

JAGA ALAM PRESENTS :

Fall 2022-Spring 2023
A TEACHER RESOURCE GUIDE

Pedanda Baka: The Pond Prankster



Painting by I Made Moja



UNIVERSITY OF HAWAII
theatre + dance
theater for young audiences
asian theatre program

Supported by
the UHM
Center for
Southeast
Asian Studies



UH **CSEAS**
University of Hawai'i at Mānoa

Aloha Educators!

Welcome, and
Selamat Datang!

The UH Mānoa Asian Theater Program and the Center for Southeast Asian Studies are pleased to bring Balinese Wayang Listrik to the children and youth of Hawai'i

Why Teach Balinese Performing Arts?

Balinese music, dance, theater and shadow puppetry are rich in history, culture, and storytelling, in ways that naturally evoke creativity within every child. As a small island in the Pacific, Bali has many similarities to Hawai'i in its connections to indigeneity and fluid intersections between spiritual life and artistic creation. They even share similar language roots. Hawaiian language and Balinese/Indonesian language descend from a common ancestral speech community.

Stories are told both to teach the young about their traditions, and at the same time a favorite activity enjoyed by all. Children are exposed to these art forms from a very early age, making Balinese performing arts a treat to learn about and try out for your students!



For classroom activities and curriculum connections specific to your grade level, please see our separate handouts on <https://www.luce.cseashawaii.org/jaga-alam-project/>

Our Current Story: Pedanda Baka

Our Environmental Connections

For this story we at Jaga Alam wanted to focus primarily on water as our key environmental theme within the story. The story of Pedanda Baka is well known throughout Indonesia, and because it takes place in a dwindling pond ecosystem, it makes sense to connect this with the climate crisis Bali is currently experiencing. Like many of the rivers and lakes that are drying up due to drought, this small pond community is facing the challenges of a rapidly deteriorating ecosystem.

The Importance of Water to Balinese Culture

While clean water is important to the health and wellbeing of the citizens of Bali, it also holds a significant cultural importance. Water is one of the most prominent drivers of the ecosystem, and Bali has a unique and complex irrigation system that leads water from the fresh springs and lakes of the mountains down towards the ocean, irrigating crops and rice paddies along the way. These are managed by a *Subak*, or a collection of farmers and priests in an agricultural district. Each irrigation system is sourced from a primary Water Temple that will cascade into smaller more regional water temples along its path to the ocean. This ensures that the water is maintained at key points along the path by both priests and farmers. This elaborate combination of scientific water management and farming, interwoven with religious practices developed over thousands of years is one of the main reasons Bali was given

World Heritage Status by UNESCO in 2012. (horizonofreason.com)



A Water Temple on Lake Batur

Ponds and Lakes in Bali

There are four major lakes in Bali, all located in the highlands amongst the volcanic craters. The largest is Lake Batur, which sits in the crater of Mount Batur, almost 500 meters above sea level. The second largest lake is Lake Bratan, located in the crater of Mount Catur, and considered one of the holiest lakes in Bali. It is home to one of the most famous water temples, Ulun Danu Bratan Temple which was built to worship the lake goddess, Dewi Danu, who makes an appearance in our performance of Pedanda Baka. The other two major lakes are considered the "Twin Lakes" for their proximity to one another as well as their similar ecosystems. These two, Lake Buyan and Lake Tamblingan, were once one large lake before a landslide separated them in 1800. (nowbali.co.id)

Did you know?

Many of the fish that swim in ponds and streams are not native to Bali. Many are foreign invaders that arrive as discarded pets or overflow from fish farms!

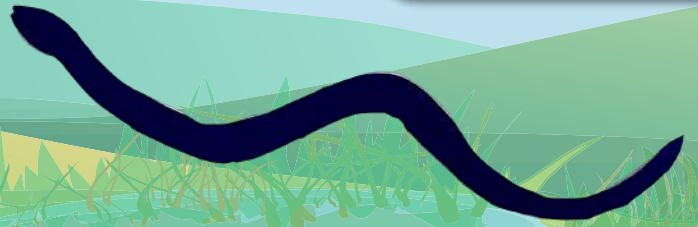
Meet the Puppets!



Sang Rekata (Crab)



Cengak / Pedant Baka



Lindung (Eel)



Udang (Shrimp)



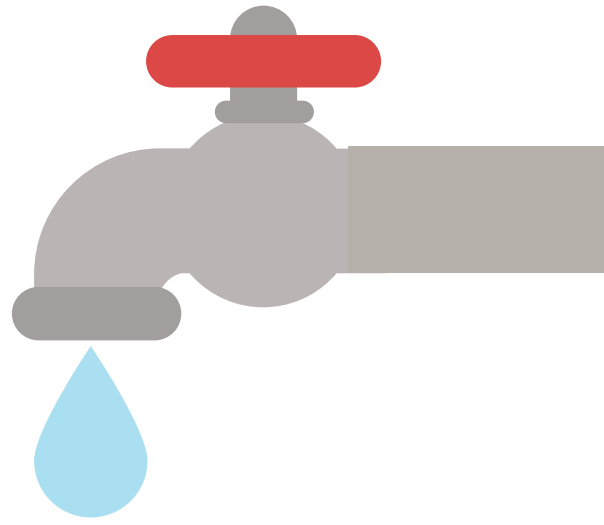
Boko Boko (Turtle)

Pedanda Baka - The Pond Prankster!

This year's story is based on a traditional Balinese folktale about Pedanda Baka, a sneaky stork who, dressed in priestly robes, tricks many members of a pond community into following him to their deaths. He is outwitted by a crafty crab who threatens him to leave his friends alone. The story, like many folktales, leaves a lasting message that "the clothes do not make the man" and that even those who may appear trustworthy are capable of deception.

Environmental Issues

Clean Water in Bali



Indonesia is currently facing a water

crisis that threatens to leave over 18 million people without access to clean water throughout the country (water.org). This problem has been exacerbated in recent years as increased tourism has left the country without the adequate amount of sanitation departments, and it seriously depleted resources for locals. In Bali, sixty-five percent of the available fresh water is being used for tourism (aljazeera.com). Along with increased tourism, the changing environment due to climate change, illegal deforestation, and agriculture growth has reduced many of Bali's natural resources. Lake Bayun, one of Bali's largest natural lakes, has decreased over eleven feet in depth since 2000 (science.nd.edu). Additionally, many of the rivers and streams have run completely dry during the dry-season.

There are many different factors that are contributing to this issue. While it was originally hypothesized that this issue stemmed from a lack of sanitation facilities, the real problem is much more multifaceted. Saltwater intrusion has affected many of the freshwater lakes and streams that are used to provide residents with clean water. Additionally, drought has decreased the water levels in many areas, leading to dried out lands that are more prone to erosion when it rains. This erosion often results in harmful chemicals such as fertilizers, insecticides, pesticides and manure contaminating fresh water sources.

There are a few ways that this problem can be mitigated.

It's not too late to turn this issue around for the people of Indonesia, though it will take a massive shift towards a more sustainable tourism model. Many people are unaware of just how serious the problem is becoming, and of the need for immediate and radical change. One proposed solution for Bali is to find ways to collect and distribute rainwater across the island. The majority of Bali is covered in lush rainforest, so by increasing rainwater collecting units this natural resource could be better utilized. Additionally, there is a need for more water storage units to store this clean water once it has been collected.

Why is access to clean water so

important? In addition to being a key factor in the health of humans, access to clean water can affect the day to day schedules of busy citizens. When you cannot trust the water coming out of the nearest river or lake, going to outside vendors to purchase clean water becomes a necessity. For many families in Bali this means hours spent walking to and from the closest well. Spending so much time and money on water everyday means that many families do not have the funds to install their own water tap at home. Having reliable access to clean and cheap water means improved health for local families, and the reduction in infectious diseases, and it means more time can be spent on education and better work opportunities for citizens struggling to break the cycle of poverty. (Water.org)

Resources

<https://science.nd.edu/undergraduate/minors/sustainability/capstone-projects/2014/asbury/>

<https://www.harathelabel.com/blogs/news/thirst-quenching-problem-bali-s-contaminated-water>

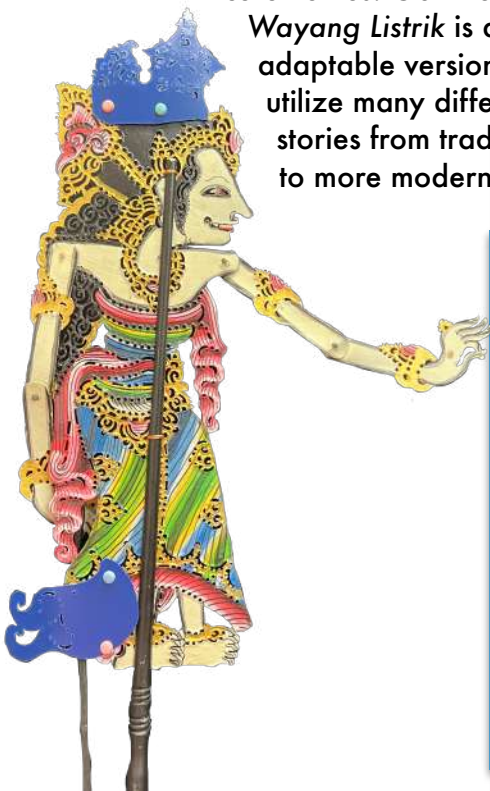
https://water.org/our-impact/where-we-work/indonesia/?gclid=EAIaIQobChMIgJb30NDV9gIVID6tBh0GSQkuEAAyASAAEgLetfD_BwE

<https://www.aljazeera.com/news/2019/12/1/bali-the-tropical-indonesian-island-that-is-running-out-of-water>

What is: Wayang Listrik?

The term **Wayang Listrik** comes from the Balinese form of shadow puppetry known as *Wayang Kulit*. Traditionally, this form of shadow puppetry would be performed with oil lamps, but in recent years the switch to electric light sources has caused the name change to *listrik*, meaning "electricity". This new art form was created and modified by artists like Larry Reed, Made Sidia and Made Moja. This new form combines large screens, paintings, film techniques, complex lighting, dancers and even shadow actors (actors becoming shadow puppets). Traditional *Wayang Kulit* is an indigenous art form of Bali and is closely linked with their religious beliefs. The shows are performed by a *Dalang*, or master puppeteer. This role is often considered to be a spiritual expert and is a highly esteemed position to hold.

Performances of *Wayang Kulit* are often associated with temple ceremonies, large festivals, or household celebrations. They can also be used for religious rites and protective ceremonies. Our modern form of *Wayang Listrik* is a secular and adaptable version that can utilize many different types of stories from traditional epics to more modern folktales.



Each performance of Wayang Listrik is accompanied by a Gamelan Ensemble. A *Gamelan* orchestra is primarily made up of percussion-based traditional instruments, including metallophones, kettle gongs, hanging gongs, and drums. For a smaller scale production, there may be only one or two musicians creating the intricate melodies and rhythms. Large performances can have up to twenty musicians! The *Dalang* must work closely with the *Gamelan* as the puppeteering relies on the music to set the tone. There are two different types of accompaniment for a *Wayang Kulit* performance. *Alus*, or refined, is used as background for dialogue, love scenes, and narrations. *Kasar*, or strong, is used for entrances, arrivals and battle scenes.

There are different character types within *Wayang Kulit* and each of these types is represented with a different looking puppet. One type are the refined puppets, which are more slender in shape, and are used to represent princes, gods, goddesses, and some mythical creatures. The character of Dewi Danu (Left) from our story of

Pedanda Baka is a refined puppet. You can see from the image how a headdress and tail were added to this refined puppet to make her a water goddess. While most of the other puppets within the folk tale of Pedanda Baka are not traditional *Wayang Kulit* type puppets, they are all still important to the story.

Meet our Team!

Voice Actors / Puppeteers

Kaonohiokalāealohilohinei Müller - is an Acting MFA Candidate at the University of Hawai'i at Mānoa. He is originally from Hawai'i island. He has acted in several major UHM productions including, *Ho'oilina*, *Edward Sakamoto Celebration*, and *Eddie Wen' Go*.

Elizabeth Gannaway - is an MFA Candidate in Theater for Young Audiences at the University of Hawai'i Mānoa with a concentration in curriculum. She is also the Curriculum Coordinator for Jaga Alam.

Olivia Coughlin is from York, Maine and is an MFA Candidate in Theater for Young Audiences at the University of Hawai'i Mānoa. She is pursuing a concentration in Puppetry and is the Outreach Coordinator and Production Assistant for Jaga Alam.

Lantana Widana - is in the 4th grade and is homeschooled with her parents, Annie Reynolds and I Made Widana. She has been performing in the Balinese performing arts since she could walk.

Master Artists

I Made Moja - is a prominent Balinese painter, skilled in the traditional ink and watercolor technique of his native village of Batuan. Since coming to the US, Moja has branched out artistically. In addition to experimenting with new themes in his painting, he has become a primary dancer with *Gamelan Sekar Jaya*, an acclaimed Balinese orchestra and dance group.

I Made Widana - is a lecturer at the Department of Theatre & Dance, University of Hawai'i at Manoa where he teaches practical courses in Balinese music, dance and theatre. Widana earned a BA in Balinese Traditional Music from Institut Seni Indonesia, Denpasar (Indonesian Arts Institute, Denpasar). He is a professional musician, dancer, and composer.

Producers

Kirstin Pauka (*Executive Producer*) is a professor of Asian Theatre at UH Mānoa and served as director for the several Balinese *Wayang Listrik* projects. Dr. Pauka has also served as the Director for the Center for Southeast Asian Studies (CSEAS) at UH Mānoa from 2014-18, and is an active member in the Kenny Endo Taiko Ensemble.

Melisa Orozco Vargas (*Outreach Coordinator, Script writer*) is a collaborative performance artist and educator who recently received her MFA in Theatre for Young Audiences from the University of Hawai'i at Mānoa. Melisa is also a 2019 TYA/USA Emerging Leader in Theatre in Young Audiences Fellow.

Annie Reynolds is the Curator of the East-West Center Gallery. Reynolds earned her PhD in Theatre and MA in Asian Studies from the University of Hawai'i at Mānoa and her BM in Music from San Francisco State University.

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For any questions you may have,
contact Kirstin Pauka at
pauka@hawaii.edu

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