



GLOBAL ARTS:

Performances For Schools

Presents



Chinese Theater Works

Toy Theatre Peony Pavilion

Thursday, March 7, 2013 at 10AM

Bowker Auditorium

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select *For School Audiences* under Education, then select *Resource Room*.

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/school/index.html> Thank you!

Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.



Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.



For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.



Theatre Etiquette

Please read and review the following information with your students.

WE expect everyone to be a good audience member.

Good audience members.....

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording Devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!

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the Artists

Chinese Theatre Works' performing company is made up of classically trained Chinese opera artists and skilled puppeteers.



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Kuang-Yu Fong (Du Lin Niang) is the Executive Director of Chinese Theatre Works. She is also the Co-Artistic Director, an opera performer, puppeteer and teaching artist. Ms. Fong majored in Chinese Opera at the Chinese Cultural University in Taiwan. Specialized the "Hau-san" female singing and dancing roles, she studied under famous masters from the Fu Lien Cheng Peking Opera School in Beijing and masters from the Kun Opera. After receiving her B.A. from Chinese Cultural University, she taught Chinese Opera movement in the Chinese Theater Department. Ms. Fong holds an M.A. Educational Theater from N.Y.U.

Kuang-Yu Fong has conceived and directed many original and innovative productions including Toy Theater Peony Pavilion (which won a 2001 UNIMA-USA Citation of Excellence in Puppetry). She has toured and taught all over the United States, Asia and Europe.

Since 1990, Ms. Fong has taught at Pace University. She founded Chinese Theatre Workshop in 1990 and since 2003, she has served on the Board of UNIMA-USA, the international puppetry organization's U.S. branch. Ms Fong's first book (with Stephen Kaplin), *Tabletop Theater: Puppetry for Small Places*, was published in 2003.

Mr. Kaplin (Chun Xiang, Judge of Hell, Flower Fairy) is the Co-Artistic Director, Education Director, Technical Director, Puppeteer, and Teaching Artist for Chinese Theatre Works. He studied puppetry at the University of Connecticut under Dr. Frank Ballard. His recent professional credits include: designing and building giant puppets for TIMES SQUARE 2000 and building shadow figures and puppet sequences for Julie Taymor's *Lion King*. Since 1995 he has designed sets and puppets and performed in all CTW productions. Mr. Kaplin's first book (with Kuang-Yu Fong), *Tabletop Theater: Puppetry for Small Places*, was published in 2003.





the Program

Written by Kuang-Yu Fong and Stephen Kaplin .

Directed by Kuang-Yu Fong. Designed by Stephen Kaplin

CTW's *Toy Theatre Peony Pavilion*, (winner of a UNIMA-USA Citation of Excellence in Puppetry) combines excerpts of the 16th Century Ming Dynasty Kun Opera's arias, dance, text, music, make-up and costume with the Western toy theatre style of puppetry. The production has English dialogue and songs in Chinese.

Kun Opera is known as the "king" or "ancestor" of modern Chinese opera. In 2001, Kun Opera was selected by the United Nations as a "human oral cultural treasure." *Peony Pavilion* represents one of the great epic masterpieces of this genre. It was written by Tang Xian Zu, a contemporary of Shakespeare. The original opera performed in its entirety spans 55 acts and takes 22 hours to perform. Toy theater was a popular genre of puppetry performance in the nineteenth and twentieth century that used a small model proscenium stages and flat, cut-out figures manipulated by rods or sticks. Nowadays, there has been a revival of this genre among artists.

The romantic story tells of a young maiden, Du Liniang, who falls asleep on a lovely spring day in her garden. In her dream flower fairies introduce her to a handsome scholar, Mengmei Liu. They fall in love, but after waking, she pines away for him and dies of a broken heart. Her soul is caught by the Judge of Hell, who allows her to return to Earth as a ghost and wait for her beloved to rescue her.

The role of Mengmei Liu is played by Richard Chang; Kuang Yu Fong, who plays Du Liniang, majored in Chinese Opera at Chinese Culture University in Taiwan. Additional puppeteer is played by Stephen Kaplin. The musical director is Gang Tian.

Toy Theatre Peony Pavilion has been performed at the 2008 Toy Theater Festival at the Performing Arts Center of L.A. County's Walt Disney Concert Hall, the 2002 UNIMA-USA National Festival at the Center for Puppetry Arts (Atlanta, GA), the Queens Museum of Art, HERE Performing Arts Center (New York City), and Henry Street Settlement's Abrons Arts Center, among other venues.



the Art form

The Chinese Tradition

In China, at a time when few people knew how to read, puppeteers performed favorite episodes from literature like *The Peony Pavilion*, folk tales about famous characters, fairy tales and fables. Puppets were used to teach people the important myths and legends of their culture. Traditions of puppetry developed alongside those of the Chinese opera. Not only do the two art forms share the same repertoire of stories, but they have developed similar techniques in the way they represent the four role types in Chinese drama: male, female, “painted-face” and clown. Each role type has a unique style of acting and movement, a particular identifying color and costume, headdress and facial make-up. The design of the puppet figures also reflects these roles types, the moment they appear on the screen, the audience knows from the face patterns, dress and props exactly who they are, their age, sex, social rank, profession and personality. Acting styles are also shared by the live opera and the puppet figures. When they first enter the stage, a figure or human will freeze in a quick pose, and adjust their sleeves, headdress or beard. This gives the audience a chance to “read” the character and to “greet” the actor with a round of applause. It is amazing to see how the stylized movements and gestures, freezes and poses that heighten dramatic moments translate from the 3-dimensional live actors to the 2-dimensional puppet figure, with out losing any of its force and clarity.

A History of Chinese Theater

The history of theater in China is very ancient. The earliest historical record of theatrical activity is from the Spring and Autumn period (722-484 B.C.). During the Sui Dynasty, Emperor Yang had 300 performers working in his court at New Year's celebrations. As many as 30,000 performers would take part in the lavish theatrical festivals, performing outdoors stretched out along the roads for 20 miles.

The emperor Hsuan Tsung of the Tang Dynasty (618-905 A.D.) commanded that a large professional troupe be trained at the Li Hsuan (Pear Garden) in the Imperial Palace. Since then, actors and actresses in China have come to be known as “children of the Pear Garden.” Many plays were written during the Sung Dynasty (960-1273 A.D.). Some 2890 titles of various dramas have been preserved to this day. The drama of the Yuan Dynasty (1280-1368) ranks with Tang and Sung poetry as some of the best examples of Chinese literature. The plays of Yuan drama are very tightly structures into four acts, with only one performer allowed to sing in each act. Although many of the plays survive, since their music and staging methods have been forgotten, they are seldom performed today.

Kun Opera of the Ming Dynasty (1368-1644) originated in the city of Kunshan in southern China. In Kun Opera, the link between the poetry, dance and music, was highly refined. This genre became the favorite of scholars who elaborated the plots to extraordinary lengths. One of the most well-known plays from this period, *The Peony Pavilion*, had 55 acts. Less than ten of the original acts survive today.

The Chin Dynasty (1644-1911) saw the beginnings of the popular Peking Opera style of performance. There were 13 performers in the time of the Emperor Tong Zhu, who were instrumental in developing this form. They were called the "Best Thirteen of Tong Zhu." The form of Chinese theater is unlike European theater, which is mostly a text-based literary form. The traditional core of the Chinese theater is the performing art of the actor, which includes song, dance, acrobatics, martial arts, pantomime, and face painting. Chinese theater has played a unique role in the history of world theater, especially in the twentieth century when it profoundly influenced the western avant-garde theater of Bertolt Brecht and Vselvold Meyerhold.

Content of the Plays

In old China, there was no public education system. People who were illiterate, as most common people were, used the theater for a means of education and moral instruction, as well as for entertainment. Theater taught them history and the exploits of famous individuals, and instilled traditional cultural values, such as loyalty, fidelity, chastity, and justice. Some of the material of the Chinese theater comes from historical materials, such as *Farewell My Concubine*, *The Orphan Chao*, and *Shi Shu*. These three plays were all literary reworkings of events from the Spring and Autumn and the Warrior State periods. *Borrowing the East Wind*, *Meeting at the Old City*, and *The Hua Rung Road* are based on events from the Three Kingdom period.

Some of the plays were adapted from novels and other literary source material. For example, "Fighting in the Heavenly Court" and "Monkey King Fights the White Bone Demon" came from the famous novel, *Journey to the West*. "Dai Yu Buries Flowers" was adapted from *The Dream of the Red Chamber*. "The Fisherman's Revenge" and "At the Crossroads" came from the novel *The Water Margin*. Some plays have their sources in religious stories, such as "Tien Nu Spreads Flowers" and "Thinking of the Secular World". Other plays are rooted in folk tales, including "Peacocks Flying Towards the Southeast" and *The Legend of the White Snake*. The Chinese theater is a very popular form of entertainment within Chinese society. It is not only performed in theaters, but also at birthday parties, holidays, festivals, at harvest time, and to mark the birthdays of deities. The songs of the theater were the pop music of their day.

Actor Training

Traditionally, actors would begin studying at a professional, private training school when they were eight or nine years old. They received very strict training for eight years before becoming professional performers. In some cases, the child was apprenticed to a master, and went off to live in his master's home under a contract agreement signed by their parents.

Until the end of the Ching Dynasty, there were no women allowed on stage. All the female roles had to be performed by male specialists in the Dan roles. Today, in both Taiwan and Mainland China, the training schools are funded by the government. The Chinese Cultural University in Taipei, has established a Peking Opera department. In Peking, the Chinese Theater Academy is the only college training professional performers, directors and playwrights.

A Comparison: Kun Opera and Peking Opera

Both Peking Opera and Kun Opera combine music, song, dance, pantomime, martial arts and acrobatics into a unified performance style. The stories are based on historical sources, novels, folk tales and religious stories. The professional performers were trained rigorously from their youth to specialize in certain role characters. These roles fall into four main character types: Shan- male roles, Dan- female roles, Jin- painted face characters, and Chou- clowns. Costumes and make-up follow strict rules for each type of role.

The main difference between Kun Opera and Peking Opera is the music. In the older Kung Opera, the poetry was written first, then the test was orchestrated to the music. Peking Opera begins with two musical patterns, Shi Pi and Er Huan, then adds the poetry. Kung Opera gestures the flute as the main instrument, while the Peking Opera's lead instrument is the two-stringed jing-hu. Kung Opera has a gentle, courtly sound while Peking Opera has a more rousing, exciting rhythm that befits a popular art form.

Face Painting

There are four main character types in Chinese theater:

Shan - Male roles

Dan - Female roles

Jin-male roles with strong personalities

Chou - Clown roles



Every character of the Jin and Chou variety has its own unique pattern of painted face. The difference between them is that Jin characters paint their entire face with various colors in bold designs, while Chou characters only paint around their nose, and use only black and white. The different colors and designs for the Jin carry special meaning. The colors and patterns indicate the personality, age, social rank, occupation, and physical or mental characteristics. Sometimes, the same character has several faces for different ages and stages of their lives. All the actors have to paint their own faces.

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Theatre

PreK-12 Standard 1: Acting

Visual Arts Standards

PreK-12 Standard 1: Methods, Materials & Techniques

PreK-12 Standard 6: Purposes and Meanings in the Arts

PreK-12 Standard 7: Roles of Artists in Communities

English Language Arts

Standard 16: Myth, Traditional

Narrative & Classical Literature

Standard 17: Dramatic Literature



Learning Activities

Making a Stick Puppet

Materials: Heavy cardboard or craft foam, Brass paper fasteners to use for joints, Thin dowels 1/8 inch diameter or bamboo skewers with points filed down too hold puppets and limbs), Masking tape, staples, transparent tape. Scissors or for older students exacto knives.

Draw the silhouette of a head, torso and leg design on cardboard or foam. Arms will be drawn and attached separately. Use scissors to cut out the shape. Cut out two arms and use brass paper fasteners to attach them to the torso shoulders. Make sure the holes are large enough so the arms can move freely.

Attach three dowels or skewers with tape to the torso and each arm.

Place your puppet in front of a background.

By holding the skewers practice waving with one arm or the other.

Anything Can be a Puppet!

Assemble a collection of everyday items. Some good objects are: small staplers, paper punches, face powder compact, sunglasses, ruler, blunt scissors, calculator, cardboard box, a child's sneaker, etc. Some traditional puppets for show.

Discuss with students examples of puppets--for instance characters from Sesame Street, marionettes, or shadow puppets. Bring out the collection of everyday items, ask "Are these puppets?"

Pick up one of the items and begin to manipulate it so it becomes a character. A pair of scissors can easily mimic the beak of a bird., a jewelry gift box with a hinged lid or a cardboard box becomes a character with a bigmouth. **Note to teachers:** If you have not been a puppeteer it is a good idea to practice this ahead of time with objects you can manipulate successfully.

Ask students to think about what kind of "personality" and object may have. How would a basketball sneaker talk and move in comparison to a lady's bedroom slipper? Challenge each student to find an object and create a puppet from it. Discourage students from changing the objects in any way, such as adding painted eyes. The goal of the puppeteer is to be able to convey a character to the audience through the manipulation and voice. Allow time for students to develop a character and interacting with others.

Creating a Character with Color

Many of the traditions in Chinese Shadow puppetry are shared with those found in Beijing Opera. Color plays an important role in both art forms. The audience understands that colors used in creating a character give important clues to their roles and personalities. The basic colors in modern Beijing Opera painted faces are red, purple, black, white, blue, green, yellow, pink, gray, gold and silver. Originally, colors were used just to emphasize or exaggerate a person's natural complexion. Gradually color acquired symbolic meanings. In general, red is the color of loyalty and courage; purple of wisdom, bravery and steadfastness; black of loyalty and integrity; watery white of cruelty and treachery; oily white of inflated domineering person; blue of valor and resolution; green of chivalry; yellow of brutality; dark red of a loyal, time-tested warrior; gray as an old scoundrel. Gold and silver are reserved for supernatural characters, such as gods, spirits and demons. From these descriptions you can see that there is a good deal of overlap. This is because the meanings of colors are not rules, but rather tendencies.

Materials

Markers or crayons in red, black, green, yellow, blue, purple etc.
White paper

Copies of the Color key below:

Red: loyalty, courage
Purple: wisdom, bravery, steadfastness
Black: loyalty, integrity
Watery white: cruelty, treachery
Oily white: inflated, domineering
Blue: valor, resolution
Green: chivalry
Yellow: brutality
Grey: an old scoundrel
Gold and silver: supernatural (demons, Buddhas, spirits)
Dark red: loyal, time-tested warrior
Pink: humor



Students select a favorite a character from a book or play

Students list all the personality traits of that character

Students create a makeup design using the colors that represent their character's personality





Resources

Cornell University Mario Einaudi Center for International Studies. 2007. February 2013. <http://einaudi.cornell.edu/outreach>

Excellent Teacher resource for K-12 teachers for East Asia and Africa including free lesson plans and curricula.

China Culture. 2003. February 2013. <http://www.chinaculture.org>

This is the China Ministry of Culture website. Interesting resources in the “Museum” and “Curiosity” links.

EDSITEment. 2009. October 1, 2009. <http://edsitement.neh.gov>

National Endowment for the Humanities sponsored website for teachers. Good resource for lessons about the Chinese Zodiac and other Chinese stories.

Kaplin, S. and Fong, K. *Theatre on a Tabletop: Puppetry for Small Spaces*. New Plays Incorporated, Charlottesville, VA.

Resource written by Chinese Theatre Works executive directors for creating and using puppetry in the classroom.

McCaslin, Nellie. *Creative Drama in the Classroom and Beyond*. 6th ed. USA: Longman Publishers, 1996.

Teacher handbook for drama activities and curriculum.

Travel China Guide. 2006. February 2013. http://www.travelchinaguide.com/intro/arts/beijing_opera

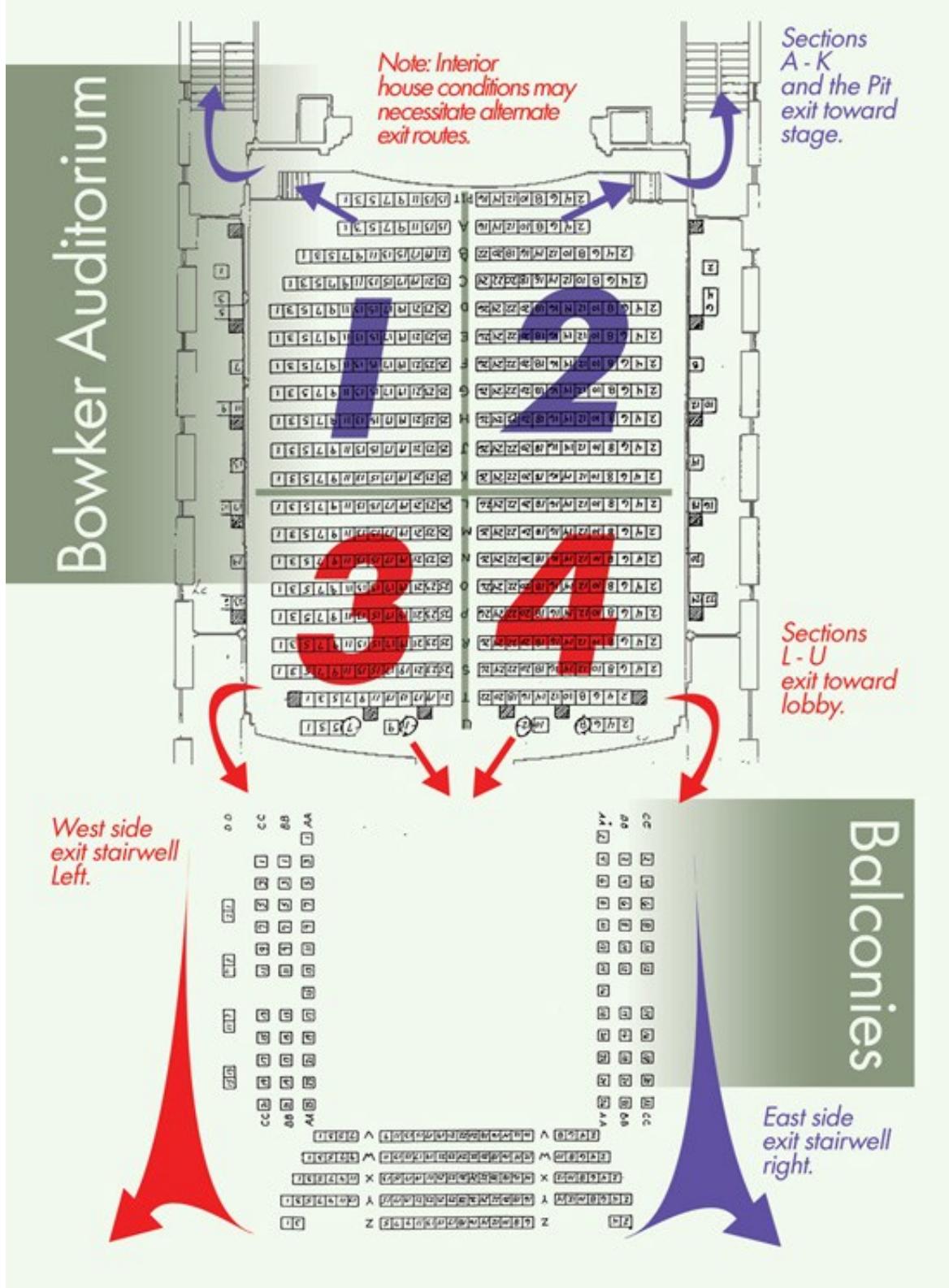
Tour Guide website that has information on various cities and culture for China and Tibet.

Peony Pavilion Performing Arts Foundation. 2006. February 2013. <http://www.peonypavilion.org>

Website feature more in depth information about the Peony Pavilion including scenes, history and Information on Kun Opera.

Evacuation Procedures

Bowker Auditorium



PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S

BOWKER AUDITORIUM

In Stockbridge Hall

School Bus Parking: Students should be dropped-off at the circle near Stockbridge Hall, which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: **We recommend parking in the Campus Center Parking Garage**, which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1.

To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413) 545-2116

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue

Lot 25 – next to Mullins Center with 3 & 5-hour meters

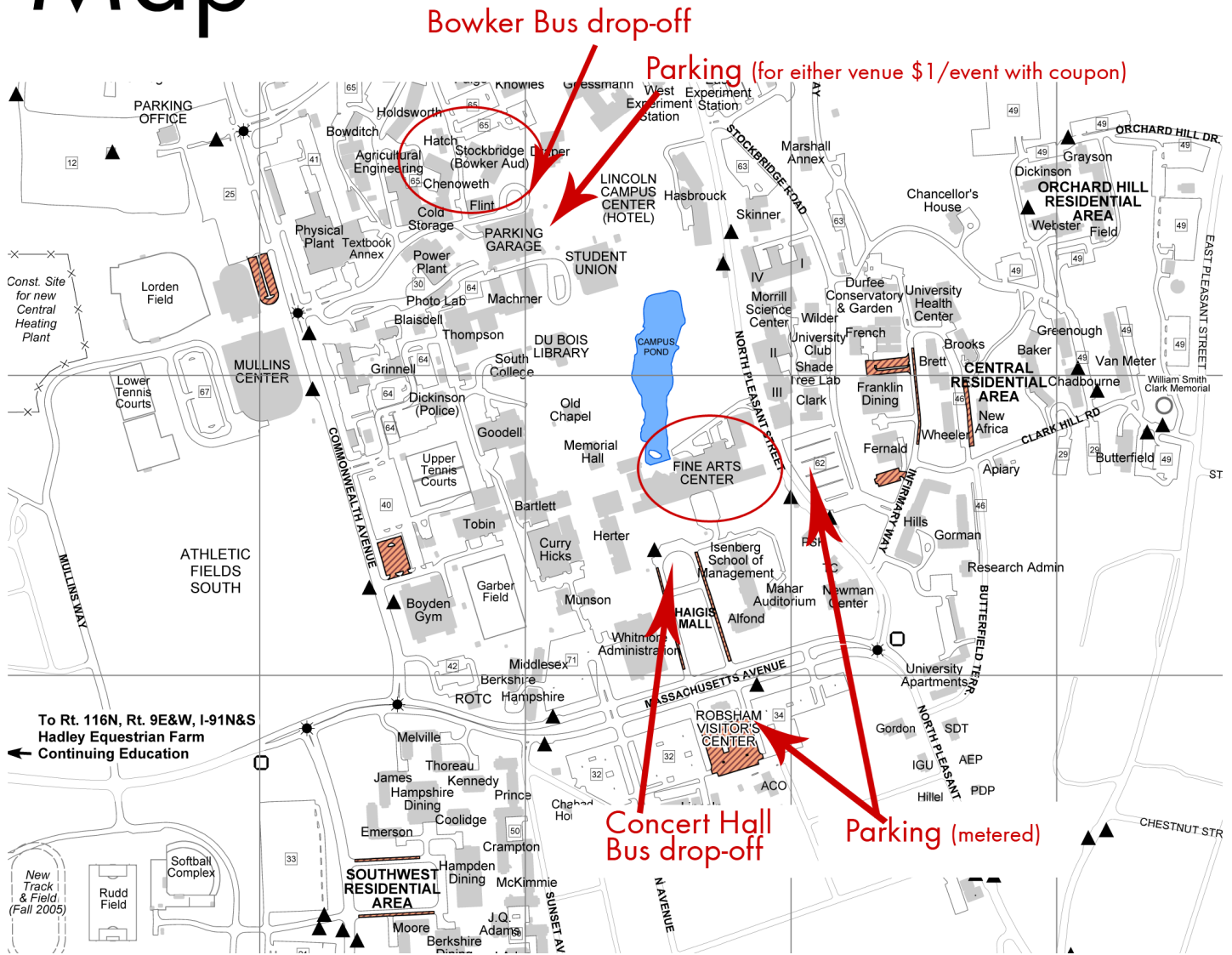
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right (east) at first exit at "University of Massachusetts," then bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under "From the South".

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to

Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.