

THE
FIFTH AVENUE
THEATRE

EDUCATIONAL TOURING COMPANY

MARCH – MAY 2025



Written by Maggie Lee and Anastasia L. Workman

EDUCATION GUIDE

EDUCATIONAL TOURING COMPANY



Directed and Choreographed by Mimi Katano
Music Directed by Aimee Hong
Written by Maggie Lee and Anastasia L. Workman

This Education Guide offers supplementary, state standards based curriculum containing education content, interactive activities, opportunities for reflection, and resources based on the themes of *Songs of the Moon: Fantastical Folktales from Asia*. This guide can be utilized before or after experiencing the show. Questions? Reach out to educationaltouring@5thavenue.org

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As a 501(c)(3) non-profit arts organization, The 5th Avenue Theatre's Educational Touring Company is generously supported by Bank of America, our individual donors, and Institutional Partners.

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SYNOPSIS

Three Asian American students (Jae, Lia, and Minh) gather on a crisp autumn evening to decorate their neighborhood park with red paper lanterns, streamers, and strings of lights in preparation of the mid-Autumn Harvest Festival. The Moon Spirit watches from above, telling the audience that people all around the world are celebrating the moon tonight. They long to participate in the festivities, so they decide to leave the sky and sneak into the party.

While the students continue to decorate, they each lament on a personal challenge in their life. Jae is annoyed by their little sister

and tired of being responsible for her. Minh feels nervous around their Grandmother because of a language barrier and worries that their Grandmother will think they're not smart or interesting because they don't talk much. Lia's parents are divorced, and they miss their mom, who has been busy lately with her new life apart from their family. The Moon Spirit disguises themselves as a fellow student and pretends to be a "regular human" named "M," saying they're new to the neighborhood and came for the party.

The students realize that they haven't selected one story to present for the festival party yet, debating whether it should be *Sun and Moon*, *The Jade Rabbit*, or *The Moon Lady*. "M" offers to watch all of their stories to help them decide, and the students begin to present the different stories, bringing them to life through musical theater presentations.



Ays Garcia, Brad Lo Walker, Anamaria Guerzon, and Megan Huynh in a staged reading of *Songs of the Moon*. Photo by Shanna Paxton Photography.



CHARACTER BREAKDOWN

In *Songs of the Moon*, four actors play 17 characters! Each actor has one main character that they play as well as many smaller roles to make all of the stories of the moon come to life.

Moon Spirit

The elegant and mysterious embodiment of the Moon. They are curious, friendly, and enthusiastic.

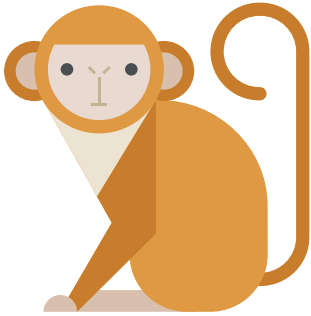
Also plays:

Tiger: A sneaky (and hungry!) tiger.

Stranger/Fairy: A magical Moon Fairy disguised as an elderly human.

Queen Mother of the West: A powerful goddess.

Ultimate Evil Monster Villain: An evil and chaotic creature bent on destruction.



Jae

A 3rd generation Korean American and the eldest child in their family. They are 10 years old and a good leader.

Also plays:

Brother: An older brother, a stickler for rules and a little bit bossy.

Monkey: A witty and clever monkey.

Hou Yi: A dashing and heroic archer, a little self-important

Minh

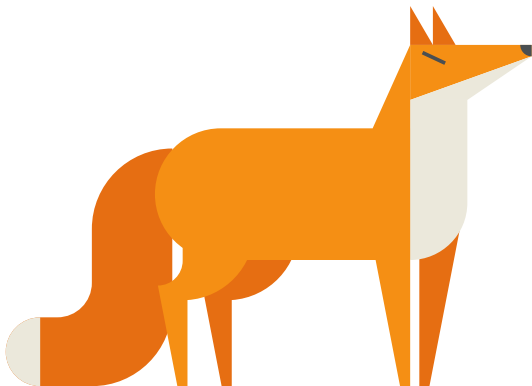
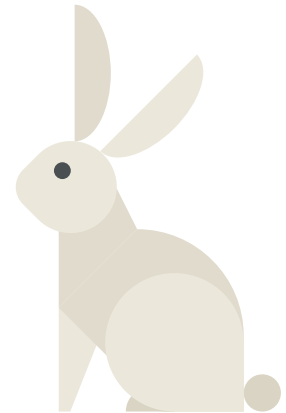
A 3rd generation Vietnamese American. They are 10 years old and friendly but shy.

Also plays:

Sister: A younger sister who dislikes rules and can be a little reckless.

Rabbit: A timid rabbit.

Feng Meng: A trusting and loyal apprentice.



Lia

A 3rd generation Chinese American. They are 10 years old, cheerful and optimistic.

Also plays:

Mother: A tired and overworked woman.

Fox: A bold fox with a lot of swagger.

Chang'e: A courtly lady and loving wife who longs to be the hero of her own story.

PRONUNCIATIONS

When teaching new words and content to our students, it is helpful to ensure that words are pronounced correctly; this both helps students with their learning and shows respect to the origins of these words and their larger context within a culture. We encourage you to practice pronunciations with your class using the resources below.

Bánh Trung Thu

Follow along [here](#)

Chang'e

Follow along [here](#)

Feng Meng

Follow along [here](#) for “Feng”

Follow along [here](#) for “Meng”

Fujin

Follow along [here](#)

Goyang-i

Follow along [here](#) (we recommend starting at 0:20 seconds)

Hou Yi

Follow along [here](#) for “Hou”

Follow along [here](#) for “Yi”

Lǎo gong

Follow along [here](#) (we recommend starting at 1:00)

Lǎo pó

Follow along [here](#)

Raijin

Follow along [here](#)

Songpyeon

Follow along [here](#)

Taegeuk

Follow along [here](#)

Note: the video linked above has a different variation in spelling, but the pronunciation is the same.

Thỏ Ngọc

Follow along [here](#) for “Thỏ”

Follow along [here](#) for “Ngọc”

Umma

Follow along [here](#)

Zhōng qiū jié

Follow along [here](#)

A folktale is a fictional story that is passed down orally, or through spoken word, through different generations. While folktales have existed nearly as long as humans have had language, the term itself was coined by British writer William John Thomas in 1846 CE. In addition to being passed down orally, folktales are characterized by highlighting common motifs (such as magic, animals, marvels, and resurrection), exploring ethical and moral issues that ultimately teach a life lesson, and having an unknown originator.

Folktales began to be shared more widely as humans increased trade and travel; this vast network of storytellers made tracing a story's origin impossible. Finding an origin is also impossible, because each storyteller puts their own spin and embellishments on a folktale, which causes variations in nearly every version of a folktale that you'll hear. However, this performance aspect is what helps sustain the longevity of these stories and is one of the factors that differentiates folktales from other stories like legends and fairy tales. Unlike legends, which are semi-historical stories based on a heroic journey, folktales are rooted in more magical and mystical events. And unlike fairytales, which started as written stories, take place in magical realms, and were created primarily for aristocratic classes who read for entertainment, folktales were not written down until after more contemporary innovations like the printing press, often take place in familiar or everyday locales, and have existed in some cultures before the invention of written language.

With such a rich (and somewhat nebulous) history, one of the reasons that folktales have persisted throughout time is that they are grounded in stories that highlight human experiences. As you engage with the stories of *Songs of the Moon*, consider the origins of folktales and explore some of the following questions with your students:

- What are some of the themes and motifs found in the folktales of *Songs of the Moon*?
- Do any of the stories share motifs?
- Do any of the folktales teach you something at the end of the story? If so, what did you learn?
- Why do you think the stories portrayed in *Songs of the Moon* are still important today?
- If you were to tell any of these stories, how may your interpretation differ from one of your classmates? (Hint: there's an opportunity to explore this question further in the Fairy Tale Tableau activity on page 45)!

MUSICAL THEATER VOCABULARY

ACCELERANDO: A gradual increase in the speed, or tempo, of a music piece; the opposite of ritardando.

ACTOR: A person whose profession is acting on the stage, in movies, or on television.

AUDIENCE: The people who watch and experience a show.

BEAT: The basic unit of time in music, or the pulse of music.

BLOCKING: The process of deciding how, when, and where actors move during a scene.

BOOK: The script of spoken dialogue scenes in a musical.

CENTER STAGE: The part of the stage directly in the center.

CHARACTER(S): The person, animal, or object depicted in a story, play, movie, or musical.

CHOREOGRAPHER: The person who stages the dances and musical scenes of a show.

COMPOSER: The person who writes the music for the songs. Sometimes the Composer is also the Lyricist.

COSTUME: The clothes that the actors wear in the play or musical.

CRESCENDO: A gradual increase in the volume of a music piece; the opposite of decrescendo.

CUE: Something that serves as a signal to an actor to enter or begin a specific part of their performance. A cue could be given verbally or visually.

DECRESCENDO: A gradual decrease in the volume of a music piece; the opposite of crescendo.

DESIGNERS: The people who design different elements of a show to help make the Director's vision of a show come to life. For example, many shows have a Costume Designer, a Set Designer, a Props Designer, a Lighting Designer, a Sound Designer, and/or a Hair/Makeup Designer.

DIALOGUE: The words characters say to each other in a play or musical.

DIRECTOR: The person who stages the show, coaches the actors, and makes sure the storytelling is clear.

DOWNSTAGE: The part of the stage closest to the audience.

DYNAMICS: The volume levels in music, or how loud or soft a piece of music is played.

FOLKTALE: A fictional story that is passed down orally, or through spoken word, through different generations.

LYRICIST: The person who writes the words of a song. Sometimes the Lyricist is also the Composer.

LYRICS: The words in a song.

MELODY: A series of musical notes that are played in a specific order to create a tune.

METER: The organization of beats into a repeating pattern.

MUSIC DIRECTOR: The person who directs the singing and musical elements in a musical.

MUSICAL STYLE: A particular kind, sort, or type of music.

PERCUSSION: Percussion may refer to a musical instrument that creates a sound when it is struck with a hand or another object; a drum or a gong are an example of a percussive instrument. Percussion also refers to the act of striking a musical instrument in order to make sound.

PITCH: The quality of a sound that makes it higher or lower in a musical scale. Pitches can be either high or low.

PROPS: The objects, other than furniture or costumes, used on the set of a play, musical, or movie.

PROSE: Written or spoken languages in its ordinary form, without poetic devices.

RHYME: Similar sounds between words or the endings of words.

RHYTHM: A strong, regular, repeated pattern of movement or sound.

RITARDANDO: A gradual decrease in the speed, or tempo, of a music piece; the opposite of *accelerando*.

SCALE: A series of musical notes arranged in order of pitch. Scales are used to create melodies.

SET OR SCENERY: The complete stage setting for a play or musical. The walls, doors, window, and furniture used to establish the location of the play or musical on stage.

STAGE LEFT: The side of the stage from the actor's left.

STAGE MANAGER: The person who organizes all of the different components of a show and supports all communications between the directors, designers, actors, and tech crew to make sure everything goes smoothly during a performance.

STAGE RIGHT: The side of the stage on the actor's right.

SWING: A cast member who learns multiple roles and steps in when another actor is unable to perform. Unlike an understudy, a swing learns the roles of multiple people.

TECH (or STAGE) CREW: The people who manage and operate all of the technical elements of a show happening backstage for the set, props, costumes, hair/makeup, etc.

TEMPO: The speed at which a piece of music is played.

UNDERSTUDY: A cast member who learns the role of another actor and steps in when the original actor is unable to perform. Unlike a swing, an understudy only learns one role.

UPSTAGE: The part of the stage farthest away from the audience.

VOLUME: The loudness or quietness of a sound; also known as dynamics.



HOW MANY PEOPLE DOES IT TAKE TO PRODUCE A TOURING MUSICAL?

Did you know that over **90 people** play a vital role in creating this touring production of *Songs of the Moon: Fantastical Folktales from Asia*?

6

CAST

Ensemble, Swings



3

SETS

Builders, Scenic Artists

4

CREATIVE TEAM

Directors, Choreographers, Designers



2

PROPS



2

TOURING TEAM

Tour Manager, Tour Technician



4

AUDITION & CASTING ASSISTANTS

Casting Director, Casting Assistants, Musician



70

ADMINISTRATIVE STAFF



6

COSTUMES

Costume staff, Crafts person



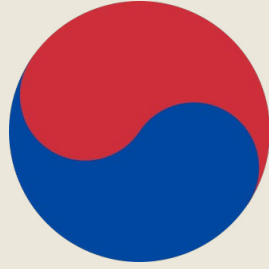
**+YOU,
THE AUDIENCE!**

WE REACH UP TO **20,000** PEOPLE
THROUGH THE EDUCATIONAL TOURING COMPANY!



Scan the QR Code to learn more
about *Songs of the Moon* and
access our show program!

In *Songs of the Moon: Fantastical Folktales from Asia*, Jae, Minh, Lia, and of course, the Moon Spirit tell three lunar stories with deep roots in Asian culture and heritage. Let's explore those tales, and how they led us to the mid-Autumn Festival today!



Sun and Moon

Jae tells us the Korean tale of Sun and Moon, which goes a little like this:

Once upon a time, there were two siblings, a boy and a girl, who lived with their Mom. One day, the Mom goes to work, but she is stopped by a tiger, who eats her and steals her clothes.

When their “mother” comes home that day, the boy feels like something’s off, but the girl lets the tiger in. The tiger has come to eat them!

The tiger chases them up a tree. Desperate, the children pray for help, and a gold rope falls down from the heavens for them to climb up! The tiger prays for help as well, but gets a rotten rope, which falls apart.

When the children safely reach the Heavens, their mother is waiting for them. She says that people aren’t allowed to stay in the sky, but they can take on tasks, and stay with her!

The Mom makes the Boy the Sun, and the girl the Moon.
But the girl is scared of the dark, and the Boy offers to
become the Moon instead. And so, the Sun and Moon were
created!

This story is an old folktale in Korea, which has been passed down for generations to explain how we got the Sun and the Moon. You may recognize it today as the inspiration for the book *When You Trap a Tiger* by Tae Keller!

Over time, there have been many versions of the story, but it tends to follow the same general beats: The Mother, Children, and Tiger, climb to the Heavens. The characterization stays largely the same too, with the Brother being more observant, and the Sister being more impulsive, as well as her fear of the dark. In other versions, the Mom has rice cakes that she feeds the tiger before getting eaten herself. When others tell the story, the brother and sister are fooled into thinking the tiger is their Mother because the tiger puts flour on his paws to look like human hands.¹ In others still, the story becomes more violent, with graphic descriptions of the tiger eating the mother piece by piece.² Whichever way the story is told however, it always ends with the Brother and Sister becoming the Sun and the Moon.

Lots of themes in the story relate to Korean culture and beliefs. For instance, the Brother and Sister's contrasting natures echo the concept of Yin and Yang: the idea that nature consists of opposite and contrasting forces that balance each other, creating harmony. This belief is prominent in many Asian cultures, and the Taegeuk (symbol for yin and yang) even appears on the Korean national flag.

And so every time you look at the moon, remember how our differences make us strong, and how we need them to maintain peace and harmony.

¹Park, Bong Jae. "The Sun and the Moon." *Telling Tales from Southeast Asia and Korea*, 2012, asianfolktales.unescoapceiu.org/folktales/read/korea_2.htm.

²Park Ho-Jin, Rodolfo Sanchez Garrafa. "International Journal of Intangible Heritage." *IJIH*, 2022, www.ijih.org/volumes/article/1044.



The Jade Rabbit

Mihn tells us the Vietnamese tale of the Jade Rabbit, which goes like this:

Once upon a time, there was a rabbit, a monkey, and a fox who were all friends. One day, a starving old man came upon them, asking for food. The Fox used their speed to catch the Man some fish, and the Monkey swung through the trees to find the Man some nuts.

The Rabbit, however, was sad, feeling that they weren't special enough to help the Old Man. In their kindness, they began to throw themselves into the fire, offering themselves as a meal for the old man. But before they could become hurt, the Old Man revealed that he was really a Moon Fairy!

The Moon Fairy had come to find the kindest animal to bring with them to the moon to inspire everyone who sees it. And so the Jade Rabbit went to the moon, and used a Mortar and Pestle to mix up magic, and feed all the creatures on the Moon. And so when you see the shadow on the Moon, know it is the Jade Rabbit, the most giving creature.

The Jade Rabbit is a folktale that has spread through many regions of Asia, and is told in many different ways.

In one version, it is not a Moon Fairy, but Buddha in disguise, who comes

asking for food (this is the story most widely told in Vietnam and India). At the end of this tale, Buddha rewards the Rabbit for his generosity, but this reward also doubles as a lesson: for the Rabbit never to harm themselves.³

In another retelling, it is the Jade Emperor who comes to find the kindest creature, and in finding the Rabbit, tasks them with making the Potion of Immortality (a potion later seen in the Moon Lady story).⁴

Finally, in a complete diversion from the original tale: a pair of rabbits who have been sent to Heaven are on their way to meet the Jade Emperor (the Lord of Heaven), when they see the Moon Lady being escorted to the Moon. Feeling that she may be lonely, the younger rabbit goes to the moon to keep her company.⁵

The many variations of the story are a testament to how far and wide it has spread, so much so that the different cultures and regions beliefs and values change the story to reflect themselves. It is even believed that the Jade Rabbit and the Moon Lady were combined over time, and not originally in each other's stories. Together, these two legends are some of the most foundational to the Mid-Autumn Festival.⁶ Perhaps these two myths gravitated towards each other, as association of the Moon, femininity, and rabbits is an archetype found all over the world, not just in these individual stories.⁷

Whichever version you believe, the Jade Rabbit is always a symbol of kindness, and a reminder to all who look on it to be more generous.

³"Rabbit on the Moon A Tale from India." Rabbit on the Moon, www.weingartdesign.com/TMaS/Stories/tmas1-RabbitonMoon.html. Accessed 13 Jan. 2025.

⁴"Legend of the Jade Rabbit." Museum of Chinese in America, www.mocanyc.org/wp-content/uploads/2021/09/Legend-of-the-Jade-Rabbit.pdf. Accessed 13 Jan. 2025.

⁵Phan, Liem. "The Mid-Autumn Festival (Tet Trung Thu) of Vietnamese Today." VM Travel, 28 Sept. 2023, vmtravel.com.vn/the-mid-autumn-festival-tet-trung-thu-of-vietnamese-today/.

⁶Lo, Irene. "The Many Myths of Moon Goddess Chang'e 嫦娥." Irene Yoga Flow, Irene Yoga Flow, 22 Oct. 2024, www.ireneyogaflow.com/blog/the-many-myths-of-moon-goddess-change-.

⁷Dangers, Diem. "Rabbits and the Moon Goddess: Traveling the Silk Road." Handcrafted Folktale Linocuts, Handcrafted Folktale Linocuts, 11 Sept. 2023, feathersandfolktales.com/diemdangersblogposts/rabbits-and-the-moon-goddess.



The Moon Lady

Lia tells us the tale of the Moon Lady, which goes a little like this:

Long ago, in ancient China, there lived a noble lady named Chang'e. She was married to a brave warrior named Hou Yi. Hou Yi traveled all over China on many exciting adventures, with his trusty young apprentice Feng Meng by his side. In ancient times, there were ten suns. Usually they took turns in the sky, but one day, they all came out at once, causing an intense drought across China.

Brave Hou Yi shot down nine of the suns, leaving us with the one we have today, saving the whole world. As reward for his heroic deed, the Queen Mother of the West entrusted him with the Potion of Immortality: a potion that makes someone float into the sky to live forever. Hou Yi decided not to drink it, so that China wouldn't lose their hero.

Suddenly, the Ultimate Evil Monster Villain appears, and tries to steal the potion from Chang'e, who is holding onto it for Hou Yi. To stop him from drinking it, she drinks it herself, and floats away into the sky to live forever— where she becomes the Moon Lady.

As one of the oldest and most wide reaching stories, the Moon Lady has also had several different iterations. There is a Vietnamese version

of the story in which the Moon Lady is called Hang Nga, Hou Yi is called Haw Nghe, and the Queen Mother is called Tay Vuong Mau.⁸ The characterization of the Moon Lady herself also varies greatly depending on the version of the story being told; In some versions she is a greedy woman who steals the potion, wanting immortality to herself, and becomes the Moon Lady. In others, Feng Meng is the one who tries to take the potion. In some versions the Lady and Hou Yi are happily married, and in others she resents him.

No matter which iteration of the tale is being told, the ending is always the same: the Lady drinks a potion, and flies away to the Moon to become the Moon Lady.⁹ Scholars believe that she was not originally associated with the mid-Autumn festival, but that the celebration and the story formed independently, and merged together over time, later morphing again, adding the Jade Rabbit as her companion.¹⁰ The story evolved to accommodate this, creating a new origin story for the festival: now it was the way Hou Yi honored his ascendant wife, by having a feast of all her favorite foods. This one stuck, and is considered one of the origin tales of the mid-Autumn Festival.¹¹



Image of 'Chang E, The Moon Goddess, a painting in the Yuan or early Ming Dynasty c. 1350/1440, Artist Unknown

The Moon Lady is a deeply influential Chinese folktale, and has roots that can be traced all the way back to the 5th century. The Moon Lady has shown up time and time again in Chinese art; poetry, paintings, and statues were created in her image. People are drawn to her as a tragic figure, and there is a tradition of writing poetry about either her tragedy, or her hubris.¹² Here is one example from Li Shangyin,¹³ which reflects the image of Chang'e as a greedy, and eventually regretful, woman:

“A mica screen, deep shadows cast by the candles,
the long river slowly falls, the dawn stars sink.
Chang'e regrets stealing the marvellous potion—
jade-green waters, blue-black sky — at night in her heart”.¹⁴

Even now, Chang'e holds the fascination of China, as well as the world at large. Every lunar probe that China has ever sent has been named after Chang'e, carrying on her tradition today.

⁸Pham, Khoi. “A Brief Primer of Asia’s Mid-Autumn Mythology in 3 Folk Tales.” Saigoneer, 15 Sept. 2019, saigoneer.com/saigon-culture/17395-a-brief-primer-of-asia-s-mid-autumn-mythology-in-3-folk-tales.

⁹Pham, Khoi. “A Brief Primer of Asia’s Mid-Autumn Mythology in 3 Folk Tales.”

¹⁰Tan, Bonny. Mid-Autumn Festival (Zhong Qiu Jie), 2018, www.nlb.gov.sg.

¹¹Lucchinelli, Valeria. “The Mid-Autumn Festival: Myths and Legends of Chang’e, the Jade Rabbit, and Wu Gang.” Art Sprouts, 26 Sept. 2024, artsproutsart.com/the-mid-autumn-festival-myths-and-legends-of-change-the-jade-rabbit-and-wu-gang/.

¹²Lo, Irene. “The Many Myths of Moon Goddess Chang’e 嫦娥.”

¹³“Forgetting: Chang’e Descends to Earth, or Chang’e Escapes to the Moon.” The White Review, 11 Oct. 2017, www.thewhitereview.org/fiction/forgetting-change-descends-to-earth-or-change-escapes-to-the-moon-2/.

¹⁴“Forgetting: Chang’e Descends to Earth, or Chang’e Escapes to the Moon.”

History of the Mid-Autumn Festival



Paper lanterns; photo from Lifestyle Asia

In our story, Mihn, Lia, Jae, and the Moon Spirit are all gathered to celebrate the mid-Autumn Festival. But what is the mid-Autumn Festival?

On the 15th day of the Eighth Lunar Month, the mid-Autumn Festival is celebrated all over the world. The tradition began thousands of years ago as a way of celebrating the fall harvest, and thanking the Gods for their bounty—specifically the Gods of the Moon. After many years, the festival was declared to be the 15th Day of

the Eighth Lunar Month by Emperor Tai of the Northern Song dynasty, at first as an apt day to symbolize the harvest, then to recognize the day Yuan China overthrew the Mongols.¹

As time moved forward, folk stories about the moon began to become entangled with the celebration, with three key stories creating the mythological foundation of the holiday. The Moon Lady is of particular importance, and the origin of the festival is said to come from the feast Chang'e's husband made to honor her when she ascended to become the Moon Lady. The Jade Rabbit's story is one of the holiday's notable figures, as Chang'e's companion and because of their own association with the moon. Of the three key myths surrounding the mid-Autumn Festival, only one isn't included in *Songs of the Moon*: Wu Gang and the Laurel Tree.²

In *Wu Gang and the Laurel Tree*, the Jade Emperor teaches a man about the dangers of impatience by challenging him to chop down a tree that heals itself instantly. Legend has it that Wu Gang is still on the Moon, refusing to give up on his Sisyphean task.³

As the mid-Autumn Festival gained popularity, it was part of a long tradition of Asian Cultural Exchange, and versions of the celebration and traditions are held all over the continent, such as Tet Trung Thu in Vietnam, or Chuseok in Korea.





Mooncakes; photo by Lisa Lin

TRADITIONS OF THE MOON

The mid-Autumn Festival has many rituals and traditions that have been enjoyed for thousands of years. Of those traditions, the consumption of Mooncakes has a particular depth of history.

Hundreds of years ago, when Yuan China was occupied by the Mongols, pieces of paper were baked into Mooncakes which said: “Uprising on the 15th night of the eighth month.”⁴ Thanks to this stealthy communication, the rebellion was coordinated, and the Mongols overthrown. That’s why Mooncakes today are credited with the liberation of China, and eaten to celebrate that freedom. These pastries are made with a filling

of red bean, melon puree or nuts, and a thin cake layer. Although Mooncakes have a specific history with China, there are similar dishes from across Asia, such as the Songpyeon (Korea), Bánh Trung Thu (Vietnam) and Dango (Japan).⁵

Other traditions include a feast of round foods to mirror the moon, offerings of food to the Moon Gods, Moon Paper Horses (paper decorations depicting the moon, Moon Lady, Jade Rabbit and other symbolic figures), burning ‘thousand sheets’ money to give wealth to the dead, lanterns, and clay figures of the Rabbit God.⁶



Songpyeon; photo by Korea.net

¹Tan, Bonny. Mid-Autumn Festival (Zhong Qiu Jie).

²Lucchinelli, Valeria. “The Mid-Autumn Festival: Myths and Legends of Chang’e, the Jade Rabbit, and Wu Gang.”

³Lucchinelli, Valeria. “The Mid-Autumn Festival: Myths and Legends of Chang’e, the Jade Rabbit, and Wu Gang.”

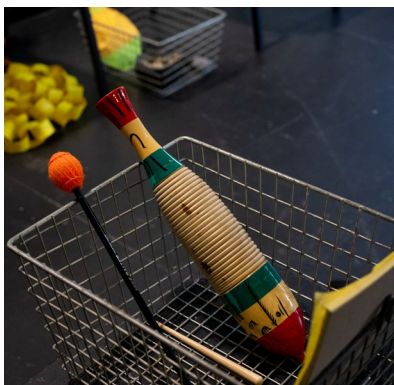
⁴Tchea, Michelle. “The Rebellious History of Mooncakes, the Note-Passing Dessert That Liberated China.” Smithsonian.com, Smithsonian Institution, 12 Sept. 2024, www.smithsonianmag.com/travel/the-rebellious-history-of-mooncakes-the-note-passing-dessert-that-liberated-china-180985046/.

⁵Tchea, Michelle. “The Rebellious History of Mooncakes, the Note-Passing Dessert That Liberated China.”

⁶Wenqiang, Sheng. “Moonlight Legends: The Rabbits at the Center of Mid-Autumn Festival.” #SixthTone, 17 Sept. 2024, www.sixthtone.com/news/1015884. Accessed 29 Jan. 2025.

SOUNDS OF THE MOON

Throughout our show, you will notice the sound of several instruments with deep roots in culture and history: the Guerro, a Mark Tree, and the Gong. Instrument photos by Shanna Paxton Photography.



THE GUERRO

This instrument comes from Latin music, and has been enjoyed for thousands of years with its distinctive sound. The Guerro is said to have come from Africa, as it was introduced to the Caribbean by enslaved African people. Today it is made from wood, but was traditionally created out of gourds.¹ This instrument appears in the Jade Rabbit song, and is meant to sound like a mortar and Pestle.

[Listen here](#)

MARK TREE

While this particular iteration of chimes/bells was invented by Mark Stevens (hence the name) chime-bells have existed for thousands of years as a traditional Chinese instrument.² Its use dates back to the fifth century BC at least,³ and was commonly used in ceremonies, such as proclamations, worship at temples, or on the battlefield.⁴

[Listen here](#)



THE GONG

Gongs, which have a rich and vibrant history in Asia, have been around for thousands of years. They were used to pass signals back and forth, as well as for ritual ceremonies. The Gong was not just an instrument, but a symbol of wealth and rank. It is used in people's houses, as well as churches, temples, and monasteries. Its power is said to ward off demons, and be able to evoke ghosts.

As globalization took hold of the world, the gong was heard beyond Asia. This is perhaps best represented by the 19th Century, when the gong was popularized in the west due to the 1889 World's Fair in Paris, France.⁵ Since its globalization, the Gong has frequently been used as part of a 'sound bath' healing tradition. The vibrations are supposed to travel through your body and relax you.⁶

[Listen here](#)

CONCLUSION

In our journey through *Songs of the Moon*, we have learned so much of the fantastical, the practical, and the traditional. We hope that when you see the show, you can see new context and learn more about people and culture.

FURTHER READING

When You Trap a Tiger by Tae Keller

“The Rebellious History of Mooncakes, the Note-Passing Dessert that Liberated China”

by Michelle Tchea.

Over the Moon. Directed by Glen Keane, screenplay by Audrey Wells with additional material by Alice Wu and Jennifer Yee McDevitt, Pearl Studios, 2020.

Star Lanterns: Celebrating Tet Trung Thu by YT Tran

Chuseok: A Good Harvest Festival by Grace Habib

¹Bomzer, Ryan, et al. “Everything You Need to Know about a Guiro.” Carved Culture, 19 Dec. 2024, www.carvedculture.com/blogs/articles/everything-you-need-to-know-about-a-guiro?srsId=AfmBOoo7wclOZfb7PVOY_Js-KQw5xSTTjVzYIF5ALMF-oeglzxPNhqOp.

²“Chinese Chime-Bell Designs and Roles: A Cultural and Historical Survey: Happening @ Michigan.” (Expired) Chinese Chime-Bell Designs and Roles: A Cultural and Historical Survey, events.umich.edu/event/21092. Accessed 13 Jan. 2025.

³Price, Percival. “Chimes | the Canadian Encyclopedia.” The Canadian Encyclopedia, 7 Feb. 2006, www.thecanadianencyclopedia.ca/en/article/chimes-emc.

⁴“A Brief History of Ancient Bells.” China.Org.Cn, www.china.org.cn/english/features/FbiCh/78687.htm. Accessed 29 Jan. 2025.

⁵“Exploring the History and Origin of Gongs.” Sound Artist, 4 June 2024, thesoundartist.com/blogs/news/history-and-origin-of-gongs.

⁶“Gong History.” Art Drum, artdrum.com/GONG_HISTORY.HTM. Accessed 13 Jan. 2025.



Magic Moon Rocks

THEATRE ARTS

Recommended Age: K-2nd Grade

Time: 10-15 minutes

Activity Description: Participants will use their imaginations to explore how different animals move through the world. Participants will be encouraged to use their whole body, voice, and imagination to really bring their animals to life.

Materials Needed: Space to move around and comfortable clothing and shoes for movement. A simple prop, such as a pencil, can be used by the game instructor as a magic wand if desired.

Vocab Words: Acting, Character, Voice, Body

Theatre State Standard: Anchor 1, Creating; Performance Standard (TH:Cr1.1.K)

Essential Question: What happens when theater artists use their imaginations and/or learned theater skills while engaging in creative exploration and deeper introspection?

Enduring Understanding: Theater artists rely on intuition, curiosity, and imagination to tell their stories.

Learning Goals:

Students will

- Use their bodies and voices to imitate, explore, and convey different characters, animals, and emotions from the stories (and beyond).
- Learn how different physical and vocal choices can inform overall storytelling to an audience.

Instructions:

1. Instructor encourages participants to spread out and find a spot in the room/circle where they have space to move around. Participants will then curl up into a ball on the floor, all tucked in like a rock. Students may also sit in a chair or find another comfortable seated position if they are unable to curl into a ball. These are their “Magic Rock” poses.
2. Instructor explains that Magic Rocks are very special, because they can turn into absolutely anything with the wave of a magic wand.
3. Instructor then reveals their magic wand (pencil, ruler, finger, etc.) and explains that when they wave the magic wand and say “Magic Rocks, please turn into _____!” the participants will all turn into said creature, and will walk around the room acting like that creature using sounds, body shapes, and different movement speeds, etc.
4. However, when the magic wand is waved again and the magic incantation of “Magic Rocks! Magic Rocks! Magic Rocks!” is announced, the participants will return to their Magic Rock form, awaiting their next magical transformation.
5. Once the participants transform and begin walking around and interacting, the instructor waits roughly 30-60 seconds before calling “Magic Rocks! Magic Rocks! Magic Rocks!”
6. While participants are being different creatures, it is fun for the instructor to walk around and speak encouragingly, and point out cool and bold choices that students are making.
7. Rinse and repeat as long as you like and as long as the participants are enjoying the game. Start with the animals featured in the musical’s story: Tiger, Rabbit, Fox, Monkey, and even Evil Monster Villain, and then you can open it up to others of your choice, or you can ask participants for their own ideas. As a bonus round, the instructor can play with different volume levels and movement speeds. “Slow motion tigers” or “silent monkeys” for example. It can be fun to have the children turn into something that doesn’t move like an animal — like the moon itself!



Mountains of Music

MUSIC

Recommended Age: K-2nd Grade

Time: 10-15 minutes

Activity Description: Students learn about melodic contour by learning about the difference between high and low sounds.

Materials Needed: Optional string or yarn

Vocab Words: Melody, pitch, volume

Music State Standard: Anchor 1 Creating

Essential Question: How do musicians generate creative ideas?

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Learning Goals:

Students will

- Learn the difference between high pitch and high volume.
- Understand the differences between high and low pitches.
- Be able to follow a graphic score to understand melody.
- Be able to create their own melodic contour.

Instructions:

“In the story of Chang’e and Hou Yi, Chang’e flies above the mountains to live on the moon. If you look at paintings of this story from ancient China, you can see the outlines of the mountains in the background. Are there mountains in your area? What shapes do they make?”

1. Draw a “mountain range” with a marker on the board with a single line of peaks and valleys. Trace it with your finger, and have students hum along, singing higher for the peaks, and lower for the valleys. Make sure that the students understand that the shapes are for pitch, not volume, so they should hum at a comfortable volume at all times.
2. Pick a song to listen to that the class is familiar with. Have them trace the shape of the melody in the air or on paper as they listen. If on paper, compare the results after the song is over.
3. Give each student a length of string or yarn. Have them create their own mountain range, making sure that they use both peaks and valleys. They may also draw this out on paper rather than using string.
4. Have students perform their “mountain compositions” for the class, tracing the shape of their mountain as they go. Encourage them to use the syllable “ah” as they sing.



Paper Lanterns

VISUAL ARTS + HISTORY/CULTURAL STUDIES

Recommended Age: K-2nd Grade

Time: 20-25 minutes

Activity Description: Participants will construct their own paper lanterns, much like the ones used to celebrate the lunar new year and other moon festivals in Asia.

Materials Needed: One 8.5" x 11" sheet of red construction paper and one 8.5" x 11" sheet of yellow construction paper per participant. Attached templates can be used as well if you prefer. When printing, make sure to print pages 29 and 30 on single sides.

Vocab Words: lantern, moon festival, light, community

Theatre State Standard: Anchor Standard 2; Performance Standard (VA:Cr2.3.K)

History/Cultural Studies Standard: H3.1.2 and H4.1.2

Essential Question: What can we learn about other cultures by studying their traditions? How are they similar to you? How are they different?

Enduring Understanding: The celebration of light is a common one across the world. It's fun to learn about different ways people celebrate hope, joy, and togetherness. Even if they are different from us, it's these differences that make us unique and special!

Learning Goals:

Students will

- Learn how to create their own paper lanterns using simple classroom supplies. We also hope to teach a brief history of paper lanterns through Asia.

Text to introduce the project:

“Paper lanterns are special decorations that have been used for a very long time, in many different parts of the world. People use them to light up festivals and to bring feelings of hope and happiness.

A long time ago, in ancient China, people made the first paper lanterns during the Han dynasty (over 2,000 years ago!). They used rice paper and bamboo to create lanterns for festivals and celebrations. Over time, lanterns became fancier, with colorful designs and pretty patterns cut into them. Eventually, lanterns made their way to Japan as well.

Paper lanterns have been important in Chinese and Japanese cultures because they show hope and strength. A long time ago, during wars, people would hang paper lanterns outside their homes to show they were hoping for peace. This idea of hope, light, and being brave have been passed down through the years, and many people still use paper lanterns to celebrate and share these feelings today!”

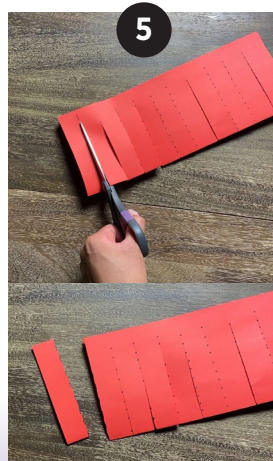
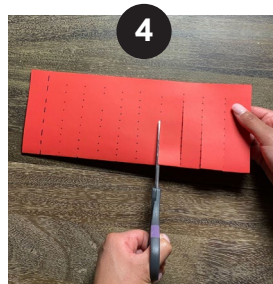
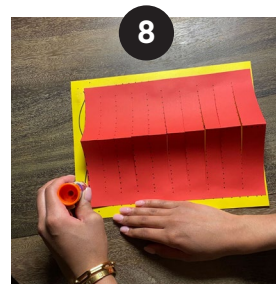
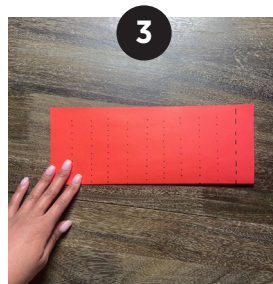
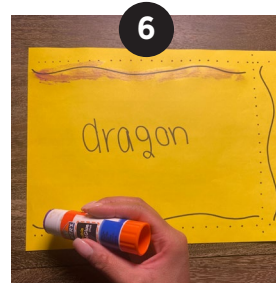
Note: You can look at pages 18-19 to learn more about paper lanterns and other ways that people celebrate during the mid-Autumn festival.

The following worksheets are inspired by Jordan Eggers of Art with Ms. Eggers.



Making Your Paper Lantern

- 1. Teacher:** Print the dragon worksheet out on yellow paper and print the other page on red or orange paper.
- Color your dragon with your favorite colors! Does your dragon have any fun designs on its scales?
- Fold your red or orange paper hot-dog style on the dotted line.
- Carefully cut your paper on the dashed lines.
- Carefully cut the last strip all the way off and save it for later.
- Add glue to the long squiggly lines on the top and bottom of your dragon paper.
- Glue your red or orange paper to your dragon paper, so that it sticks up like a small tent.
- Add glue to the short squiggly line on the right side of the dragon paper.
- Wrap the papers into a cylinder shape and hold it together until the glue dries.
Teacher: You may need to follow up with staples or tape.
- Teacher:** Take the strip that you saved for later and help your students glue, staple, or tape it to the top of the lantern like a handle.
- Teacher:** Have your students help you hang the lanterns around your classroom so that they can admire their hard work!

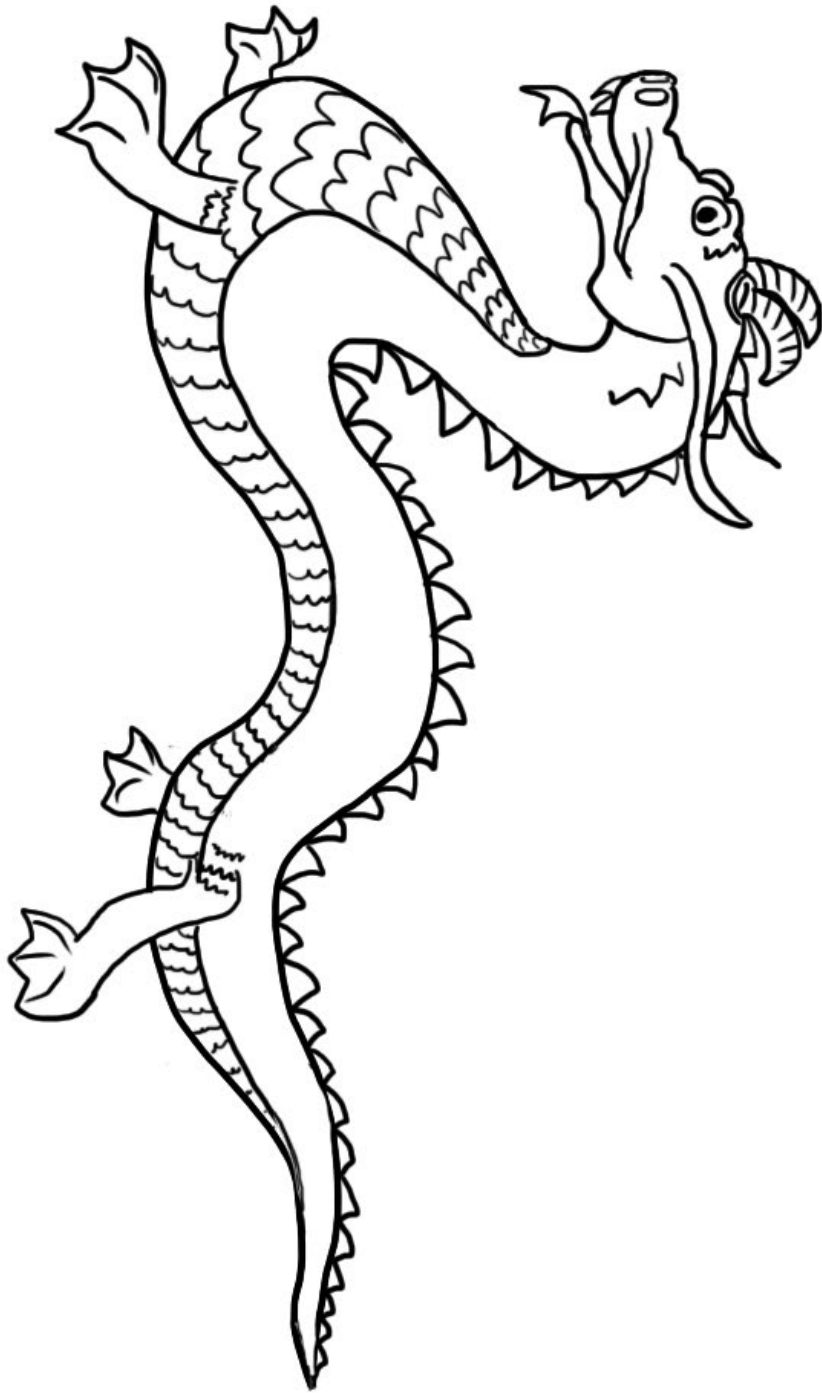




CUT

FOLD

CUT THIS ONE ALL THE WAY OFF AND SAVE IT FOR THE HANDLE



Rains to Bring the Harvest

MUSIC & SCIENCE

Recommended Age: K-2nd Grade

Time: 5-10 minutes

Activity Description: Students create a thunderstorm composition through crescendo, decrescendo, accelerando and ritardando.

Materials Needed: Optional non-pitched percussion

Vocab Words: Crescendo, decrescendo, accelerando, ritardando, tempo, dynamics

Music State Standard: Anchor 1 Creating

Science State Standard: K-ESS2 Earth's Systems

Essential Question: How do musicians generate creative ideas?

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. Weather occurs in patterns and can fluctuate in intensity and volume.

Learning Goals:

Students will

- Create a group composition together based on a prompt.
- Use their imagination to create appropriate sounds.
- Learn about specific musical terms that can modify a performance.
- Explore weather patterns.
- Utilize their understanding of tempo to explore the different intensities of weather.



ACTIVITIES: K-2ND GRADE

Instructions:

“In Japan, there are harvest festivals where in ancient times villages would summon the gods Raijin (Thunder) and Fujin (Wind) to bring in rains to feed the crops. These storms would usher in the harvest festival. In Japan, the storm would be called with taiko drums playing a “thunder roll.” Today, we’re going to create a storm in our classroom.”

1. Brainstorm with the students all the parts of a thunderstorm.
 - “How does a thunderstorm start? Is it loud right away? Do you hear rain first, or big booms of thunder? How does it change? How does it end?”
2. Experiment with students on how to make quiet rain sounds.
 - If using percussion instruments, tap gently, shake, or make any movement that can simulate gentle sounds that is appropriate for that instrument. If your classroom has these, you may consider using the instruments listed on page 20.
 - If using bodies, direct students to gently tap their knees.
 - Students can also get inventive with found instruments - gently tapping their desk with fingernails is a great option.
3. Lead the students through an *accelerando* (speed up) and *crescendo* (get louder). Add stomps for thunder and lightning.
 - If your classroom happens to have a thunder tube, this is the perfect time to use it!
4. Once the storm hits its loudest and most active moment, lead the students back down through a *ritardando* (slow down) and *decrescendo* (get quieter).
5. Reflect with the class on how your thunderstorm evolved.

Fox, Monkey, Jade Rabbit!

MUSIC

Recommended Age: 3rd-5th

Time: 10-20 minutes

Activity Description: Students create rhythms while exploring how composers think about language when writing songs.

Materials Needed: none

Vocab Words: Rhythm, meter, percussion

Music State Standard: Anchor 2 Creating

Essential Question: How do musicians make creative decisions?

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Learning Goals:

Students will

- Learn how language can influence a musical rhythm.
- Utilize body percussion to embody rhythm and meter.
- Create their own musical patterns based on language.

A quarter note is how musicians feel a basic pulse. Each time you feel a beat that makes you want to clap or tap your toe, you're probably feeling the quarter note. If you say the word "fox", it only has one syllable, so it can be the same length of time as our main beat, or quarter note.

A pair of eighth notes divides our big beat into two short ones, which are twice as fast as our quarter note. Try saying the word "monkey", which has two syllables. You can connect these syllables to your eighth note pulse.

Check out this video for more examples on how to feel, read, and play quarter notes and eighth notes.

ACTIVITIES: 3RD-5TH GRADE

Instructions:

1. Speak and clap through the following character names:
 - Fox (quarter note)
 - Monkey (two eighth notes)
 - Jade Rabbit (quarter note and two eighth notes)
2. Speak and clap through the names in different patterns. For example:
 - “Fox fox fox fox, monkey monkey fox fox, jade rabbit jade rabbit, monkey monkey fox fox”.
3. Have students make up new body percussion movements for each character. For example:
 - For “fox”: clapping over-head
 - For “monkey”: tapping on thighs
 - For “jade rabbit”: clapping once together, followed by tapping both shoulders
4. Try new variations of the patterns, using the new body percussion. Try it in a call and response pattern.
5. Split the class into groups, and have them compose their own patterns using “fox, monkey, and jade rabbit”. Then have them perform their new compositions for the class.
6. ***Bonus activity*** How many syllables does the word “pelican” have? How many claps would it need? Would you use quarter notes, eighth notes, or a combination of them to say pelican? Students may think of other animals to add to their “fox, monkey, and jade rabbit” songs.

Fortunately, Unfortunately

THEATRE ARTS + CREATIVE WRITING

Recommended Age: 3-5th Grade

Time: 15-20 minutes

Activity Description: A silly, creative talking activity that teaches its participants about conflict and story structure, and encourages listening and working together.

Materials Needed: None!

Vocab Words: Story-Telling, Conflict, Motivation, Fairy Tale, Protagonist, Antagonist

Theatre State Standard: Anchor Standard 1; Performance Standard (TH:Cr1.1.2) . Propose potential new details to plot and story in a guided drama experience.

Writing State Standard: Anchor 3, Text Type and Purposes

Essential Question: What happens when creative thinkers brainstorm their own fairy tale together? How does working together improve the story?

Enduring Understanding: Fairy Tales are stories that have broad characters, relatively simple plots with problems to solve for their heroes, and clear good and evil. They often also end in a lesson for the audience of some kind.

Learning Goals:

Students will

- Use their imaginations and problem-solving skills to work together to tell a simple but engaging fairy tale one sentence at a time.
- Learn about basic story structure, conflicts, character motivations, and protagonists and antagonists.



ACTIVITIES: 3RD-5TH GRADE

Instructions:

1. Have all your players sit in a circle, or establish a clear playing order. Then proceed to tell a story, with each person saying one sentence at a time. There's a catch though: each sentence must start with either "fortunately" or "unfortunately," always alternating.
2. Player 1 starts by saying "Once upon a time...there was a ____ named ____ who wanted to ____ more than anything in the world."
3. The next player adds a sentence to the story that starts with "fortunately".
4. The next player adds a sentence to the story that starts with "unfortunately" — thus creating a conflict in the story.
5. The next player returns to "fortunately" — thus solving the conflict and moving the story forward.
6. Encourage players to add other characters to the story, even potentially an antagonist who is trying to thwart our hero.
7. If the story gets off task (which it most certainly will) try to steer it back to our protagonist and what their motivation is.
8. Once everyone has had a turn, you can open up the floor for students to say what they think the moral of the fairy tale is. These will sometimes make sense, and sometimes not, and that's okay. We like silliness!

NOTE: It is often preferable for the story to end on an uplifting note, so if the final student ends on an "unfortunately" then you can have the first student end on a "fortunately" or you the instructor can end it yourself.

Phases of the Moon

SCIENCE

Recommended Age: 3-5th Grade

Time: 20 min

Activity Description: A differentiated sequencing activity to help students recall the phases of the Moon in a hands-on way.

Materials Needed: Attached templates printed on letter-size paper, colored pencils or crayons (black, yellow, gray), scissors, glue. When printing, make sure to print pages 39 and 40 on single sides.

Vocab Words: lunar cycle, phases, crescent, quarter, gibbous

Science State Standard: MS-ESS1-1; Earth's Place in the Universe

Essential Question: What are the different phases of the moon, especially in relation to its location around the Earth and Sun?

Enduring Understanding: The moon is cool! And there is a scientific reason for why it sometimes looks different when looking up at the night sky.

Learning Goals:

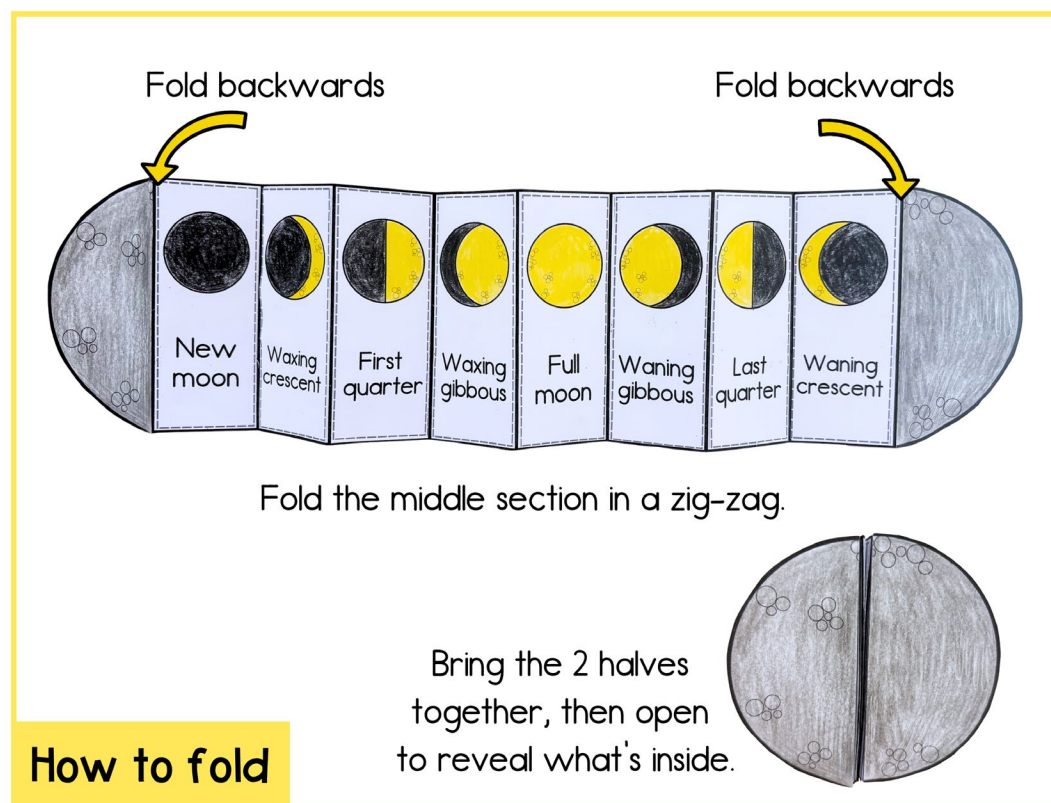
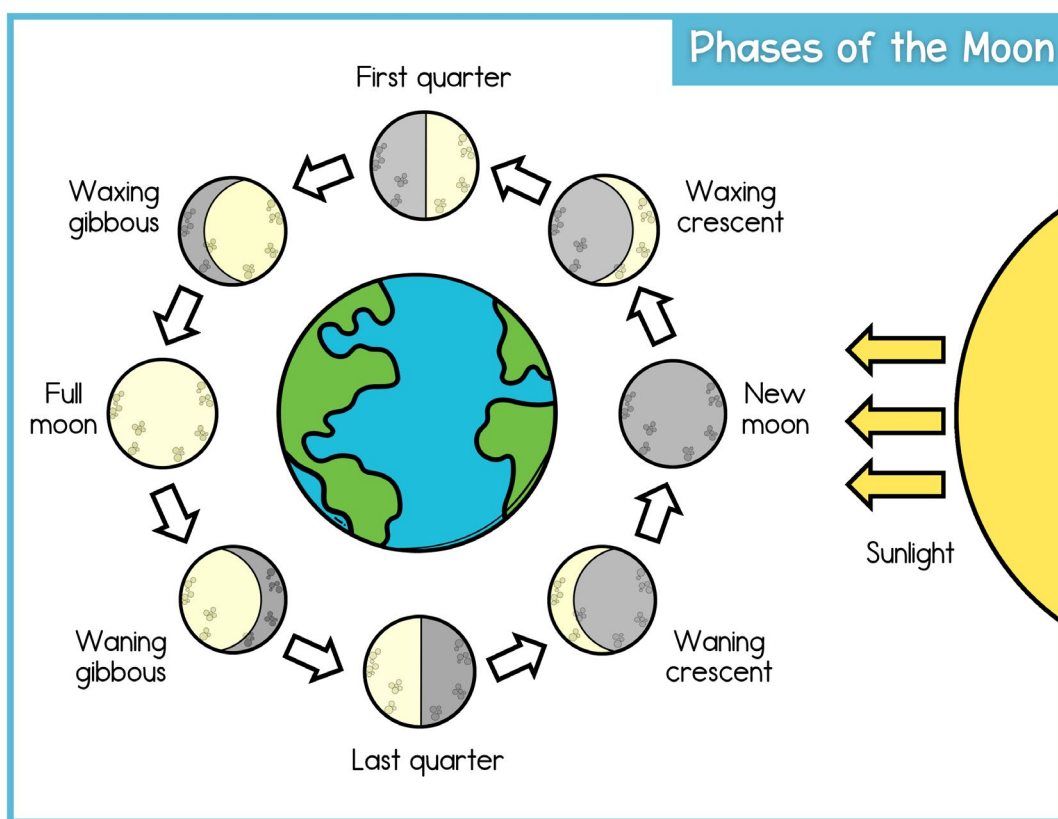
Students will

- Learn about the different phases of the moon, and how that affects how it looks from people on earth.
- Analyze how the shape of the moon is changed by its location near the Sun and Earth.

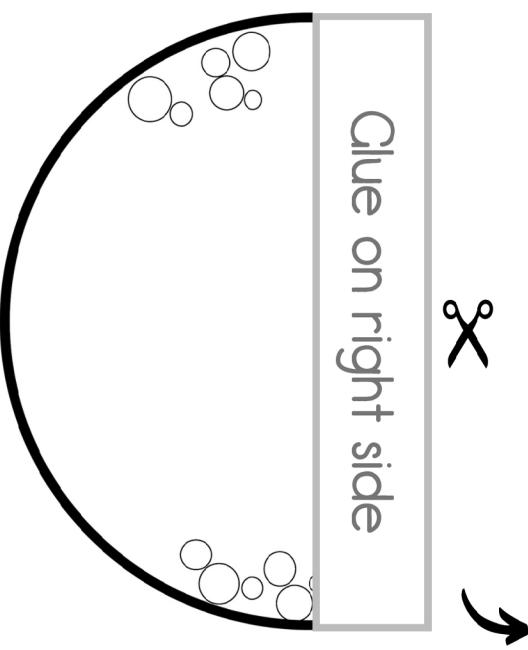
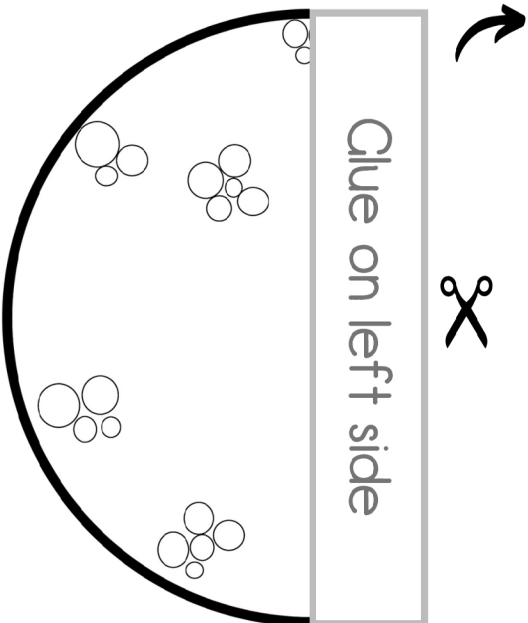
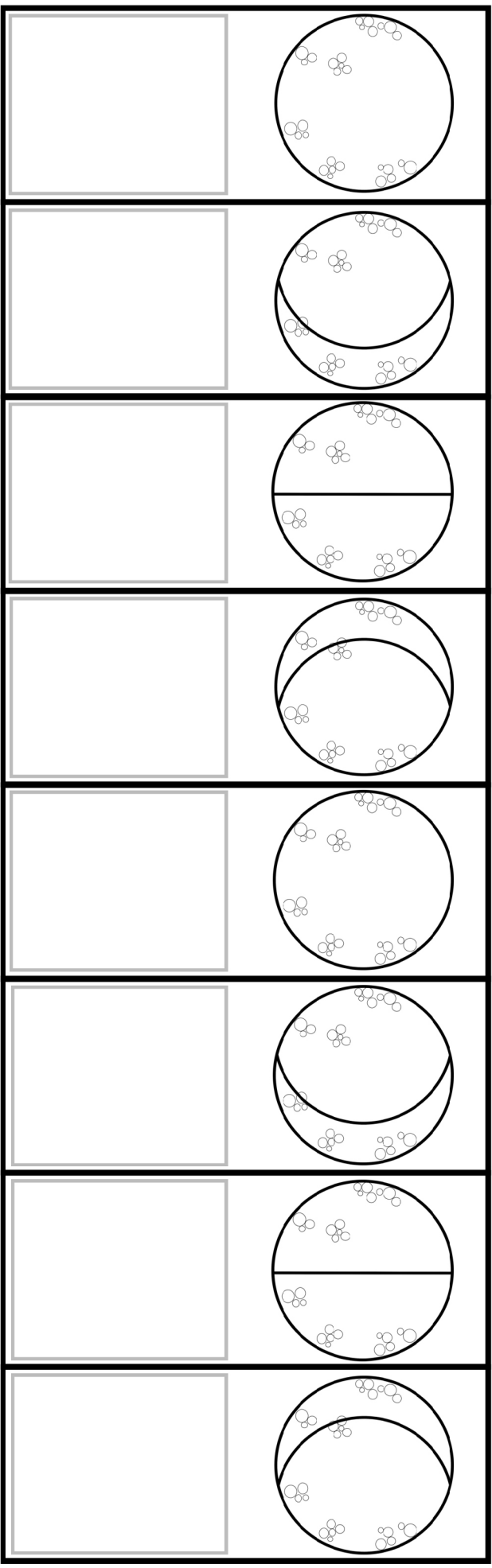
Instructions:

1. Color the Moon halves and the phases of the moon on the worksheet.
2. Cut out the phases of the Moon word labels and arrange them on your template correctly. Glue the labels in place.
3. Cut around the outside of the 3 parts.
4. Finally, fold like an accordion. See the attached page to visually help with this.

Note: Credit for worksheets given to Gemma Waters, Wonder at the World Ed.



Phases of the Moon



1. Color the Moon halves and the phases of the Moon.
2. Cut out the phases of the Moon word labels and arrange them on your template. Glue the labels in place.
3. Cut around the outside of the 3 parts.
4. Glue the Moon halves onto the ends of the template.
5. Now it's time to fold! There's a guide to help you with this.



Waning
crescent

Waxing
crescent

Full
moon

Waxing
gibbous

Waning
gibbous

Last
quarter

New
moon

First
quarter



Waning
crescent

Waxing
crescent

Full
moon

Waxing
gibbous

Waning
gibbous

Last
quarter

New
moon

First
quarter



Waning
crescent

Waxing
crescent

Full
moon

Waxing
gibbous

Waning
gibbous

Last
quarter

New
moon

First
quarter

The Hero's Journey

ENGLISH LANGUAGE ARTS

Recommended Age: All Ages

Time: 15 min

Activity Description: Use one of the stories from *Songs of the Moon* (check out pages ____ of this guide!), or another story of your choice, to fill in the blanks of the hero's journey for yourself.

Materials Needed: Print out the following worksheet.

Vocab Words: hero, character, conflict, journey, threshold

State Standard: CCSS.ELA-LITERACY.SL.9-10.1--SL.9-10.3

Essential Question: How are many stories of adventure similar?

Enduring Understanding: Since the dawn of storytelling, stories of adventure, tall tales, and fairy tales often follow a similar structure of events. Understanding this basic outline can help one deeper appreciate the nature of story-telling.

Learning Goals:

Students will

- Learn about the different steps of the classic hero's journey. How many stories do you know that fit into this mold?
- Learn that not every story fits perfectly into the 12 steps. They will learn how stories can differ and deviate from the path at times, while still telling a cohesive journey.

Instructions:

- Students will practice with one of the stories from *Songs of the Moon*, and see how the story and its character fit into the worksheet's 12 stages. Does every stage have an obvious answer? Maybe some don't quite fit 100%. Either is okay! This is merely an exploration of story structure and literary comparison.

Note: Credit for the following worksheet given to Kate Miller-Wilson, Your Dictionary.

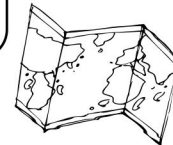
Name: _____

Date: _____

A Hero's Journey

Directions: For any story, answer the following questions to determine the hero's journey.

1. Ordinary world - What is the hero's world like at the beginning of the story?



12. Return with the elixir - What knowledge or wisdom does the hero bring back with him or her?



2. Call to adventure - What happens to prompt the hero to take a step into the adventure?

11. Resurrection of the hero - What is the final test?

10. The road back - How does the hero attempt to return to his or her normal life?

9. Reward - What does the hero receive as a reward?

8. Ordeal - What happens when the story reaches a life-or-death point?



Hero's Journey

7. Approach - Does the hero try and fail? How so? What does he do when he fails?

3. Refusal of the call - Does the hero refuse to go? If so, why?

4. Meeting with the mentor - Who helps the hero gain wisdom?

5. Crossing the first threshold - When does the hero cross the point of no return in the story?

6. Tests, allies, and enemies - How do the other characters affect the hero?



What's in a Name?

MUSIC

Recommended Age: All Ages

Time: 10-20 minutes

Activity Description: Students create melodies based on the Chinese pentatonic scale and natural rhythmic patterns within names.

Materials Needed: none

Vocab Words: Rhythm, pitch, scale, melody

Music State Standard: Anchor 2 Creating, Anchor 11 Connecting

Essential Question: How do musicians make creative decisions? How does musical culture and history affect music creation?

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Understanding connections to cultural and historical contexts enhances musicians' creating, performing, and responding.

Learning Goals:

Students will

- Learn how language can influence a musical rhythm.
- Utilize body percussion to embody rhythm.
- Learn aspects of the pentatonic scale to create melodies.
- Create their own musical patterns based on language.

The pentatonic scale is one of the most ancient tools in multiple cultures around the world. It was created independently by China, Africa, East India, and many more. The music of Asia in particular is still highly influenced by this scale. Penta, meaning five, and tonic meaning "sounding" is a collection of five notes. We're going to use the "major pentatonic", which is one of the most common collections of notes in East Asia.

ACTIVITIES: FOR ALL AGES

Here is a youtube video of someone explaining how to play the scale on the piano, but you can hear all of the pitches played in order.

The coolest thing about the major pentatonic scale is that you can play or sing any of them in any order, and it will always sound “correct” to our western classical ears. It is really easy to make a “satisfying” tune when you use this scale. When we use this collection of notes, we’re drawing from thousands of years of musical history and cultural context.

Instructions:

“Hou Yi’s name has two big syllables, Hou and Yi! Can you clap to the beat with each part of his name?”

1. Clap in steady beat while saying Hou Yi, with one clap per syllable.
2. Determine how many syllables are in other example names from the story, and clap through their names as well:
 - Moon Spirit
 - Jae
 - Minh
 - Lia
3. Form a circle and clap a steady beat. Once the beat is steady, have each student say their own name in rhythm. In between each student’s name, clap the beat twice!
 - For example, Martha, Alex, Dejon, and Rebecca sit in a circle. When it is their turn, they say: “Mar-Tha” clap clap “A-Lex” clap clap “De-Jon” clap clap “Re-Bec-Ca” clap clap.
4. Have students assign a pitch to each syllable of their name from the major pentatonic scale. Use any of the following:
 - C, D, E, G, A (these are the notes from the youtube video above)
 - Be sure to encourage students to repeat pitches! Not every note needs to be different, and it can be really fun to have multiple of the same note in a row.
5. In groups, have students combine their name melodies together into larger compositions. Encourage them to use rests (moments of silence where the beat is still felt but no one sings) in between names.
6. Have each group perform their name melodies for the class.

Fairy Tale Tableau

THEATRE ARTS

Recommended Age: All Ages

Time: 10-20 minutes

Activity Description: Participants will divide into small groups and act out a story from *Songs of the Moon* (check out pages 11-17 of this guide!), or their own fairy tale selection, through a combination of three still, silent tableaux that showcase the beginning, middle, and end of the story.

Materials Needed: Space to move around and comfortable clothing/shoes for movement. Optional pencil and paper for writing down story titles.

Vocab Words: Acting, Tableau, Beginning, Middle, End

ELA State Standard: WA.RL.1.1 Key Ideas and Details 3. (1-LS3-3)

Theatre State Standard: Anchor 6 Performing (TH:Pr6.1.K)

Essential Question: What happens when theater artists and audiences share a creative experience?

Enduring Understanding: Theater artists share and present stories, ideas, and envisioned worlds to explore the human experience.

Learning Goals:

Students will

- Analyze the story beats of one of the tall tales from *Songs of the Moon*, dissect which are the pivotal characters, and what are the main events of the beginning, middle, and end of each story.
- Describe in-depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g. a character's thoughts, words, or actions.)
- Collaborate to create and present 3 tableaux that convey an envisioned world or story.
- Engage in stories as audience members and reflect on the sharings.

ACTIVITIES: FOR ALL AGES

Instructions:

1. Explain that a tableau is a frozen picture. We are going to use just our bodies to tell a short story. The actors are still, silent statues.
2. If in a large group, separate students into small groups (3-5 people per group).
3. Talk through the story of any version of “The Three Little Pigs” or other well-known fairy tale to ensure everyone has a shared understanding of the story and how the beginning, middle, and end are identified.
4. Now have each group create 3 tableaux from one of the stories featured in *Songs of the Moon*. You can either let the groups choose for themselves, or write the stories down on small sheets of paper and pass them out to each group secretly. These 3 frozen images will represent the beginning/middle/end of the story. Give each group 5-7 minutes to create their 3 tableaux.
5. Each group shares their 3 tableaux. It is fun to have the other groups try to guess which story is which!
6. Reflect as an entire class:
 - a. What similarities did you notice in the presentations?
 - b. What differences did you notice?
 - c. The instructor can ask the group what they notice the actors doing that informs their guesses and reflect it back to the group (ie. “You see someone scratching on top of their head and under an armpit so you think they’re being a monkey?”)
7. If time allows, you can play another round and let the students choose ANY story they like. It could be from a movie, book, or TV show. This will probably be very difficult to guess their choices, but it’s still fun!



Curated by:

WING LUKE MUSEUM

If you're interested in exploring the themes of Songs of the Moon even more, you can explore a wide array of books suitable for K-5 classrooms, curated by the Education team at Wing Luke Museum!

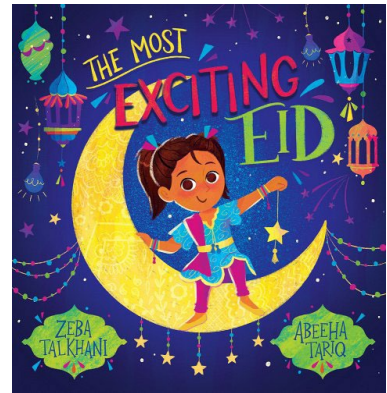
About the Moon

Mixed Up Mooncakes by Christina Matula, Erica Lyons, and Tracy Subisak (Published by Quill Tree Books)

The Most Exciting Eid by Zeba Talkhani and Abeeha Tariq (Published by Scholastic Press)

Mooncakes Mean Family by Benson Shum (Published by Penguin Workshop)

Moon's Ramadan by Natasha Khan Kazi (Published by Versify)



The Best Kind of Mooncake by Pearl Auyeung

Night of the Moon: A Muslim Holiday Story by Hena Khan and Julie Paschkis (Published by Chronicle Books)

Sự tích chú Cuội The Legend of Cuoi, the Man on the Moon by tinywrist (Published by Tiny Wrist)

Lucky Lunar Animals — Cantonese: A Bilingual Book in English and Cantonese with Traditional Characters and Jyutping by Lacey Benard and Lulu Cheng (Published by Bitty Bao)

Mooncakes — Traditional: A Bilingual Book in English and Mandarin with Traditional Characters, Zhuyin, and Pinyin by Lacey Benard and Lulu Cheng (Published by Bitty Bao)

The Great Race: Story of the Chinese Zodiac (Traditional Chinese, English, Pinyin) by Eric Lee, Ling Lee, and Rachel Foo (Independently published)

Ruby's Chinese New Year by Vickie Lee and Joey Chou (Published by Godwin Books)

No Year of the Cat by Mary Dodson Wade and Nicole Wong (Published by Sleeping Bear Press)

The Shadow in the Moon by Christina Matula and Pearl Law (Published by Charlesbridge Publishing, Incorporated)

BOOKS FOR FURTHER READING

Asian American, Native Hawaiian, and Pacific Islander Folklore



Piecing Earth and Sky Together: A Creation Story from the Mien Tribe of Laos by Nancy Raines Day and Genna Panzarella (Published by Shen's Books)

Chang'e on the Moon by Katrina Moore, Cornelia Li, and Jaime Chu (Published by Harper Collins)

Hello: How Nüwa Created the World by Viola Wang (Published by Little Bee Books)

Kadooboo!: A Silly South Indian Folktale by Shruthi Rao and Darshika Varma (Published by Page Street Kids)

Asian Children's Favorite Stories: Folktales from China, Japan, Korea, India, the Philippines and Other Asian Lands by Joan Suyenaga, David Conger, Liana Romulo, et al. (Published by Tuttle Publishing)

Korean Folktales for Language Learners: Traditional Stories in English and Korean by Yeon-Jeong Kim, Sukyeon Cho, Andrew Killick, et al. (Published by Tuttle Publishing)

Japanese Folktales for Language Learners: Bilingual Legends and Fables in Japanese and English by Eriko Sato and Anna Sato (Published by Tuttle Publishing)

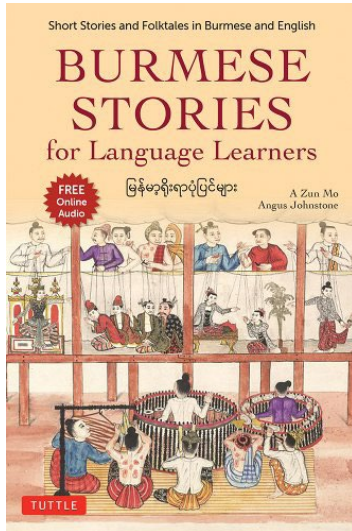
Japanese Children's Favorite Stories by Florence Sakade and Yoshisuke Kurosaki (Published by Tuttle Publishing)

A Bilingual Treasury of Chinese Folktales: Ten Traditional Stories in Chinese and English by Vivian Ling, Peng Wang, and Yang XI (Published by Tuttle Publishing)

Chinese Children's Favorite Stories: Fables, Myths and Fairy Tales by Mingmei Yip (Published by Tuttle Publishing)

Chinese Myths and Legends: The Monkey King and Other Adventures by Shelley Fu and Patrick Yee (Published by Tuttle Publishing)

BOOKS FOR FURTHER READING



Burmese Children's Favorite Stories: Fables, Myths and Fairy Tales by Pascal Khoo Thwe and Maeve Bates (Published by Tuttle Publishing)

Burmese Stories for Language Learners: Short Stories and Folktales in Burmese and English by A. Zun Mo and Angus Johnstone (Published by Tuttle Publishing)

Thai Children's Favorite Stories: Fables, Myths, Legends and Fairy Tales by Marian D. Toth and Patcharee Meesukhon (Published by Tuttle Publishing)

Thai Stories for Language Learners: Traditional Folktales in English and Thai

by Dylan Southard, Jintana Rattanakhemakorn, and Patcharee Meesukhon (Published by Tuttle Publishing)

Balinese Children's Favorite Stories by Gillian Beal, Victor Mason, and Trina Bohan-Tyrie (Published by Periplus Editions)

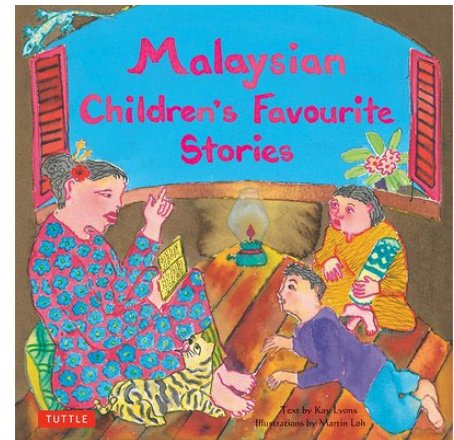
Indonesian Children's Favorite Stories: Fables, Myths and Fairy Tales by Joan Suyenaga and Salim Martowiredjo (Published by Tuttle Publishing)

Malaysian Children's Favourite Stories by Kay Lyons and Martin Loh (Published by Tuttle Publishing)

Singapore Children's Favorite Stories by Diane Taylor and L. K. Tay-Audouard (Published by Periplus Editions)

Stories of the Islands by Clar Angkasa (Published by Holiday House)

Indian Children's Favorite Stories: Fables, Myths and Fairy Tales by Rosemarie Somaiah and B. Ranjan Somaiah (Published by Tuttle Publishing)



ABOUT THE CONTRIBUTORS



Jessica (Jess) Ellison (they/them) is the Senior Manager of Education & Engagement Programs at The 5th Avenue Theatre, as well as a freelance dramaturg and writer. Jess received their Bachelor of Arts in Anthropology from the College of William and Mary and their Master of Arts in Theatre Studies from the University of Houston. Their artistic practice seeks to uplift stories written by and for black queer communities, while also bringing anthropological theory into conversation with theatre studies.

Their research focuses on black queer theater, and they have previously taught Theater History and African American Theater classes at University of Houston-Downtown. Jess serves as the Vice President of Institutions and BIPOC Affinity Group Co-Facilitator for Literary Managers and Dramaturgs of the Americas and as a Board Member for Washington Thespians. You can learn more about Jess' work at jeedramaturgy.com.



Christa Fleming is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, Cornish, Book-It Repertory Theatre, Northwest Girlchoir, Navos, many independent schools, and more. She also crochets. A lot. You can check out her design work at christafleming.com.



Anamaria Guerzon (she/they) is a Seattle based actor, playwright, and dramaturg. Anamaria received their Bachelor of Arts in Theatre from Pacific Lutheran University. Their work seeks to explore humanness and the legacy of ongoing colonization. They believe in the inherent magic of the human experience, and seek to represent this lived reality through the fantastic and strange. As a playwright, their work has been developed with The Playwright's Realm's Scratchpad Series (dir. May Adrales), Seattle Public Theatre's Distillery Festival, Village Theater, Copious Love, and more.

Their plays have been honored by Theater Mu's New Eyes Festival (2024 Finalist), Live & in Color's June Bingham New Play Commission (2024 Finalist), and Ashland New Play Festival (2024 Semi Finalist). As a Dramaturg, they have worked with The 5th Avenue Theater/ACT Theater, and Pork Filled Productions. They are a Gregory Award winning actor in the Seattle area. To learn more about Anamaria's work, go to www.anamariaguerzon.com.

ABOUT THE CONTRIBUTORS



Leanna Keith (she/they) is a freelance flutist, artist, improviser, and composer in the Seattle area. They delight in creating sound experiences that make audiences laugh, cry, and say: “I didn’t know the flute could do that!” Their works focus on spontaneous sound creation, timbre-shifting, the mixed-race experience, queer theory, and the breaking of performer/audience boundaries. She is dedicated to playing music by composers who are still living, and advocates for the usage of music as social activism. Leanna is the professor of flute at Cornish College of the Arts. Their latest project is their second album, “body of breath”, which is a concept album by Leanna Keith of the bass flute as a living, breathing, organism. You can hear Leanna’s music by going to www.leannakeithflute.com.



Brad Lo Walker (he/him) is an actor, director, and drama teacher. Brad has performed all over the Puget Sound region; with Taproot Theatre, Seattle Children’s Theatre, Village Theatre, Book-It Repertory, The 5th Avenue Theatre’s Educational Tour, and Storybook Theater, among many others. Some of his favorite directing work includes *Damn Yankees* (Reboot Theatre Company), *The Lightning Thief* (Village KIDSTAGE), *She Kills Monsters* (Studio East), *The Hobbit*, *A Wrinkle in Time*, and *Kiki’s Delivery Service* (Pacific Crest School). Outside of theatre, Brad is also a professional Dungeon Master and Illustrator. He lives in Seattle, WA with his wife, son, and cat. www.walkerbrad.com



Beth Pollack (she/her) is a Seattle-based performer, dramaturg, and teaching artist. She is the Dramaturg and Curriculum Specialist at The 5th Avenue Theatre. As a dramaturg, Beth has additionally worked with Seattle Shakespeare Company, Noveltease Theatre, and Dacha Theatre, where she is the Associate Producer of Literary Management. As an educator, Beth has worked with Seattle’s Young Shakespeare Workshop, Seattle Children’s Theatre, Seattle Shakespeare Company, Jet City Improv, Book-It Repertory, ACT Theatre, and Seattle Rep’s Public Works Program. As an actor, you may have seen or heard her work with Seattle Children’s Theatre, Village Theatre, Seattle Shakespeare Company, Book-It, Strawberry Theatre Workshop, or Dacha Theatre. Beth graduated magna cum laude from NYU’s Gallatin School of Individualized Study with a degree in Theatre Studies and the Historicization of Dramatic Literature, and would be happy to explain what that means. More at www.beth-pollack.com.

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