



January 25-February 25, 2023

## What's inside?

- 1 Table of contents & setting
- 2 Author/Production History
- 3 Oscar Wilde Timeline
- 4 The Players/Characters
- 5 The Importance of Woman
- 6 Etiquette
- 7 Glossary
- 10 Culture and Context
- 13 Activity Page
- 14 About Taproot
- 15 Education Programs

Sonja Lowe-Production Dramaturg and Literary Manager

## The Setting

Act I.

The Terrace at Hunstanton Chase. (afternoon)

Act II.

The Terrace at Hunstanton Chase. (evening)

Act III.

The Drawing-room at Hunstanton Chase.

Act IV.

Sitting-room in Mrs. Arbuthnot's House  
at Wrockley.

Gerald's prospects are bright as he celebrates his new position with the notorious Lord Illingworth. But amidst the glittering banter at Lady Hunstanton's party, a long buried scandal is revealed. Will the unveiling of Gerald's lineage change the trajectory of his future? And what of the lovely American who's captured his heart? This comedic classic from Oscar Wilde will charm you with its cleverness and wit.

# The Story-teller

The life of Oscar Wilde in his own words  
(British Heritage & Travel)

Oscar Wilde rose to become the toast of London appreciated not only for his plays, *Lady Windemere's Fan*, *An Ideal Husband*, and *The Importance of Being Earnest*, and his novel, *The Picture of Dorian Gray*, but for his grace, wit, and charm.

And then at the height of his success, his star fell. On trial at the Old Bailey, he was convicted of indecent behaviour and sentenced to two years of hard labour, which ultimately broke his spirit and heart. Though he wrote two last pieces, now classics *De Profundis* and *The Ballad of Reading Gaol*, Wilde also said: "I wrote when I did not know life; now that I do know the meaning of life, I have no more to write. Life cannot be written, life can only be lived, I have lived."

One Wilde biographer, Richard Ellman, wrote: "He was conducting, in the most civilized way, an anatomy of his society, and a radical reconsideration of its ethics." But art and life were for Wilde intertwined, and he did not fit the proper Victorian mold. Wilde's career as a writer was tied up with his flamboyant personality and lifestyle.

Except for Shakespeare, perhaps Wilde is our most quotable writer. Yet more than that, it has been said that his life and work changed the direction of art. He put the artists' vision first, ignoring the claims of conventionality, and drew attention to the hypocrisy and intolerance of his day. By doing so he extended the boundaries of literature and redefined the role of the artist. And through his life and his art, he extolled the values of wit, charm, and grace. <https://britishheritage.com/art-culture/life-oscar-wilde>

*"Love art for its own sake, and then  
all things that you need will be  
added to you."*



## Production History: **A Woman of No Importance**

*A Woman of No Importance* was presented by Oscar Wilde as "a new and original play of modern life", in four acts, first given on 19 April 1893 at the Haymarket Theatre, London. The play ran for 113 performances, closing on August 16. Like Wilde's other society plays, it satirizes English upper-class society.

In a letter to Elizabeth Marbury, his agent in New York, regarding this script, Wilde provided notes on how he would like to see characters played:

"Lady Stutfield is very serious and romantic – she must play as if she was playing the heroine of a romance. Lady Hunstanton is genial, lovable and kind; Lady Caroline hard and bitter: the girl simple and direct: the boy must be charming and young: as for the mother, Agnes Booth must play it. Lord Illingworth requires great distinction: the finest touch and style."

It has been revived from time to time since his death in 1900, but is the least known of his four drawing room plays, which also include *Lady Windermere's Fan*, *An Ideal Husband*, and *The Importance of Being Earnest*.

# Oscar Wilde Timeline

- 1854- Oscar Wilde was born on 16 October.
- 1855- The Wilde family moved to Merrion Square.
- 1856- His sister Isola was born.
- 1871- He enrolled in the Trinity College in Dublin.
- 1874- He went on to study at Oxford.
- 1878- He won the Newdigate prize for his poem.
- 1878- He receives his graduate degree with honors.
- 1878- Wilde left Ireland permanently and settled in England.
- 1881- His first collection of poems was published.
- 1882- Wilde toured America giving lectures on Aestheticism\*. Afterwards he gave lectures in the UK about his American experience.
- 1884- He met Constance Lloyd and they married on 29 May.
- 1887- Worked as a reviewer for the Pall Mall Gazette.
- 1890- *The Picture of Dorian Gray* was published
- 1892- *Lady Windemere's Fan* was produced in London
- 1893- *A Woman of No Importance* was produced in London
- 1895- *An Ideal Husband* opened in London (Jan)
- 1895- *The Importance of Being Earnest* opened in London (Feb)
- 1895- An enemy of Wilde's accused him of practicing homosexual acts. Wilde sued for libel. His first trial was scheduled for 3rd April.
- 1895- Wilde was convicted of homosexuality and sentenced to two years imprisonment.
- 1897- Wilde was released on 19 May.
- 1900- Oscar Wilde died of Meningitis on 30 November.
- 1905- His letters written in prison were published.
- 1954- His son Vyvyan penned his memoir *Son of Oscar Wilde*.
- 1962- *The Letters of Oscar Wilde* was published .



\* Aestheticism was a movement among writers and artists at the turn of the 19th century. It emphasized an ideal of beauty and believed that the goal of art was to give pleasure, not to serve any moral or didactic purpose.

# The Players/Characters



**Brettenev Beverly as  
Lady Caroline Pontefract**

Married to Sir John, based on her title, we know she is the daughter of a Duke, Marquess, or Earl



**Juliette Jones as  
Hester Worsley**

Young American heiress, visiting from Boston, whose family has business connections with Lady Hunstanton's family



**Tyler Campbell as  
Sir John Pontefract**

Lady Caroline's fourth husband, who, based on his title, is either a Baronet or a Knight



**Rebecca M. Davis as  
Lady Hunstanton**

A wealthy widow, well connected within her society



**William Eames as  
Gerald Arbuthnot**

Named after Mrs. Arbuthnot's father, Gerald.



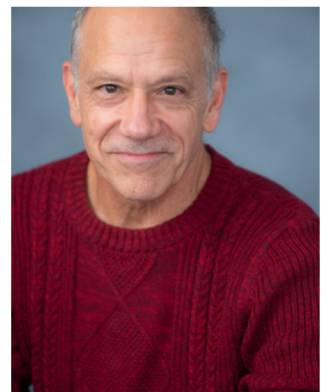
**Nikki Visel as  
Mrs. Allonby**

Well connected, niece of Lord Brancester, with reputation "just shy of scandalous"



**Melanie Hampton as  
Lady Stufield/Alice**

Young widow, just recently out of mourning/a house maid



**Bill Johns as  
Mr. Kelvil M. P.**

Member of Parliament in the House of Commons



**Aaron Lamb as  
Lord Illingworth**

His family name is George Harford. The son of Sir Thomas Harford, a knight or baronet and Lady Cecilia Harford.



**Candace Vance as  
Mrs. Arbuthnot**

Her first name is Rachel, and she has taken a false married name to protect her own and her son's reputation



**Nolan Palmer as  
The Ven. Archdeacon, D.D. Daubney**

He is a member of the clergy, appointed to assist the bishop. Holds an advanced degree, Doctor of Divinity

# Oscar Wilde and the Importance of Women

*With deliberate irony, Oscar Wilde titled his second comedic play, A Woman of No Importance, and then proceeded to write a script in which the women are the main motivators in almost every scene. Wilde's women dominate the stage and are major players in the plotlines of all his comedies. As a modern audience, however, it is easy to miss the fact that Wilde's female characters were often dramatic innovations or intentional challenges to the theatrical traditions of his time.*



Pam Nolte as Lady Bracknell in *The Importance of Being Earnest* at Taproot Theatre. Photo by Matthew Lawrence.

## The Dowagers

Before Wilde, this character type did not often appear in popular British theatre, but his plays started a comedic trend that continues to this day. Each of Wilde's scripts features wealthy older women who hold tremendous power. Lady Hunstanton and Lady Caroline in *A Woman of No Importance*, the Duchess of Berwick in *Lady Windemere's Fan*, Lady Markby in *An Ideal Husband* (who famously "talks more and says less than anyone I ever met") and, of course, the unforgettable Lady Bracknell in *The Importance of Being Earnest*. Wilde's dowagers are forces to be reckoned with. They are unintentionally funny and often function as voices echoing the shallow values of Society around them.

## The Puritans

Puritan characters, who are rigidly good and ruthless in their enforcement of social morality, were common figures of fun in Renaissance theatre, but Wilde uses this trope in a different way for his Victorian audience. Lady Windemere in *Lady Windemere's Fan*, Hester Worsley in *A Woman of No Importance* and Lady Chiltern in *An Ideal Husband* are all self-identified "Puritans," and they are presented as admirable women. They are courageous in their convictions and do not accept a double standard of conduct for men and women. Wilde doesn't mock them, but he does challenge their black and white world view. In each play, these characters learn, grow, and gain the one thing they lack: compassion for others. Unlike the shallow, Society characters surrounding them, these women are the characters in Wilde's play, who actually can change.



Maya Burton as Lady Windemere in *Lady Windemere's Fan* at Taproot Theatre. Photo by Erik Stuhau.



Nikki Visel as Mrs. Cheveley in *An Ideal Husband* at Taproot Theatre. Photo by Erik Stuhaug.

## The Scandalous

The stereotype of the “fallen woman” was one that Wilde’s audiences had encountered in countless melodramas--the unwed mother, the ruined woman, the outcast who abandoned her child. Victorians recognized these characters as tragic figures; at the end of any given play, they usually died or entered a convent. Wilde, however, gives radical new endings to his “scandalous women” in plot twists that would have completely surprised his audiences. Mrs. Erlynne in *Lady Windermere’s Fan* and Mrs. Arbuthnot in *A Woman of No Importance*, for example, are both unwed mothers with scandalous pasts, yet in each play these characters are shown to be truly good and capable of sacrificial love. They end their respective plotlines triumphant; no deaths and no convents.



Anne Kennedy-Brady as Miss Mabel Chiltern and Aaron Lamb as Viscount Goring in *An Ideal Husband* at Taproot Theatre. Photo by Erik Stuhaug.

## The Socialites

“The dandy” is perhaps Wilde’s best known character type. The term is usually used to describe his male characters, but the definition includes any character who is socially sophisticated, fashionably dressed, and who dazzled audiences with witty dialogue. Decades ahead of the fast-talking, quick witted women in the 1930s-40s comedies, Wilde’s female dandies hold their own while trading epigrams with any of the men on stage. Mrs. Allonby in *A Woman of No Importance*, for example, and Mrs. Cheveley or Mabel Chiltern in *An Ideal Husband*; all of them can banter with the best of them and look stunning while doing it.

### *Some Etiquette of the Time*

*Dramaturg Notes: Proper behavior mattered a great deal to this society. However, the situation of this play is a little more relaxed. The characters are all “at home” rather than out in public and there are very few situations where they are being introduced or meeting each other for the first time. However, even when at their leisure, these characters are always on display to each other.*

Physical touch between men and women was very limited. An introduction or a greeting, for example, was more likely to be acknowledged by a bow (head and upper body slightly inclined).

Anytime men and women do shake hands, then woman must offer her hand first.

If a man is sitting when a woman enters the room, he should stand when greeting her and only resume his seat once she is seated or once she invites him to do so.

When escorting a lady into or out of the room, a gentlemen would offer her his left arm, bent slightly. The lady places her hand near his elbow.

### *What about us?*

*Today we don’t bow when we meet people or have such strict rules about how one should sit or walk, but every society has rules about polite behavior. What things are considered polite or rude at your house? At your school? Among your friends?*

# Terms & Cultural References

## American Dry Goods

In the United States, dry goods are products such as textiles, ready-to-wear clothing, toiletries, and "grocery items (such as tobacco, sugar, flour, and coffee) that do not contain liquid". In US retailing, a dry-goods store carries consumer goods that are distinct from those carried by hardware stores and grocery stores... 'Dry goods' is the collective name of textile fabrics and manufactured articles. In the late 1800s, there were hundreds and thousands of dry goods wholesaling stores and retail stores in America throughout towns and villages, engaging over one million people into the industry of dry goods trades.

## The London Season

The London season was coincident with the Parliamentary session, and from February to July, the dinner parties and other entertainments arranged for the amusement of the politicians and their families exceeded the sum of those given in all the other European capitals. From the opening of Covent Garden to the Royal Drawing Rooms, to private balls and concerts, and to Ascot and Goodwood, London and its environs were packed with not only Britain's brightest and wealthiest, but Americans eager to rub shoulders with "my lords" and "your majesties", millionaires desiring entree into society and a bevy of European aristocrats.

*Dramaturg Note: The "London season" dictated the calendar of events for the British upper class. Their social life was patterned around the Parliamentary sessions—even if they weren't themselves involved in politics. For all of our characters (except the Arbuthnots & the Archdeacon...this is what their year would have looked like.)*

## Country House Parties

The years between 1861 and 1914 were considered the "golden age" of country house entertaining. Though parties were held during the Season at the few recesses in Parliament, August and September were the months for country house parties, as that was the height of the shooting.

Many etiquette books of the time stressed that the success of the house party mainly depended upon people knowing one another—this was important for the men out in the field with the guns, and of particular importance to the ladies, who were expected to amuse themselves while the men went out shooting.

*Dramaturg Note: Since many of our scenes are set outdoors, we're making the assumption that our play is taking place in the summer. We're guessing it's late August. The Season has official ended on August 12th (see previous article about the social calendar). This is a standard time for hostess to throw "house parties" and for their guests to escape the heat of London and spend summer days in the country.*

## Magic Lantern

The magic lantern, also known by its Latin name *laterna magica*, is an early type of image projector that used pictures—paintings, prints, or photographs—on transparent plates (usually made of glass), one or more lenses, and a light source. Magic lantern shows were the combination of projected images, live narration, and live music—they were a precursor to movies. They were incredibly popular. Victorian magic-lantern shows often drew large audiences. Travel shows were among the most popular.

# Terms & Cultural References cont.

## **“The Puritan in white muslin”**

Hester is most probably wearing white because she is a debutante. White or pastel colors were considered appropriate for young girls just entering society. The label Puritan means the same thing it would today (one who practices or preaches a more rigorous or professedly purer moral code than that which prevails). It wasn't a common term, but Wilde uses it frequently in his plays.

## **Married Women's Property**

Wilde is referencing a political topic that his audience would have been aware of. The Married Women's Property Act 1870 was an Act of Parliament of the United Kingdom that allowed married women to be the legal owners of the money they earned and to inherit property. Before 1870, any money made by a woman (either through a wage, from investment, by gift, or through inheritance) instantly became the property of her husband once she was married, with the exception of a dowry.

## **Redound**

Definition: contribute greatly to (a person's credit or honor).

## **“mauvais quart d' heure**

Literal translation is “a bad quarter hour.” It's an expression used to describe an uncomfortable though brief experience. Link to pronunciation: <https://www.merriam-webster.com/dictionary/mauvais%20quart%20d%27heure>

## **Iron Exhibition**

This is likely a reference to the U.S. Centennial International Exhibition of 1876, the first official World's Fair to be held in the United States. It was held in Philadelphia, Pennsylvania, from May 10 to November 10, 1876, to celebrate the 100th anniversary of the signing of the Declaration of Independence in Philadelphia. The architecture of the exposition mainly consisted of two types of building, traditional masonry monuments and buildings with a structural framework of iron and steel.

## **If a man and a woman have sinned, let them both be sent forth into the desert...**

Hester is referencing the Old Testament law that called for both the man and the woman to be put to death for the sin of adultery. (If a man commits adultery with the wife of his neighbor, both the adulterer and the adulteress shall surely be put to death. Leviticus 20:10) She's taking the same harsh but fair principle and applying it to her society. If shunning (not death) is the punishment for sexual sin, then it shouldn't just be the woman who is shunned.

## **Pillar of Fire and Cloud**

Hester is referencing Exodus 13:21-22, the story of the Hebrew people in the wilderness. This story describes them following Spirit of God made manifest in a pillar of fire and cloud. “By day the Lord went ahead of them in a pillar of cloud to guide them on their way and by night in a pillar of fire to give them light, so that they could travel by day or night. Neither the pillar of cloud by day nor the pillar of fire by night left its place in front of the people.”

## **“quite a Dorcas”**

This is a reference to Acts 9 and the story of a disciple named Dorcas who was known for sewing and making clothes to give away. “She was always doing good and helping the poor. About that time she became sick and died, and her body was washed and placed in an upstairs room. Lydda was near Joppa; so when the disciples heard that Peter was in Lydda, they sent two men to him and urged him, “Please come at once!” Peter went with them, and when he arrived he was taken upstairs to the room. All the widows stood around him, crying and showing him the robes and other clothing that Dorcas had made while she was still with them.”



# Terms & Cultural References cont.

## Bimetallism

Bimetallism, also known as the bimetallic standard, is a monetary standard in which the value of the monetary unit is defined as equivalent to certain quantities of two metals, typically gold and silver, creating a fixed rate of exchange between them. During the Victorian Era, Great Britain's monetary system was based on the gold standard (so only one metal used as an exchange rate.) However, there was a great deal of debate throughout the 1800s about whether using both gold and silver standards would create a stronger economy.

## Patagonia

Patagonia (Spanish pronunciation: [pataˈɣonja]) refers to a geographical region that encompasses the southern end of South America, governed by Argentina and Chile. The region comprises the southern section of the Andes Mountains with lakes, fjords, temperate rainforests, and glaciers in the west and deserts, tablelands and steppes to the east.

## Hannah & Samuel

Mrs. Arbuthnot is referencing the Biblical story of Hannah and Samuel (found in 1 Samuel 1). Hannah is considered barren and prays to God for a son. Her son Samuel is literally the answer to her prayers.

## French Novels

"What do we understand by the term 'French novel'? Beyond the denotation of novels written in French, the connotations of the term vary according to time, place and the motive of the speaker, be it aesthetic, commercial, moralising or political. Concerning the nineteenth century, the simplistic assumption is that Victorian Britain was prudish in comparison to post-revolutionary permissive France; as a result, 'French novels' became shorthand for questionable morals in regard to the overt representation of sexuality, especially with regard to adultery.

<https://journals.openedition.org/cve/4497>

## Entailed

Definition: settle the inheritance of (property) over a number of generations so that ownership remains within a particular group, usually one family. It was common legal practice in England to "entail" property on male heirs (only) in the family.

## Legitimize

England's Statute of Merton (1235) stated, regarding illegitimacy: "He is a bastard that is born before the marriage of his parents."...Under English law, a bastard could not inherit real property and could not be legitimized by the subsequent marriage of father to mother. This law didn't change until 1926.

## Fin de siècle

(French: [fɛ̃ də sjɛkl]) is a French term meaning "end of century," a phrase which typically encompasses both the meaning of the similar English idiom "turn of the century" and also makes reference to the closing of one era and onset of another. Without context, the term is typically used to refer to the end of the 19th century. This period was widely thought to be a period of social degeneracy, but at the same time a period of hope for a new beginning. The "spirit" of fin de siècle often refers to the cultural hallmarks that were recognized as prominent in the 1880s and 1890s, including ennui, cynicism, pessimism, and "a widespread belief that civilization leads to decadence."

Link to pronunciation: <https://dictionary.cambridge.org/us/pronunciation/english/fin-de-siecle>

*Dramaturg Note: So, this is ironic, because of all the characters in this play, Lord Illingworth is the most "fin de siècle" person. When he uses this expression, however, he is trying to appeal to an old fashioned morality to get Rachel to agree to marry him. He assumes that the person who has influence Gerald is promoting 'loose morals.*

# The Victorian Era

In the history of the United Kingdom and the British Empire, the Victorian era was the period of Queen Victoria's reign, from 20 June 1837 until her death on 22 January 1901.

There was a strong religious drive for higher moral standards led by the nonconformist churches, such as the Methodists and the evangelical wing of the established Church of England.

This era saw a staggering amount of technological innovations that proved key to Britain's power and prosperity. Doctors started moving away from tradition and mysticism towards a science-based approach; medicine advanced thanks to the adoption of the germ theory of disease and pioneering research in epidemiology.

Domestically, the political agenda was increasingly liberal, with a number of shifts in the direction of gradual political reform, improved social reform, and the widening of the franchise.

Thanks to educational reforms, the British population not only approached universal literacy towards the end of the era but also became increasingly well-educated; the market for reading materials of all kinds boomed.

Britain's relations with the other Great Powers were driven by antagonism with Russia, including the Crimean War and the Great Game. A Pax Britannica of peaceful trade was maintained by the country's naval and industrial supremacy. Britain embarked on global imperial expansion, particularly in Asia and Africa, which made the British Empire the largest empire in history.

The two main political parties during the era remained the Whigs/Liberals and the Conservatives; by its end, the Labour Party had formed as a distinct political entity.



## Common culture

The rise of the middle class during the era had a formative effect on its character; the historian Walter E. Houghton reflects that "once the middle class attained political as well as financial eminence, their social influence became decisive.

Previously, in town and city, residential space was adjacent to or incorporated into the work site, virtually occupying the same geographical space. The difference between private life and commerce was a fluid one distinguished by an informal demarcation of function. In the Victorian era, English family life increasingly became compartmentalized, the home a self-contained structure housing a nuclear family extended according to need and circumstance to include blood relations. The concept of "privacy" became a hallmark of the middle-class life.

# Evangelicals, utilitarians, and reform

The central feature of Victorian-era politics is the search for reform and improvement, including both the individual personality and society. Three powerful forces were at work. First was the rapid rise of the middle class, in large part displacing the complete control long exercised by the aristocracy. Respectability was their code—a businessman had to be trusted and must avoid reckless gambling and heavy drinking. Second, the spiritual reform closely linked to evangelical Christianity, including both the Nonconformist sects, such as the Methodists, and especially the evangelical or Low Church element in the established Church of England, typified by Lord Shaftesbury (1801–1885). It imposed fresh moralistic values on society, such as Sabbath observance, responsibility, widespread charity, discipline in the home, and self-examination for the smallest faults and needs of improvement.

The third effect came from the liberalism of philosophical utilitarians, led by intellectuals Jeremy Bentham (1748–1832), James Mill (1773–1836) and his son John Stuart Mill (1806–1873). They were not moralistic but scientific. Their movement, often called "Philosophic Radicalism," fashioned a formula for promoting the goal of "progress" using scientific rationality, and business-like efficiency, to identify, measure, and discover solutions to social problems. The formula was an inquiry, legislation, execution, inspection, and report. In public affairs, their leading exponent was Edwin Chadwick (1800–1890). Evangelicals and utilitarians shared a basic middle-class ethic of responsibility and formed a political alliance. The result was an irresistible force for reform.

Social reforms focused on ending slavery, removing the working burdens placed on women and children, and reforming the police to prevent crime, rather than emphasizing the very harsh punishment of criminals.



# Marriage and family

The centrality of the family was a dominant feature for all classes. The home became a refuge from the harsh world; middle-class wives sheltered their husbands from the tedium of domestic affairs. The number of children shrank, allowing much more attention to be paid to each child. Extended families were less common, as the nuclear family became both the ideal and the reality.

In Great Britain, elsewhere in Europe, and in the United States, the notion that marriage should be based on romantic love and companionship rather than convenience, money, or other strategic considerations grew in popularity during the Victorian period. Cheaper paper and printing technology made it easier for humans to attract mates this way, hence the birth of the Valentine card.

## Status of Women

The emerging middle-class norm for women was separate spheres, whereby women avoid the public sphere – the domain of politics, paid work, commerce, and public speaking. Instead, they should dominate in the realm of domestic life, focused on the care of the family, the husband, the children, the household, religion, and moral behaviour.

Legally women had limited rights to their bodies, the family property, or their children. The recognized identities were those of daughter, wife, mother, and widow. Rapid growth and prosperity meant that fewer women had to find paid employment, and even when the husband owned a shop or small business, the wife's participation was less necessary. Meanwhile, the home sphere grew dramatically in size; women spent the money and decided on the furniture, clothing, food, schooling, and outward appearance the family would make.





# TAPROOT THEATRE



## C O M P A N Y

### Mission Statement:

Taproot Theatre Company tells stories of hope, serving the Pacific Northwest through live theatre and educational programs.



Taproot Theatre Company was founded in 1976 by six friends, five of them graduates from Seattle Pacific University. From its humble beginnings as a touring group, the company is now Seattle's largest mid-size theatre company. Today Taproot Theatre serves over 150,000 people annually throughout the Pacific Northwest with its Jewell Mainstage season, Isaac Studio Theatre season, Touring programs and Acting Studio.

#### Producing Artistic Director

Karen Lund

#### Associate Artistic Director

Bretteney Beverly

#### Director of Production

Mark Lund

#### Director of Finance

Dwight Hutton

#### Director of Marketing

Nikki Visel

#### Director of Education & Outreach

Lindsey Long

#### Director of Development

Gina Cavallo

#### In-school Residencies, Workshops and Tours

Lindsey Long, Director of Education and Outreach

206.329.3669

James Faley, Associate Director of Education and Outreach

206.529.3674

#### Midweek Matinees

Jenny Cross, Marketing Associate

206.529.3676

Box Office: 206.781.9707

Administrative Office: 206.781.9705

[taproottheatre.org](http://taproottheatre.org)

# Education Programs

## *In-School Residencies & Workshops*

From drama games to acting classes to putting on a production, Taproot Theatre's residencies can range from several weeks to months, or an entire school year. Whether during the school day or after school as an enrichment program, let Taproot's trained teaching artists introduce a whole new world to your students.

Our theatre arts professional will visit your classroom for a workshop that will inspire and excite your students. They will develop basic acting skills and explore non-theatre curriculum using theater as a medium.



## *Camps & Classes*

Taproot Theatre Company's Acting Studio is a year-round instructional program for theatre artists of all ages and experience levels. We are devoted to the wholeness of the artist with the goal of creating a nurturing environment to help each student develop his or her unique gifts.



## *Touring Productions*

The Road Company performs plays for elementary and secondary schools focusing on issues such as bullying prevention, substance abuse, and friendship skills.

Family oriented productions and improv comedy shows tour to churches, clubs, office parties, and other groups.

