Presents
Dan Kwong and Peng Jingquan in:
Sleeping with Strangers
Friday, February 8, 2008
10am in Bowker Auditorium

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select For School Audiences under Education, then select Resource Room. Please fill out our online surveys at: http://www.umass.edu/fac/centerwide/school/index.html for the Registration Process and each Event. Thank you!

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About “Sleeping with Strangers”…

Sometimes allies and sometimes enemies, from outright antagonism to wary friendliness, America and China have weathered a unique relationship for over two centuries. The two countries are often seen as embodying disparate views of human society and the world: America, the land of democracy, free enterprise and the triumph of the individual. China, the great Communist motherland, champion and uniter of the common working people.

How each country historically views the other is, of course, a different story: America – the hegemonic, imperialistic, morally-corrupt bully; China – the cruel repressive, backwards, politically-corrupt behemoth.

The tone for modern relations between the U.S. and the People’s Republic of China was set in the 50s during the Korean War. On opposite sides of the planet, the two countries have sometimes regarded each other as if they were from completely different worlds. Now China’s booming economy and ensuing global influence and participation have placed it on course to do the unthinkable – unseat the U.S. as the dominant economic power of the world.

As China embraces capitalism and increases its influence and power, the U.S. watches with a suspicious eye – even as it seeks its own piece of the pie. And as both countries maneuver for supremacy, wounds from the past and fears about the future grow evermore obvious. All this serves as the backdrop for Sleeping with Strangers.

“Baby News Anchors” from Sleeping with Strangers
Dan Kwong (left) and Peng Jingquan (right)
About the Artists…

**DAN KWONG** is an award-winning solo performance artist, writer, teacher, and visual artist. He has been presenting his work nationally and internationally since 1989. A master storyteller, Kwong uses his own life experiences as well as historical and contemporary material to explore the subject of identity. Using humor and keen insight he combines text, movement, multimedia, martial arts and music.

Touring extensively, Kwong has performed all across the U.S. and around the world. He has received major fellowships from the National Endowment for the Arts and many other foundations.


As a teacher, Kwong has conducted workshops on autobiographical writing and performing throughout the U.S., Hong Kong, Indonesia, Thailand and Canada. Among many international residencies, he has been the Project Director for Collaboratory, Great Leap’s residencies for emerging multicultural artists in Los Angeles, since 2005.


Kwong is an Affiliate Artist with Great Leap Inc., a Resident Artist at the 18th Street Arts Center, and a graduate of the School of the Art Institute of Chicago.

He is currently developing his first stageplay, "Be Like Water", the story of a teenage Asian American girl who is visited by the Ghost of Bruce Lee, set to premiere at The New Los Angeles Theater Center in April 2008.

**PENG JINGQUAN** began learning performing skills in 1970 under the strict system of traditional Chinese theatre in his home region of Huayuan, Hunan province, China. He studied acrobatics, body movement and other techniques of authentic Chinese theatre. After ten years of apprenticeship he became a professional actor.

In 1980 he joined the Huagu Opera Troupe in Changsha, Hunan as an actor and director. Peng has written many plays, scripts and articles for them and other theatre groups in China.

In 1999 he first met Asian American performance artist Dan Kwong. Peng at APPEX III (Asia Pacific Performance Exchange) during an international residency at UCLA in Los Angeles.

In 2001 he was a Guest Artist for “Creating Across Cultures”, performing with Kwong at the Japan America Theater in Los Angeles. This project planted the seed for their “Sleeping With Strangers” collaboration.

For 2002/2003 he was selected to participate in “The Art of Rice” international collaborative performance. Working with artists from China, India, Burma, Japan, Vietnam, Indonesia, the Dominican Republic and the United States, this resulted in a performance about the many roles of rice in Asian cultures around the world.

Peng is currently active as a screenwriter and director for numerous television and film projects in China, and is part of the new wave of film criticism emerging in Beijing.
**Vocabulary**

**Bill Gates** - is an American entrepreneur, software executive, philanthropist and chairman of Microsoft, a software company he founded with Paul Allen. He aggressively broadened the company's range of products, and whenever Microsoft achieved a dominant position in the marketplace he defended it against competition.

**Capitalism** - generally refers to an economic and social system in which the means of producing goods and services are privately owned and operated. The buying and selling of goods and services occurs in a free market. Consumers are free to spend their incomes in ways that they believe will yield the greatest satisfaction.

**Chiang Kai-Shek** - served as Generalissimo of the national government of the Republic of China (ROC) from 1928 until his death in 1975. Chiang led nationalist troops in the Northern Expedition to unify China and end the Warlord era. He fought the Chinese Communists during the civil war (1927-1949), but failed. His government was forced to escape to Taiwan.

**Communism** - is a theory and system of social and political organization in which property is owned by the community as a whole rather than by individuals. In theory, communism would create a classless society in which all people enjoy equal social and economic status.

**Consumerism** - is the equating of personal happiness with the purchasing of material possessions and consumption.

**The Flying Tigers** - was the nickname of the 1st American Volunteer Group (AVG) that operated within the Chinese Air Force in 1941 and 1942. Their airplanes were painted with a large shark face on the front of the aircraft.

**Imperialism** - is when a nation's extends its authority by taking over territory and establishes economic and political domination of other nations. In another meaning it describes an attitude of superiority, subordination and dominion over foreign peoples.

**Karl Marx** - was a 19th century philosopher, political economist, and revolutionary. He is often called the father of communism.

**Oppression** - is the act of using power to give privileges to a group at the expense of taking power away from another group.

**Proletariat** - is a term used to identify a lower social class. Karl Marx used it as a sociological term to refer to the working class.

**Propaganda** - is a concerted set of messages used to influence the opinions or behavior of large numbers of people.

Vocabulary definitions adapted from: Wikipedia.org and Encarta. msn.com
Post Performance Activities…

Propaganda

In *Sleeping with Strangers* much of the dialogue and the point of view for the two characters could be attributed to propaganda. Propaganda can take many forms. Following is a list of different types of propaganda and an example of each. Have students search different media, (newspapers, television, radio etc.) and cite examples that might be considered propaganda. See if students can recognize the type of propaganda used.

Writing and Recognizing Types of Propaganda

Materials:
Large container or can
3 x 5 index cards (one per student)
Slips of paper with one propaganda technique written on it
Propaganda Handout

Place the slips of paper in the container

Students take a point of view on an event or subject. Have students draw a slip from the container. Students will write a slogan or short description about the subject on a 3 X 5 index card using the technique drawn. Exchange the cards between the students and see if they can guess the type of propaganda used on each card.

Point of View

In *Sleeping with Strangers* the two characters express different opinions on the same subject. (Baby News Anchor scene and the Going Shopping scene for example) Have students identify how the different environments experienced by the characters may have influenced their opinions.

Using a historical event currently being studied students will write a textbook chapter (one to three pages) on the event. Assign students to write for a textbook that would be used in different countries. (For example: Would there be differences in how an English textbook wrote about a WWII event versus a German textbook?) Strongly encourage students to consider multiple perspectives when writing. When students have finished, distribute chapters without headings and have students try to guess for which country the chapter is written.
Types of Propaganda

There are many techniques commonly used in the dissemination of propaganda.

**BANDWAGON**: The basic idea behind the bandwagon approach is just that, "getting on the bandwagon." The propagandist puts forth the idea that everyone is doing this, or everyone supports this person/cause, so should you. The bandwagon approach appeals to the conformist in all of us: No one wants to be left out of what is perceived to be a popular trend.

**EXAMPLE**: Everyone in Lemmingtown is behind Jim Duffie for Mayor. Shouldn't you be part of this winning team?

**TESTIMONIAL**: This is the celebrity endorsement of a philosophy, movement or candidate. In advertising, for example, athletes are often paid millions of dollars to promote sports shoes, equipment and fast food. In political circles, movie stars, television stars, rock stars and athletes lend a great deal of credibility and power to a political cause or candidate. Just a photograph of a movie star at political rally can generate more interest in that issue/candidate or cause thousands, sometimes millions, of people to become supporters.

**EXAMPLE**: "Sam Slugger", a baseball Hall of Famer who led the pros in hitting for years, appears in a television ad supporting Mike Politico for U.S. Senate. Since Sam is well known and respected in his home state and nationally, he will likely gain Mr. Politico many votes just by his appearance with the candidate.

**PLAIN FOLKS**: Here the candidate or cause is identified with common people from everyday walks of life. The idea is to make the candidate/cause come off as grassroots and all-American.

**EXAMPLE**: After a morning speech to wealthy Democratic donors, Bill Clinton stops by McDonald's for a burger, fries, and photo-op.

**TRANSFER**: Transfer employs the use of symbols, quotes or the images of famous people to convey a message not necessarily associated with them. In the use of transfer, the candidate/speaker attempts to persuade us through the indirect use of something we respect, such as a patriotic or religious image, to promote his/her ideas. Religious and patriotic images may be the most commonly used in this propaganda technique but they are not alone. Sometimes even science becomes the means to transfer the message.

**EXAMPLE**: The environmentalist group PEOPLE PROMOTING PLANTS, in its attempt to prevent a highway from destroying the natural habitat of thousands of plant species, produces a television ad with a "scientist" in a white lab coat explaining the dramatic consequences of altering the food chain by destroying this habitat.
**FEAR:** This technique is very popular among political parties and PACs (Political Action Committees) in the U.S. The idea is to present a dreaded circumstance and usually follow it up with the kind of behavior needed to avoid that horrible event.

**EXAMPLE:** The Citizens for Retired Rights present a magazine ad showing an elderly couple living in poverty because their social security benefits have been drastically cut by the Republicans in Congress. The solution? The CRR urges you to vote for Democrats.

**LOGICAL FALLACIES:** Applying logic, one can usually draw a conclusion from one or more established premises. In the type of propaganda known as the logical fallacy, however, the premises may be accurate but the conclusion is not.

**EXAMPLE:**

Premise 1: Bill Clinton supports gun control.
Premise 2: Communist regimes have always supported gun control.
Conclusion: Bill Clinton is a communist.
We can see in this example that the Conclusion is created by a twisting of logic, and is therefore a fallacy.

**GLITTERING GENERALITIES:** This approach is closely related to what is happening in TRANSFER (see above). Here, a generally accepted virtue is usually employed to stir up favorable emotions. The problem is that these words mean different things to different people and are often manipulated for the propagandists' use. The important thing to remember is that in this technique the propagandist uses these words in a positive sense. They often include words like: democracy, family values (when used positively), rights, civilization, even the word "American."

**EXAMPLE:** An ad by a cigarette manufacturer proclaims to smokers: Don't let them take your rights away! ("Rights" is a powerful word, something that stirs the emotions of many, but few on either side would agree on exactly what the 'rights' of smokers are.)

**NAME-CALLING:** This is the opposite of the GLITTERING GENERALITIES approach. Name-calling ties a person or cause to a largely perceived negative image.

**EXAMPLE:** In a campaign speech to a logging company, the Congressman referred to his environmentally conscious opponent as a "tree hugger."

The above activities and Propaganda Student handout have been adapted from *The Cold War Educators Guide* produced by CNN retrieved January 3, 2008 from: http://turnerlearning.com/cnn/coldwar/
Resources
Excellent Teacher resource for K-12 teachers for East Asia and Africa including free lesson plans and curricula.

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

Teacher handbook for more about theater and drama activities for the classroom.

Tour Guide website that has information on various cities and culture for China and Tibet.
Evacuation Procedures
Bowker Auditorium

Note: Interior house conditions may necessitate alternate exit routes.

Sections A - K and the Pit exit toward stage.

Sections L - U exit toward lobby.

West side exit stairwell Left.

East side exit stairwell right.

Balconies
NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
  Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving **30 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

- **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**

- The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages, cell phones and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

- At the conclusion of the performance please remain in your seats until your school group is dismissed.

  *We hope that you and your students enjoy your theatre experience!*
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S
BOWKER AUDITORIUM
In Stockbridge Hall

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

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

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413) 545-2116

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

Parking Garage - next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue
Lot 25 - next to Mullins Center with 3 & 5-hour meters

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

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

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

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

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