



# The Carp Who Would Not Quit



2023-2024  
FIELD TRIP EDUCATOR GUIDE

# Dear Educators,

Welcome to ArtsBridge’s 2023-2024 Field Trip Season! We are thrilled to present *The Carp Who Would Not Quit* to you and your students.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre and post discussion questions and assessment activities. On page 18, you’ll find the Curriculum Connections included in *The Carp Who Would Not Quit*. Please “pick and choose” materials and ideas from the guide to meet the unique needs of your class.

We look forward to inspiring and educating your students through the arts on November 13, 2023 at the world-class Cobb Energy Performing Arts Centre!

**See you at the theatre,**

**The ArtsBridge Team**

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# About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Please call for more information about this and sign language interpreted performances. For safety purposes, ArtsBridge follows the Safety-First Guidelines of the Centre.

## DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
  - John A. Williams Theatre, 2,750 seats
  - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 students each year.

# Field Trip Guidelines

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*Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.*

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**Reservations:** All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

**Payment:** Payments must be made in full, 4 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

**Transportation:** The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$15 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

**Arrival:** All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.

**Seating:** Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

**Restrooms:** Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.

**Chaperones:** Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

**Behavior:** Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette on Page 8*)

**Departure:** Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

**Lunch:** There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre! Snack Packs will be provided for students, teachers and chaperones attending an 11am or noon performance. For more information, visit [www.ArtsBridgeGA.org/snack-pack-program](http://www.ArtsBridgeGA.org/snack-pack-program).



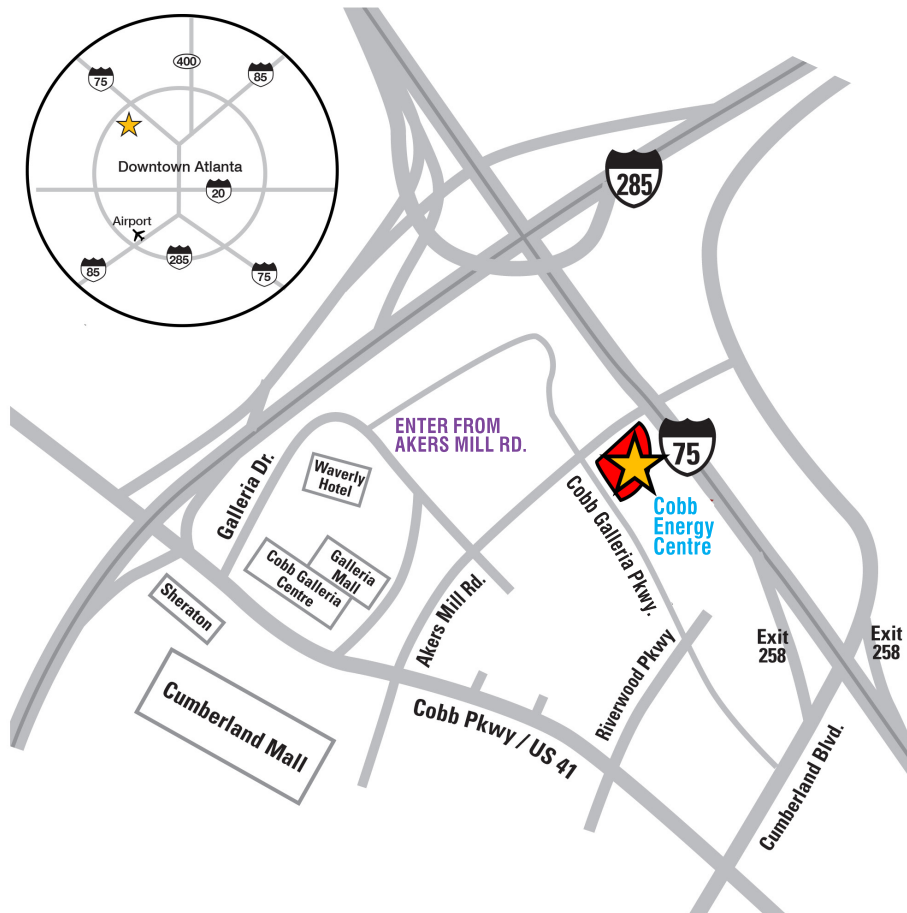
# Transportation Information

**Buses:** All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

**Checking In:** When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

**After the Show:** After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).

**Cars/Vans/SUVs:** You will approach the building in the same manner, but will park in our parking deck. Please note there is a \$15 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



# Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

# Local Dining

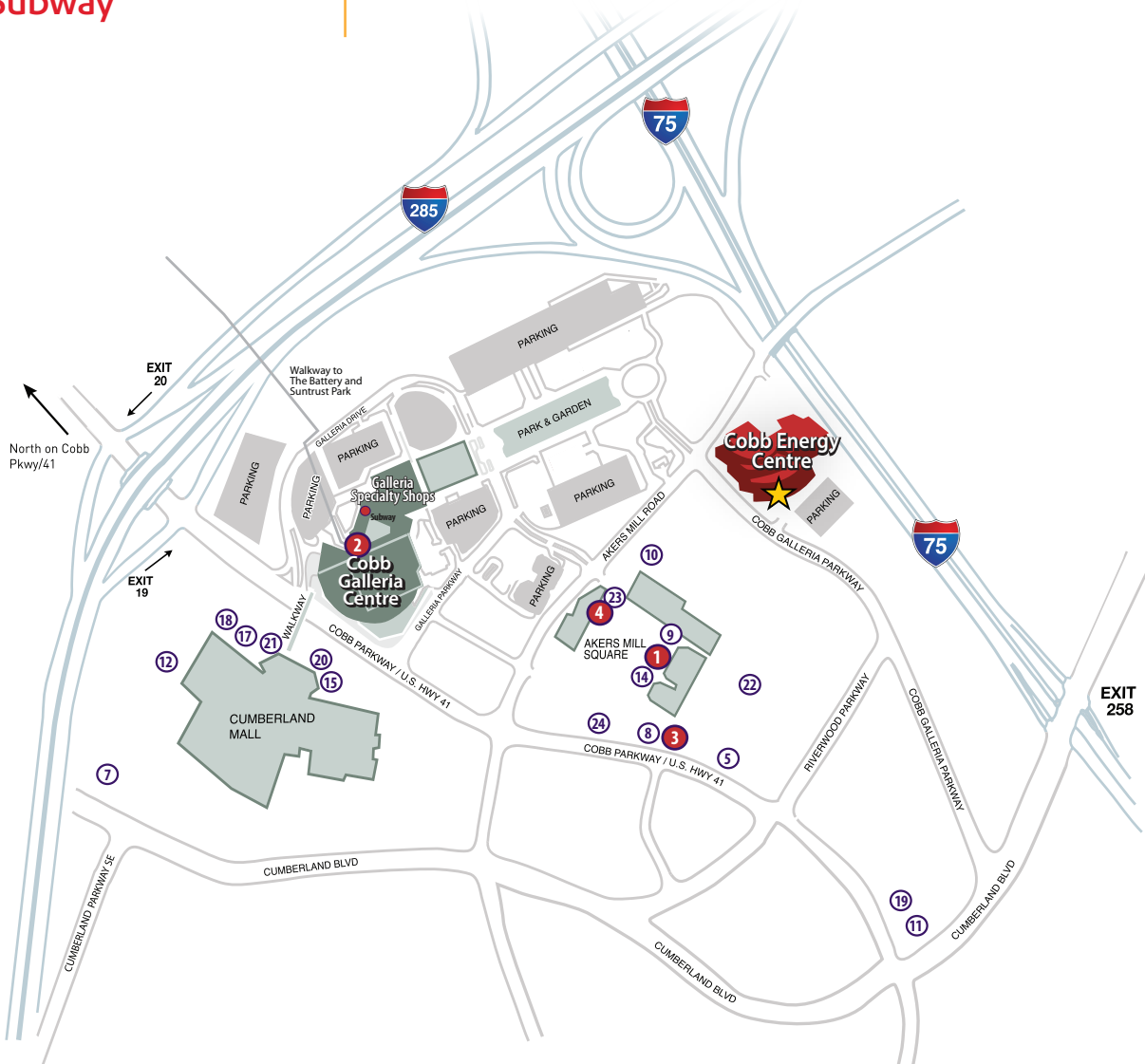
## Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. **Hopdoddy Burger Bar**
2. **Murph's**
3. **Chick-fil-A**
4. **Subway**

## Other Nearby Restaurants

5. Bonefish Grill
6. C&S Seafood and Oyster Bar
7. Carrabba's
8. Chipotle Mexican Grill
9. Korean BBQ & Hot Pot
10. Cinco's Mexican Cantina
11. Copeland's of New Orleans
12. Fresh To Order
13. Kuroshio Sushi Bar & Grill
14. Longhorn Steakhouse
15. Maggiano's Little Italy
16. Olive Garden
17. P.F. Chang's
18. Stoney River Legendary Steaks
19. Taco Mac
20. Ted's Montana Grill
21. The Cheesecake Factory
22. Top Spice
23. Blaze Pizza
24. CAVA



# Theatre Etiquette

*A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.*

- Arrive early. Groups are seated on a first-come, first-served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!





# Pre-Show Activities

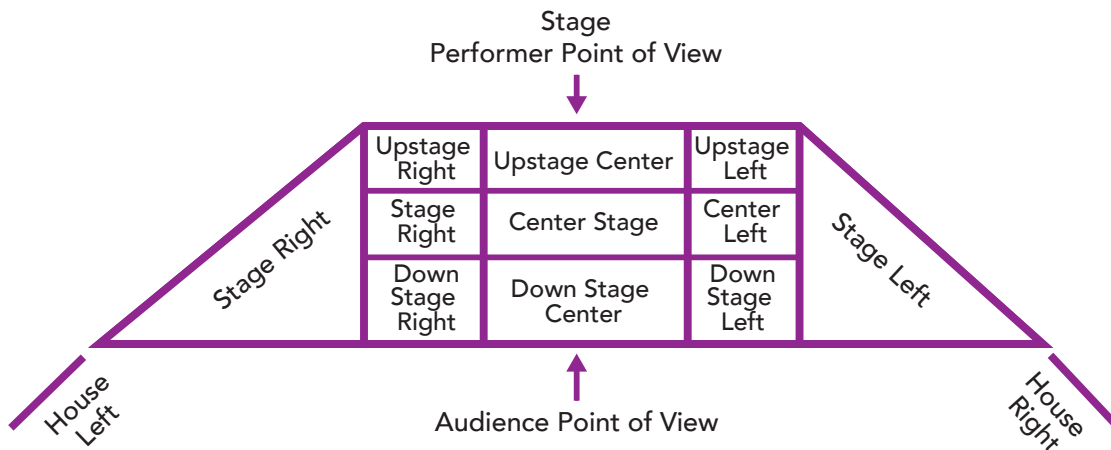
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?
2. What are some of the differences between going to the theatre and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



# Pre-Show Activities

There are many books on local library shelves that contain themes and ideas that are similar to *THE CARP WHO WOULD NOT QUIT*. Use your play-going experience to introduce and explore new books with your students and to discuss those themes and ideas.

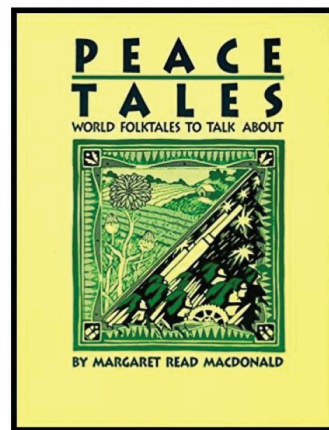
## BEFORE SEEING THE PLAY

Read *Peace Tales* by Margaret Read MacDonald

### TALK ABOUT:

**Respect:** How do the characters in the story show or NOT show respect for each other? How does their attitude help or hurt their relationship?

**Peace:** Which characters want peace? How do the characters help peace happen?



# Theatrical Vocabulary

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**Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.**

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**Author** – the writer of a script; also called the book

**Audition** – to perform to get a role for the production; usually includes singing, dancing, and reading scenes from the show; usually takes place in front of the Director & Creative Team

**Ballad** – a slow song for actors to showcase vocal clarity

**Blocking** – the specific movement of actors on stage; usually given by the Director

**Box Office** – a booth inside the theater where tickets are sold

**“Calling the Show”** – the process of calling out the lighting, sound, and scene-change cues during a performance; usually done by the stage manager

**Casting** – the process through which actors are chosen for roles in the production

**Casting Agent** – one who chooses actors for roles in the production

**Choreographer** – one who designs dance sequences and teaches them to the cast of the production

**Composer** – one who writes the music

**Conductor** – one who directs the orchestra

**Costumes** – a set of clothes in a style typical of a particular country or historical period

**Curtain Call** – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

**Director** – one who supervises the creative aspects and guides the artistic vision of the production

**Dress Rehearsal** – rehearsal in which performers practice with costumes, props, lights, and microphones

**Dresser** – one who assists performers with their costumes during dress rehearsals and shows

**Electrician** – one who works with the lighting designer to adjust and operate lighting instruments

**Ensemble / Chorus** – typically singers, dancers, or actors who perform in group numbers

**Head Carpenter** – one who builds the sets for the production

**House Left** – the left side of the theater, when facing the stage (audience’s point of view)

**House Manager** – one who oversees all aspects of the audiences; responsible for ushers and audience safety

**House Right** – the right side of the theater, when facing the stage (audiences point of view)

**Lighting Designer** – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

**Lyricist** – one who writes the words to a song

**Makeup Artist** – one who applies cosmetics to a performer’s face and body

**Music Director** – one who teaches and rehearses the music with the orchestra

**Orchestra Pit** – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

**Overture** – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

**Producer** – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

**Program** – a listing of the order of events, names of the cast and crew, and other relevant information for the production

**Property (Props) Manager** – one who manages all items used on stage that cannot be classified as scenery, electrics, or wardrobe

**Proscenium arch** – the arch opening between the stage and auditorium; the frame of the stage

**Read-through** – the cast reads through the script without movement or music; typically done at the first rehearsal

**Set Designer** – one who creates the scenery for the stage

**Sitzprobe** – the first rehearsal with both the performers and the orchestra, with no staging or dancing

**Sound Designer** – one who plans and executes the layout of all sound playbook and equipment for the show

**Sound Operator** – one who handles the sound playbook and mixing equipment for the show; works with Sound Designer

**Sound Board** – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

**Spotlights** – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

**Standby / Understudy** – one who studies a role and is prepared to substitute a performer when needed

**Stage Left** – the left side of the stage, when facing the audience (performer’s point of view)

**Stage Manager** – one who is responsible for the quality of the show’s production, assists the director, and oversees the show at each performance

**Stage Right** – the right side of the stage, when facing the audiences (performer’s point of view)

**Technical Rehearsal** – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound, and special effects

**Uptempo Song** – a fast, upbeat song for actors to showcase dancing and acting ability

**Usher** – one who guides audience members to their seats

**Wig Master / Mistress** – one who obtains and customizes wigs for performers to wear

# WHAT IS THE CARP THAT WOULD NOT QUIT?

These re-tellings of traditional fables from Japan and Okinawa teach important lessons of persistence, respect and kindness. Japanese and Okinawan music, language, and culture are the heart of this performance featuring clever animals, puppets, and a whole lot of fun for our youngest audience members and their families. *(Recommended for Ages 3+)*

## About the playwright/director

### Reiko Ho

“Sharing cultural stories is one of the most meaningful things I do as an Asian American theatre maker. I’m delighted to adapt a few of my own favorite childhood stories for the stage and introduce some of the beautiful performance traditions and aesthetics of Japanese and Okinawan culture.”



Reiko is a Hawaii-based director, performer, and educator with a Masters degree in Theatre for Youth. Much of her directorial work in the last decade focused on developing original works by emerging Hawaii artists. Reiko is yonsei, fourth generation born and raised in Hawaii, and she is especially committed to telling stories that speak to the diverse communities of her island home. She is currently an Artistic Associate with Honolulu Theatre for Youth, a member of CAATA, and on Board of Directors for TYA/USA.

## About the playwright/director

### Eric Johnson

Aloha and welcome to the work of Honolulu Theatre for Youth! We are delighted to share these resources with you and look forward to any questions or feedback you may have about the show, our company or these materials. We believe whole heartedly in the power of stories to bring us together across time and distance. When that happens we often find great similarities with our fellow humans that strengthen our sense of belonging, heritage and shared purpose. We also find profound differences which should be equally celebrated. Differences stretch our sense self and tickle our curiosity for what is possible. Coming from a place that is both geographically remote and culturally diverse, we treasure stories in our community and are deeply honored to share this one with you now. If you would like more information on the company or our work, please look us up at [htyweb.org](http://htyweb.org).



## Production Credits

### Written by:

Reiko Ho & The HTY Ensemble

### Directed by:

Reiko Ho

### HTY Ensemble:

Serina Dunham, Matt Mazzella, Junior Tesoro

### Design Team:

Sound and Music by Matt Mazzella

Set and Costumes by Iris Kim

Puppet Design by Eric West

Lighting Design by Chesley Cannon

Original Study Guide by Daniel A. Kelin, II



# Vocabulary Words

**Koi** Carp

**Tsuru** Crane

**Usagi** Rabbit

**Nezumi** Mouse

**Neko** Cat

**Shisa** Lion-Don

**Koto** National instrument of Japan. 13 or 17-stringed zither that is traditionally plucked with three fingerpicks worn on the first three fingers of the right hand.

**Taiko Drum** Also refers to the art of Japanese drumming.

**Ganbatte** Do your best! *Used for encouragement or to cheer someone on.*

**Konnichiwa** Hello

**Sayonara** Goodbye

**Arigato** Thank you

**Tadaima** I'm back! *Traditional phrase used when returning home.*

**Okaeri** Welcome home. *The reply to "tadaima"*

**Ittekimasu** I'm going. *Traditional phrase when leaving home.*

**Itterasshai** Take care or See you later. *Response to "ittekimasu"*

**Mochi** Rice cake made of mochigome, a short-grain glutinous rice. The rice is pounded into paste and molded into the desired shape. Mochi can be sweet or savory and is often eaten to celebrate the new year.

**Musubi** A ball of rice covered with nori (seaweed), to which meat or salted/fermented vegetables are often added.

**Omiyage** A gift or token of remembrance often given as a "thank you" when returning from a trip.



# Activities

## PRE-WRITING — IMAGINING STORIES

*Wordless picture books can be a wonderful way to encourage students to understand characters and imagine and tell whole stories. Below is a list of several wordless books available in the local libraries.*

### Select one or two and:

- Show the entire story to students.
- Discuss with them what the story seems to be about. Who are the characters? What are they doing? What's a problem they might be having in the story? How do they make things better?
- Go back through the story slowly, encouraging students to help tell the story and talk like the characters.

### Wordless Stories

- *Alligator's Toothache* by Diane de Groat: An alligator with a toothache is afraid of the dentist.
- *A Boy, a Dog, and a Frog* by Mercer Mayer: A boy's unsuccessful attempts to catch a frog.
- *Frog, Where are You?* By Mercer Mayer: A boy and his dog search for an escaped pet frog.
- *Do You Want to be My Friend* by Eric Carle: A mouse searches everywhere for a friend.
- *The Farmer and the Clown* by Marla Frazee: A farmer rescues a baby clown who's bounced off the circus train, and reunites him with his clown family.



# Activities

## Culture and Language

Folktales are an important part of Japanese culture and often teach important lessons. The five stories featured in *The Carp Who Would Not Quit* are part of the Mukashibanashi or the “tales of long ago.” Each story begins with “Mukashi mukashi aru tokoro ni” which means “long long ago in a place.” The phrase is the Japanese equivalent of “once upon a time.” The play includes six mukashibanashi:

### The Carp Who Would Not Quit

The story in the play is based the legend of the carp (koi) who swam up the golden waterfall and was transformed into a celestial dragon as a reward for his unwavering perseverance. This adaptation reminds us to “always do our best” and always encourage one another.

### The Crane Who Was Grateful

The adaptation in our play is based on folktale called “Tsuru no Ongaeshi”- The Crane’s Return of a Favor. The story tells of a crane who takes the shape of a human girl after being rescued by a poor woodcutter in order to show gratitude for his kindness. It is about the importance of love, family, and thankfulness.

### The Rabbits Making Mochi In the Moon

Japanese and most Asian cultures tell stories about rabbits in the moon. In Japan, the rabbits (usagi) are pounding mochi or rice cakes. Our adaptation includes fun music, choreography, and the use of onomatopoeia— which is found in many Japanese stories.

### The Mice and the Musubi

The story in our play is based on the folktale, “Omusubi Kororin”- The Rolling Riceball. A poor woodcutter shares his simple lunch of musubi (rice ball) with some mice and travels to their kingdom where his humbleness and kindness are rewarded. His greedy neighbor has a very different experience.

### The Shisa and The Sea Serpent

Stone lion-dogs are seen all over Okinawa protecting villages and temples. The story in our play is based on the legend of a Shisa coming to life and using his roar to defend a village and is based on the Okinawan Shishi-mai or Lion Dance. The Shisa represent bravery and the courage to defend loved ones from harm— important Okinawan qualities.

### The Mouse and Her Match

The final story in our play is based on the folktale, “Yomeiri no Nezumi”- The Marriage of the Mouse. In our re-telling a young mouse journeys to find the most powerful being in order to learn to be strong, but learns that sometimes all you need is to believe in yourself.

# Post-Show Questions

1. Do you remember the Japanese names of the animals in the play?
2. Are there any other Japanese words that you learned from watching the performance?
3. Most of the stories teach a lesson about an important quality or ideal.
4. What do you think the characters learned?
5. What lesson did you learn from each story?
6. Do you show or practice any of these qualities with your family or as a community?
7. How was music used to tell each story?
8. What instruments were used in the performance?
9. What was your favorite story or character? What did you like about that story or character?
10. Can you name some folktales that you know?
11. Every culture has stories and legends. Why do you think storytelling is important?





# Post-Show Activities

## AFTER SEEING THE PLAY

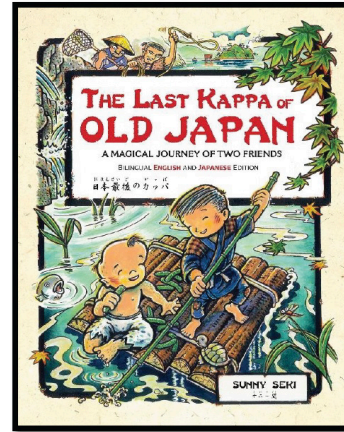
Read *The Last Kappa of Old Japan: a Magical Journey of Two Friends* by Sunny Seki

### TALK ABOUT:

**Friends:** Who were the friends in the story? What did they do?

**Caring:** How did the friends care for each other?

**Persistence:** How did the friends work to help the world?



# Curriculum Connections

Social Studies (History, Geography);  
Language Arts, Fine Arts (Music, Dance, Dramatic Arts/Theatre);  
World Languages;  
Social/Emotional Learning Development (Diversity, Community)



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Not Quit