



Creative Connections



Cambodian Living Arts

Children of Bassac

International
Young
Performers
Tour 2011



The youth dance troupe from Phnom Penh, Cambodia Teachers' Guide

www.creativeconnections.org

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Goals of the Tour

Each year, Creative Connections brings talented young performers from one of our partner countries to the USA to perform for schools and art centers in New England and New York. The tour features the sharing of culture through music, song, and/or dance, an “Up Close and Personal” video where the performers take the audience back home, “hands-on” and “feet-on” workshops, and classroom visits. Our young audiences don’t just enjoy an exciting performance, but get to know and work with the performers. It is this person-to-person intercultural interaction that opens up hearts and minds.

For many American students, the performers who come from across the world and speak different languages may seem far removed from their own lives; personal interaction allows them to realize that the dancers are kids also, similar to themselves in many ways.

We at Creative Connections embrace these goals. We want each member of our audiences to come away from a performance or workshop with a new awareness, understanding, and appreciation of another culture. We also want them to feel connected in some way to the young performers’ themselves. It is such a connection which will help prepare them to be true world citizens.





About the Children of Bassac

The Children of Bassac troupe of young adult dancers performs a combination of ancient classical and lively folk dances in full costume with studied traditional technique. The troupe has won praise at festivals from Edinburg to Japan to Phnom Penh for the energy, freshness and joy expressed in their performances.

The troupe received glowing audience and press reviews at the Edinburgh Festival in 2008 and recently completed a season of weekly dance performances at the National Museum in Phnom Penh to large audiences including the U.S.

Ambassador. This is the troupe's first trip to the USA.

The Children of Bassac was formed in 2001 by Cambodian Living Arts. CLA is a non profit established in 1998 to celebrate and preserve traditional Cambodian music and dance, nearly lost during the Khmer Rouge genocide when an estimated 90% of Cambodia's performing artists were killed. The vision of Cambodian Living Arts is that by 2020 Cambodia be known not for the killing fields but for the living arts.

Children of Bassac

Lead by Master Ieng Sithul, one of the most famous and adored artists in Cambodia, the troupe is part of a larger network of CLA performers who take great pride in their role of restoring traditional arts as part of the renaissance of their country's culture.

The troupe members are looking forward to sharing with young audiences in America the beauty, spirit, magic, and fun of their Khmer culture. Their commitment to the transformation of their country through the arts, their personal stories and enlightening interaction with classes, are sure to inspire thousands of children and adults during their tour of New York and New England.



The Program

Each 50-minute performance will include an introductory video, demonstrations of Khmer instruments and singing, and selections from the following temple and folk dance repertoire:

Apsara Dance Etched on the stone walls of the ancient Angkor temples found in Siem Reap are a total of 1,737 Apsaras, or celestial women dancers. The skilled Cambodian architects and sculptors of the time created these Apsaras from stone and placed them in all corners of the temple building because Apsaras were regarded as the mother of Khmer people as well as one of the most important and graceful symbols of Khmer culture and dance. In adorning the kingdom's finest temples with the graceful images of the Apsaras, these sculptors and artists were able to invoke the prestige and power of the Cambodian Kingdom. Under the guidance and sponsorship of Queen Kossamak in the 1960s, the Apsara Dance was choreographed to demonstrate the living legacy of the Apsaras in modern Khmer culture, dance, and history. This dance is led by a leading Apsara dressed in white and describes the magnificent beauty and grace of these legendary celestial women through precise movements and gestures.

Pailin Peacock Dance This folkdance originates from the Kola ethnic group, who live in the region of Pailin in western Cambodia and was formally choreographed by art professors Chheng Phon and Pol Som Oeurn in

the 1960s. The dancer relates a famous legend of Pailin about a magic peacock that goes to honor the King. In this lively dance, the peacock is honored as a symbol of happiness. The dance imitates the peacock with beautiful, multicolored wings and suggests a courting scene between a peacock and a peahen. The dance is said to bring happiness and prosperity to villagers, and is often performed during the New Year and ritual ceremonies in times of drought to pray for rain.

Sovann Machha Dance (or Dance of the Golden Mermaid) This dance piece is an excerpt of a story from the *Reamker* legend, otherwise known as the Khmer version of Ramayana, an important Hindu epic describing the struggle between good and evil. In this episode, Hanuman, the White Monkey who serves as the monkey army general, falls in love with a golden mermaid en route to rescue Seda, from the evil giant and King of the Ogres Ravana. After the stones that Hanuman had ordered to be placed for the bridge building suddenly disappear, Hanuman comes to settle the matter with the golden mermaid and ends up falling in love.

Phloy Suoy Dance The exciting and fast-paced Phloy Suoy folkdance belongs to the Suoy ethnic group who live near the Oral Mountain Range in Kampong Speu province. The Suoy perform this dance annually in dedication to the Cave Spirit and other gods who are believed to protect their community.



The Program

Muni Mekhala Dance This sacred dance is based on a very well-known and ancient Khmer legend involving the ocean goddess Muni Mekhala and her opponent, Ream Eyso, or the storm spirit. The legend has it that Muni Mekhala and Ream Eyso were given the task of seeing who could collect more dew drops in the morning. Muni Mekhala's ingenious method of collecting dew drops made her the winner, and as a result, her Master awarded her the supreme prize of a magic crystal ball, while Ream Eyso was given a consolation gift of an axe. In Ream Eyso's fury and jealousy, he struggles to capture the shining crystal ball, but is unsuccessful. The struggle between Muni Mekhala and Ream Eyso, as well as the crystal ball and ax that they hold, are representative of the struggles in the heavens before the rain sets in. While the shining crystal reflects the lightening, the sound of the ax is similar to the crash of thunder. This dance is particularly important in Cambodian culture as it is considered to be part of the yearly rituals where Khmer people ask for rainfall and ensure the fertility of the land.

Krama Dance (or Khmer Scarf Dance) This scarf dance is probably one of the most recently choreographed of all dance pieces, as it was created in the early 1990s by the Royal University of Fine Arts. At the center of this

dance is the kroma, or the traditional Cambodian checkered scarf, worn by men and women, children and the elderly alike. While dancing to a lively beat, the dancers demonstrate the varied functions of the kroma scarf as well as the diverse styles for wearing it, underscoring the deep cultural significance of this piece of cloth in daily Cambodian life.

Chhayam Dance (or Chhayam Drum Dance)

This folk dance is one of the most popular and well-loved throughout the country, as it features fast drummers, interactive comedy, and even flirtatious dancers. The dance is known for its improvised call and response singing, as well as the clap of hands, cymbals or wooden clackers. The dancers may wear comic masks, or paint their faces. Chhayam drum music is usually performed at the head of processions in Buddhist complexes on ceremonial occasions, such as the marking of the monk's rainy season retreat, and other religious ceremonies. Outside of more formal occasions, playing the chhayam drum helps to create a happy feeling of joy and togetherness and thus the folk dance that accompanies this drumming is performed frequently both throughout the countryside and the cities up until today.



Getting to Know the Artistic Directors



Ieng Sithul

Master Ieng Sithul is an extraordinary master of many Khmer traditional instruments, particularly those that are used in the Khmer classical wedding music tradition. He is from a musical family and sang professionally as a child before the Khmer Rouge years. Afterwards, he studied instruments under his uncle, Meng Hun, the greatest instrumentalist of the last two decades. Master Ieng Sithul is now a familiar host on TV and stage and one of the most popular recording artists in Cambodia today. In 2001, Master Ieng Sithul reached out to a group of poor youth living in a group of Phnom Penh's slum apartments known as today as the "White Building" and encouraged these students to study traditional Cambodian arts under his mentorship and teaching. Master Sithul is one of Cambodian Living Arts' most well-known and respected masters; consequently, the folk dance class has grown to be one of the largest and most popular of the arts classes offered by Cambodian Living Arts. Among artists throughout Cambodia, he has a deep knowledge of traditional culture and is a high-profile supporter of classical Khmer arts.



Nop Thyda

Teacher Nop Thyda is a dynamic dancer, knowledgeable artist and serves as an especially inspiring instructor for the students of Cambodian Living Arts. She was born in 1973 and finished her studies at the Secondary School for Fine Arts with a focus in Folkdance study in 1989. Following completion of her studies, Assistant Master Thyda began work with the Department of Performing Arts in 1991 and has continued her working with the Department until the present in the role of both a research assistant as well as an exponent of traditional Yike opera. Beginning from 2005 until the present, Assistant Master Thyda has also worked as a dance instructor for Cambodian Living Arts.



Getting to Know the Performers



Chou Ramorn
"Ramorn"

"My name is Chou Ramorn. I was born in October 1989 and I have three other brothers. I graduated from high school in 2009. I do not attend the university yet because my family cannot afford the tuition fee. I began attending the classical and folk dance class since 2003 when my parents first met Master Ieng Sithul in my housewarming ceremony. My parents could see that my brother and I are gifted in the arts as they often saw us imitating other dancers as they danced. That's why my parents asked Master Sithul to accept my brother and me as his dance students. So this is how I got involved in the dance class. The reason I've been staying in the dance class for such a long time is because I think the class could fill up my free time and help me with generating an income. Apart from the dance class, I help my parents with their housework such as cooking and so on. I am so happy to have this opportunity to go to America this time as can be a part of helping promoting Khmer culture and traditions. I think this would help others know better our invaluable arts and culture. So far I've learned 16 dances".



Chab Sydanal
"Nal"

"My name is Chab Sydanal. I was born in February of 1992 and I have one brother and one sister. I have attended the dance class since 2004. My sister is a singer and my brother is studying the classical dance, the Khmer masked opera tradition, at the Royal University of Fine Arts. I stopped formal scholastic study at grade 8 in 2007, but I've been studying dance with Cambodian Living Arts for 6 years. The reason why I want go to the US is because I want to promote Khmer arts and culture that my dance troupe has studied for such a long time. Moreover, I want all American people to know about Khmer arts and culture. Knowing about the arts helps me to make a living. Besides this, I spend my time working in a beauty salon. I've learned 16 dances".



Kong Chandamony
"Chenda"

"My name is Kong Chandamony and this year I am 18 years old. I live with my parents in Kandal province, near to Phnom Penh and have 3 brothers and sisters. My father is a ballet artist that used to work with the Ministry of Culture and Fine Arts and my mother is a housewife. I am a 12th year student at a local state high school and I have studied dance for 7 years with Cambodian Living Arts. I originally came to study with Cambodian Living arts because of my friends, but I have always wanted to know about the diversity of Khmer arts. When I finally went to the see the class, I thought that I wanted to be like the other dancers and musicians that I saw. Moreover, I have always wanted to support my culture and Cambodian arts so that they will be alive forever. I am especially looking forward to performing in the US because I want to ensure that all people around the world are well-informed about the value of Khmer arts and culture. In my free time, I enjoy reading books and listening to music. I've learned a total of 16 dances".

Getting to Know the Performers



Meng Sophearoth
"Roth"

"My name is Meng Sophearoth and I am 21 years old. Nowadays I live in apartment complex known in Phnom Penh as the "White Building" with my three siblings. My father is motor taxi driver and my mother is a housewife. I now am a grade 12 student at the Secondary School of Fine Arts focusing on the study of Cambodian folkdance. I began studying at Cambodian Living Arts in 2003. The reason I study art, both dancing and music especially, is because I have a deep passion for learning about my own culture and I have enjoyed learning under our teacher, Master Ieng Sithul. Some of my favorite dances include the chayyam dance where we dance and beat large drums, as well as the Ploy Suoy dance, which depicts the movement of peacocks. In my free time, I enjoy playing music, watching sports, and going places where I can dance. I want go to US because I want to show my artistic abilities and I want to learn more about American culture. In the future, I would like to be an arts instructor as well as a musical composer. I've learned a total of 16 dances".



Cham Roun Sopheak
"Pheak"

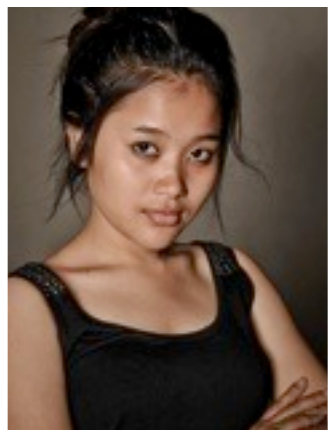
"My name is Cham Roun Sopheak and I am 19 years old. I currently study in grade 12 at the Secondary School of Fine Arts High School. I have 2 siblings and am the second oldest child. My father is a circus teacher and my mother is a housewife. However, nowadays my family has encountered some financial problems and the home that we live in together is quite small. In 2003, I began studying both dancing and singing with Cambodian Living Arts since my father knew our teacher, Master Ieng Sithul. Among the arts, I'd have to say that I enjoy singing more than dancing because I feel that using my voice is my true talent. But I have always desired to learn both song and dance in order to be able to preserve Khmer culture and transmit it to the next generation. I am thrilled to be able to travel to the US because I want to learn about the lives of American students and everyday people and I especially want to share my artistic abilities on an international stage. In the future, would like to be a well-known singer. In my free time, I enjoy listening to music and playing different sports, especially tennis".



Neang Visal
"Sa"

"My name is Neang Visal. I have one brother and two sisters. My father works as a sculptor and my mother is a housewife. I graduated from high school in 2009 but I still do not have the chance to study at university yet since my family cannot afford the tuition. I have studied in this dance class since 2003. I love arts and am especially committed to helping in preserving them as well as broadening peoples' knowledge about them. In the United States, I look forward to showing my abilities and having many experiences of cultural exchanges with American students. It is my sincere hope that all countries throughout the world will one day know about the rich culture and traditions of Cambodia. In my free time, I enjoy reading comics, listening to music, and doing exercises in the public park. In the future, I would like to be the general manager of a hotel or bank. I've learned 15 dances".

Getting to Know the Performers



Duong Darapenh
"Sreypenh"

"My name is Duong Darapenh. I am currently a second year student majoring in tourism at the National University of Management. At the same time, I continue to learn classical and folkdances as a student of Cambodian Living Arts. The reason why I came to study dance at Cambodian Living Arts is because I love arts and I hope that, by learning more about Khmer arts and culture, I would be able to help preserve Khmer traditions so that they can remain alive forever. Being a student of Cambodian Living Arts has especially helped to supplement all of the knowledge that I've gained through my studies in regular school. I've learned 20 dances".



Nork Airnyvone
"Sreyneang"

"My name is Nork Airnyvone, I was born in Phnom Penh city, and I am 19 years old. I am currently a 10th year student at my local high school. My father is a circus instructor at the Royal University of Fine Arts (RUFA), my mother is a housewife, and I have three siblings. I have studied arts under our teacher, Master Ieng Sithul, at Cambodian Living Arts class for the past 7 years. I love my culture's arts and want to preserve these traditions for future generations. I am excited to perform in the United States because I want to promote my artistic and cultural heritages. I hope that through our performances and workshops that people in American might be able to know about Khmer arts and their true value. In the future, I hope to be a professional dancer. In my spare time, I sometimes paint, but I love to listen to music and go to the public park where I can do exercises. In total, I have learned 18 different dances".



Pov Punisa
"Nisa"

"My name is Pov Punisa and this year I am 18 years old. My dad is a motor taxi driver and my mom is a housewife. I have two brothers and one sister. I graduated from high school in 2009. I was born in Phnom Penh and have always called this city my home. When I was 12 years old, however, I began living with my grandmother in a poor slum community in Phnom Penh called the Dey Krohorm neighborhood. By chance one day I passed one house where they were rehearsing classical Cambodian music. I felt quite strange because I had never heard these sounds before. I went to that class and began listening to the music for long periods of time. I began to learn more about what is called pin peat ensemble music. From that time until now, I have studied pin peat music with Cambodian Living Arts class and am a member of the pin peat ensemble. I love music and dance because I enjoying learning these art forms and have a desire to preserve Khmer culture and arts. I am very excited to go to the US so that I can exchange, share and learn about the arts and culture of the American people. In the future, I hope to be both a businesswoman and also a musical composer".

Getting to Know the Performers



Leu Sivmeng
"Sivmeng"

"My name is Leu Sivmeng and I was born in Phnom Penh city. My parents are snack vendors based out of our home and I have 3 sisters and 1 brother. I am the only one in my family who takes in interest in the arts and who pursues in the arts as a serious career. I currently study at the Center for Teaching Instruction and specialize in the field of dance pedagogy as my dream one day is to teach Cambodian dance to children. I first learned about Cambodian Living Arts because of my friends, but I have always had a deep interest in the arts and have wanted to learn more and more about my own Khmer heritage. I very much look forward to go to the US because I want people there to understand about the Khmer arts and the importance of these arts for my people. Additionally, I want be able to exchange experiences with other artists and students and to gain other perspectives from teachers on how to teach the arts in the classroom. In my free time, I like to read novels and help my parents with the vending business. In total,



Saing Sonalydo
"Lydo"

"My name is Saing Sonalydo. I was born in September 1989. My father's name is Saing Sotheara. He is a Phnom Penh municipal Military Policeman. My mother's name is Sum Chantha and she is a housewife. I began attending this dance class in 2003. I originally got involved in the dance class when I noticed some dance students walking pass by my house after the class every day. When I heard them singing, I asked them about where they were learning and they introduced me to the class. At the beginning of my studies, I felt shy. Thus, I didn't jump into the lessons immediately, but spent one day to sit in the class to watch the others learning. Then, our teacher Nop Thida called me in and told me not to be afraid or nervous. So I started my dance lessons from that time and have continued until today. I graduated from high school in 2010. I see that by studying dance, I have kept in good physical shape and my experiences with the arts also help me to make an income. One of the reasons why I want to go to United States is because I have heard so many good things about this country and the strong economic power it has in the world. I want to show Americans the beauty of Khmer culture as demonstrated by Cambodian Living Arts students' performance. I want to make sure that foreigners all over the world will know about Khmer culture. In total, I've learned 26 dances. I feel proud to be on the stage".



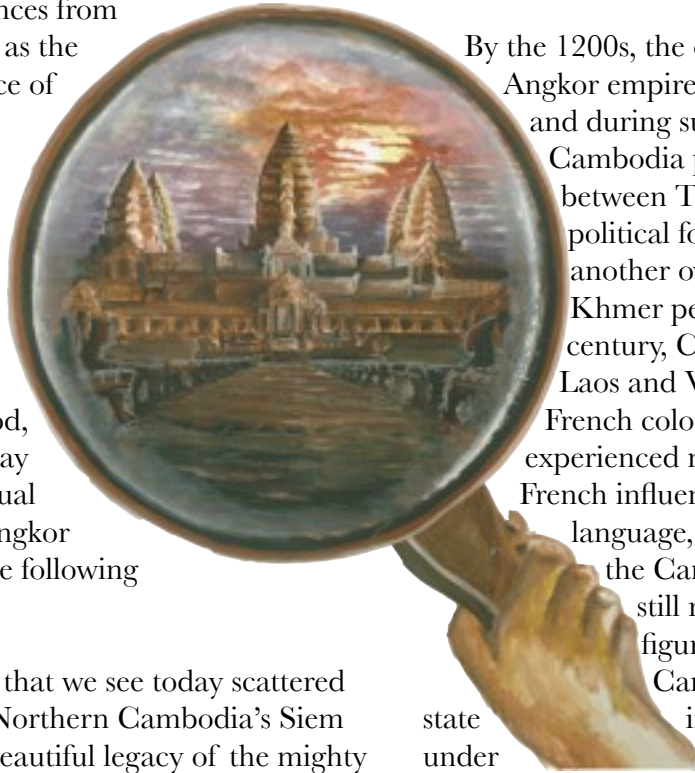
Where is Phnom Penh?



The History and Culture of Cambodia

Cambodia can trace its origins to a number of different powerful kingdoms before the rise of the great Angkor Empire. Beginning from the 1st century onwards until the 6th century, the largest of these early kingdoms was called Funan. Although historians are left with very little information from this period, the archaeological record shows us that Indian influence already exerted a strong influence on Cambodian culture, especially regarding religious beliefs and trade. Influences from

India as well as the predominance of wet-rice agricultural practices continued strong throughout the subsequent Chenla period, paving the way for the eventual rise of the Angkor Empire in the following centuries.



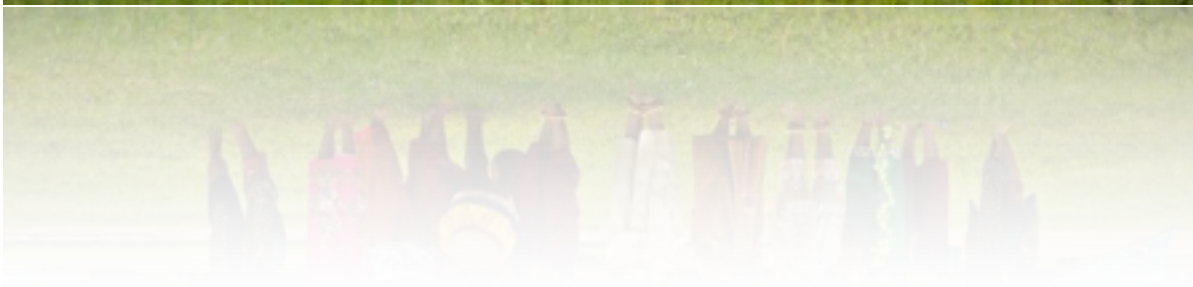
The temples that we see today scattered throughout Northern Cambodia's Siem Reap are a beautiful legacy of the mighty Khmer Angkor Empire that dominated large swathes of Southeast Asia from the 9th-13th centuries. Drawing on political and religious inspiration from India, King Jayavarman II proclaimed himself the empire's god-king in 802 AD. He and his successors set about building the Angkor Kingdom's power and greatness through a number of ways, including building massive irrigation networks as well as constructing magnificent temples. It was during the Angkor empire's zenith that the diverse artistic traditions of Cambodia blossomed. Among all classical arts traditions, the

classical dances of the temples were considered to be among the most sacred since dancers were believed to be communicators between the King, God, and spirits. The reverence reserved for *Apsaras*, or celestial women dancers, is clearly illustrated along all of the walls and in every small niche of most temples, as you can still find the graceful movements and lovely smiles of the Apsaras exquisitely preserved through the ages in stone.

By the 1200s, the once all-powerful Angkor empire began to face decline and during subsequent centuries, Cambodia proved a battle ground between Thai and Vietnamese political forces that fought one another over control of the Khmer people. In the 19th century, Cambodia, as well as Laos and Vietnam, fell under French colonialism and experienced nearly a century of French influence in politics, language, culture. Nevertheless, the Cambodian monarchy still remained as important figureheads and helped Cambodia to transition to independence in 1953 under the leadership of King Sihanouk. Although political chaos and conflict engulfed much of the Southeast Asian region from the 1950s-1970s, this was a time when the arts experienced a strong reemergence in Cambodia. Under the direction of Queen Kossamak, many dances were choreographed and the traditions were expanded. Dance served to connect Khmer people with their glorious history at Angkor while serving as a proud tradition of modern day life. When the Cambodian king and other political figures made tours abroad, dance performances led by the

Royal Princess Bopha Devi followed them to perform, as these dancers became the face of modern Cambodia.

This short-lived period of incredible artistic revival and vibrancy came to an abrupt end during the Khmer Rouge period. Beginning in 1975 under the leadership of Pol Pot, the Khmer Rouge took power in Cambodia with the vision to transform the nation into a communist agricultural collective. From 1975-1979, between 80-90% of all Khmer artists were killed, along with other educated scholars, professionals, and government officials, and all Cambodians were sent to the countryside to endure forced labor. By the end of this genocide, nearly a quarter of the Cambodian population had been killed. Following the Vietnamese overthrow of the Khmer Rouge regime in 1979, Cambodia struggled for nearly a decade under Vietnamese occupation to regain its balance and stability. With the support of the United Nations in 1993, Cambodia held its first elections and began on the arduous path of rebuilding and healing. This process of reconciliation and peace building after years of war, loss, and genocide continues today and the arts help to serve as a source of inspiration and healing for many Cambodians across the generations.



Pre-Performance Class Activities



1. Have students locate Cambodia on a globe or world map. (There is a map in this booklet.) Locate Phnom Penh, the important other cities, regions, and neighboring countries.
2. Have class research Cambodian life using the books and website found on the Resources page in this booklet.
3. What dances or costumes represent students' own traditions or cultures? Have a show and tell where students bring in clothing, pictures, or recordings representing their heritage. Have them talk about or demonstrate dances they associate with their own family traditions. Have students work in small groups to create a short dance, movement vignette, or tableau using elements from each of their traditions. One student might act as choreographer, or they might share this responsibility.
4. Have students think about how particular body movements might differ between cultures. Are their instances of this in our own culture? How might a movement represent the status or role of a particular person or a particular relationship between two people? How do dancers relate to one another during a dance?
5. What are the folk dances that represent contemporary American culture? What are the folk dances and popular dances with which students may be familiar? Discuss with students the role of dance in our own culture.

Post-Performance Class Activities

1. Ask you class to think back on what they saw in the introductory video and answer the following questions: (you can watch it again at <http://www.youtube.com/user/cambodianlivingarts?feature=mhum>)

- a. What can you remember about the city of Phnom Penh?
- b. The different types of transportation? The market? Everyday clothing?
- c. How did Sivmeng's home compare with yours? Describe the kitchen, bedroom space, dining space, electronic entertainment.
- d. What type of small shop does Sivmeng run to earn money for her family?
- e. What subject is Visal studying in school?
- f. How does Sivmeng's school compare to your school in appearance, school clothing, etc. Does the Khmer language look like ours?
- g. How many children were taking part in the dance class? What type of musical instruments were accompanying the dancers?

2. What surprised students in the performance, if anything? How did it compare to their expectations?

3. Describe the differences between the classic temple dance(s) and the less formal folk dances?

4. What numbers from the performance were your students' favorites? Which were the funniest? Most athletic? Most beautiful? Which ones told a story?

5. Can the students remember particular movements from the performance that they can imitate for the class? Why were these movements memorable?

6. For dance students: Learn elements from the Robam Bopah Logkei dance with instruction from the dance troupe on a set for training videos.

Training video 1 <http://www.youtube.com/user/CLAtaining#p/u/8/XfXqNooNCeA>

Training video 2 <http://www.youtube.com/user/CLAtaining#p/u/8/XfXqNooNCeA>

Training video 3 http://www.youtube.com/user/CLAtaining#p/u/6/awhZSN_Q7Tw

Training video 4A <http://www.youtube.com/user/CLAtaining#p/u/4/BzwFT97QLjQ>

Training video 4B <http://www.youtube.com/user/CLAtaining#p/u/4/BzwFT97QLjQ>

Training video 5A <http://www.youtube.com/user/CLAtaining#p/u/4/BzwFT97QLjQ>

Training video 5B <http://www.youtube.com/user/CLAtaining#p/u/4/BzwFT97QLjQ>



Additional Resources

Books

Elementary schools

Countries of the World: Cambodia

By: Nobleman and Tyler

Sinat and the Instrument of the Heart would also be good for a younger population

Middle to High School

A History of Cambodia, David Chandler

Dance in Cambodia, by Toni Phim

Cambodian Dance: Celebration of the Gods, Heywood; this one is probably the best in giving brief overviews of Cambodian arts more generally

Websites

Facts and Statistics <http://www.mekong.net/cambodia/facts.htm>

Overview of Khmer Culture http://en.wikipedia.org/wiki/Culture_of_Cambodia

Angkor Wat http://sacredsites.com/asia/cambodia/angkor_wat.html

National Geographic short video <http://www.youtube.com/watch?v=2dBwMsfse1I>

Cambodian Classical Dance <http://users.rcn.com/tskramer/dance.html>

Cambodian Folk Dance http://www.khmerguide.com/culture_traditional2.php

Traditional Music <http://www.angkor.ws/music.php>

Food <http://southeastasianfood.about.com/od/foodfromcambodia/a/Cambodiaculture.htm>



State Education Standards

Connecticut

The performance and workshops address CT's Arts K-12 Goals and Standards, specifically the following dance content standards:

- 3. *Understand how dance creates and communicates meaning*
- 5. *Demonstrate understanding of dance in various cultures and time periods.*

The full text of these standards can be found at http://www.state.ct.us/sde/dtl/curriculum/artccl/cclart_dance.pdf

New York

This performance also addresses NY State Learning Standards for the Arts #4 as stipulated by the State Department of Education. (For a more detailed description of the standards, contact the Department in Albany, NY.)

Understanding the Cultural Dimensions and Contributions of the Arts: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of the past and present society.

Elementary and Intermediate Levels, Dance Standard Students will know dances from many cultures and times and recognize their relationship to various cultural, social, and historic contexts. Students will recognize that dance is performed in many different cultural settings and serves many functions in diverse societies.

