pieces, outlined with a puppet character, then cut out. Intricately perforated designs are made with hammer and special chisels. Then the puppets are painted—most commonly red, white, black, and gold. Blue and white are also used, but less frequently.

The colors are sometimes used to symbolize character traits. For example, black symbolizes virtue, wisdom, and inner tranquility. Characters with red faces are rash, aggressive, and highly emotional. Gold denotes beauty, white denotes youth and beauty, and blue indicates cowardice.

The dhalang is the master puppeteer. He is also the scriptwriter, singer, conductor, and actor with many character voices. A traditional style performance in Indonesia would require the dhalang to do all these jobs in a performance eight to twelve hours long, since a shadow play starts in the early evening---about sundown, and goes on until dawn—without intermission.

During a traditional performance some men in the audience may sit on the same side of the shadow screen as the dhalang. They watch the elaborate paintings on the figures as well as the other elements of backstage activity, while the women and other

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special guests sit on the opposite side or the more prestigious side of the screen to view the figures in silhouette.

Size and clarity of the images are manipulated by the dhalang as he moves the figures closer or farther from the screen. A water buffalo horn rod through the center of the puppet is used to support the body with two smaller rods attached to the arms to move them. The puppets are held in place, ready for the dhalang, by being staked into a banana trunk behind the screen. Usually the good or noble characters enter from "stage right" or the dhalang's right, while negative or cruder characters and demons enter from the left. A special fan shaped puppet called the gunungan serves as the opening and closing curtain. It can also represent a mountain or tree depending on how it is moved.

The gamelan orchestra accompanies the puppet play. The dhalang, who is a master puppeteer, gamelan master, and dance teacher, directs the orchestra by tapping his foot on a wooden box. In this way he is giving audible signals to the gamelan players and punctuating dialogue and action.

The stories performed in wayang kulit, Indonesian shadow puppet theater, draw mostly from Indian Hindu epics of the Ramayana and Mahabharata. These stories have influenced Javanese and Balinese arts for centuries. The Ramayana and Mahabharata were written in Javanese prose sometime between the 11<sup>th</sup> and 14<sup>th</sup> centuries. Because of its heavy reliance on traditional Hindu stories, it is believed that Indonesian shadow puppetry had its origins in the shadow puppet theater of India. However there is a mixture of Hindu, Moslem, and native Javanese elements inherent in all of the wayang forms.



*Naga serpent*

Legend says that all audience members are protected from evil forces while the performance is in progress. In *3 Dragons* we have adapted our puppet show from the Balinese wayang kulit traditions, with original Balinese puppet designs by Dhalang I Nyoman Sumanthi.

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## SHADOW PUPPETS IN THE CLASSROOM

Shadow puppets have been an important storytelling art form in many Asian cultures for thousands of years. Through this medium, communities gather to enjoy the entertainment and thereby share and preserve their cultural histories. Shadow puppets can also be a fun and novel way to retell a story in your classroom.

Start with a story your class already knows. Younger students might try the Three Little Pigs, or Little Red Riding Hood. Older students might try to dramatize a dragon story (see bibliography for suggestions). Discuss the story and characters together, and have them describe the important points of the story. From this discussion your class will be able to define what essential elements their puppet play will require. Students can then make their shadow puppets and set pieces.

There are several different ways you can have your students make shadow puppets depending on what you have on hand in your classroom. Here are a few suggestions:

Indonesian shadow puppets are ornately painted, use intricate cut outs in the patterns, and cast an opaque shadow.



- Use tag board or light chip- or cardboard. Have student draw their pictures on to the tag board, and cut out the silhouette figure with scissors. If your students are able to use exacto knives, they can make more intricate designs by cutting out patterns and details within the silhouette figure. Garden sticks are inexpensive, light, and easy to cut to appropriate length with a pair of garden pruners. Glue or tape bamboo garden stakes to make the center rod of the puppet. Attach stick to make a handle so that you have a 10-inch handle to manipulate. You can attach movable limbs with small brads adding bamboo stake controllers to the end of the arms. Be sure to keep the flat side of the brad on the side of the puppet which does not touch the screen. Hot glue guns work well to attach the stakes to the puppet, but should be used under supervision.

Chinese shadow puppets are translucent so that the color shadows show on the screen.

- Cut out colored tissue paper shapes for set pieces and characters. Older children can use exacto knives for more detail. Examples of Chinese paper cut designs might also be helpful for ideas. Press tissue cutouts between wax paper with a warm iron (put a piece of paper between iron and wax paper), or laminate in plastic. The puppets will be easier to control if you laminate it a few times to get a thicker and stiffer layer. Cut out designs. Attach with tape to long bamboo skewers or garden sticks to keep straight.

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- Colored acetate may also be purchased from your local art supply store. (The neon clear plastic report folder is also a good resource.) The colors are rich, and provide an interesting new medium for students. Cut out pieces for characters and set. Attach to bamboo skewers with tape.
- Draw designs and color on heavy overhead transparencies with markers. Cut out the design, and for a handle use tape to attach a long bamboo skewer.



Improvise a screen by turning one table over on top of another, so the table tops are together and the legs are sticking up in the air. Use a white sheet as your screen. Use duct tape to attach the sheet to the legs. Or sew a wide hem on the ends of the sheet and pull those hems through the table legs. Make sure the sheet is pretty taut. Use an overhead projector as the light source. Children need to hold puppets against the screen for a clear image. Interfacing fabric also works very well.

On a smaller scale, wax paper and tissue method puppets work well against a smaller wax paper or interfacing screen. Cut out a frame from a large t.v. box. Staple fabric interfacing to frame edge, then secure with duct tape. Or try pressing a few sheets of wax paper together with a warm iron to make a larger screen, then staple and tape the screen to the box.

## Chinese Shadow Puppets

Shadow plays have been one of China's most popular art forms. Chinese shadow plays began as a form of entertainment for the peasants in the countryside and remote mountain regions, where peasants worked all year long. Their only relaxation came after harvest when they would invite the puppet troupes to their villages. Seasonal shadow play troupes would pack up their props and travel from village to village, putting on shows at public squares, temples, and threshing grounds. These were always special, festive, and ceremonial occasions.

Three to five member troupes would usually carry light, minimal props in order to reach remote mountain areas. Small troupes could work for so little money that even the poorest villages could afford to hire them.

The players built movable stages of painted boards that were easy to take apart and carry. The puppet stage was covered with either paper or white cloth screens. The front of the stage was draped in a gold-embroidered red curtain which added to the festive atmosphere.

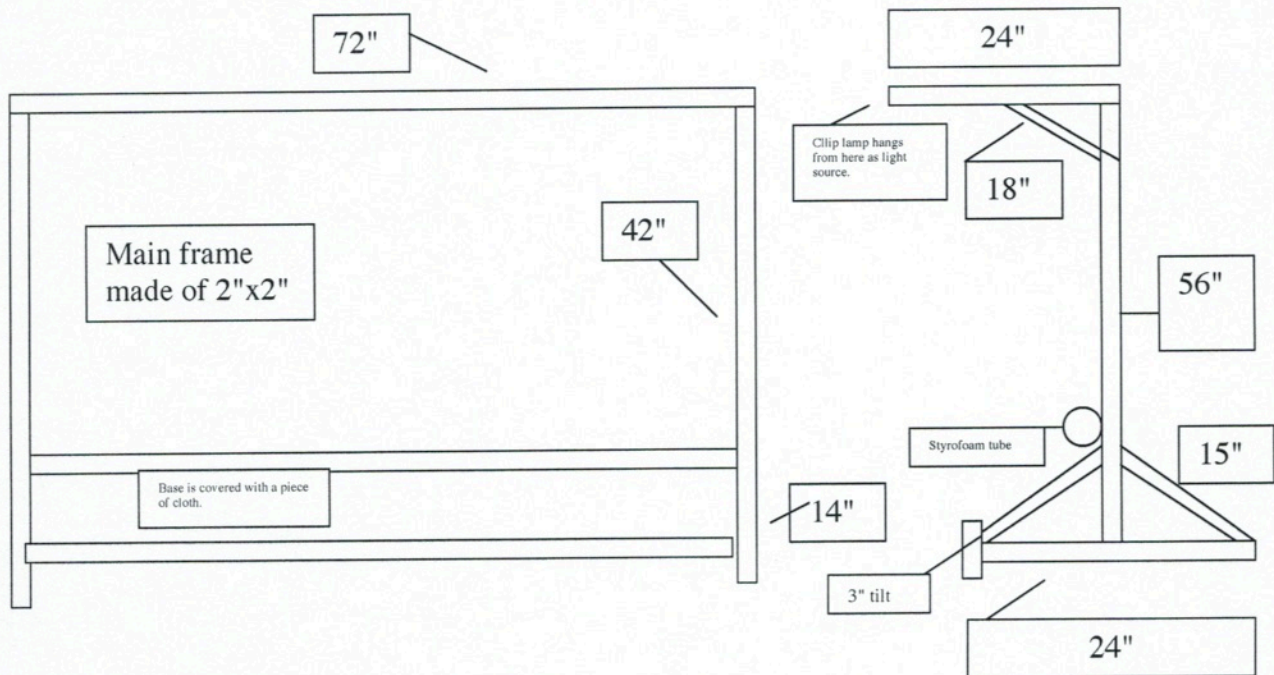
The puppets were made of animal skin. They were carved on a round wax plate of hardwood board, then dyed and painted.

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### SHADOW PUPPET THEATER

If you are more ambitious, this shadow puppet theater can be built relatively easily with some adult guidance. My students actually built one with our principal, to use at our school. The project involved a small group of five students from grades 3, 4, and 5. They took about 45 minutes a day over 2 weeks. Much of that time involved some real quality applied learning, measuring, using a drill, learning to use a balance beam, etc.

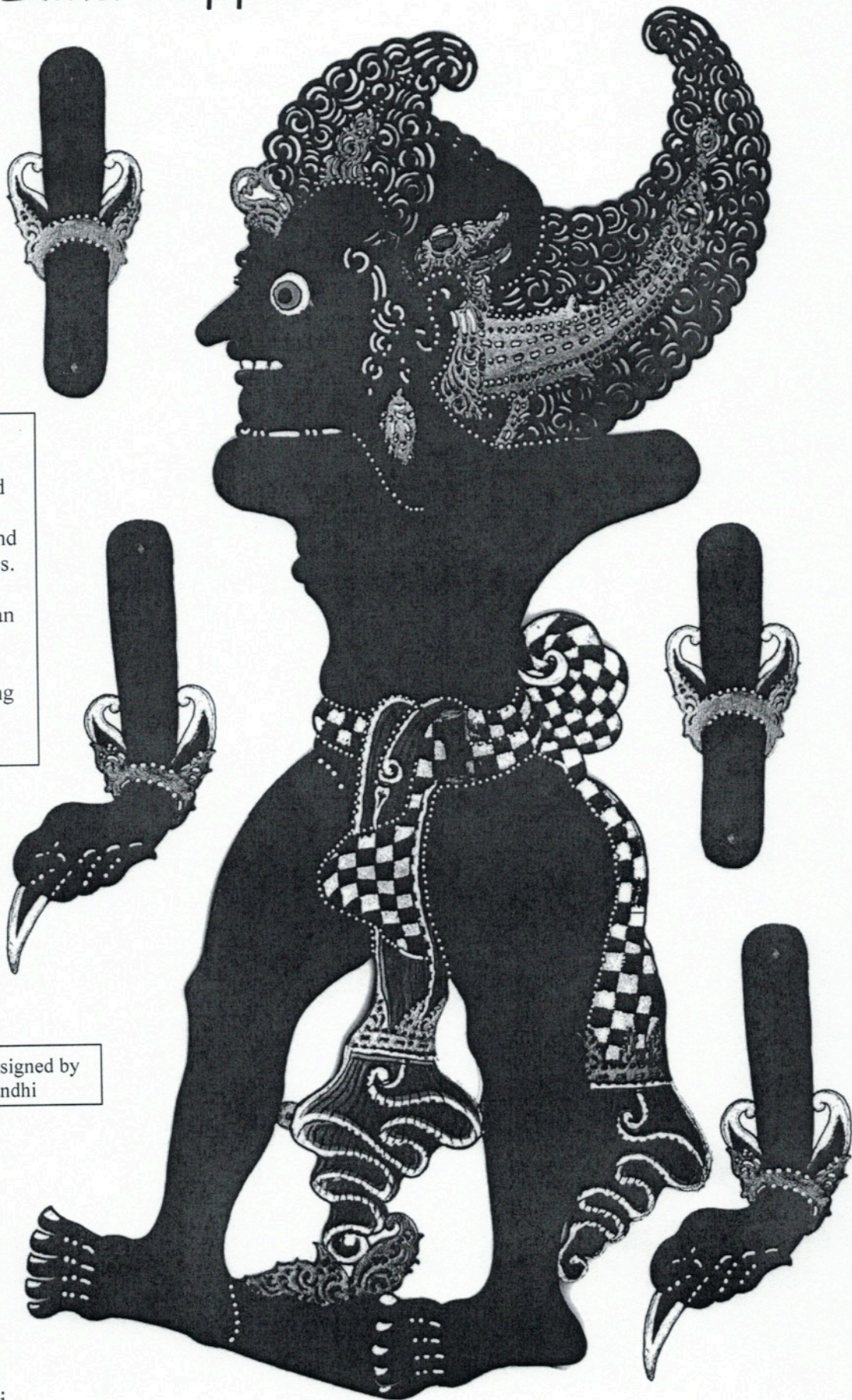


A white sheet serves well as the shadow screen. A styrofoam tube, like the kind you can use as a float device for swimming, is attached to the bottom of the main frame to anchor the shadow puppet sticks when you want the puppets to stand by themselves. In Indonesia, the standard is a banana trunk, which might be harder to find and messier at best. The styrofoam swim tubes work very well in its place.



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## 3 Dragons Bima Puppet



This Bima shadow puppet can be copied on to acetate to preserve the black and white shadow images.

A simpler version can be made by gluing this page onto tagboard, then cutting the image out and fastening the limbs

Bima puppet designed by  
I Nvoman Sumandhi

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### **SLAMETAN**

Although the cultures and practices of Indonesia vary widely by region, what all Indonesians have in common is the "slametan". This is a ritual feast that involves the whole community. The slametan marks important turning points in an individual's life or a community. Many special foods are prepared, and there is entertainment such as a gamelan orchestra or wayang performance, such as a shadow play.

Cooking in the classroom, my students have tried these recipes with great success. Below are recipes and their more traditional preparation. However, a rice cooker makes this first dish very simple to prepare in the classroom. The *cooking department* in my classroom also adapted the satay recipe by frying this meat dish in an electric skillet, which was much more convenient and allowed the whole school to savor the lovely smells.

### **Nasi Kuning: Yellow Rice for Slametan**

Ingredients:

2 cups of rice	washed and trimmed banana leaves
2 1\4 cups of coconut milk	sliced red pepper
2 tsp. turmeric paste	dry roasted, salted peanuts
1 blade lemon grass, bruised	parsley
1 tsp. of salt, or to taste	

Method: Wash and drain the rice. Cook rice in coconut milk, turmeric paste, lemon grass, then add the salt. Bring everything to a boil, stir well and continue cooking until liquid is absorbed. Remove to a steamer and steam until the rice is done.

To present: Press rice into a large round bowl. Cover with a layer of banana leaves and a large tray. Invert the bowl and tray, then carefully take off the bowl so that you have a nice rounded mountain. Continue shaping into a cone shape, so that the rice is molded into a volcano shape on a tray lined with banana leaves. Garnish top of cone with sliced red peppers, dry roasted peanuts, and parsley. Recipes serve 4 to 6 people.

### **Satay Gurih: Indonesian barbecued skewered beef**

Ingredients:

1 lb. beef top round	2 tbsp. sweet soy sauce
4 cloves garlic	5-7 tbsp. thick coconut milk
2 tbsp. brown sugar, or to taste	1 tbsp. lime juice
2 tsp. salt, or to taste	18 satay skewers charcoal for grilling

Method: Clean meat and cut into cubes. Pound garlic, brown sugar and salt into a paste. Mix with meat cubes and add sweet soy sauce, coconut milk, and lime juice. Let stand for 20 minutes to marinate. Put 4 pieces of meat on each skewer. Grill over charcoal, basting occasionally with any remaining marinade until done.

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### **BATIK IN THE CLASSROOM**

**Batik is a resist technique that originated in the East, thousands of years ago. There is evidence of batik cloth from as early as 500 AD in China, in Egypt, India, and later in Japan. By the 13<sup>th</sup> century, batik had become a highly developed art form in Java.**

**Upper elementary students, who may already be experienced with crayon resist and water color on paper, will find batik to be an exciting medium and not too complicated. Because of the hot wax, students should be well supervised.**

Objective: Students will experiment with resist technique and color mixing to make simple batik cloth.

Old white cotton sheets work best. Avoid polyesters because they will not take the dye as well. Cut the material into 1" squares or another workable size for each child. Tape a layer of aluminum foil over a large piece of chipboard to make a work mat. Then tape the piece of material on top of the work mat. Use a thick layer of newspaper to protect your work table from dyes and wax.

An electric wax pot works best and may be the safest way to melt wax. However you can use a less expensive alternative method by heating wax in a can placed in a water bath pan over a hot plate. Paraffin is inexpensive and works well. Some beeswax added to the paraffin will make the wax more flexible.

Fabric dyes can be prepared in advance and put into baby food jars for student use.

Students can use a light charcoal pencil to put their designs onto the cloth first. Then use paintbrushes to dip into the wax and apply wax onto the cloth. After the first layer of wax has been applied, students can then paint on dye to the areas they want to color. Start with the lightest color, like yellow. The waxed areas will repel the dye and remain white. Allow the cloth to dry. After the dye has dried, students can apply the next layers of wax over the parts of their design that they wish to keep yellow. Then paint the next color of dye over the cloth. Students can experiment with color mixing. For example, if you paint blue over the yellow---those areas will now become green, red over the yellow areas will now become orange, etc. Continue to apply wax, and dye until the design is finished. After the fabric has dried completely, place the fabric between several layers of newspaper and press with a hot iron. The wax will melt into the paper. Continue pressing with clean newspapers until you are no longer able to lift off any more wax.

Set the dyes by rinsing the cloth panels in a vinegar bath. Rinse and dry. Press the cloth panels with an iron and you will have some beautiful pieces, which you can turn into wall hangings, book covers, or pillows.

# Asian Story Theater ~ 3 Dragons

## RELIGION AND CULTURE

**Hinduism and Buddhism hold great influence in Asian society and culture.**

Objective: Students will be introduced to Hinduism.

Objective: Students will be introduced to the story of Buddha and his teachings and philosophy.

### Before or After the Performance:

- Introduce Hinduism and Hindu philosophy to the students. Discuss with students or have them read Buddhism Background Sheet. (Sixth grade Houghton/Mifflin Social Studies has a chapter on Beginnings of Buddhism, pages 235-241, and Hinduism, pages 244-249. Also see Ross' Three Ways of Asian Wisdom, Hesse's Siddhartha.) Students might comment on having heard some of these teachings before in other contexts. Encourage students to make connections to other political and religious leaders from ancient and modern times.
- Have students brainstorm in whole class or small group what the Eightfold Path might be in terms of their own lives. Is this a good path to follow today in our western society? Even primary grade classes can benefit from this sort of discussion.
- Do a comparison study of Hinduism, Buddhism, and Taoism. Have students examine how the philosophies and views compare, and are relevant in their own lives.

Questions for group discussion and/or writing:

- Discuss the idea of *Law of Karma* and its significance to both Asian religions.
- Discuss how mixing of beliefs, and cultural isolation has help Hinduism to survive in Bali.
- Buddhism challenges traditional roles in society. How does the story of Monkey King support Buddhist teaching?
- Would the story treatment of these philosophies be a reason of the different legends' historical endurance?

### Other Activity Ideas

- Students can do library research on Hinduism, Buddhism, and Taoism.
- Have students create books or comic strips retelling the story of Buddha.
- Have students create books or comic strip retelling famous episodes from the Mahabharata or Ramayana.
- Students can do a comparative analysis of the history and philosophies of Hinduism, Buddhism, Animism, and Christianity.

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## HINDUISM

*"Religion comes in from the sea, but customs come down from the mountains."*  
—Indonesian Proverb.

Although nowadays nearly 90% of all Indonesians are followers of Islam, several centuries ago, many Hindus left Java for Bali rather than convert to Islam. Balinese Hinduism has strong elements of Buddhism and animism—spirit and ancestor worship that acknowledges the hidden powers of natural objects. These beliefs and practices play an integral part in Balinese culture and art, and permeate all aspects of everyday life.

Hinduism is not one single religion, but rather a combination of popular beliefs and religious expressions from various time periods. Considered one of the world's oldest existing faiths, Hinduism is the major religion and certainly the cultural foundation for most of the population in India. This religion was brought to Indonesia with Indian trading and migration. In fact, many Indonesians believe that their ancestors include some of the Hindu Gods and Goddesses. Bali is one of the great strongholds for the Hindu religion.

The origins of Hinduism are traced to the Vedic religion of the Aryan people who settled in the Indus Valley about 1500 B.C. The Aryans had no written language, yet they passed down the Vedas (a collection of poems and hymns) over centuries by memorizing and reciting them word by word. (Eventually the four Vedas were written in Sanskrit. These became the sacred books of Hinduism.)

These Vedic teachings and practices blended with other religious beliefs and practices over time, until about A.D. 400 when Hinduism's main teachings were set.

Reincarnation and karma are key beliefs in Hinduism. Reincarnation is the belief that a person's soul will be born into another life after death. Karma determines what your life will be in the next. According to Hindu law, a person must carry out their caste duties to the fullest, and be a good citizen and family member in order to move up the ladder in their next life.

One of the major goals of Hinduism is to join with the "One Reality" known as Brahman. Hindus believe in many gods and goddesses, but they are all reflections of the "One," Brahman, which pervades all things. Rama, the hero/god of the Ramayana, is one incarnation or aspect of Brahman.

# Asian Story Theater

## 3 Dragons

### Hinduism-Buddhism Comparative Chart

#### Hinduism

#### Buddhism

<ul style="list-style-type: none"><li>• Originated from Vedic religions</li><li>• Established ~400 A.D., but Vedic origins date back 1500 B.C.</li><li>• Reincarnation</li><li>• Karma (with caste duty)</li><li>• Requires followers to lead honorable life and fulfill caste duty</li><li>• Believes in many gods</li></ul>	<ul style="list-style-type: none"><li>• Originated with the Buddha</li><li>• Appeared 500 B.C.</li><li>• Reincarnation</li><li>• Karma (no caste duty)</li><li>• Requires followers to follow Eightfold Path</li><li>• No gods are presented by the Buddha</li></ul>
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# Asian Story Theater

## 3 Dragons

### **Buddha and Buddhism**

A legend is told of a young prince born in 563 B.C. in northeastern India. His name was Siddhartha Gautama. As a young boy, his father took pains to shelter him from the sufferings and sorrows of the world. Anyone with an injury or illness was not allowed to travel on the royal roads so as to keep Siddhartha sheltered from the sight. However, the prince soon discovered the inevitable truths of life around him. He set off from his palace and his life of luxury in search of illumination and a way of life that would help to end the sorrow and suffering that he witnessed.

When he found "enlightenment," that is a great understanding, he became a "Buddha," an Enlightened or Awakened Being. Buddha was not a Divine Savior. He believed that each person must find the path to final peace and knowledge through his own efforts and that all he or any other World Teacher could do was to "show the way."

Buddha told his followers "Believe nothing just because you have been told it or it is commonly believed, or it is traditional or because you yourselves have imagined it. Do not believe what your Teacher tells you merely out of respect for the Teacher. But whatsoever, after due examination and analysis, you find to be conducive to the good, the benefit, the welfare of all beings---that doctrine believe and cling to, and take as your guide."

Buddha taught that all people are equal and did not accept the caste system. He also believed that it was wrong to take a life, and so was against religious rituals which sacrificed animals. Buddha also taught that every one, rich or poor, young or old, man or woman could find peace without having to buy the priest's rituals.

Buddha explained his beliefs in the Four Noble Truths:

- 1) Human existence involves a great deal of suffering.
- 2) This suffering and general dissatisfaction comes to humans because they are possessive, greedy and self-centered.
- 3) Egocentrism, possessiveness and greed can be understood and overcome.
- 4) People can overcome these traits by following the Eightfold Path which are steps for living a right life.

The Eightfold Path is a list of eight steps:

- Right view (or understanding)
- Right purpose (or aspirations)
- Right speech
- Right conduct
- Right means of livelihood (or vocation which does no harm to others)
- Right effort
- Right kind of awareness or mindfulness
- Right concentration or meditation

## **Buddhism**

### **The Four Noble Truths:**

- 1) Human existence involves a great deal of suffering.**
- 2) This suffering and general dissatisfaction comes to humans because they are possessive, greedy and self-centered.**
- 3) Egocentrism, possessiveness and greed can be understood and overcome.**
- 4) People can overcome these traits by following the Eightfold Path which are steps for living a right life.**



*Asian Story Theater*  
*3 Dragons*

## **Buddhism**

### **The Eightfold Path:**

**Right view (or understanding)**

**Right purpose (or aspirations)**

**Right speech**

**Right conduct**

**Right means of livelihood**

**(or vocation which does no harm to others)**

**Right effort**

**Right kind of awareness or mindfulness**

**Right concentration or meditation**

# Asian Story Theater ~ 3 Dragons

## CHINESE DRAGON

**The Chinese Dragon, in complete contrast to Western medieval mythology, is rarely depicted as a gruesome monster. More often, he is seen as benevolent, and a bringer of good wealth and fortune. Dragons are wise, fearsome and powerful. The Chinese believe in the existence of this creature, and its appearance and doings are recorded in the ancient historical accounts. Local dragons are respected and petitioned as one would petition a just and honest ruler. They usually have the power of transformation, and can become visible or invisible at will. Dragons can live in lakes, rivers, ocean, and sky. And although all dragons can and certainly do fly, Chinese dragons are not usually shown with wings. Instead, the eastern dragon's body is distinctly more serpentine, with fins and eighty-one ridges of scales along the length of his body. Chinese dragons are said to have the head of a camel, horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palms of a tiger. The dragon's breath may change from fire to water, however, the vapors are more cloud-like in appearance.**

Objective: Students will consider, compare and contrast the characteristics of Western versus Eastern dragons.

Objective: Students will compare various kinds of Asian dragons such as nagas, mo'o, and Chinese dragons.

### Activities:

- Describe the characteristics of the Chinese dragon and have students render their impressions of what you've described. Compare their pictures to other drawings and pictures of Chinese dragons.
- Read books about dragons (see Bibliography): Leaf & Young, Eyes of the Dragon; Carle, Dragons! Dragons!; Williams & Mayer, Everyone Knows What A Dragon Looks Like; Yep, Dragon of the Lost Sea; Prelutsky, The Dragons are Singing Tonight; Lawson & Morin, The Dragon's Pearl, etc.
- Read a Hawaiian mo'o legend, "The Girl Who Lived With the Mo'o" (included in this packet).
- Compare and contrast Western dragons to Eastern dragons in discussion and writing, and art.
- Make a dragon stick puppet. Copy onto construction paper or tagboard. Use glitter and glue to decorate. Cut pieces out. Glue pieces together and attach tail and head to bamboo skewers with tape. Use a strip of material, or crepe paper for the body; decorate with glitter and attach the head and tail to body with tape, glue or staples.

# Asian Story Theater ~ 3 Dragons

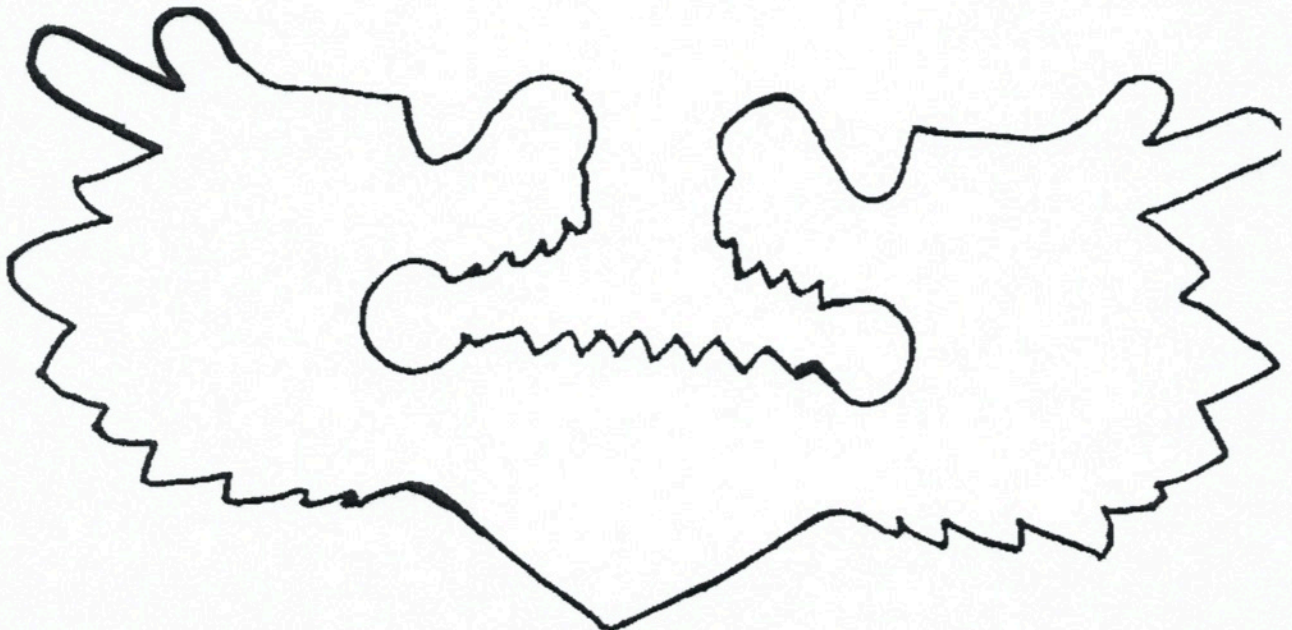
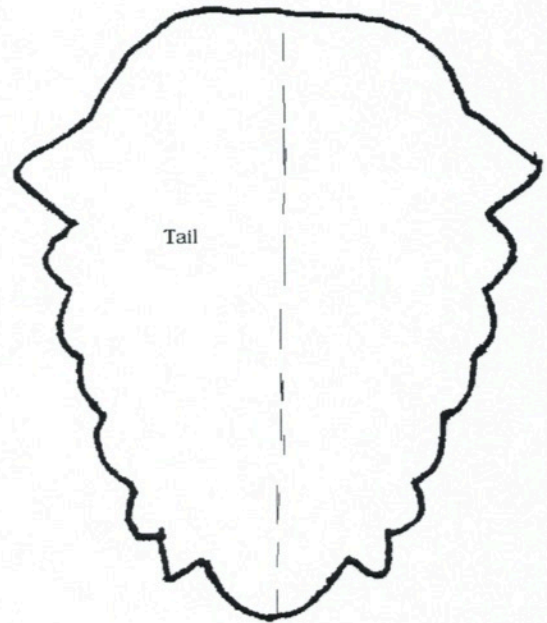
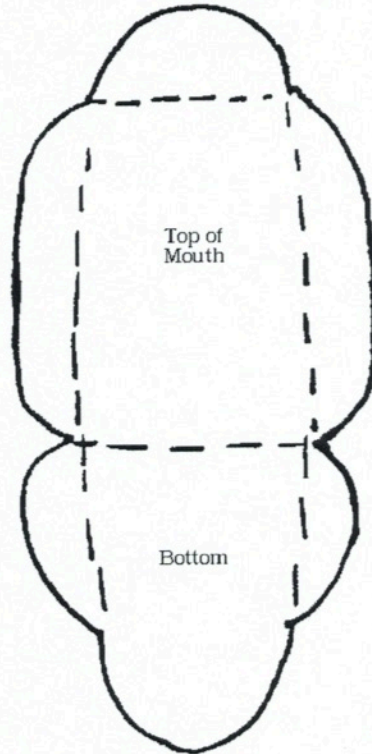
## DRAGON PUPPET

Use glue and glitter to decorate head and tail. Allow to dry.

Cut out head, tail, and mouth.

Fold along lines and attach to top of sticks.

Attach crepe paper or material strip for the body.



# Asian Story Theater ~ 3 Dragons

## Chinese Dragon



# Asian Story Theater ~ 3 Dragons

## NAGAS



The nagas are immortal gigantic dragons or serpents from the mythologies of Hinduism and Buddhism. They are serpent-like water gods who also have human forms. They inhabit the bottoms of lakes, rivers, and seas in underwater paradises of splendid jewel-covered palaces, which are alive with music and dance.

The naga girls are clever, charming and well known for their beauty. Many nagini are featured among the ancestresses of South Indian dynasties.

Nagas are featured in temple architecture. They are protectors and stand guard at the portals of shrines. In India, the naga stone sculptures are left in a pond for half a year before being placed in the temple courtyards. They are pictured as having a human face with the tail of a serpent.

Like Balinese Hinduism, Balinese naga differ subtly but distinctly. The nagas of Bali sprang from their mother, the goddess Gadru. They were the only two out of a thousand eggs to have survived. The naga dwell below the earth under a mountain, and help steady Bedawang Nala, the World-Supporting Turtle. They wrap themselves around Bedawang Nala, reducing earthquakes and stabilizing the Earth for its inhabitants.

Despite the two nagas' enormous and fearsome form, they are highly revered and considered great servants of humanity. For the Balinese, Naga Basukih symbolizes safety and protection; Naga Anantaboga represents food, shelter, and clothing.

# Asian Story Theater ~ 3 Dragons

## HAWAIIAN MO'O OR KIHA

There are many legends of Hawaiian mo'o or kiha. According to John Ka'imikaua, these were giant supernatural reptiles who roamed the land. The kiha were highly intelligent beings with the ability to communicate with humans. Some kiha were good, others were evil man-eaters that preyed upon the first human inhabitants of Moloka'i. The kiha had only one mortal weakness--fire.

Other stories describe the mo'o as dragon lizards, who could assume many forms. A William Westervelt collection of old Hawaiian stories tells one of Mamala, the surf rider—shark and woman. She was a cheiffess of kapua character. That meant that she was a mo'o or giant lizard or crocodile, as well as a beautiful woman, and could assume whichever shape she desired.

Another mo'o legend is about Kapo, Daughter of Papa or Haumea who had kapua—magic powers. Kapo had many names, such as Kapo-ula-kinau and Laka. She was a high tabu goddess of the ancient Hawaiian hulas. She also had the power of assuming many bodies at will and could appear in any form from the mo'o or lizard to human being. Stories of mo'o taking the form of beautiful mysterious women appearing on the beaches still are a part of modern Hawaiian "chicken-skin" storytelling today.

It is interesting to note that Laka, the first teacher of hula, is the same Laka in our story. Although she is not the mo'o in our production, this character does appear in some Hawaiian legends as a mo'o herself. Laka belongs to the lineage of La'ila'i who came from the east "where the sun rises". It is La'ila'i who is credited with the birth of hula, the mo'olelo—or history, which began about 900 AD on the island of Moloka'i. 100 years and five generations later, it is her great granddaughter who first teaches hula outside of the family. Laka's twin brother, Olohe, is credited with originating the Hawaiian martial art called "lua."



- Read "The Girl Who Lived With the Mo'o"
- Research different mo'o stories and make comparisons to other dragon stories.

# Asian Story Theater ~ 3 Dragons

## **The Girl Who Lived With the Mo'o**

adapted by Gingerlily Lowe

One day a little girl was playing by herself. "Mother, play with me!" she called.

"I have no time. I am making dye for this kapa cloth. Play by yourself for now," her mother answered.

The little girl started to cry. Then she started towards the taro patch where here father was busy working. "Father, come play with me! Come play with me now!"

"I am weeding the taro patch," her father said. "I have no time to play."

"You don't love me," the child said crossly. "No one loves me. I guess I'll go away."

Her father went on weeding. The little girl looked around, beyond the village, and saw a great mo'o lizard sunning itself on the rock above the waterfall. "The mo'o would be nicer to me than you," she said. Her father did not answer, but went on pulling weeds. "The mo'o has time," the little girl cried. "He doesn't work. He has time to play with me!"

Annoyed by the child's teasing, her father exclaimed, "Then go and live with him!"

There was no more crying that afternoon. The parents were glad their child had gone off to play. She had been such a bother with her whining and crying when they had so much work to do. But as darkness fell, the parents became worried. The girl did not come home and they looked for her. They called and hunted all through the evening. No one had seen her. All night the parents searched the island.

# Asian Story Theater ~ 3 Dragons

In the morning one of the neighbors came. "I have seen your child," he told them. "She seems safe and happy. Come." He led them towards the garden. From there they could see the waterfall and the rocks above it. There, in the morning sun lay the great mo'o. Nestled happily against the dragon, they saw their child.

The father called to his daughter. Startled by the sound the mo'o leaped over the waterfall and disappeared into a cave behind it. The child ran to a small opening above the fall, and she too disappeared into the cave. "Don't worry," said the mother. "She will come home for food."

But their daughter did not come home. Often they saw her sunning beside the mo'o or quietly playing with him. Since she seemed well fed and happy, they let her stay at first.

But as time went on and she was growing older, they thought, "That is not a good life for a girl. She must learn the work of women. She must have friends about her and learn their ways." Again they called to her and urged her to return to them. But always startled by the calls, the mo'o leaped over the fall and disappeared into the cave while the girl ran to the smaller opening above.

At last the parents went to a kahuna for help. The father followed his advice and brought a net. As the strange friends lay sunning on the rock he stole behind them, fastened the net in the small opening, then hid.

The mother called, "Daughter, we want you to come home!"

The mo'o leaped over the fall and disappeared behind it. The girl ran to the small opening, but was caught by the net. In a moment the father had her in his arms.

The family moved from Waimea valley to the village. At first their girl was a wild, unwilling prisoner, but soon she came to love the sports and friendship of other girls. She learned to work beside her mother and was content. But all her life, people called her "the girl who lived with the mo'o."

"The Girl Who Lived with the Mo'o" is adapted from an old Hawaiian legend of Waimea Valley, Kaua'i, from [Tales of the Menehune](#).



# Asian Story Theater ~ 3 Dragons

## HAWAIIAN HULA AND MELE

It is believed that Hawaiians first came to live on Moloka'i about 650 AD. Since the Hawaiians had no written language, most of their early history have come from chants, passed down from generation to generation, which have kept a chronology of events, battles and genealogy. Therefore, Hula has always been at the heart of Hawaiian culture.

Today, students of a halau (hula school) still learn the ancient hula, or the hula kahiko, which depicts some of the legends, exploits of past kings and queens, stories of the gods and goddesses, and the beauty of the islands. Accompanied by percussion instruments, these dances and mele or chants recorded thousands of years of ancient Polynesian and Hawaiian history.

When the missionaries came, the hula became forbidden. But hula went underground and was practiced in secret until Queen Emma (consort of Kamehameha IV) and King David Kalakaua brought back prestige and contributions of the hula to 19th century Hawai'i.

**Ku'i means to sound, pound, kick, or disseminate news. This very strong hula chant is performed in our production with the accompaniment of the ipu, or gourd. This hula kahiko comes from the island of Moloka'i.**

### **Ku'i Moloka'i**

**Aia i Moloka'i ku'u 'iwa  
i ka la'i wale o Kalaupapa**

**There at Moloka'i is my 'iwa bird  
in the calm of Kalaupapa**

**E papa olelo kaua  
'o ia i ka mana'o i 'anei'**

**Let us talk  
about our thoughts**

**O ke ku a Moku-ho'oniki  
he 'iniki welawela ka ia la**

**There stands the island of Moku-ho'oniki  
scorched by the sun**

**'Ala'a kou ku 'ike aku  
kai i ka lena ka moana**

**The 'ala'a tree stands in your view  
the sea stretches in vastness**

**Ha'ina mai ka puana  
he mele no Moloka'i  
Ku'i**

**Tell the refrain  
a song for Moloka'i**

# Asian Story Theater ~ 3 Dragons

## MAPS

### Bali



### Moloka'i



Dear Educator,

Thank you for taking a few moments of your time to respond to the following survey.

**Asian Story Theater**, a non-profit organization, is actively seeking corporate sponsorship to continue in our efforts of producing quality multicultural and educational arts programming for young audiences. Your participation, comments and observations will help that effort, and also in improving our educational materials. We would appreciate any samples of student work, letters of recommendation, support, and suggestions for improvement that you might be willing to provide us. Thank you once again for your support and participation.

Gingerlily Lowe  
Education Director

Name:		# Students:	
School:	District::	Grd:	
Address:	Zip:	Ph:	

Why did you choose this fieldtrip activity?

Did this project meet your needs/expectations? (please comment)

Would you consider choosing this fieldtrip experience again in the future? (please comment)

How does this fieldtrip rank in price compared to other fieldtrip activities you have taken or plan to take with your class this year?

low medium high

How does this theater experience rank in price compared to other theater fieldtrips you know of?

low medium high

Please rank the overall experience of this fieldtrip relative to other fieldtrips you have taken?

very negative negative positive very positive

What was the most positive aspect of this program?

What was the most difficult aspect of organizing this theater experience for your students?

Please indicate your agreement with the following statements.	trongly isagree	disagr ee	agre e	Stron gly agree
My students attend theater regularly with their families.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I usually plan one or more theater fieldtrips for my students each year.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This theater fieldtrip was a new or unique experience for many of my students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theater experiences are important for my students' educational experiences and development.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The educational component of this project is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The multicultural component of this project is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asian Story Theater's commitment to multi-ethnic casting provides an important and positive model for my students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How were your tickets paid for? (please check all that apply)

SIP     other school funds     parents     PTA     class fund raisers     other (please specify):

What kinds of transportation did you use to get to the theater?

school bus     public transport     parent drivers     other (please specify):

If you attended our daytime performance with your class and received a curriculum packet:

Which ideas, activities, and/or resource materials in the curriculum packet were most useful to your grade level and classroom curriculum?

Have you seen previous productions of the *Asian Story Theater/Chinese Story Theater*?

No

Yes (If yes, please check which productions.)

Did you bring your class?

<input type="checkbox"/> White Snake (school tour)	<input type="checkbox"/>
<input type="checkbox"/> Monkey King The Journey Begins! (1991)	<input type="checkbox"/>
<input type="checkbox"/> Monkey King And The Spider Women (1992)	<input type="checkbox"/>
<input type="checkbox"/> Monkey King And The Mountains Of Fire (1993)	<input type="checkbox"/>
<input type="checkbox"/> Tea Stories (1993)	<input type="checkbox"/>
<input type="checkbox"/> Chinese Story Theater Tea Tour (94-95 school tour)	<input type="checkbox"/>
<input type="checkbox"/> The Candlewick Fairy (1994)	<input type="checkbox"/>
<input type="checkbox"/> Monkey King: The Journey Begins! (1995)	<input type="checkbox"/>
<input type="checkbox"/> Fa Mu Lan: the Warrior Woman 1996	<input type="checkbox"/>
<input type="checkbox"/> Hanuman and the Monkey King 1997	<input type="checkbox"/>
<input type="checkbox"/> White Snake 1998	<input type="checkbox"/>
<input type="checkbox"/> Real and Fake Monkeu 1999	<input type="checkbox"/>

Has the *Asian Story Theater-CAT Tour* performed at your school? (If yes, which productions?)

How did you find out about this program?

school flyer     other educator saw show     newspaper listing     advertisement  
 participated in free teacher preview     SDCC faire     other (please explain):

Have you visited our Web Site <<http://www.znet.com/~ast/>>?     yes     no

Please feel free to offer other comments, suggestions, etc. We value your input.

If you prefer that we not use your comments with your name, please initial here. \_\_\_\_\_

Send inquiries, letters, student work samples etc. to: *Asian Story Theater, Education Director, 1250 Weaver Street, San Diego, CA 92114*, E-mail <[ast@znet.com](mailto:ast@znet.com)>, or call 619-527-2816.

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