

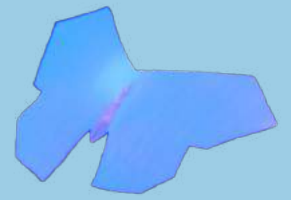
The Carp Who Would Not Quit and Other Animal Stories Educator Guide



2023-2024 Season

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Behind the Scenes

Learn more about the artists, history, and themes of this production.



What is this show about?

Could YOU climb up a waterfall??! See a heroic carp who tries just that in this energetic retelling of traditional fables from Japan and Okinawa. Through artful puppetry, masks, and three imaginative actors, you'll also meet a grateful crane, a mouse who shares, and an industrious rabbit who teaches everyone to do the mochi dance! During this invigorating show from Hawaii, live music played on the *koto* and *taiko* drum will accompany young audiences as they dance, clap, and sing along.

Where do the stories in this show come from?

The stories in this play come from traditional fables from Japan and Okinawa. Similar to Aesop's fables, each story teaches a lesson or the importance of a specific character trait. The stories featured in this play are part of the *Mukashibanashi* or the "tales of long ago."

Listen carefully, each story begins with "*Mukashi mukashi aru tokoro ni*" which means "long long ago in a place." This is the Japanese equivalent of "once upon a time."

Japanese and Okinawan Theatre

The stories in this play are told in a traditional Japanese style, incorporating a narrator and the Japanese *koto* and *taiko* drums to accompany and accent actions being performed.

Koken - At times, the actors in the show will become *koken* or "stagehands that are visible who rearrange the set or props." Traditionally, *koken* are dressed all in black, but not in this show.

Bunraku puppetry - *Bunraku* is a form of traditional Japanese puppet theatre. In *bunraku*, the puppeteers are completely visible, but not acknowledged by the audience or other actors. While the puppets in this play are not traditional *bunraku*-style puppets, the visible puppeteering is.

Japanese Cuisine

Two of the stories in *The Carp Who Would Not Quit* center around food: "The Rabbits Making Mochi in the Moon" and "The Mice and the Musubi."

Mochi

Mochi is a rice cake that is pounded into paste and then molded into a shape. *Mochi* is often served sweet as a dessert, but it can also be savory. While people in Japan eat it year-round, it is a popular food to eat to celebrate the new year.



Musubi

Often eaten as a snack or small lunch, *musubi* is a ball of rice covered with *nori* (seaweed). People often add meat or fermented vegetables to *musubi*.





Before You Go

Use these activities in your classroom to prepare your students for their field trip to CTC.

Animal Exploration

Grades: Grades K and up **Time Required:** 10-30 minutes

Set-up: This activity works best in an open area where students can move, like the front of a classroom.

Supplies: Whiteboard or large chart paper and marker

Many of the stories in *The Carp Who Would Not Quit* incorporate animal characters. In this activity, students will identify **characteristics** of different animals and use their bodies and voices to embody those animals.

Characteristic—A distinguishing feature or trait belonging to a person, place, or thing that helps to identify it.

Instructions:

1. With students seated at their desks, explain what **characteristic** means and start brainstorming external characteristics (size, color, number of legs, type of tail, ear shape, etc.) of the following animals that you'll meet in *The Carp Who Would Not Quit*: carp, rabbit, mouse, cat, and crane. Write the students' responses on the whiteboard.
2. Animals are also identified by the sounds that they make. Repeat the brainstorm and identify sounds that the animals make.
3. Next, invite your students to begin walking around an open space, like the front of the classroom. As they walk around, tell them to start thinking about a carp, or fish. Remind them of the external characteristics that you thought of earlier. Using just their bodies, ask the students to show you the various characteristics that you brainstormed. For example, the two fins, the wiggly tail, and the fish lips. Your students should now be moving around the open space as carp. Once they've created the physical embodiment of the fish, have them add on one of the sounds that you brainstormed.
4. Repeat the exploration with the other animals: rabbit, mouse, cat, and crane.

Reflection Questions

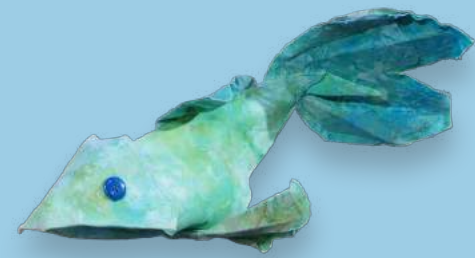
What was your favorite animal to embody? Why?
What characteristic was the most challenging to portray?

Variations and Adjustments

Use images of the different animals during your brainstorm to help students generate ideas.

Do the next activity ('Japanese Animal Names') and teach your students the Japanese names of the animals.

Japanese Animal Names



Grades: Grades K and up **Time Required:** 10-30 minutes

Set-up: This activity can be done in an open space or in a typical classroom setup.

Supplies: Printed Japanese vocabulary flashcards (template on the following page)

Instructions:

1. Place the flashcards on the wall around the classroom where the students can see them. As you walk around the room, introduce each card to your class and have the students repeat the Japanese word for each animal a couple of times. Come up with gestures for each animal that relate to the animal's external characteristics.
2. Next, instruct the students to move and stand near one of the flashcards. Give a countdown from 5 for them to move to one of the flashcards. Go around the room and have each group say the Japanese name of the animal they are standing near along with the gesture you created.
3. Tell students to find a new animal in the room in 5, 4, 3, 2, 1! Again, have each group say the name of the animal they are standing near along with the gesture.
4. Repeat a couple of times or until students have visited each animal.

Variations and Adjustments

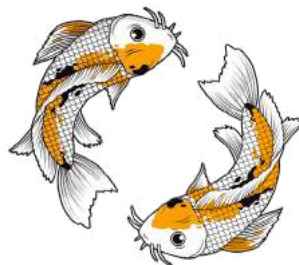
Before beginning, [play the first 4 minutes of this video](#) to learn how to pronounce the animal names with some of the actors from Honolulu Theatre for Youth!

Rather than have the students pick where to go, you can direct them to an animal by using identifying statements such as "Everyone wearing blue go to the *usagi* picture!"

Japanese Animal Names Flashcards

Carp

Koi



Crane

Tsuru



Rabbit

Usagi



Mouse

Nezumi



Cat

Neko



Grades: Grades K and up

Time Required: 30-45 minutes

Set-up: This is an independent activity for students to work at their desks.

Supplies: Pre-cut out hands (template below) or colorful paper and scissors for students to make their own; school glue; popsicle sticks; any additional art supplies desired.

Throughout *The Carp Who Would Not Quit*, students will witness performers utilizing puppets to portray most of the animal characters. In this activity, students will create their own carp puppet.



Instructions:

1. If not using the template, have students trace their hand on a piece of paper and cut out the shape with scissors.
2. Students can decorate their handprint fish with markers, crayons, googly eyes, glitter, sequins, or any other art supplies you'd like to include.
3. If students used glue to decorate, let the handprint fish dry before gluing popsicle sticks to the back. Let the handprint fish dry completely.

Variations and Adjustments

Once the fish puppets are dry, have students create short puppet plays to share with the group. Display the fish puppets in the classroom until after your field trip. After they've seen the play, have students use their puppets to retell the folktale of *The Carp Who Would Not Quit*. Encourage them to use the Japanese they learned in the play, including the phrase, '*ganbatte*,' which means 'do your best!'





3 Things

In the day or so before your field trip, share the following prompts with your students. You can read them aloud to your class or give each student a copy. When you return from the performance, review the list again. What do they remember noticing or thinking about during the performance?

During the performance:

Look for...

1. Animal puppets and actors playing animals. What animals do you remember?
2. Actors playing multiple characters.
3. A string of lights that look like paper lanterns.



Paper Lanterns



Listen for...

1. Japanese words. How many can you remember?
2. A *taiko* drum and a *koto*, a stringed instrument that is plucked.
3. The roar of the *shisa* or lion-dog!

Think about...

1. What do you think the characters learned in each short story?
2. Do you practice any of the positive qualities that are in any of the stories?
3. Were any of the stories similar to folktales you already know?





Before You Go—At Home

Print this section and send it home with permission slips. This section supports family engagement and provides tools to help families reflect with students about their theatre experience.



Resources for Families

Extend your child's theatre experience at home!

Questions to ask your child BEFORE they see the show:

- What is a folktale that you know? Does it teach a lesson?
- What instruments do you think they'll use in the performance?
- What about your field trip are you most excited about?

Questions to ask your child AFTER they see the show:

- Do you remember the Japanese names of the animals in the play? Are there any other Japanese words that you learned?
- What was your favorite story in the play? What did you like about that story?
- What was one of the lessons you learned from one of the stories?

Check out CTC's *The Carp Who Would Not Quit and Other Animal Stories Audience Guide* for more information, discussion questions, and activities for the whole family.

childrenstheatre.org/carp



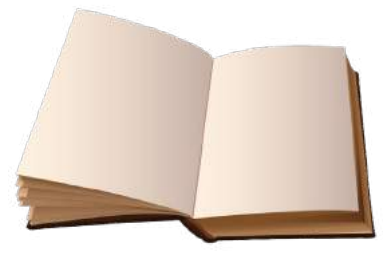
Object Transformation



The Carp Who Would Not Quit is an imaginatively staged and presented play. Imagination is very important for both the artists and the audience. For example, a pair of simple chopsticks are used to create a crane's beak. Help your child prepare for their field trip by experimenting with how objects can imaginatively be transformed at home!



Find a simple object from around the house like a hairbrush. Together with your family, try different ways to transform the hairbrush into something else by the way you use it (for example, a candy bar, microphone, or telescope). Repeat with other objects from around the house. How far can you stretch your imagination?!





Heading to CTC

Provide this resource to all teachers, staff, and chaperones attending the field trip. This section contains field trip procedures, accessibility information, and CTC's approach to theatre etiquette.

Trip Guide



CTC Theatre Etiquette

At CTC, we encourage audiences to engage with the live theatre experience and react freely. It's ok to laugh if something is funny, exclaim if something is surprising, gasp if something is scary, and maybe even dance along in your seats if the music inspires you. We value the real-time, honest reactions of our student audiences.

We do, however, thank you for your partnership in making sure that any reactions from your students are kind and respectful towards the actors onstage and towards all of the people who worked so hard to make the show possible. If there is a group seated near you that is being disrespectful, please don't hesitate to notify an usher.

Arrival

Check-in begins 1 hour prior to the performance. Buses can unload in the circle driveway on 3rd Ave S between 24th St. and 25th St. An usher will greet you at your bus and will need to know the name of your school and how many buses you are traveling with. If all of your buses have arrived, we will ask you to unload and make one line. We will lead you inside to the MacMillan Family Lobby.

Groups are seated in the order of arrival, and your entire group must be present before you can check in. Seating begins 30 minutes prior to the start of the performance.

CTC does not print or issue individual tickets or stickers for student matinee performances. Instead, as you line up in the lobby, one of our ushers will count your group to ensure that you are not over your allotted number of seats. It is helpful if you can provide the usher with a final count for your group, but not required.

Seating

Seating in the theatre begins 30 minutes prior to the performance. An usher will lead your group into the theatre in one line. We recommend spacing chaperones throughout the line to aid in guiding the students. To ensure that everyone gets a seat, please take whichever seat the usher is asking you to, including chaperones. Once your whole group has been assigned a seat, you are more than welcome to rearrange students and chaperones as you need to and utilize the restroom facilities.

Lunch

Lunch space must be reserved in advance. If your group has reserved space in our lobby to eat lunch after the show, please bring the lunches inside with you when you arrive. We will store them in the lobby during the show. We recommend consolidating lunches into paper or reusable shopping bags. Large coolers and bins can be heavy and unwieldy, and individual lunches can easily be lost or forgotten on the bus.

After the show, those with reserved lunch space will have a designated area of the lobby to utilize. The lunch space allows for picnic-style eating on the floor. You may be sharing the lobby with other schools or may be directed to our other theatre's lobby if we have multiple groups staying for lunch. Custodial services are provided by CTC.



Accessibility

Mobility Accessibility

The MacMillan Family Lobby and Cargill Stage are fully accessible on the ground level. CTC's accessible seating area is located in the front row of the theatre. Please email schools@childrenstheatre.org in advance to request accessible seating, if needed. The rest of the seating can be accessed by going up a set of stairs. The restrooms in the MacMillan Family Lobby are fully accessible.

An Accessible/All-Gender/Family Restroom is located next to the elevator on the 2nd level in the Target Lobby. An adult-sized changing table is available upon request.

Sensory Sensitivities

The performance is live streamed in the lobby for anyone needing to take a break during the performance. Please feel free to come and go from the lobby as you need to throughout the show. Please let an usher know if someone in your group would benefit from a fidget, ear plugs, noise canceling headphones, or coloring/activity sheets during your visit.

Assistive Listening Devices

Please let an usher know if you would like to use an assistive listening device. These devices come equipped with an over-the-ear earpiece. This earpiece can be unplugged, and other devices, such as cochlear implants, can be plugged into the receiver using the 1/8" jack. If you will be plugging in your own device, please bring the appropriate cord as CTC does not have these on hand.

Sign Interpretation and Audio Description

A sign interpreted and/or audio described student matinee performance is scheduled for each production at CTC. We suggest booking your field trip for these scheduled performances if you need either of these services. Please contact schools@childrenstheatre.org if you are unable to reserve your field trip for the scheduled performance(s) and need to request this service for a different date. CTC requires at least 3 weeks' notice to schedule ASL interpretation or Audio Description.

Prayer/Private Nursing Space

During your visit, please ask a member of our staff to use our private space for nursing, pumping, prayer, or other needs.





The Carp Who Would Not Quit and Other Animal Stories Content Advisories

Language: 0 out of 5 stars ★★☆☆☆
Actors engage the audience in call and response with Japanese vocabulary. While the stories are told in English, the actors sing and speak Japanese intermittingly throughout.

Themes and Situations: 0 out of 5 stars ★☆☆☆☆

Violence and Scariness: 0 out of 5 stars ★☆☆☆☆
There is a stylized dance-like battle between a sea serpent and *shisa* (lion dog).

Sensory Advisories: 1 out of 5 stars ★☆☆☆☆
The *shisa* (lion dog) roars, and the actors encourage the audience to roar as well, which could be loud. There is drumming throughout that may be loud.

Potentially Anxious Moments: 0 out of 5 stars ★☆☆☆☆
Actors interact with audience members through call and response.

Please contact schools@childrenstheatre.org with any questions.

Trip Guide

This tool is called a **social story** and tells students what to expect at the theatre. Hand it out to anyone who may benefit from knowing procedures in advance.



Bus—I will ride on the **bus** from my school to the theatre.



Lobby—I will enter the **lobby** and be greeted by the theatre staff and ushers. I can say hello to them. There may be a lot of other students from different schools in the lobby at the same time. I will stay with my teachers.



Bathroom—If I need to go to the **bathroom**, I will let my teacher know, and they can take me. I can go to the bathroom any time I need to during the show.



Enter the Theatre—When it's time to **enter the theatre**, there may be a line at the door. I will wait in line for my turn to go through the door.



My Seat—An usher will show me to my **seat**. During the show I will sit in my seat next to my classmates.



During the Show—If the show is funny, I can **laugh**. If something surprises me, I can **gasp**. At the end of the show, I can **clap** to tell the actors I enjoyed the performance.



After the Show—I will wait **patiently** for my teacher to lead me out of the theatre.



Leave the Building—I will leave the building with my classmates and get **back on the bus** to my school. There may be a lot of other students from different schools leaving at the same time. I will stay with my teachers.



After the Show

The discussion prompts and activities in this section are an extension of the theatre-going experience and allow students to reflect on the experience of seeing a live show and further engage with the art forms and themes of the performance.

Springboard

Use this page to recall observations, reflect, and think critically about the show you just saw!

The part of the show that grabbed my attention the most was

The show made me think about

Before seeing this show, I didn't know that

A question I have about the show is

If I were the director, one thing I would change is

One thing I saw during this show that I've never seen before was

After seeing the show, my friends and I talked about

Overall, the show made me feel

While watching the show, I had the strongest reaction to

“The Rolling Musubi”—Story Exploration

Grades: Grades K and up **Time Required:** 30-45 minutes **Supplies:** None

Set-up: This activity works best in an open space, like the front of a classroom.

The Carp Who Would Not Quit includes many stories in the play, including “The Rolling Musubi.” Read this story—found on the following page—out loud to your students and then engage them in the following drama activities to further explore the story.

Instructions:

FREEZE

1. Guide students to shape their bodies as each of the characters from the story—the old man, the old woman, the mice, and the greedy neighbor.
2. Have them freeze in each character pose/shape.
3. Ask them the following questions and challenge the students to show you their answer using a silent, frozen shape as each character.
 - What does this character look like? (Freeze)
 - What does this character like to do? (Freeze)
 - What’s something funny that the character likes to do? (Freeze)

ACTION

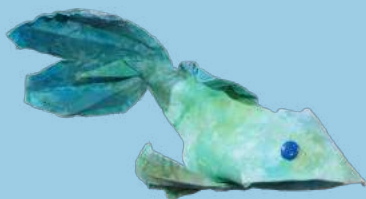
1. Next, guide students to walk around the room as each of the characters.
2. Challenge them to show you by just using their bodies and faces (no words):
 - How does the character feel?
 - How fast or slow does the character move?
 - What is this character doing as they walk about?

STORY PLAY

1. Ask for or assign volunteers to portray each of the characters.
2. Narrate the entire story, guiding students to play out each moment as you tell it.
3. Repeat the experience, enlisting new volunteers each time until all the students have a chance to perform.

Variations and Adjustments

Split your class into small groups and have each group create their own retelling of the story. Reflect on the similarities and differences between the groups’ different versions.



“The Rolling Musubi”— Story Exploration continued

Read this story out loud and then engage your students in the drama activities on the previous page.

Omusubi Kororin: The Rolling Musubi

Long ago and far away across the wide blue sea, there lived a hard-working old man and old woman. One day, the old man went up into the mountains to gather wood. When he sat down to eat his lunch, one of his rice balls tumbled away. Down the slope of the mountain it tumbled until it finally rolled into a large hole. The old man chased after the rice ball and stopped at the hole. He bent down to look inside and from within the hole he heard a soft song.

The old man was very excited, so he climbed back up the mountain, picked up another rice ball and rolled it away. Down it tumbled into the hole. When he crouched down near the hole, he heard the song once more.

The old man peeked into the hole, but as he did, he lost his balance and tumbled right into the hole itself. As he tumbled, he heard another song.

In the hole was a mouse world, where hundreds of little mice were happily singing and making rice cakes. “Thank you for the rice balls, kind sir. We will treat you to a feast to repay your kindness. Come and join us in our song,” they called. And so, the old man and the mice sang.

The old man had a wonderful time singing and dancing with the mice. “Thank you for the feast, but now it is time for me to go home,” he said. “Wait, old man,” said the smallest mouse, and he gave him a box. “Here is our gift to you.” When the old man returned home, he opened the box and was astounded to find it filled with money and treasure. “There are enough riches to last us all our days,” the old man said to the old woman. And they were very happy for the rest of their lives.

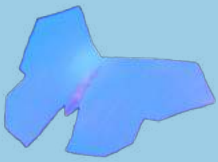
However, when the old man told his story to a greedy, old neighbor, the greedy old man thought he would do exactly the same thing, so that he, too, could receive a fortune from the mice world. He immediately went into the mountains and dropped two rice balls into the hole, then tumbled in himself.

Hundreds of mice were happily singing and making rice cakes. After the greedy old man entered the mouse world, he decided to chase away the mice and keep all of the treasures for himself. So, he pretended to be a cat and began to meow. “Meow, meow.”

The frightened little mice scattered every which way and disappeared. Just as the greedy, old man thought he could now take all the treasure, everything went black. He realized that the money and treasure had vanished with the mice and now he was left with nothing. Not even a rice ball. Only after a long time scabbling around on his hands and knees in the darkness, was he able to find the entrance to the hole and leave the mouse world.

Since that time, no one has ever found the mouse world again. Although sometimes, if you are walking high up in the mountains of Japan, you may hear the mouse song carried by the wind.





Grades: Grades K and up **Time Required:** 15-30 minutes

Set-up: This activity can be done with students sitting at their desks.

Supplies: Printed full Moon worksheet from the following page; markers or crayons

The Moon's surface is a complex mixture of dark areas and lighter areas. Over the ages, humans have observed different shapes on the full Moon that remind them of people, animals, and other objects, often related to folklore or cultural symbols. Your students may be familiar with the Man in the Moon. In Japanese culture, people see a rabbit pounding Mochi. Do your students remember the mochi song from the play?

In this activity, students will come up with their own ideas for what might be in the Moon! Show your class the images on this page from different cultures around the world. Next, hand them a printout of the Moon from the following page and challenge them to trace their own shape(s) with a marker or crayon.

A. MOON RABBIT (EAST ASIA)
Moon gazers in Japan see a rabbit making rice cakes with a mortar and pestle. In China and Korea they see him too—except he's mixing an immortality elixir. Moon rabbits also appear in Mesoamerican myths.

B. MAN IN THE MOON (EUROPE)
Many European cultures see an old man bearing a bundle of sticks. Christian lore holds that he's been eternally condemned for violating the Sabbath.

C. HANDPRINTS (INDIA)
Astangi Mata, mother of all living things, sent her twins into the sky to be the sun and moon. Her hands brushed Chanda's cheek in a poignant farewell.

D. MAN IN THE MOON (U.S.)
The face of a man is visible to many in North America. Ancient lava flows form his eyes, nose, and mouth.

E. TREE IN THE MOON (HAWAII)
A woman called Hina uses this banyan tree to make cloth for the gods. *Mahina*, Hawaiian for "moon," is derived from her name.

F. WOMAN IN THE MOON (NEW ZEALAND)
This is Rona, a Maori maiden who disrespected the moon and must spend eternity there as penance.



Moon rabbit illustration

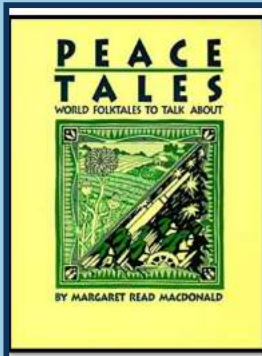
Look at the shapes on the Moon. What do they make you think of? Use your imagination!

Tip: If you're having trouble thinking of something, try turning the page sideways, or upside down. What do the shapes look like now?

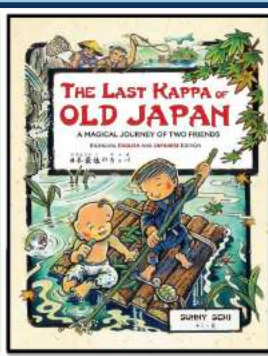
Take a black marker and trace around the shapes. Let your creativity guide you, and don't forget to sign your artwork when you're finished!



Further Resources



Reading - Connect Literature to the Play



Visual Arts - Japanese Flying Carp Craft



Video - Pounding Mochi with the Fastest Mochi Maker in Japan



Video - *Shishimai* - Okinawan Lion Dance

Did you enjoy the storytelling in this play?
Engage your students in storytelling with a CTC in-school Bridges residency!
Recommended for students in grades K-6, Bridges is a nationally recognized literacy program that uses storytelling, theatre, and creative writing to help students develop their critical literacy skills. Email schools@childrenstheatre.org for more information.

Mail letters to:
Children's Theatre Company
2400 Third Avenue South
Minneapolis, MN 55404

Questions? Email:
schools@childrenstheatre.org

