

Around the World in 80 Days

BY MARK BROWN

ADAPTED FROM THE NOVEL BY
JULES VERNE

MAY 20TH
THROUGH
JUNE 20TH

TAPROOT  **THEATRE**
C O M P A N Y

STUDY GUIDE

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Around the World in 80 Days

By Mark Brown

Based on the novel by Jules Verne

Directed by Scott Nolte

Play Synopsis

Jules Verne’s novel springs vividly to life in this wildly theatrical adaptation that takes you on a madcap adventure that’s sure to please. A bet to travel around the world in 80 days is a fool’s venture in 1872, unless you happen to be named Phileas Fogg.

Villainy, a damsel in distress and an array of transportation disasters are met with Victorian virtue and a precision pocket watch in Brown’s comic play that’s part James Bond, part Lord Peter Wimsey and pure fun.

Cast

Narrator & 17 others

Dctv. Fix & 8 others

Passepartout & 1 other

Aouda & 3 others

Phileas Fogg

Andrew Litzky

Bill Johns

Nolan Palmer

Alyson Scadron Branner

Ryan Childers

The Setting

The play begins and ends in London, England, 1872. In between, the action takes place *around the world* on land, ships, trains and more.

Mark Brown

From <http://www.dramaticpublishing.com/AuthorBio>.

And www.bard.org/education/



Mark Brown is an award-winning writer and actor. His plays include *Around the World in 80 Days*; *The Trial of Ebenezer Scrooge*; *China*, *The Whole Enchilada*; *Poe: Deep Into That Darkness*

Peering (co-written with Mark Rector); and *The Little Prince* (co-written with Paul Kiernen). *Around the World in 80 Days* is Brown's third produced play. His first two, an adaptation of *The Little Prince* and a one-man show *Poe: Deep into That Darkness Peering* were produced at the Orlando Shakespeare Festival, the Hippodrome Theatre, and the Orlando Theatre Project.

As an actor, he has appeared on stage,

screen and TV and worked with such people as Tom Hanks, George Clooney, Dick Van Dyke, Jeff Goldblum and the Rally Monkey. He has appeared at such theatres as the Pennsylvania Shakespeare Festival, Orlando Shakespeare Festival, and Asolo Theatre, and for five years was a member of the resident acting company at the McCarter Theatre. Television appearances include *Ally McBeal*, *Providence*, *Diagnosis Murder*, *From the Earth to the Moon*, *The Cape*, *Pointman*, *Lawless*, and *SeaQuest*. His film appearances include *Out of Sight*, *Holy Man*, *Saved by the Light*, *Murder in the Mirror*, *Gold Coast*, *Clover*, and the 2001 Santa Barbara Film Festival winner for best feature

Brown is a member of Actors' Equity Association. He lives in New York City with his wife, daughter, and dog and dreams of living in a chateau in France.

Jules Verne

<http://www.applebookshop.co.uk/author/verne.htm>



Jules Verne was an amazing writer who predicted the science future of the world. Some of the inventions he imagined were created later in his lifetime, but some are still to be invented. He was popular with all

kinds of readers: rich, poor, young, old, scientists, artists and rulers. He wrote over 80 books mostly before 1900 and a few of the things he described were: helicopters, modern weapons, movies with sound, television and rockets.

Jules Gabriel Verne was born on February 8, 1828 in Nantes, France. He was the oldest of five children. He had three sisters: Mathilde, Anna and Marie, and one younger brother Paul. His father was a lawyer and, much like the hero of *Around the World in Eighty Days*, he was precise about everything. He was known for his honesty. His mother, Sophie Allotte, came from a family of ship builders and sea captains.

Jules and Paul were close all their lives. When they were boys they liked to read travel magazines and invent journeys. They were crazy about boats and taught themselves to sail. When Jules was twelve years old, he found a ship called the "Coralie" that was sailing to the West Indies. Jules paid the cabin boy to take his place but his father brought him home. His mother made him promise not to go to sea.

Jules's father wanted him to be educated as a lawyer, but he refused to do any work but writing. In 1848 he and a friend went to Paris. His father gave Jules money to support himself

because he was supposed to be studying law. What Jules really wanted to do was sell his manuscripts and plays. He discovered that you have to know people in the business to sell anything. He went to cafes and the homes of rich people to find someone interested in his work. His father came to Paris to check on him and stopped paying his allowance when he discovered that Jules was just writing.

Jules kept writing to try to earn a living. He met the famous authors Victor Hugo and Alexander Dumas. Dumas wrote romantic and historic novels which were very popular at the time. He taught Jules to set aside a specific time for writing every day. Jules tried to write historic novels but didn't like them. He had almost no money so he started going to the public library because it was free and he could keep warm. He spent all day reading about natural science and technology and taking hundreds of notes. He wrote some short articles for children's magazines. He published a few articles and had one of his plays performed and worked for while as a law clerk.

When he went to a friend's wedding, he met Honorine Morel who was a widow with two daughters. They got married and his father made him take a job as a stockbroker. His wife supported his writing even though she didn't understand his scientific interests. She encouraged him to write, but he still had very little success. In 1881 his only child, Michel was born.

In 1863 aeronautics was beginning with the flight of blimp-like machines called dirigibles. Jules had been reading and studying about them and decided it would be better to invent a balloon that could go up and down to catch the wind. He had a friend named Felix Nadar, a writer, photographer and sportsman who shared his interest. Nadar wanted to fly across Europe in a balloon. To raise money he built a balloon called the Giant to attract publicity. At

this time the public was interested in Africa where new discoveries like Lake Victoria had been made. Jules got the idea of a balloon flying over Africa to explore it. He used all his knowledge research about Africa and his knowledge about balloon flight in the story. It was called *Five Weeks in a Balloon* and it was refused by all the publishers because it was too scientific and not exciting or adventurous enough. Jules wanted to burn the manuscript but Honorine saved it.

Peter Hetzel was a publisher who specialized in books for young people, when Jules gave him the manuscript he showed him how to rewrite and improve it. This story about a balloon trip over Africa to find the source of the Nile had a modern hero and emphasized modern science. The plot moved fast and had a lot of adventure. This book was so popular that it was translated into other languages and Jules Verne became rich.

Jules Verne continued to write many important books basing his novels on the latest scientific knowledge and current theories about the earth. His next extraordinary journey was *The Adventures of Captain Hatteras* in 1864. In which the ship the "Forward" sailed off to discover the North Pole. In the same year he wrote *Journey to the Centre of the Earth*. Then he took some time off to enjoy his wealth...going to theatres, parties and having a

very social time. He got bored with this life. His next book, *From the Earth to the Moon* was about the first space capsule in history. The sequel was *Around the Moon* and it returned the people safely to earth. In 1869 he wrote *20,000 Leagues Under the Sea* about the submarine "Nautilus" which was propelled by electricity. (The electric light bulb came eleven years after the book.) In 1958 the U.S. atomic submarine "Nautilus" travelled under the polar ice from the Pacific to the Atlantic. While in Paris in 1870 Jules saw that Cooks Travel Agency claimed that you could go around the world in 90 days. That gave him the idea to for his most popular book ever, *Around the World in Eighty Days*.

Toward the end of his life Jules realized modern technology could be dangerous if people used it unwisely. In 1889 he wrote with Michel (his son) *The Diary of an American Journalist in the Year 2890*. It is a story about New York in the future when the press is powerful. The city has huge skyscrapers, rolling sidewalks, TV-telephones, air cars and air trains. There are electric calculating machines like computers and advertising is carried on clouds.

Jules Verne died on March 24, 1905 and the whole world mourned. He was the founder of modern science fiction and the creator of many imaginary inventions that became reality. He inspired scientists, explorers and builders.

Plot Summary

From [http://en.wikipedia.org/wiki/Around_the_World_in_Eighty_Days_\(book\)](http://en.wikipedia.org/wiki/Around_the_World_in_Eighty_Days_(book))



The story starts in London on October 2, 1872. Phileas Fogg is a wealthy English gentleman who lives unmarried in solitude at Number 7 Saville Row, Burlington Gardens. Despite his wealth, which is of unknown origin, Mr. Fogg, whose countenance is described as "repose in action", lives a modest life with habits carried out with mathematical precision. Having dismissed his former valet, James Foster, Mr. Fogg hires the Frenchman Passepartout as a replacement.

Later, on that day, in the Reform Club, Fogg gets involved in an argument over an article in *The Daily Telegraph*, stating that with the opening of a new railway section in India, it is now possible to travel around the world in 80 days. He accepts a wager for £20,000 from his fellow club members, which he will receive if he makes it around the world in 80 days. Accompanied by his manservant Passepartout, he leaves London by train at 8.45 P.M. on October 2, and thus is due back at the Reform Club at the same time 80 days later, on December 21.

Fogg and Passepartout reach Suez in time. While disembarking in Egypt, they are watched by a Scotland Yard detective named Fix, who has been dispatched from London in search of a bank robber. Because Fogg matches the description of the bank robber, Fix mistakes Fogg for the criminal. Since he cannot secure a warrant in time, Fix goes on board the steamer conveying the travelers to Bombay. During the voyage, Fix becomes acquainted with Passepartout, without revealing his purpose. On the voyage, Fogg promises the engineer a large reward if he gets them to Bombay early. They dock two days ahead of schedule.

Now with two days extra, Fogg and Passepartout switch to the railway in Bombay, setting off for Calcutta, Fix now following them undercover. As it turns out that the construction of the railway is not totally finished, they are forced to get over the remaining gap between two stations by riding an elephant, which Phileas Fogg purchases at the prodigious price of 2,000 pounds.

During the ride, they come across a suttee procession, in which a young Parsi woman, Aouda, is led to a sanctuary to be sacrificed by the process of sati the next day by Brahmins. Since the young woman is obviously not going voluntarily, the travelers decide to rescue her. They follow the procession to the site, where Passepartout secretly takes the place of Aouda's deceased husband on the funeral pyre, on which she is to be burned the next morning. During the ceremony, he then rises from the pyre, scaring off the priests, and carries the young woman away. Due to this incident, the two days gained earlier are lost but Fogg does not regret it.

The travelers then hasten on to catch the train at the next railway station, taking Aouda with them. At Calcutta, they can finally board a steamer going to Hong Kong. Fix, who had secretly been following them, has Fogg and Passepartout arrested in Calcutta. However, they jump bail and Fix is forced to follow them to Hong Kong. On board, he shows himself to Passepartout, who is delighted to meet again his travelling companion from the earlier voyage.

In Hong Kong, it turns out that Aouda's distant relative, in whose care they had been planning to leave her, has moved, likely to Holland, so they decide to take her with them to Europe. Meanwhile, still without a warrant, Fix sees Hong Kong as his last chance to arrest Fogg

on British soil. He therefore confides in Passepartout, who does not believe a word and remains convinced that his master is not a bank robber. To prevent Passepartout from informing his master about the premature departure of their next vessel, Fix gets Passepartout drunk and drugs him in an opium den. In his dizziness, Passepartout yet manages to catch the steamer to Yokohama, but neglects to inform Fogg.

Fogg, on the next day, discovers that he has missed his connection. He goes in search of a vessel that will take him to Yokohama. He finds a pilot boat that takes him and Aouda to Shanghai, where they catch a steamer to Yokohama. In Yokohama, they go on a search for Passepartout, believing that he may have arrived there with the original connection. They find him in a circus, trying to earn his homeward journey.

Reunited, the four board a steamer taking them across the Pacific to San Francisco. Fix promises Passepartout that now, having left British soil, he will no longer try to delay Fogg's journey, but rather support him in getting back to Britain as fast as possible (to have him arrested there). In San Francisco, they get on the train to New York.

On the next day, Fogg starts looking for an alternative for the crossing of the Atlantic. He finds a small steamboat, destined for Bordeaux. However, the captain of the boat refuses to take the company to Liverpool, whereupon Fogg consents to be taken to Bordeaux. On the voyage, he bribes the crew to mutiny and take course for Liverpool. Going on full steam all the time, the boat runs out of fuel after a few days. Fogg buys the boat at a very high price from the captain, soothing him thereby, and has the crew burn all the wooden parts to keep up the steam.

The companions arrive at Queenstown, Ireland, in time to reach London via Dublin and Liverpool before the deadline. However, once on British soil again, Fix produces a warrant and arrests Fogg. A short time later, the misunderstanding is cleared up—the actual bank robber had been caught three days earlier in Edinburgh.

In response to this, Fogg, in a rare moment of impulse, punches Fix, who immediately falls to the ground. However, Fogg has missed the train and returns to London five minutes late, assured that he has lost the wager.

In his London house the next day, he apologizes to Aouda for bringing her with him, since he now has to live in poverty and cannot financially support her. Aouda suddenly confesses that she loves him and asks him to marry her, which he gladly accepts. He calls for Passepartout to notify the reverend. At the reverend's, Passepartout learns that he is mistaken in the date, which he takes to be Sunday but which actually is Saturday due to the fact that the party travelled east, thereby gaining a full day on their journey around the globe, by crossing the International Date Line. He did not notice this in the USA, since there were daily trains, and because he hired his own ship across the Atlantic.

Passepartout hurries back to Fogg, who immediately sets off for the Reform Club, where he arrives just in time to win the wager. Fogg marries Aouda and the journey around the world is complete.

19th Century Britain

From www.localhistories.org/19thcentengland.html

During the 19th century Britain was transformed by the industrial revolution. In 1801, at the time of the first census, only about 20% of the population lived in towns. By 1851 the figure had risen to over 50%. By 1881 about two thirds of the population lived in towns.

Furthermore, in 1801 the majority of the population still worked in agriculture or related industries. Most goods were made by hand and very many craftsmen worked on their own with perhaps a laborer and an apprentice. By the late 19th century factories were common and most goods were made by machine

Living Standards in the 19th Century

At first the industrial revolution did cause much suffering to some people. However in the end it made a much higher standard of living possible for ordinary people. In the 18th century when goods were made by hand they were scarce and therefore expensive. Machines meant that goods could be mass produced and so they became much cheaper.

It is true that in the early 19th century many people worked very long hours and they lived in appalling conditions in overcrowded towns. However by the late 19th century housing for most people was better than in the 18th century.

People were also better fed. Inventions like trains and steamships made it possible to import cheap food from abroad, wheat from North America and meat from Australia and New Zealand. For thousands of years bread was the staple diet of ordinary people. The poor lived mainly on bread. By the end of the century bread was ceasing to be the 'staff of life' and most people were eating a varied diet.

Furthermore a host of inventions made life more comfortable and convenient. Railways made travel much faster. Waterproof clothing also made life more comfortable. So did anesthetics. Furthermore today we take street lighting for granted but in the 19th century gas street lights made going out at night much easier and safer.

We also take photography for granted but people in the 19th century thought it was wonderful. For the first time ordinary people could have pictures of loved ones to remember them if they lived far away.

It is true that poverty was common in the 19th century but things had always been that way. A large part of the population lived at subsistence level - or below it but that was nothing new.

Foreign Policy

The 19th century was a relatively peaceful era for Britain. After the defeat of Napoleon in 1815 Britain only fought one war with another European power, the Crimean War against Russia (1854-1856). Other wars were colonial wars involving small numbers of soldiers.

During the 19th century Britain built up a great overseas empire including South Africa, Australia and New Zealand. In 1857-58 they crushed the uprising called the Indian Mutiny and in 1877 Queen Victoria was made Empress of India. Meanwhile in 1819 Sir Stafford Raffles founded Singapore. Britain also took Burma in stages during the 19th century. In the late 19th century Britain took large swathes of Africa (Zimbabwe, Zambia, Malawi, Kenya and Nigeria). The British also took control of Egypt and Sudan.

Nevertheless by the end of the 19th century it was obvious that Britain was no longer as powerful as she had once been and needed allies in Europe.

The Railways

The first passenger railway opened in 1825 between Stockton and Darlington. In 1830 a line was opened between Manchester and Liverpool. William Huskisson MP for Liverpool was killed but nothing could stop the growth of the railways.

By 1848 there were 5,000 miles of railways in Britain and the network continued to expand rapidly in the later 19th century.

Railways provided a great boost to other industries such as iron. They also revolutionized transport. Journeys that would have taken days by stagecoach took hours by train.

Glossary of terms for *Around the World in 80 Days*

From www.seasidemusictheater.org & www.reformclub.com

Baring's Bank: London financial institution founded as Baring Brothers Bank in 1740 by Sir Francis Baring. It was one of the most respected banking institutions in the world until 1995 when it went through a huge international scandal. Before opening the bank, Francis Baring made his fortune in the West Indian slave trade.

Barrister: A British lawyer who usually pleads cases in the higher courts of law.

Bradshaw's Continental Railway Steam Transit and General Guide: Created by George Bradshaw, Bradshaw's travel timetables were the most respected guides to British and world travel to be found. In 1839 Bradshaw printed *Bradshaw's Railway Timetable* for British train travel, and in 1847 published the continental train and steamer guide, which includes timetables, guidebooks, and a hotel directory. These guides were published until 1961.

Brahmin: The highest of the four castes of the Hindu religion ranked by heredity, profession or wealth. Brahmin, Kshatriya, Vaisya, Sudra.

Celestial Empire: former name of China so called from the Chinese "tien chan" which literally means "Heavenly Dynasty."

Charing Cross: one of the grand Victorian train stations in London built in 1863.

Counting Rooms: or counting houses, were business establishments responsible for finances, records and monetary transactions.

The Daily Telegraph: London newspaper founded in 1855. By 1877 it claimed to have the largest circulation of any newspaper in the world.

Feringhea: a fictional Thuggee who were roving bands of thieves and murderers who preyed on travels in 19th century India. They strangled their victims with scarves, stole their possessions and dedicated the corpses to Kali. The English were responsible for wiping out such criminals by 1890.

Fort Kearney: now a Nebraska State Historical site, was a major stopping place for tens of thousands of travelers on the Oregon Trail. Built in 1847, it was the home of the first Nebraska Cavalry and in 1864 the central point for the fight with the American Indians during the Indian Wars. The Fort was abandoned in 1871, a year before Verne wrote *80 Days*.

Medicine Bow: small town in SE Wyoming in the Medicine Bow Mountains approximately halfway between Casper and the capital city of Cheyenne.

Parsi: also Zoroastrians. Fled Persia to India over 1,000 years ago when Persia converted to Islam. The Parsi, who believe the Earth and fire to be sacred do not contaminate either to bury their dead. They remove them to "towers of silence" where they are picked clean by birds.

The Reform Club: The Reform Club was founded in the ferment of ideas, ideals and political activity which in part found expression in the Great Reform Act of 1832. Having succeeded, after a great parliamentary tussle, in securing the passing of the Reform Bill, in 1832, Radicals and Whigs needed a

centre for their political activities.

The Club first opened its doors to members in a house at 104 Pall Mall, on the 24th of May 1836. It quickly set about planning its own building and, after an architectural competition, selected Charles Barry to create a new clubhouse, in the style of an Italian palazzo. The work was finished in 1841 and was immediately hailed as a masterpiece of classical architecture. The clubhouse has remained largely unchanged in appearance to the present day.

The Reform Club was founded principally to serve a political goal, becoming the centre of the new, Liberal Party; but over the years the Club has evolved, and since around 1920 it has served a purely social purpose. Nevertheless, the Reform retains its traditional, progressive spirit, a fact that contributes to its enduring vitality.

Stock Exchange: One of the oldest in the world, the London Stock Exchange is where business stocks are bought and sold. In 1761, a group of 150 stock traders created a trading club at Jonathon's coffee house and in 1773 build their own building calling the structure the Stock Exchange. In 1801, the Exchange formally opened on a subscription basis.

Suttee: Hindu act of a widow willingly cremating herself on the funeral pyre (fire) of her dead husband. Suttee was abolished by the British in 1829 but the practice continued for many years.

The 80 Day Journey

ARRIVALS & DESTINATIONS

CITY TO CITY

LONDON TO SUEZ

SUEZ TO BOMBAY

BOMBAY TO CALCUTTA

CALCUTTA TO SINGAPORE

SINGAPORE TO HONG KONG

HONG KONG TO YOKOHAMA

YOKOHAMA TO SAN FRANCISCO

SAN FRANCISCO TO NEW YORK

NEW YORK TO DUBLIN

DUBLIN TO LONDON

ARRIVAL DATE

OCTOBER 9TH

OCTOBER 20TH

OCTOBER 25TH

OCTOBER 31ST

NOVEMBER 6TH

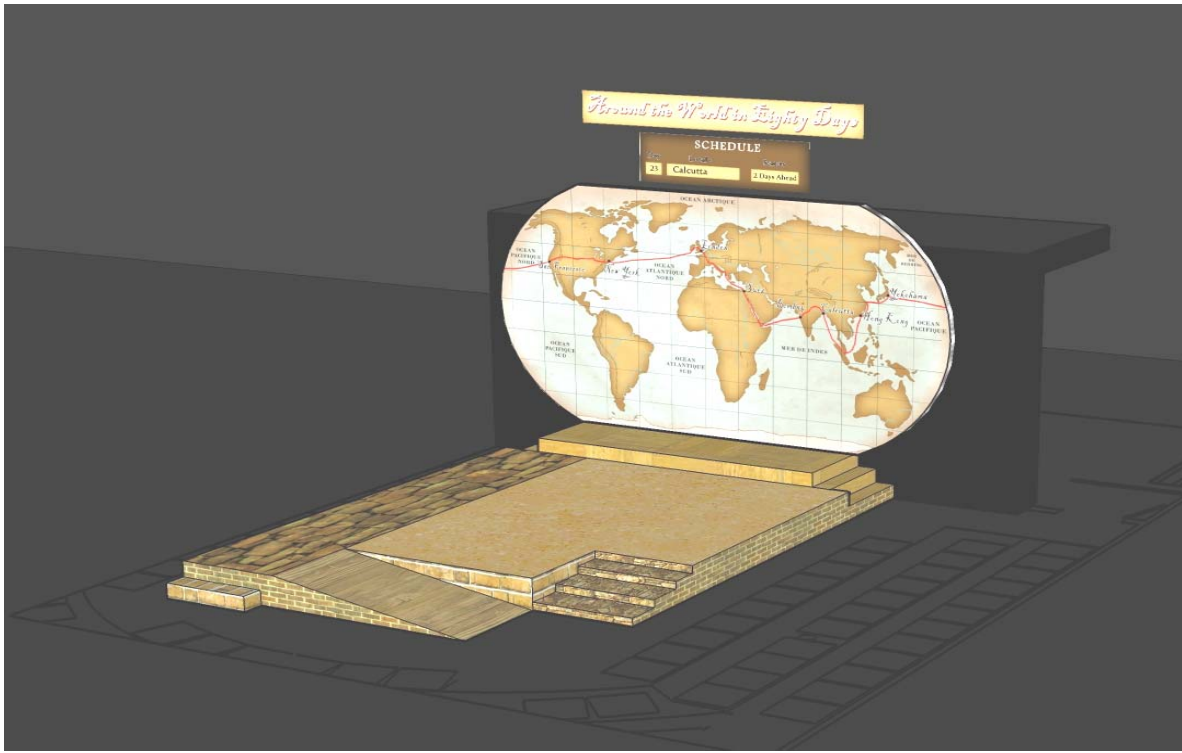
NOVEMBER 14TH

DECEMBER 3RD

DECEMBER 11TH

DECEMBER 20TH

DECEMBER 21ST



Set design by Mark Lund



Nolan Palmer, Ryan Childers, & Alyson Scadron Branner

Production Team	
Director	Scott Nolte
Sound & Scenic Designer	Mark Lund
Costume Designer & Costume Shop Manager	Sarah Burch Gordon
Stage Manager	Anne Hitt
Lighting Designer	Monty Taylor
Props & Master Electrician	Dustin Morache
Dramaturge	Ian Klein
Assistant Stage Manager	Starla Reynold
Dresser	Ellen Sprague
Light Board Operator	Kristiana Matthews
Sound Board Operator	Andrew Blake

Taproot Theatre Company

Taproot Theatre Company is a professional, nonprofit theatre company with a multi-faceted production program. Founded in 1976, Taproot Theatre serves the Pacific Northwest with Mainstage Productions, Touring Productions and Acting Studio. Taproot exists to create theatre that explores the beauty and questions of life while bringing hope to our search for meaning.

Research and Reading List

Further Reading

A Brief History of Life in Victorian Britain by Michael Paterson

The Exploration of the World: Famous Travels and Travelers by Jules Verne

Around the World in Eighty Days by Jules Verne

Further Viewing

Around the World in 80 Days, A Documentary from Michael Palin

The Extraordinary Voyages of Jules Verne, From the Sea to the Air, from the Earth to the Moon (2008)
Director Philip Gardiner

Other Works by Jules Verne

From <http://library.thinkquest.org/27864/data/verne/jvworks.html>

Broken Straws, Blindman's Bluff, The Companions of the Marjolaine, The Inn of the Ardennes, Mr. Chimpanzee, 11 Day's Siege, 5 Weeks in a Balloon, A Journey to the Center of the Earth, From the Earth to the Moon, The Adventures of Captain Hatteras, The Children of Captain Grant, All Around the Moon, 20,000 Leagues Under the Sea, A Floating City, Meridiana, The Fur Country, A Nephew from America, Dr. Ox, The Mysterious Island, The Chancellor, Michael Strogoff, Child of the Cavern (aka: The Underground City or The Black Indies), Hector Servadac, The Boy Captain, The tribulations of a Chinaman, The Giant Raft, The Steam House, The School for Robinsons, The Green Ray, Voyage Across the Impossible, The Star of the South, The Archipelago in Fire, Mathias Sandorf, Robur the Conqueror, A Lottery Ticket, Master of the World, Off on a Comet, plus 35 more.

Audience Etiquette

We are so glad you are joining Taproot Theatre for a student matinee performance. Audience etiquette is important so that everyone has an enriching and educational experience. See you at the performance!

- It is appropriate to talk quietly until the performance begins.
- If you need to use the restroom, please do so before the performance begins.
Restrooms are located in the upper and lower lobbies.
- Be sure to be seated before the performance begins.
- No food, gum, candy or beverages are to be brought into the theatre.
- Please don't wear headphones during the performance.
- Please turn off watch alarms, cellular phones and other electronic devices.
- Students who disturb other members of the audience may be asked to leave the theatre and wait in the lobby.
- Remember: You will get an opportunity to talk with the actors and director at the end of the performance. Be prepared with questions about the production!
- Please stay out of the aisles (also called "voms") during the performance.
- Enjoy the show!

Pre-show Activities

- 1) Have students think about their expectations for seeing a live performance. Ask them to write down three of their expectations and share it with two or three other people. Ask the groups to talk about why they have those expectations and why they are important to them.
- 2) Give students time in the library to research the British Empire in 1872, Transportation Technology in 1872 (specifically railroads), Jules Verne, the father of science fiction. Ask them to find some aspects and elements of that time period and discuss the impact of each one on modern society.
- 3) If you have time, walk through the characters and plot line of *Around the World in 80 Days* to help them follow the story when they see it.

Post-show Activities

- 1) Class Discussion Topics
 - a. What impressions were created by your first view of the set? What expectations did you form about the play's tone as you listened to the music before the performance started?
 - b. What about the production surprised or impressed you?
 - c. How was music an important part of this production?
 - d. Were the actors believable in their roles?
 - e. What do you think would happen next if the play were to continue?
 - f. What is the purpose of doing a production like this? Did you learn anything from the production?
- 2) Have the students think back to the expectations they wrote down before they came to see the production. With the same groups ask them to share those again and then talk about whether or not their expectations were met when they saw the production. Ask them to think about why they were or were not met and if that influenced whether or not they liked the production.
- 3) Have students write a critique of the production. Encourage them to be specific about their likes and dislikes, and their reasons for each. Help them to understand the differences between critiquing the play (text, storyline, character development) and the production (acting, lighting, directing, sound, set, costumes).
- 4) Have students read a newspaper review of the production. Ask them to write two paragraphs explaining why they agree or disagree with the newspaper review. Encourage them to use specific examples from the play and quotes from the article to support their argument.
- 5) Frames are frozen pictures that students make with their bodies. Divide students into groups of four or five and give them 15 minutes to come up with five frames from the play and a title for each one. There should be no talking or movement in the frames.
 - a. They should pick the five most important points of the story so if someone who had not seen the play saw their frames, they would be able to understand what happens.
 - b. Ask students to assign one person in their group to say the title of each frame as they work on their interpretation.
 - c. When time is up have students show their frames to the whole class.
 - d. Allow the students who are watching to ask questions of the performing group at the end of their frames. Encourage them to ask a question about something that wasn't clear.
 - e. Groups can then redo a frame to clarify the picture.



EALRs

By attending Taproot Theatre's production of *Around the World in 80 Days*, using the study guide, and actively engaging in pre- & post-show activities, your students can begin to fulfill the following EALRs.

Arts

1. The student understands and applies arts knowledge and skills.

- 1.1. Understand arts concepts and vocabulary.
- 1.2. Develop arts skills and techniques.
- 1.3. Understand and apply arts styles from various artist, cultures, and times.
- 1.4. Apply audience skills in a variety of arts settings and performances.

2. The student demonstrates thinking skills using artistic processes.

- 2.1. Apply a creative process in the arts: **Reflect** for the purpose of elaboration and self-evaluation.
- 2.3. Apply a responding process to an arts presentation.
Engage actively and purposefully.
Describe what is seen and/or heard.
Analyze how the elements are arranged and organized.
Interpret based on descriptive properties.
Evaluate using supportive evidence and criteria.

4. The student makes connections within and across the arts to other disciplines, life, cultures, and work.

- 4.1 Demonstrate and analyze the connections among the arts disciplines.
- 4.2 Demonstrate and analyze the connections among the arts and other content areas.
- 4.3 Understand how the arts impact lifelong choices.
- 4.4 Understand that the arts shape and reflect culture and history.
- 4.5 Demonstrate the knowledge of arts careers and the knowledge of arts skills in the world of work.

Communication

1. The student uses listening and observation skills to gain understanding.

- 1.1 Focus attention.
- 1.2 Listen and observe to gain and interpret information.
- 1.3 Check for understanding by asking questions and paraphrasing.

3. The student uses communication strategies and skills to work effectively with others.

- 3.1. Use language to interact effectively and responsibly with others.
- 3.2. Work cooperatively as a member of a group.
- 3.3. Seek agreement and solutions through discussion

Social Studies: History

1. The student examines and understands major ideas, eras, themes, developments, turning points, chronology, and cause-effect relationships in United States, world, and Washington State history.

- 1.1 Understand and analyze historical time and chronology
- 1.2 Understand events, trends, individuals, and movements shaping United States and world
- 1.3 Examine the influence of culture on United States, world, and Washington history

Material for your consideration

Around the World in 80 Days Study Guide

This study guide is available on Taproot Theatre's website at <http://www.taproottheatre.org/study-guides/>.
Taproot encourages you to make copies and distribute the study guides to your class.

Preview *Around the World in 80 Days* at Taproot Theatre

If you are interested in previewing the show before the student matinee performance, you are welcome to do so. Please contact Marie Morache at 206.781.9708 or marie@taproottheatre.org for a pair of complimentary preview tickets.

Preview Opportunities

May 20 th	7:30 p.m. Performance
May 23 rd	2:00 p.m. Performance
May 23 rd	8:00 p.m. Performance

Driving Directions to Taproot Theatre Company

From I-5: Take the N. 85th St. exit. Go west on N. 85th for about 2 miles, crossing Aurora Ave. N. and Greenwood Ave. N. The theatre is a half block west of Greenwood Ave. N. at **204 N. 85th St.**

Bus Parking

Heading west on 85th, pass Taproot Theatre (**204 N. 85th St.**) and pull into the Fred Meyer parking lot, a block and a half west of Taproot. You are allowed to park in their lot along 85th St.

Language Issues

Please remember that you're the best judge of what's appropriate for your students. On this page you'll find a thorough account of everything in the script which might be found to be objectionable to students and adults. If you have questions about the content of the script, please read it - don't rely 100% on this page or what you've been told about the show. If you would like a perusal script (copy of the play) or more information about the potentially objectionable material, call Alicia at 206.529.3668 or e-mail her at alicia@taproottheatre.org.

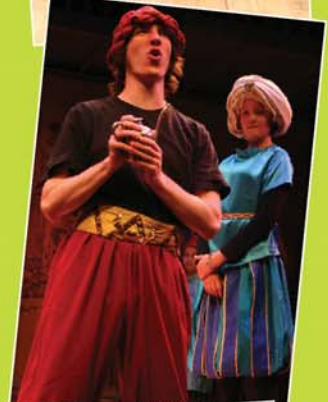
Objectionable Language:

Damn

Objectionable Content:

A suttee

An opium den



TAPROOT THEATRE

ACTING STUDIO

Summer Camps 2009

Musical Theatre

4 sessions available
for ages 9-17

Shakespeare

2 sessions available
for ages 9-17

The Art of Comedy

2 sessions available
for ages 7-17

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2 sessions available
for ages 4-17

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For More Information

call 206.529.3668

e-mail studio@taproottheatre.org

visit www.taproottheatre.org