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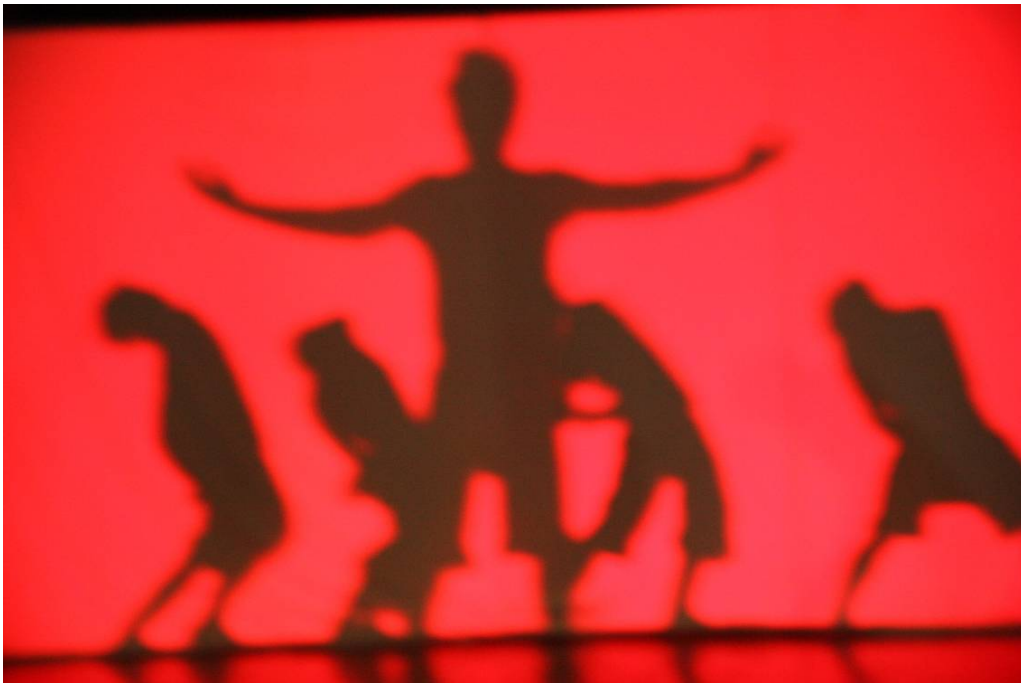
**Documentation Center of Cambodia (DC-Cam)
Phnom Penh, Cambodia**

**STUDENT OUTREACH
Report on Training Workshop at Phare Ponleu Selpak (PPS),
Battambang Province**

July 29 - 31, 2011

On July 29, 2011, the Documentation Center of Cambodia's genocide education team traveled to Battambang province to host a workshop designed to train eight student performers who will teach the history of Democratic Kampuchea through performance art. The objective of the workshop is to educate the PPS students about the Khmer Rouge regime and how to use facts about the regime to aid their subsequent performances. These students will perform a play called "ROUGE", a story relating to the Khmer Rouge regime, and plan to travel to Europe and America from 2012 to 2013.

DC-Cam's five team members, along with DC-Cam's director, managed the workshop by introducing and practicing the K-W-L and Jigsaw strategies of genocide teaching methodologies.¹ The team also brought along survivors from Phnom Penh to meet and share their experiences with the students.



The seven students perform the 1st part excerpted from ROUGE called Whereabout Sunrises.

¹ For more information relating to genocide education and teaching methodologies, please visit this link: http://dccam.org/Projects/Genocide/Genocide_Education.htm

The Eight-Performers

The eight students are in the fourth promotion of PPS Circus School. They are among a few hundred other children who have lived under support of PPS since early childhood. Many are street kids and orphans whose parents died of AIDS and who suffered from drug addiction.

The “ROUGE” Play

The student team will perform a play called “ROUGE”, under the main theme of memory. Their performance instruments and techniques are both special and simple. For instance, they combine the circus art with modernized contemporary dance and bamboo sticks. It took the team both courage and risk to perform with new instruments.



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Genocide Teaching Methodology

The K-W-L chart is one of the most effective methods in teaching genocide history and can be used in small and large groups for any new topics with students from different levels of understanding. The K column discusses prior knowledge and information students may have learned about the topic before class begins. W discusses what students want to know and will learn from the topic during the lecture. L discusses what students learned from the class at the end of the session.

Jigsaw involves assigning a group of students to do research on different material and share it with one another and with the larger group.

How Genocide Education Will Help These Kids Perform Better

The DC-Cam team combined the two methods - the K-W-L chart with Jigsaw - to help the students learn the history of the Khmer Rouge. The two methods allowed all participants to share and discuss what they have understood and learned from the material, and to seek answers to their questions. They also enabled students to learn to summarize and analyze the material. Their independent research and group discussions prompted the participants to take an active role in their learning.



DC-Cam's director Youk Chhang talks to the students. Him Huy (left) and Norng Chanphal at the workshop.

For the young performers to do well in their work related to the Khmer Rouge, they need a basic understanding of Khmer Rouge history. The more they understand the history, the more realistic their performance.

Young Performers' Reaction



A pivotal moment of the workshop was designed to help the students better understand suffering during the Khmer Rouge. During the workshop, seven young performers were asked to hold hands with Him Huy, a former guard at S-21 prison. Three students held the right hand. Four held the left hand. As they did that they kept their eyes shut while listening to Norng Chanphal, a child survivor of the S-21, describe his childhood experience of being separated from his mother.

In this sense, these young performers held the hands of the perpetrator while simultaneously hearing the suffering of the victim. Hearing the victim's story while holding the perpetrator's hands may instigate the young performers to imagine what they would do if they were Him Huy or Norng Chanphal.

This imaginary scene will help the young performers to understand deeply the feeling of perpetrator and victim so as to make their play more sensible and realistic.

CONCLUSION

Art plays an important role in healing. Like a medicinal remedy, an act of a play, the feeling transmitted by a performance, a word or a line in a song, or even a rhythm of music can change feelings and thoughts. Through seeing, hearing, and sensing the suffering that has been buried and penetrated within your heart and mind, art helps to recall personal experiences, generate new ideas and perceptions, ease pain and facilitate personal reconciliation.

The students will perform Khmer Rouge stories called ROUGE which revolve around the theme of memory, using objects such as bamboo and other techniques by blending circus art and contemporary dance. They will tour Europe in 2012 and will also perform in New York in 2013.



A young artist asks question to guest speaker Him Huy.



A group representative explains the findings to the group.

IMPACT

This workshop served to train and inspire many individuals.

- Mr. Poi Chhunly, director of PPS's Animation Department, participated in the workshop. He has a keen interest in producing a cartoon story about Mr. Norng Chanphal's life.
- Not only students and staff at PPS, but a few monks from Raksmei Samaky pagoda also attended the workshop for the whole session.



One of the six workinggroup discuss on the chapter section from the DK textbook.

Sarosi Nay, a French-Cambodian dance instructor, stage director and choreographer, and a co-founder of UBI Company, appreciated the many points of view that were raised during the training, and thanked the group for travelling to à Phare.

Xavier Gobin, French ballet dancer and administrator of PPS's circus school, thanked the group for the report and excellent workshop, and plans to collaborate again on future interventions on Cambodian history.

The workshop was led by Ser Sayana and Sirik Savina of the Documentation Center of Cambodia.

END.