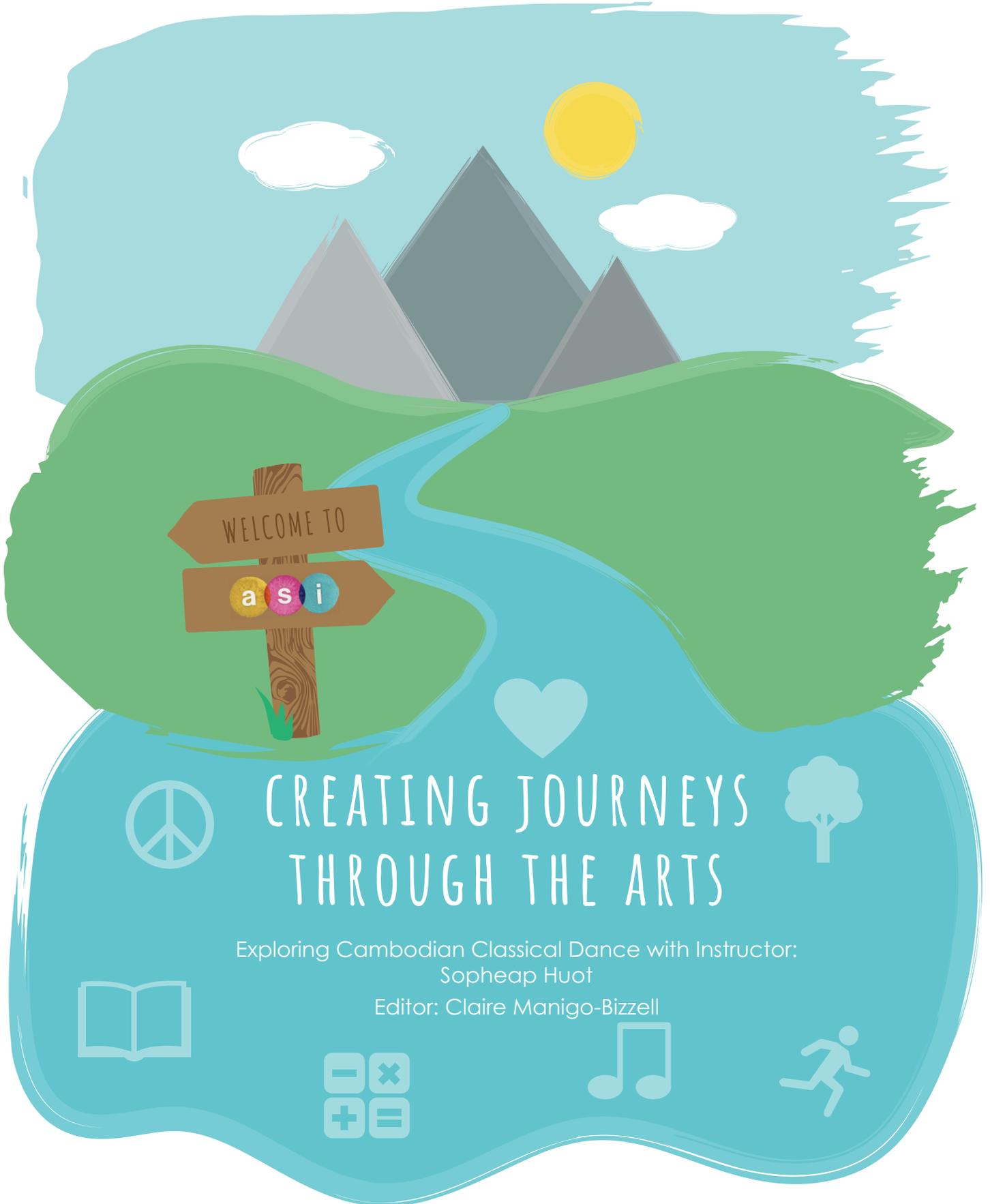




Art Sphere Inc.
Transforming Lives Through Art

STRENGTHENING OUR COMMUNITIES SINCE 1998



CREATING JOURNEYS THROUGH THE ARTS

Exploring Cambodian Classical Dance with Instructor:
Sopheap Huot

Editor: Claire Manigo-Bizzell

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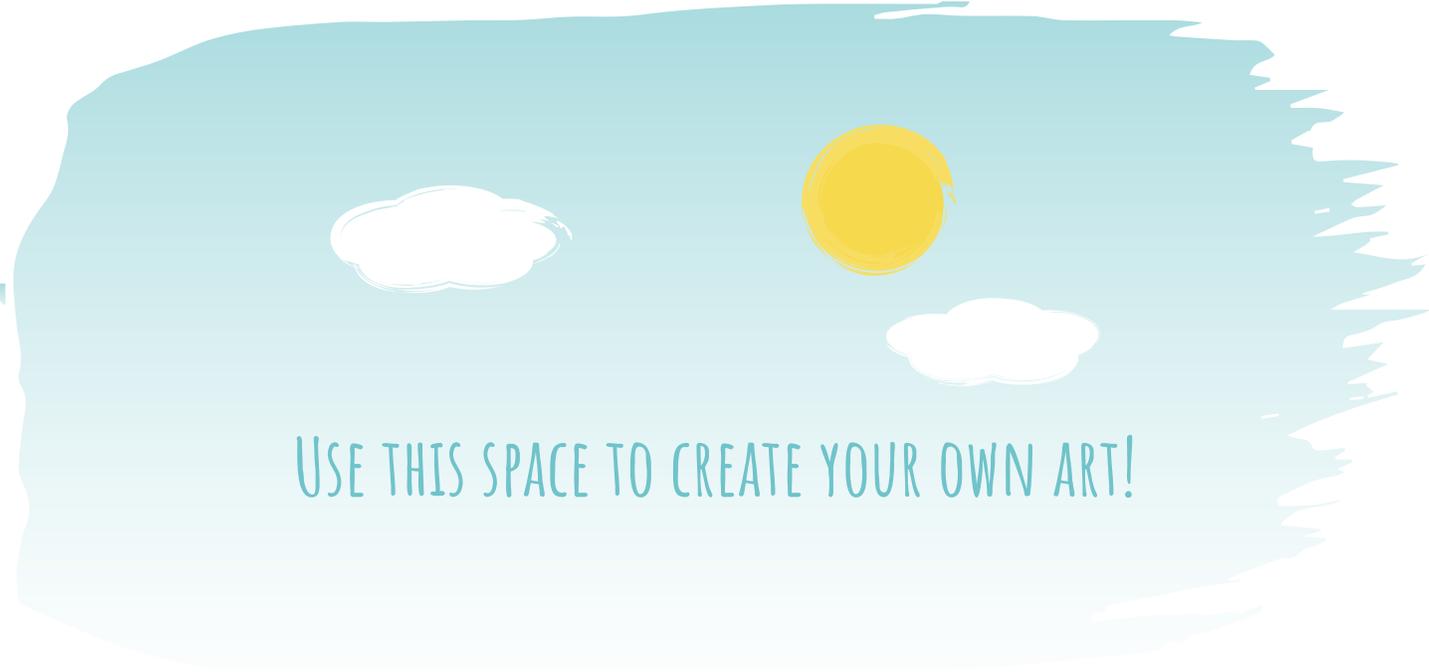
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USE THIS SPACE TO CREATE YOUR OWN ART!





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CREATING JOURNEYS THROUGH THE ARTS

Follow your creativity and go beyond where the path leads so you can leave a trail to inspire others to express themselves, too!

Preface

We are pleased to present *Creating Journeys Through the Arts* to take you on a path to transform everyday materials into art, to explore the intersections of art with nature, literacy, technology, theater, music, mindfulness and STEAM and to learn how to use the arts to express your core values. Throughout this journey, we invite you to reflect on the legacy that can be created through the arts.

How this Book Came About

In 2020, Art Sphere Inc. (ASI) responded to Covid - 19 to move our curriculum offerings online to engage and enrich Philadelphia's communities remotely. ASI has always been concerned about the lack of access and cutbacks in funding for the cultural arts in the inner city. In response, we developed this book of free art lesson plans for children to stimulate and inspire creative thinking. Each art project is outlined with easy-to-follow instructions and can be completed with low-cost or "found" materials. The printed book is supplemented by a database on ASI's website (www.artsphere.org) with additional art lessons, which can be downloaded by teachers and families. The projects in this book, which have been tested in Art Sphere workshops and in schools, at public events and with diverse audiences, are designed to be easy enough for a parent or a teacher with no formal arts training to teach to others. All the projects can be completed in an hour or less and are intended for children from preschool to 6th grade.

How to Use Our Online Materials and This Book

Not everyone learns the same way. Some people are more visual, some more musical, some more mathematical¹. Our "Trail Maps" include symbols depicted in a "road sign" at the top of each page and indicate the different learning styles to be found in each project. By pointing out the different ways that a project can be approached, parents and teachers can guide their children to their individual paths to artistic success and ways to express their unique creative voices. The different learning styles and the symbols used to represent them in this book include:



Literacy and Verbal-Linguistic
(using words effectively)



Recycling and Naturalistic
(responding to nature)



Technology and Logical-Mathematical
(reasoning, calculating)



Health and Intra-personal
(understanding one's own interests, goals)



Theatre and Bodily-Kinesthetic
(using the body effectively and creatively)

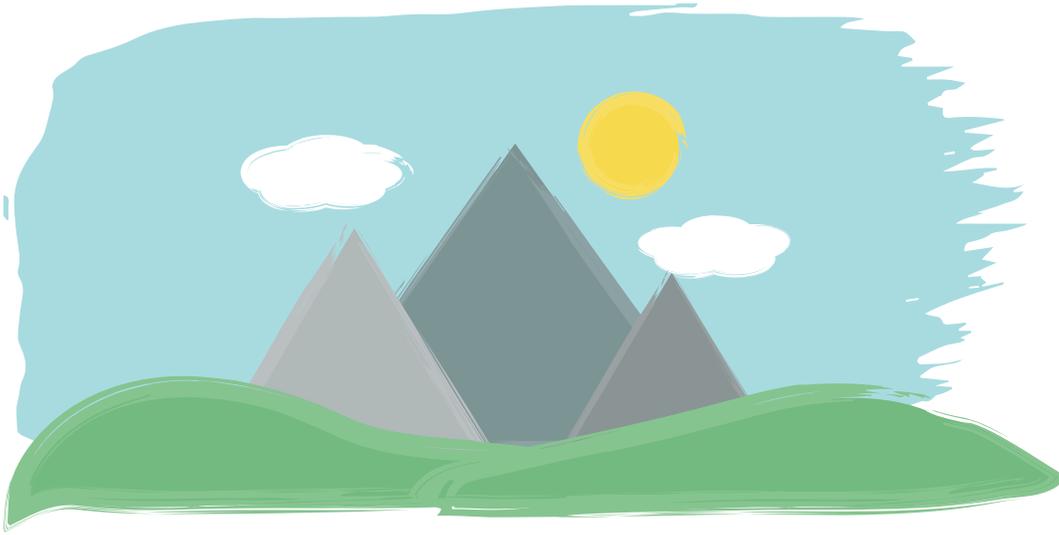


Musical-Rhythmic
(sensitivity to rhythm and sound)



Multicultural and Interpersonal
(understanding, interacting with others)

¹ These learning styles are based on Howard Gardner's discussion of types of intelligences. For more detail, see: Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983).



The lesson plans are more than just making art objects. They incorporate ideas such as compassion, mindfulness, respect for nature, healthy eating, cooperation, and other ideas for living in a way that contributes to a civil society. The pages are laid out as if you and the class are taking a journey:

- **Your Destination:** summarizes the outcome
- **Travel Kit:** list of materials you will need to make the object
- **On the Path:** ideas and directions for each child to make his/her own object and ideas for exploring the meaning of each object
- **Group Tour:** how to transform the individual process into an interactive and collaborative group experience
- **Extend your Journey:** vocabulary, helpful references, and links to explore additional ideas

Find ways to express yourself - it's ok to think outside the box!

Knowing that links sometimes become inactive or are changed is beyond our control and we apologize for the inconvenience. All the referenced links in this book have been checked for accuracy.

Please check our blog ([http:// www.artsphere.org/wp/category/lesson-plans/](http://www.artsphere.org/wp/category/lesson-plans/)) and other social media channels for more suggestions on creative art projects.



THANK YOU

This book would not have been possible without the participation of many talented and dedicated volunteers and supporters. I would like to thank the Drexel University for their support, encouragement and for believing in Art Sphere's work with youth. My thanks also go to Judy Yellin, Hanna Pistorus and Steven White for their collaboration, editing of the lesson plans and invaluable suggestions. I also want to single out Claire Manigo-Bizzell for her hard work in creating the layout and design for this printable handout version of our "Celebrating LGBTQ+ artistic Icons" eBook, as well as Carey Talbot-Sanders, Sophie Najjar, and Ginger Mellott for their well-crafted cover design and hand-drawn elements that also can be found at <https://artsphere.org/asi-books/>. Many volunteers also provided their time and expertise for which I am very grateful:

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A special thank you to our Board of Directors as well: Erica Bettwy, P.J. Hakim, Subrata Mukherjee, Cliff Price John Groenveld, Tiffany Mercer-Robbins and Ashley Fry.

Best Wishes on Your Journey,

Kristin Groenveld
Founder and Artistic Director Art Sphere Inc.

Share the artwork you make and your thoughts about the lesson plans and let others know about our free online version of this book: #takeanartjourney #creatinglegaciesthroughart #loveartsphereinc

GLOSSARY

Angkor Wat (Ahng-kor Waht) An ancient temple complex in Cambodia

Apsara (Ahp-Sa-Ra) A dancer that acts as a messenger of peace between the gods in Heaven and the kings on earth; the Apsara is a spirit in Buddhist and Hindu culture

Arch A curved shape

Buddhist temples A place of worship that practices Buddhism, a religion that is predominant in Cambodia

Cambodian (or Khmer) Classical Dance An ancient artform that acts as a bridge between beings in the heavens (gods) and beings on Earth (kings). It is traditionally used as both a form of entertainment in the Royal Palace and oftentimes during religious events in Buddhist temples. It is also used as a spiritual way of connecting with past ancestors. Cambodians hold this dance very dearly in their hearts, as it is a symbol of their own cultural identity.

Chha Banchos (Cha Bahn-Choh) A dance routine that includes the basic gestures that are vital to properly learning Cambodian Classical Dance

Chhup Chheng (or Chup Chung) A small, bowl shaped, hand-held cymbal attached together by a rope; also referred to as chhing (ching) or chheng (cheng)

Deity (Dee-It-Ee) A god or goddess

Express To convey or communicate a thought or feeling in words or gestures. In dance we express emotions using our facial expressions and movements.

Flexibility The amount a person can bend, stretch, or flex a part of their body

Generation The people of a certain time period, like an age group. In Cambodian Classical Dance, younger generations always learn from older generations.

Genocide The deliberate killing of a large number of people from a certain nation or ethnic group

Hanuman (Ha-Noo-Mahn) A monkey general who is a character from the legend of the Hanuman and Sovann Macha (So-Vahnn Mah-Chah) and appears in the Robam Sovann Macha dance. Hanuman wanted to build a bridge of stones and needed the permission of Sovann Macha to do so.

Incarnation The embodiment or representation of a deity

Jeep (Ch-Jeep) Another way to say, "to make something smaller," in Khmer. It is also the gesture of pinching your index finger and thumb together, while the rest of your fingers are arched backwards. This gesture represents a flower or young leaf in dance.

Kben (K-Bun) A style of Cambodian pants, formed with a long piece of fabric, typically worn when practicing Cambodian Classical Dance

Khmer (Kh-My) Refers to the Cambodian language and people

Lakhon Khol (Luh-Kah-Ohn Kah-Ohl) A theatrical masked dance performed in Cambodia

Moni Mekhala (Moh-Nee Mehk-Ah-La) The goddess of the seas. She has a magical crystal ball, which she had to fight to defend from Ream Eysa.

Myth (Mith) A story about the early history of a people or a natural or social phenomenon. The story of Neang Neak and Preah Thoung is an example of a myth. The story of Sovann Macha and Hanuman is also an example of a myth.

Naga (Nah-Gah) Another name for a Serpent, or snake

Neang (Nee-Ung) Woman; the female role in Cambodian Classical Dance; one of the four main roles and appears in almost every Cambodian Classical Dance

Neang Neak (Nee-Ung Nee-Uhk) A serpent princess who is believed to be one of the first ancestors of the Khmer people. She is believed to have founded the Khmer land with Preah Thoung.

Neayrong (Nay-Rong) Man; the male role in Cambodian Classical Dance and one of the four main roles

Papier-mâché (Paper Mash-Eh) A mixture of paper and adhesive, (like glue). It becomes hard when it dries. This is applied to a clay mold to create Lakhon Khol masks.

Perseverance Dedication and persistence; when people persist despite difficulty

Posture The position that we have our body in when we do something (sitting, standing, dancing)

Preah Thoung (Breh-Toung) An Indian Prince and the son of the god of the sun. He is believed to have founded the Khmer land with Neang Neak who he married.

Princess Buppha Devi (Bo-Pah Dey-Vi) Former princess of Cambodia and was a Cambodian Classical Dancer. She helped restore Cambodian Classical Dance and performed Robam Tiyae (Ro-Bahm Ta-Ya-ee) among many other dances.

Ream Eyso (Ree-Um Aye-Soh) A demon of the storms who wanted control of Moni Mekhala's magical crystal ball

Refugee A person who had no other choice but to leave their country to escape war, oppression, natural disaster, etc.

Robam Moni Mekhala (Ro-Bahm Moh-nee Mehk-Ah-La) This dance is about the fight between Ream Eyso (Ree-Um Aye-Soh), a demon of the storms and Moni Mekhala (Moh-nee Mehk-Ah-La), the goddess of the seas. In this dance, they are fighting for the control of Moni Mekhala's magical crystal ball.

Robam Preah Thoung (Ro-Bahm Breh Toung) A Cambodian Classical dance based on the legend of Neang Neak and Preah Thoung. Through dance and music, it tells a tale of how Cambodia was founded.

Robam Sovann Macha (Ro-bahm So-Vahnn Mah-Chah) A dance that tells the story of the efforts of a monkey general named Hanuman, trying to convince Sovann Macha (So-vahn Mah-Chah) to allow him to build a bridge with stones. Sovann Macha, the mermaid princess, wants to prevent this from happening. Although, it should be noted that there is much more to the story than this.

Robam Tep Monorom (Ro-bahm Tep Mo-No-Rom) This dance means The Dance of Heavenly Gods and Goddesses for Happiness. It tells a story of deities dancing in heaven happily.

Robam Tiyae (Ro-Bahm Ta-Ya-Ee) A sacred dance that was performed by Princess Buppha Devi. The dance is performed to aid in the happiness of the spirits of former kings as they enjoy food offerings brought to them as part of a ceremony.

Routine (Roo-Teen) A sequence of actions done consistently over time

Sampeah (Sum-Beh-Uh) A gesture. When your hands are brought together to pray, greet, or pay respect to someone. In dance, our fingers are kept apart but in normal conversations our fingers are put together. This is also the level of your body that your hands are placed at is different depending on who you're addressing.

Sophany Bay (So-Pah-Nee Bay) A Cambodian classical dancer and teacher. The book, *The Cambodian Dancer: Sophany's Gift of Hope* is based on her life as a dancer. She survived the Khmer Rouge and immigrated to America as a refugee.

Sovann Macha (So-Vahnn Mah-Chah) Directly translates to, "golden fish," in English. This is also a character in Robam Sovann Macha and the legend of Sovann Macha and Hanuman. Sovann Macha is a mermaid princess.

Stone relief A type of sculpture that is attached to a solid background. Some stone reliefs at Angkor Wat show sculptures of dancers that are 3D and are attached to the stone wall.

Sva (S-Vah) Monkey; one of the four main roles in Cambodian Classical Dance

Swivel To turn or to rotate

The Cambodian Dancer: Sophany's Gift of Hope A children's book about the life of a dancer named Sophany Bay before, during, and after the genocide enacted by the Khmer Rouge

The Khmer Rouge The name given to members of the Communist party in Cambodia whose goal was to force people out of cities and back to countryside farming areas. In power from 1974-1979, the Khmer rouge took the lives of around 2 million people.

Wuong (Woo-Eung) Circle

Yeak (Yeahk) A giant or demon; one of the four main roles in Cambodian Classical Dance

DISCLAIMER

Disclaimer from Instructor Sopheap: Much of the content in this series will contain vocabulary that has been rewritten as Romanized Khmer words, from their original form. Therefore, some words you will come across in this book may be difficult to find on internet search engines. For example, the word “yeak” in this book is the Romanized form of the word for “giant” in Khmer, but a Google search for “yeak” will not show this result without additional keywords like “yeak Cambodian dance.”

Additionally, it is important to note that in Cambodian Classical Dance, knowledge about the material is handed down generationally and usually is not documented in written form. Cambodia's recent history of displacement and genocide has made the preservation of this artform increasingly difficult, and so the passage of knowledge from master to student has been integral in restoring such an important part of Cambodian culture. In other words, Cambodian Classical Dance was, and still is, heavily dependent on the memories of the dancers and their teachers. Even for me, much of the content in these lesson plans has been passed down to me generationally and aided by online research. A link has been provided below that speaks about two books written about Cambodian Classical Dance culture, which discusses a bit more of what I have touched on here if you would like to check it out.

Books Examine Ancient Khmer Dance Tradition in Cambodia (devata.org): <http://www.devata.org/books-examine-ancient-khmer-dance-tradition-in-cambodia/#.YMdsjKhKhPZ>



1. INTRO TO CAMBODIAN CLASSICAL DANCE



This lesson is good for ages 12–17

Your Destination:

Students will gain an interest in practicing Cambodian, or Khmer, classical dance. Students will learn about the process of becoming a dancer, as well as how this type of dance fits in Cambodian culture. Following along with our instructional video, students will watch the Royal Ballet of Cambodia. Students will learn about the intimate relationship between dancers, former dancers, and their teachers. Additionally, they will note how different dance roles are passed down throughout generations.

On the Path:

Step 1 What is Khmer classical dance? Khmer, pronounced Kh-my, classical dance is very ancient. Khmer classical dance is traditionally used as both a form of entertainment in the Royal Palace and oftentimes during religious events in Buddhist temples. Khmer classical dance is also used as a spiritual way of connecting with past ancestors. Khmer classical dance is considered a national treasure. Cambodians hold this dance very dearly in their hearts, as it is a symbol of their own cultural identity.

Step 2 Use our instructional video to watch the Royal Ballet practice. Pause the video as needed to take note of the dancer's posture and the sound of the music. Does it remind you of anything you have seen before? If it doesn't, try to describe what is new to you. The dancers and teachers achieve their good posture and flexibility from hours of stretching. Stretching helps us to move better and get rid of some stress in our muscles. Also take notice

of the learning and teaching styles of the dancers and teachers and try to relate it to how you like to learn in school.

Step 3 In Khmer dance, each generation of dancers are connected in a unique way. Khmer dance is tied closely with religion. Before each performance, the dancers get together to pray and have a ceremony to pay their respects to the different spirits, as well as to the dancers who came before them and to their former teachers. As you continue watching our video, you will see an example of what the dancers typically do before their performances. This ceremony helps to form a deep connection between each of the dancers of the past and present.

Step 4 As you continue the video, you will learn that there are many different types of crowns in Khmer dance. Different crowns are worn in performances that are meant to signify different characters in the performance. For example, one crown is called



Travel Kit:

Instructional video
Pencil and paper
Open space

(lesson continued on next page)

the Apsara crown, and only one dancer is chosen to be the lead Apsara (Ahp-Sah-Ra). The Apsara is a dancer that acts as a messenger of peace between the gods in Heaven and the kings on earth. The Apsara is a spirit in Buddhist and Hindu culture. This is a very special role that requires lots of dedication and practice. When a new person fills in that role, the crown is actually passed down from the former Apsara to the next. You can see a video clip of a dancer taking on the role the Apsara at around the 5 minute mark in our instructional video.

Group Tour:

Watch the this performance of Apsaras at Angkor Wat (<https://www.youtube.com/watch?v=Erbp1Isk96M>) with a friend or family member and discuss what you see and hear in the video. For example, where are the dancers and what kind of emotions are they expressing? What kind of instruments are playing in the background and what mood does the music create?

Extend Your Journey:

The Royal Palace is an extremely well known place in Cambodia, and attracts many tourists to it each year. Learn about the history of the Royal Palace at <https://www.gocambodia.tours/the-royal-palace/>

Learn new vocabulary: Apsara, Khmer, deity, flexibility, generation, incarnation, posture

Find visual aids and resources:

Learn more about the Apsara <https://www.tourismcambodia.com/culture/art-and-culture/khmer-dance.htm>
Learn about Em Theay, a legendary Cambodian dancer <https://www.phnompenhpost.com/post-weekend/my-phnom-penh-em-theay-dancer>

Access our instructional video: https://youtu.be/-Njp_iYISgk



2. LET'S DANCE! THE NEANG ROLE STRETCHING ROUTINE PART I



This lesson is good for ages 12–17

Your Destination:

Like any type of exercise, Khmer Classical Dance can place some strain on your muscles. Before exercising, always be sure to stretch your muscles. In this lesson, we will learn how to properly stretch for the Neang (Nee-Ung) role before beginning to learn Khmer Classical Dance.

On the Path:

Step 1 What is Khmer classical dance? Khmer, pronounced Kh-my, classical dance is very ancient. Khmer classical dance is traditionally used as both a form of entertainment in the Royal Palace and oftentimes during religious events in Buddhist temples. Khmer classical dance is also used as a spiritual way of connecting with past ancestors. Khmer classical dance is considered a national treasure. Cambodians hold this dance very dearly in their hearts, as it is a symbol of their own cultural identity.

Step 2 Use our instructional video to watch the Royal Ballet practice. Pause the video as needed to take note of the dancer's posture and the sound of the music. Does it remind you of anything you have seen before? If it doesn't, try to describe what is new to you. The dancers and teachers achieve their good posture and flexibility from hours of stretching. Stretching helps us to move better and get rid of some stress in our muscles. Also take notice of the learning and teaching styles of the dancers and teachers and try to relate it to how you like to learn in school.

Step 3 In Khmer dance, each generation of dancers are connected in a unique way. Khmer dance is tied closely with religion. Before each performance, the dancers get together to pray and have a ceremony to pay their respects to the different spirits, as well as to the dancers who came before them and to their former teachers. As you continue watching our video, you will see an example of what the dancers typically do before their performances. This ceremony helps to form a deep connection between each of the dancers of the past and present.

Step 4 As you continue the video, you will learn that there are many different types of crowns in Khmer dance. Different crowns are worn in performances that are meant to signify different characters in the performance. For example, one crown is called the Apsara crown, and only one dancer is chosen to be the lead Apsara (Ahp-Sah-Ra). The Apsara is a dancer that acts as a messenger of peace between the gods in Heaven and the kings on earth. The Apsara is a spirit in Buddhist and Hindu culture. This is a very special role



Travel Kit:

- Instructional video
- Comfortable clothing
- Parent or guardian

(lesson continued on next page)

that requires lots of dedication and practice. When a new person fills in that role, the crown is actually passed down from the former Apsara to the next. You can see a video clip of a dancer taking on the role the Apsara at around the 5 minute mark in our instructional video.

Group Tour:

Stretch with friends! Having a friend, parent or guardian around while stretching together can help you both improve your form. With a partner around, have one person complete a stretch while the other makes sure that the person stretching has good form. Take turns stretching and correcting posture. Working together can help us get better!

Extend Your Journey:

Follow along with this video linked below. Each time the drum beat hits, switch to the next stretch.

Learn new vocabulary: Neang, arch, posture, routine, swivel

Find visual aids and resources: Basic Khmer Yoga Culture <https://www.youtube.com/watch?v=8ayodcUNEpQ>

Access our instructional video: <https://youtu.be/2mEZ8Y1b03c>



3. LET'S DANCE! THE NEANG ROLE STRETCHING ROUTINE PART II



This lesson is good for ages 12–17

Your Destination:

In this lesson, we will learn more about the remaining stretches performed before beginning to dance. We will learn how to properly stretch for the Neang (Nee-Ung) role. The Neang role contains many different characters within it, like the Apsara from Lesson 1. Traditionally, Neang just means a woman.

On the Path:

Step 1 Start this lesson off by completing the stretches from Lesson 2. At times it may seem like this is a lot of stretching, but it cannot be stressed enough how important it is to stretch out your muscles before dancing! This group of stretches is the final set before we begin to dance!

Step 2 Follow along with our instructional video and pause as often as you need to in order to keep up with this stretching routine. Start in the sitting position from the previous lesson. Refer to the instructional video for how to sit.

Step 3 Raise your left hand in front of your lower chest area. Keep fingers together and arched. This gesture is *wuong* (Woo-Eung), which means circle. Then, pinch your thumb and index finger together on your right hand. Refer to the instructional video for additional help. This hand gesture is called *jeep* (Ch-Jeep) and it represents a flower or young leaf in dance. *Jeep* in the Khmer language means to make something smaller, like the gesture of

pinching your thumb and index finger together.

Step 4 Open your right hand so that your right hand is in *wuong* and your fingers are at your eye level. As you do this, bring your left leg backwards, while bringing your heel close to your behind.

Step 5 Release your left foot and raise your left knee slightly off the ground. Repeat the previous stretch, only you will keep your left hand and have your right hand in the *wuong* position. You will also be bringing your right leg backwards. Refer to the instructional video if needed.

Step 6 Return to the sitting position and place both hands in *wuong* position. For specific hand placements, refer to the instructional video.

Step 7 To stand, move your right hand to the *jeep* position while raising your left knee and placing your left hand on your left thigh. Following the video, stand up.



Travel Kit:

- Instructional video
- Comfortable clothing
- Parent or guardian

(lesson continued on next page)

Step 8 Now, raise your left leg backwards. This position can be tricky, so pause as needed.

Step 9 For the next stretch you will be raising your right leg backwards. See the instructional video for more details. Return to the standing position.

Group Tour:

These positions can take some time to learn, especially as a fluid motion. With a partner, break down each of these steps. You can try them together or take turns by having one person help guide the other along with the video.

Extend Your Journey:

There are many different roles to take on in Khmer dance. To learn about the four main roles, read this article (<https://tinyurl.com/3vzv6c4p>). This article will also prepare you to learn more about roles in upcoming lessons!

Learn new vocabulary: jeep, wuong

Find visual aids and resources: Basic Khmer Yoga Culture <https://www.youtube.com/watch?v=8ayodcUNEpQ>

Access our instructional video: <https://youtu.be/hpVRVv8HaTg>



4. ROLE OF NEANG: BASIC GESTURES



This lesson is good for ages 12–17

Your Destination:

Students will learn some of the basic gestures of the Neang role. They will do part of a routine called Chha Banchos (Cha- Bahn-Choh), which includes basic gestures, and is vital to properly learning Cambodian Classical Dance. Following along with our instructional video, you will learn two gestures. Students will practice their flexibility in their hands and their fluidity in their movements. Students will use the proper posture forms learned from Lesson 2 and 3.

On the Path:

Step 1 Before continuing this lesson, make sure you have properly completed the stretching techniques outlined in lessons 2 and 3. The basic gestures you will learn are from a basic gesture routine, called Chha Banchos. You will learn the first gesture where both hands jeep upwards. You will then rotate your hands and place it back on your lap. See the instructional video for more exact details. You will practice moving their head to follow the movement of your hands, as well as using the strength in your fingers to bend them backwards at all times.

Step 2 Students are encouraged to practice the first gesture with the Chha Banchos video. This will help them listen to the music and follow the rhythm of the drum and Chhup Chheng (chup-chung) which is also referred to as chhing (ching) or chheng (cheng). The Chhup Chheng is a small, hand-held cymbal. Chhup Chheng cymbals are bowl shaped and attached together by a rope.

(lesson continued on next page)

Step 3 For the next gesture, you will practice doing a gesture called sampeah (sum-beh-uh). Sampeah is a greeting gesture and it is also done to pray. As you continue to watch the video for this lesson, you will learn the difference in the sampeah gesture between normal day-to-day conversations and dance. You will also practice the fluidity of your movements and tilting your head from left to right.

Step 4 For the sampeah gesture, you will first practice bringing your hands together, raising them to your stomach, and then to your forehead. Then, you will practice swaying from side to side by separating your legs, one leg at a time. Watch the instructional video and follow along.



Travel Kit:

- Instructional video
- Comfortable clothing
- Parent or guardian

Group Tour:

Chha Banchos is much longer than what was shown in this instructional video. There are also about 1,500 hand gestures in Cambodian Classical Dance. To learn more of the gestures of the Neang role, have you and some friends follow along with the dancers in red in this video with a family member or friend. (<https://youtu.be/8ayodcUNEpQ>)

Extend Your Journey:

Although only the jeep, wuong, and sampeah hand gestures were explained so far in this series, there are many more to learn. Read this article to learn more about the origins of the hand gestures of Cambodian Classical Dance and a dancer's experience learning the gestures. (<https://aimerlamode1.wixsite.com/cambodia-info/single-post/2016/06/21/The-Meaning-of-Hand-Gestures-in-Khmer-Classical-Dance>)

Learn new vocabulary: Chha Banchos, Chhup Chheng, sampeah

Find visual aids and resources: Cambodian Classical Dance: Chha Bachus <https://www.youtube.com/watch?v=9Wa54UhS8Ww>

Access our instructional video: <https://youtu.be/dCI4E785XJI>



5. DANCE AND STORYTELLING

This lesson is good for ages 12–17

Your Destination:

You will learn about how dance is a form of storytelling through a real-life example, Robam Preah Thoung (pronounced Ro-Bahm Breh Toung). Through dance and music, Robam Preah Thoung tells a tale of how Cambodia was founded. You will learn how our body and faces can express emotions. At the end of this lesson, you will be able to apply this concept to storytelling.

On the Path:

Step 1 Robam Preah Thoung is a dance that was created in respect of Preah Thoung. It is about the myth of how Cambodia was founded, in which Preah Thoung is believed to be the first King. While there are many versions of this story, generally it is about a prince named Preah Thoung (Breh Toung), who was the son of the God of the sun. He took a journey to the land of gold to become king. It was a dangerous journey by sea. Then, he meets and marries Neang Neak (Nee-ung Nee-uhk) who was the Naga (Nah-gah), or serpent, princess. As the story is told in the instructional video, use your face to express the emotions you think a dancer should express for each part of the story.

Step 2 Using the instructional video, watch a clip of Robam Preah Thoung. Pause the video as needed to answer these discussion questions: 1) What happened in the clip? Use your own words to describe what happened, making sure to mention who was in the clip, what they were doing, and where the setting was. 2) What helped you figure this out?

Step 3 Try one of the gestures used by Neang Neak or Preah Thoung in the clip. How does this gesture make you feel? What emotions do you need to express in order to do the gesture properly.



Travel Kit:

- Instructional video
- Comfortable clothing
- Open space
- Parent or guardian

Group Tour:

Invite a friend or family member to try the third step of this lesson with you. Are there any differences or similarities in how you expressed your emotions? Discuss why you might be making different facial expressions.

Extend Your Journey:

Read more about the story of Preah Thoung and Neang Neak here: <https://tinyurl.com/rukhnem8>

Learn new vocabulary: Naga, Neang Neak, Preah Thoung, Robam Preah Thoung, express, myth

Find visual aids and resources:

Watch more of Robam Preah Thoung here <https://tinyurl.com/2xvp83e6>

Read this article to learn more about expressing your emotions while dancing <https://tinyurl.com/4tjessu8>

Access our instructional video: <https://youtu.be/XpN64ZWU4ys>



6. COLORING DAY: LEARN ABOUT THE NEANG AND SVA ROLES!

This lesson is good for ages 12–17

Your Destination:

You will learn what two of the four main roles in Cambodian Classical Dance are, as well as see the characters and costumes associated with each of these roles. In our instructional video, you will watch clips of two dances to see a character in each role. After watching the clips, you will choose a coloring sheet to color. These coloring sheets are based on the dances shown in the clips.

On the Path:

Step 1 The two main roles we will cover today are the Neang (Nee-Ung) and Sva (S-Vah). The Neang is traditionally a female role and appears in almost every Cambodian Classical Dance. Neang is another term for the female role in Cambodian Classical Dance. Using our instructional video, watch a clip of one of the dances it appears in, the Robam Tiyae (Ro-Bahm Ta-Yah-ee). The dance is performed to aid in the happiness of the spirits of former kings as they enjoy food offerings brought to them as part of a ceremony. You will notice that Princess Buppha Devi is performing. Pause the video as needed, and take note of the dancer's costume and her surroundings. What emotions does the dancer express? What about the music?

Step 2 The second role we will cover is the Sva, which is a monkey. Using our instructional video, watch a clip of one of the dances the Sva appears in, the Robam Sovann Macha (Ro-Bahm So-Vahnn Mah-Chah). Sovann Macha directly means, "golden fish," in Khmer. This dance is about the efforts

of a monkey general, named Hanuman (Ha-Noo-Mahn), trying to convince Sovann Macha (So-Vahn Mah-Chah) to allow him to build a bridge with stones. Sovann Macha is the mermaid princess and wants to prevent this from happening. Although, it should be noted that there is much more to the story than this. As you watch the clip, answer the following questions:

- 1) In what ways does Hanuman move differently than Sovann Macha?
- 2) Sovann Macha is the Neang role of this dance. How is Sovann Macha's costume different from the princess' costume in the first clip?

Step 3 From the two coloring sheets titled The Neang and Robam Sovann Macha, choose one and color it in. Try to use the colors of the costumes in the video. If you'd like, color in both sheets!



Travel Kit:

Instructional video
The Neang and Robam Sovann Macha handouts
Coloring materials

(lesson continued on next page)

Group Tour:

Take your coloring sheet and show it to a friend or family member. Describe the role to them using your own words and describe the dance based on the clip you saw. Then, watch the full dance video with them and try to follow along. Ask your friend or family member to dance with you.

Extend Your Journey:

The role of the Neang and Sva take a lot of practice to properly express the emotions and perform the movements with the appropriate amount of strength and grace.

Learn the basic gestures and stretches of the Neang role here (<https://youtu.be/q3V4Pdbxdd0>) by following the dancers in red.

Learn the basic gestures of the Sva role here (<https://digitalcollections.nypl.org/items/e7177750-0380-0131-6793-3c075448cc4b>) at the 40:50 timestamp.

Learn new vocabulary: Hanuman, Neang, Princess Buppha Devi, Robam Sovann Macha, Sovann Macha, Robam Tiyaе, Sva

Find visual aids and resources:

Robam Hanuman & Sovann Macha: 80's Version <https://youtu.be/slfxqz-ODU>

Robam Tiyaе/ Boung Soung - HRH Norodom Bopha Devi <https://youtu.be/-wuvxjRLgyo>

The Neang Role handout <https://artsphere.org/blog/the-neang/>

Robam Sovann Macha handout <https://artsphere.org/blog/robam-sovann-macha/>

Access our instructional video: <https://youtu.be/XbF-OPLuPzg>



7. COLORING DAY: LEARN ABOUT THE NEAYRONG AND YEAK ROLES!



This lesson is good for ages 12–17

Your Destination:

Students will learn what the other two of the four main roles in Cambodian Classical Dance are, as well as see the characters and costumes associated with each role. In our instructional video, students will watch clips of two dances to see a character in being played for each role. After watching the clips, they will choose a coloring sheet to color. These coloring sheets are based on the roles shown in the clips.

On the Path:

Step 1 This lesson will cover the remaining two of four main roles in Cambodian Classical Dance, which are the Neayrong (pronounced Nay-Rong) and Yeak (pronounced Yeahk). The Neayrong is a male role. Neayrong can also be spelled as Neayrong or Neayrong. Using our instructional video, watch a clip of one of the dances a Neayrong appears in, the Robam Tep Monorom (pronounced Ro-Bahm Tep Mo-No-Rom). It means The Dance of Heavenly Gods and Goddesses for Happiness. It tells the story of deities dancing in heaven happily. Notice that the Neang appears in this video as a goddess. Remember the Neang's costumes from the previous lesson? How do the costumes differ from the costume seen in this dance? Pause the video as needed to take compare the Neayrong's costume and movements with the Neang's. What emotions do all of the dancers express? What mood does the music set?

Step 2 Another role in Cambodian classical dance is the Yeak, which is a giant or

demon. Using our instructional video, watch a clip of one of the dances a Yeak appears in, Robam Moni Mekhala (pronounced Ro-Bahm Moni Meh-Kah-La). This dance is about the fight between Ream Eyso (Ree-Um Aye-Soh), a demon of the storms and Moni Mekhala (Moh-nee Mehk-Ah-La), the goddess of the seas. In this dance, they are fighting for the control of Moni Mekhala's magical crystal ball. It should be noted that there's more to the story than what is stated here. Notice, that the Yeak appears in this dance as Ream Eyso and the Neang appears as Moni Mekhala. As you watch, discuss these questions with a friend or family member:

- 1) In what ways does the Ream Eyso move differently Moni Mekhala?
- 2) How is Moni Mekhala's costume different from the Neangs we saw before?
- 3) What emotions do the dancers express in this clip?



Travel Kit:

- Instructional video
- Robam Tep Monorom and The Yeak handouts
- Coloring materials

(lesson continued on next page)

Step 3 From the two coloring sheets titled, "Robam Tep Monorom and The Yeak," choose one to color in or color both. Use the instructional video for help on deciding what colors to use and where. Also, notice that the Yeak in the coloring sheet is holding a cup, whereas the Yeak in the clip was holding an axe. Although the role is the same, the character in the clip is different from that in the coloring sheet.

Group Tour:

Take your coloring sheet and show it to a friend or family member. Describe the role to them using your own words and describe the dance based on the clip you saw. Then, watch the full dance video with them and try to follow along.

Extend Your Journey:

The role of the Neayrong and Yeak take a lot of practice to properly express the emotions and perform the movements with the appropriate amount of strength and flexibility. Learn the basic gestures and stretches of the Neayrong role here (<https://youtu.be/q3V4Pdbxdd0>) by following the dancers in blue.

Learn the basic gestures of the Yeak role here (<https://digitalcollections.nypl.org/items/e7177750-0380-0131-6793-3c075448cc4b>) at the 46:24 timestamp.

To learn about the story of Moni Mekhala and Ream Eyso, watch this video (<https://youtu.be/UI9ysDvkuLA>).

Learn new vocabulary: Moni Mekhala, Neayrong, Ream Eyso, Robam Moni Mekhala, Robam Tep Monorom, Yeak, deity

Find visual aids and resources:

Robam Tep Monorom: Ballet Royal du Cambodge <https://youtu.be/Xo6skmJehn8>

Robam Ream Eyso & Moni Mekhala: 80's Version <https://youtu.be/teuohOHCjVs>

Robam Tep Monorom handout: <https://artsphere.org/blog/robam-tep-monorom/>

The Yeak handout: <https://artsphere.org/blog/yeak/>

Access our instructional video: <https://youtu.be/0A5l-adgeGY>



8. READING DAY: THE CAMBODIAN DANCER: SOPHANY'S GIFT OF HOPE

This lesson is good for ages 12–17

DISCLAIMER: This lesson discusses topics that may be sensitive for younger students. For our younger students, completing this lesson with a parent or guardian is strongly advised.

Your Destination:

You will learn about the life of a dancer from the Royal Palace named Sophany Bay. Sophany was raised in Cambodia during the Cambodian genocide, a genocide committed by the Khmer Rouge that took place in the 1970s. A genocide is the deliberate killing of a large number of people from a certain nation or ethnic group. The Khmer Rouge was the name given to members of the Communist party in Cambodia, whose goal was to force people out of cities and back to countryside farming areas. In power from 1974-1979, the Khmer Rouge took the lives of around 2 million people. In this lesson, you will learn about Sophany Bay's life as a dancer before, during, and after this important time period. Following along with our instructional video, you will read a children's book about her life and answer some discussion questions.

On the Path:

Step 1 Use our instructional video to read the book, *The Cambodian Dancer: Sophany's Gift of Hope*, along with our instructor. It is about Sophany Bay's life as a dancer, teacher, and refugee. The book begins during her time as a dance student. It shows her love for dance and the joy it brings her, while also showing how the Khmer Rouge affected her and Cambodian Classical Dance. While reading, think about how culture and dance can be healing, as well as of the importance of culture and art to a community.

Step 2 As you continue watching the video, 3 discussion questions will appear. Pause the instructional video as needed to answer these discussion questions with a family member or friend. Take time to reflect on everyone's answers, including your own. Also, feel free to pause the video as you read along to breathe and process what you read.

Group Tour:

Looking at the instructional video, draw yourself in the same clothing as one of the dancers in the book. Have your friends or family members join you as they draw their own self-portraits. Use this time to think about what being a dancer is like, and how dance is an important part of many cultures.

(lesson continued on next page)



Travel Kit:

Instructional video
Pencil and paper

Extend Your Journey:

As stated in Lesson 1, Cambodian Classical Dance began as a way to bridge the heavens and the earth for religious events and performances. Today, it also symbolizes the perseverance of Cambodian people. Learn more about the history of Cambodian Classical Dance and how its meaning to Cambodian people changed over time by reading this article (<https://theasiadialogue.com/2019/01/09/the-royal-ballet-of-cambodia-from-ritual-to-a-national-identity/>).

To access the book online, use this link (<https://archive.org/details/cambodiandancers0000reic/mode/2up>) to sign up for an online library account and "borrow" the book for 14 days.

Learn new vocabulary: Sophany Bay, The Khmer Rouge, The Cambodian Dancer: Sophany's Gift of Hope, kben, Angkor Wat, genocide, refugee, stone relief, perseverance

Find visual aids and resources: Read this article for another perspective. Included in the article are words from a dancer and survivor of the Khmer Rouge who stayed in Cambodia. <https://thediplomat.com/2014/05/apsara-the-cambodian-dance/>

Access our instructional video: <https://youtu.be/rV1JmBL58TI>



9: DRAW WITH ME: MASKS IN CAMBODIAN CLASSICAL DANCE

This lesson is good for ages 12–17

Your Destination:

In this lesson you will learn about how masks are used in Cambodian Classical Dance. You will also learn about how the only roles in dance that use masks are the Sva and Yeak roles. Remember that Sva is the role of a monkey while the Yeak role is a giant or demon. They will compare some real life examples of masks and think about how and why the masks are different.

On the Path:

Step 1 Lakhon Khol (Luh-Kah-Ohn Kah-Ohl), is a theatrical masked dance performed in Cambodia. For example, recall when Robam Sovann Macha was introduced in Lesson 6. The monkey wore a mask and a story was told through the dance. Use the instructional video here to see some other examples of masks of the Yeak and Sva role. How are these masks different? How would you describe each mask?

Step 2 Now we will learn about how these masks are made. Masks are made with clay,

papier-mâché, and paint. The clay mold and papier-mâché forms the mask. Then, the mask is decorated. Paint is used to create the designs. Use the instructional video to see pictures of this process.

Step 3 Choose a mask and try drawing it's designs using pencil and paper. Refer to the instructional video to reference the masks or look one up to draw. Then, decorate it and color it in based on the mask you have chosen.

Group Tour:

Have a friend or family member try out the final activity of the lesson. Which mask did they choose to draw? How were your processes of drawing the mask similar or different?

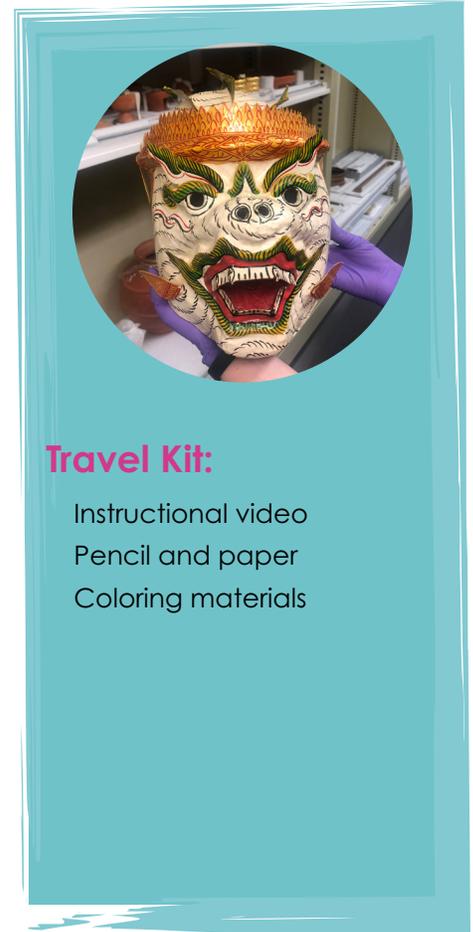
Extend Your Journey:

Use this page (<https://tinyurl.com/9jcf83sw>) to learn more about Lakhon Khol and the variety of masks there are, as well as how some of them are made.

Learn new vocabulary: Lakhon Khol, papier-mâché

Find visual aids and resources: Listen to the story of a mask-maker in Cambodia. It also includes clips of him painting a mask, a mask being used in a performance, and how masks are cared for. <https://youtu.be/3x6U8YkFt8>

Access our instructional video: <https://youtu.be/OiSbg75gyXM>



Travel Kit:

Instructional video
Pencil and paper
Coloring materials



10: LET'S EXPLORE! THE CARVINGS AT ANGKOR WAT



This lesson is good for ages 12–17

Your Destination:

Students will look at some carvings of dancers and deities at Angkor Wat (Ahng-Kor Waht), which is a temple in Cambodia. Students will compare these carvings to some images of dancers. Students will make connections between the carvings seen on the walls of Angkor Wat and the gestures and costumes seen today. Then, students will attempt the gesture in one of the carvings.

On the Path:

Step 1 Use our instructional video to look at images of some carvings at the Cambodian temple, Angkor Wat. You will compare these carvings with gestures, dancers, and costumes that they have seen in these lesson plans so far based on their memory. This will help students practice their memorization skills, which Khmer dance is heavily dependent on. You will then make connections and comparisons between the carvings of Angkor Wat and the dances and costumes used today.

Step 2 Use our instructional video to attempt the gesture of one of the carvings with the instructor. Cambodian Classical Dance brings these carvings to life and it is the dancer, music, and costumes that carry the energy and movement to give life to the carvings

Step 3 Answer the following questions along with the video. Pause the instructional video as needed to answer these questions:

- 1) Why do you think that the carvings at Angkor Wat are important to Cambodian Classical Dance?
- 2) Why do you think the carvings were made at Angkor Wat?



Travel Kit:

- Instructional video
- Comfortable clothing
- Open space
- Parent or guardian

Group Tour:

Invite a friend or family member to join you in attempting the gesture of another carving at Angkor Wat. Use this resource (<https://tinyurl.com/evk8unbz>) to look at more carvings.

(lesson continued on next page)

Extend Your Journey:

Carvings at Angkor Wat also depict stories, in which some of these stories have been brought to life through series of dances crafted carefully together by choreographers, musicians, and singers. Read these stories using this resource (<https://tinyurl.com/evk8unbz>).

Learn new vocabulary: Angkor Wat

Find visual aids and resources:

Stone Carvings in Angkor Wat Temple https://youtu.be/kHP2T3xc_2M

The Royal Ballet of Cambodia https://youtu.be/J_lpnNn17xA

Royal Apsara Dancing in Grounds of Angkor Wat <https://youtu.be/xQStPK1UO1o>

Access our instructional video: <https://youtu.be/i7zVC7Z1Q3I>

APPENDIX

6 The Neang



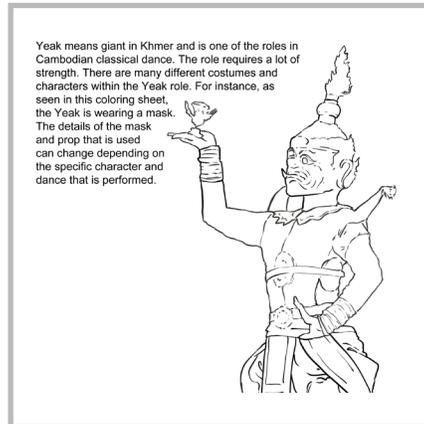
6 Robam Sovann Macha



7 Robam Tep Monorom



7 The Yeak





ABOUT US

Art Sphere Inc. (ASI), founded in 1998, provides meaningful free arts programs in an effort to engage the creativity in communities, empower neighborhoods, explore the positives in peoples' lives, and heal the mind, body, and spirit through the arts.

Working with hundreds of volunteers every year and partnering with numerous civic, academic and governmental organizations, our grassroots events help support inner-city neighborhoods. ASI's in-school and after-school workshops lay the framework for the arts to nourish the character and development of youth, open up a new world of social engagement and reinforce the school curriculum.

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