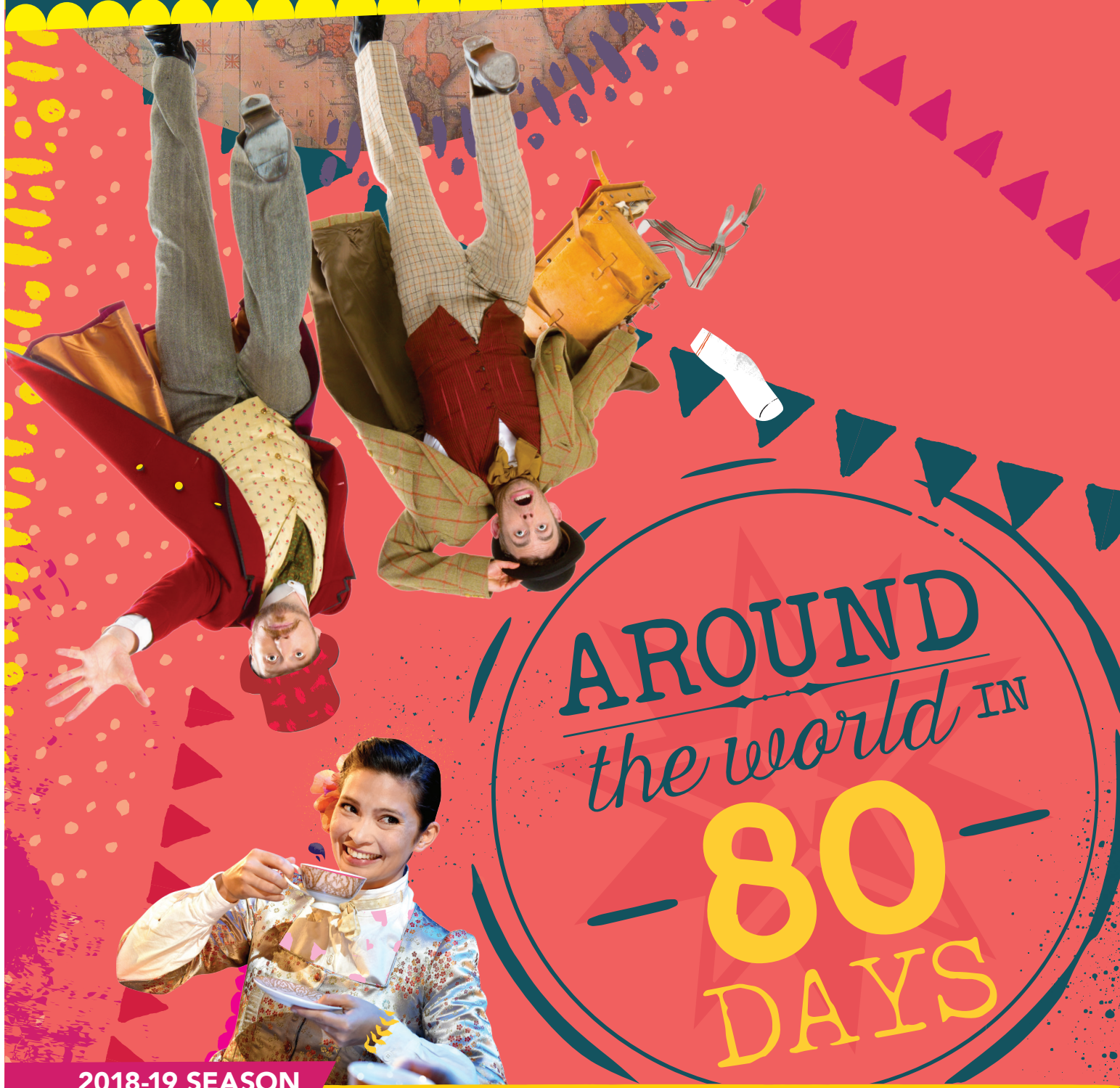


NEW VICTORY
THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



2018-19 SEASON

THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

A PROJECT OF THE NEW 42ND STREET

THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

The international productions on NEW VICTORY stages inform and inspire the work of the award-winning NEW VICTORY Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

The NEW VICTORY Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning NEW VICTORY Education Partnership Program, schools take advantage of \$2 tickets to NEW VICTORY school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students' trip to the theater.

Please be advised that the unauthorized reproduction or distribution of NEW VICTORY® SCHOOL TOOL® Resource Guides for any purpose other than educational, such as for commercial or monetary gain, may constitute copyright infringement and may be punishable by law. For more information, please contact the NEW VICTORY Education Department at Education@NewVictory.org

Making Connections to Learning Standards

NEW VICTORY SCHOOL TOOL Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.

CONTACT INFORMATION

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NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



AROUND *the world* IN - 80 - DAYS

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WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!
The Guiding Pillars on this page are the foundation of how we strive to cultivate
collaboration and creativity for everyone!*

PLAY

How is the work sparking imagination,
encouraging joy in learning
and evoking laughter?

DISCOVERY

What methods are we employing and questions
are we asking to encourage opportunities for
meaning-making, deepening understanding, inquiry,
curiosity, risk-taking and learning about oneself,
ones' peers, and the world around us?

COMMUNITY

How are we encouraging ensemble and
collaboration within the communities
we work with?

ART FORM

How are we honoring and exploring
the technique of the art forms
presented on our stage?

CREATE

How can we activate art-making and creativity
to explore the art form in each production?

ARTS FOR ALL

How is the work accessible
to and inclusive of everyone?

INSIDE

A behind-the-curtain look at the artists, the company and the art form of this production

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4

Writing: 1; 2; 4; 5

Speaking and Listening: 1; 3; 4

Language: 1; 2; 3; 4

NEW YORK STATE STANDARDS

Arts: Creating; Performing; Responding;
Connecting

English Language Arts: 1; 2; 3; 4

Social Studies: 2; 3

BLUEPRINT FOR THE ARTS

Theater: Theater Making, Developing
Theater Literacy, Making
Connections

Summary

The clock is ticking! With a fortune at stake, Phileas Fogg and his silly sidekick, Passepartout, must abandon the misty streets of Victorian London and circumnavigate the globe in just 80 days, or lose everything. Get swept up in the adventure as they race across Asia on the back of an elephant, speed by steamer ship over the stormy Pacific and ride the railroad through the American Wild West. Adapted by Laura Eason from Jules Verne's classic novel, this fast-paced, globe-trotting theatrical romp is jam-packed with slapstick hilarity and comic book-style action scenes. Hurry, there's no time to waste!



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Where in the world is
NEW VIC THEATRE
STAFFORDSHIRE from?

NEWCASTLE-UNDER-LYME,
ENGLAND



DID YOU KNOW:

In 1889, Nellie Bly undertook traveling around the world in 80 days for her newspaper, the *New York World*. She managed to do the journey within 72 days, meeting Verne in Amiens. Her book *Around the World in Seventy-Two Days* became a best seller.

After a series of successful runs at The New Vic Staffordshire and The Royal Exchange Theatre in Manchester, this celebrated production (nominated for the UK Theatre Award's "Best New Production") traveled around England before embarking on its first trip to the U.S. and around the world.

Laura Eason is, among many things, an expert in stage adaptation with a total of ten to date. Her take on *The Adventures of Tom Sawyer* traveled to The New Victory Theater in 2011. Consider her credits as a writer and producer of the Emmy-nominated *House of Cards* just some of the other aforementioned "many things" she excels in.

Prolific producer Kenny Wax climbed the ranks from an usher to one of the West End's biggest names in entertainment. His excellent taste has earned him numerous Olivier Awards for shows such as *The Play That Went Wrong*, but New Victory audiences may remember him most for shepherding *Mr. Popper's Penguins* (New Vic 2017) to our stage.

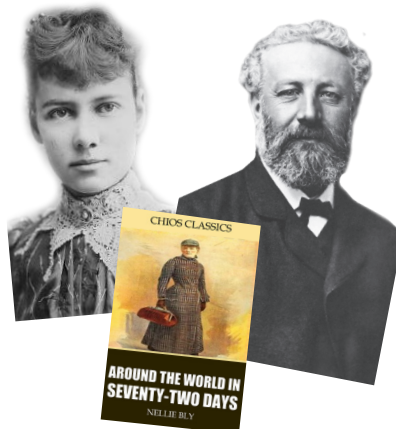
WHIMSY + IMAGINATION ×
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A closer look:

This will be the second time AROUND THE WORLD IN 80 DAYS plays the New Vic, but the production's first time in New York. How is that possible? The production comes from another New Vic—The New Vic Theatre in Newcastle-under-Lyme, a market town in Staffordshire, England! (No relation.) Place is pretty important for them, too, as The New Vic Staffordshire's mission centers around making excellent theater in-the-round and being a force for positive change in their region. With an achievement as the first building-based theater company outside London to become a National Theatre Studio Affiliate and a track record of several tours, The New Vic Staffordshire's influence extends across England and throughout the world.

This show is a co-production between The New Vic Shaffordshire, Kenny Wax Family Entertainment (*Mr. Popper's Penguins*, New Vic 2016) and Simon Friend in association with Royal Exchange Theatre.



ADAPTATION

Stage productions are often based on books, movies and other existing stories. Playwrights, in collaboration with a director or collective theater ensemble, retell stories in new, innovative ways. Examples of this are *The Curious Incident of the Dog in the Nighttime* (adapted from a novel), *Mary Poppins* (adapted from novel to film and film to stage) and *The Wonderful Wizard of Oz* (adapted from novel to stage and film). This production of *AROUND THE WORLD IN 80 DAYS* is adapted by Laura Eason, from Jules Verne's novel, which was first published in 1873.

THEATER

There are many different forms of theater arts including drama, musical performance and dance. *AROUND THE WORLD IN 80 DAYS* is comedic in nature and uses a combination of several elements like lighting, music and physical theater to create a dynamic, dramatic, captivating show. Speaking of drama, the six essential elements of drama are plot, character, theme, language, sound and spectacle. As you're watching the show, see if you can spot which theatrical elements are at play in this production!

PHYSICAL THEATER

Physical theater is a mode of performance that approaches storytelling or drama through physicality and full-body movement. *AROUND THE WORLD IN 80 DAYS* is an action-packed performance that utilizes physical theater to communicate story elements, including relationships, tone and emotions, to the audience.

STORYTELLING

AROUND THE WORLD IN 80 DAYS is adapted from Jules Verne's 1873 novel of the same name. This production uses music, sound effects, foley (sound effects), telegraph combat (simulated physical combat between two performers that involves purposefully not touching each other for comedic effect) and spoken word as storytelling devices in order to bring this version of the classic story to life. The play takes the audience on a touching and hilarious journey, telling the story of Phileas Fogg and his aim to travel across the globe in just 80 days—a feat unheard of back in the 18th century!

WHAT DO YOUR STUDENTS ALREADY KNOW?

Prior to exploring *AROUND THE WORLD IN 80 DAYS* with your students, find out how much they already know about **ADAPTATION** and **THEATER**. In addition, allow them to explore the theme: **ADVENTURE**.

Have you ever seen a theater performance in real life?

Have you ever seen a play or musical before? What did you enjoy about it and why?

What element(s) of storytelling do you like best? Why?

What is adaptation?

*Where do you think you might see adventure at play in *AROUND THE WORLD IN 80 DAYS*?*

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A Daring Dash Across the Globe



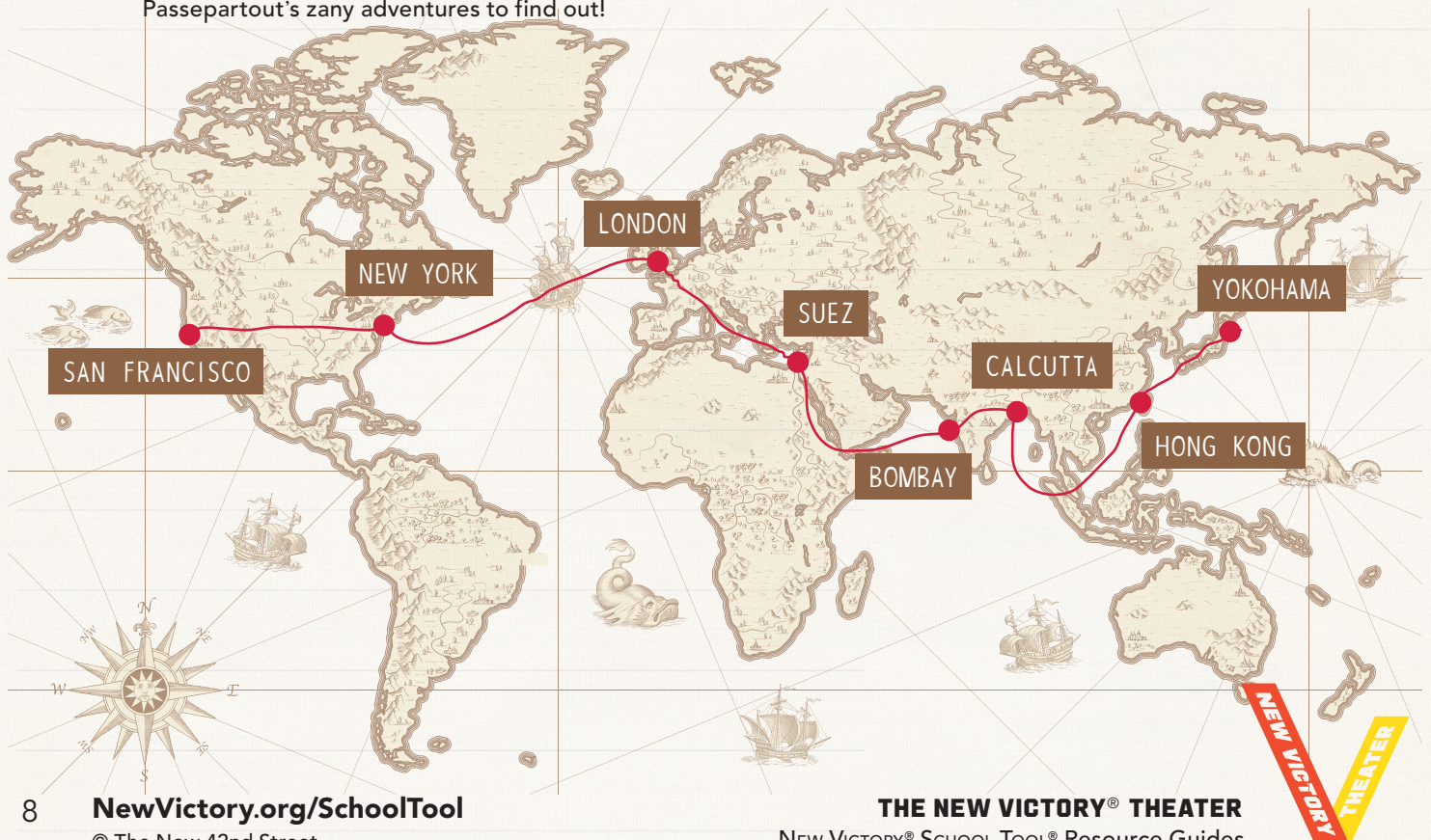
As our play begins, we meet Mr. Phileas Fogg and get a glimpse into his daily routine. We also meet Passepartout, a Frenchman, who has come to ask Mr. Fogg for a job as his new valet. Fogg hires him on the spot. Suddenly, we learn there has been a robbery at the Bank of England!

Mr. Fogg meets three men, Stuart, Flanagan and Ralph, at the Reform Club of London for a game of cards. Stuart makes a bet with Phileas that he will not be able to travel around the world in 80 days. Stuart wagers £20,000—that's £2,160,000 or \$2,800,000 in today's currency—that Phileas will fail. Certain that he will, indeed, succeed, Phileas returns home and tells Passepartout that they are leaving immediately to travel around the world. To prepare for their journey, Phileas packs one bag for the trip, which contains twenty thousand pounds and a big red book called, 'The Bradshaw,' which contains the timetables of all the trains and steamboats in the world.

Traveling first by train; then steamboat and then train again, their first destination is Brindisi, Italy, followed by a journey to Suez, Egypt, where they first get their passports stamped. It is here that Phileas and Passepartout meet Mr. Fix, a police detective who mistakes Phileas for the Bank of England's robber! Inspector Fix decides to stay hot on Phileas's trail so that he can arrest him.

Next, Phileas and Passepartout rush to board The Mongolia, a boat sailing to Bombay, India. It is on this boat that Passepartout meets Mr. Fix, but has no idea he is a detective, nor does he know that Mr. Fix believes Phileas is the robber. Arriving in Bombay, Phileas tells Passepartout that there is a bit of time to explore Bombay. In a noisy marketplace, Passepartout, once again, meets Mr. Fix, who persuades Passepartout to visit a temple on Malabar Hill with him...

What does this mean for our protagonist? Will Phileas and Passepartout be separated? Will they make it to Calcutta? Allahabad? Hong Kong? Will Phileas and Passepartout make it around the world in time to win the £20,000 Stuart bet against them? Or will Mr. Fix throw a wrench in their plans? Watch Phileas and Passepartout's zany adventures to find out!



WHO'S WHO



PHILEAS FOGG

A mysterious and wealthy man, Phileas keeps a cool head about him and schedules his life by the clock, right down to the tick. He is a member of the Reform Club of London and is interested in the world around him and his favorite card game: Whist! Phileas makes a bet with a few of his fellow club members that he can travel all the way around the globe in just 80 days.



PASSEPARTOUT

A former circus performer, he is the French valet that Phileas hires before leaving London.



INSPECTOR FIX

A detective from Scotland Yard who believes Phileas is the man suspected of robbing the Bank of England, and thus follows him 'round the world.



MRS. AOUDA

A Parsee princess and daughter of a wealthy bombay merchant who is set to be burned alive on her husband's funeral pyre. That is, until she is saved by Phileas and Passepartout!



MISS SINGH

Phileas and Passepartout happen upon Ms. Singh, who is riding atop an elephant, while in Calcutta. She has been charged with transporting the pachyderm to a circus. After much negotiation, Miss Singh allows Phileas and his valet to board the elephant for £2,000!



COLONEL STAMP PROCTOR

Meets Phileas on a train to New York, at which time our protagonist challenges the colonel to a duel. When the train is ambushed by bandits, the two men choose to stand side by side against their common enemy.



CAPTAIN ANDREW SPEEDY

Captain of *The Henrietta*, a ship bound for Bordeaux. Although his ship never takes on passengers, the captain allows passage to Phileas and his friends on the seafaring vessel for \$8,000.

AN AMAZING RACE AROUND THE SCHOOL

(ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

AROUND THE WORLD IN 80 DAYS follows the zany journey Phileas Fogg takes to beat the clock, and a villainous antagonist, as he and his pals meet obstacle after obstacle during their trek across the globe. Now, it's time to create your own obstacle course to use as you journey through your very own amazing race inside your school! First, use the space in your classroom to map out your very own obstacle course. Find objects around your classroom and school that could be used to create the ultimate obstacle course. But, it's you, the teacher, who will create the clues, such as: *When given a clue, teammates must be present in order to open the next clue. But the teams do not have to read the clue together.* Once you've created your indoor labyrinth, introduce the rules of engagement: **1.** When getting a clue all members of the team must be present; **2.** It's wise to travel through the course together as each clue received gets you one step closer to the finish line; **3.** When teams reach the end of the race, each team must have all clues collected during the race. Once everyone has completed the obstacle course, come together as a class and discuss what elements of this activity reminded them of AROUND THE WORLD IN 80 DAYS and why. Have an amazing time! To support this unit, use the **Creativity Page: What Kind of Explorer Are You?** in the **En Route** section and **Activity: Around the Woosh in 45 Minutes** in the **After** section.

THE FOGGIEST NOTION

(ENGLISH LANGUAGE ARTS, SOCIAL STUDIES, GEOGRAPHY, WORLD HISTORY)

In AROUND THE WORLD IN 80 DAYS, Phileas Fogg visits myriad locations, some fun and some frightening, across the globe! *But, just what were some of these locations like back in 1873? How have they changed culturally or geographically?* Have your students embark on a research project that delves deep into mapping the around-the-world adventures of Phileas Fogg by encouraging them to use diverse media (print, video, digital articles, etc.) to answer the questions above! Then, based on the information they uncover, have the students write a monologue from Fogg's point of view about what he saw on his adventures. Or, have them create a visual representation of at least one encounter on Fogg's travels that was not mentioned in the book or the play, using arts and crafts materials or digital media. Have your students' research culminate in a performance of their monologues or a presentation of their visual artwork! To support this unit, use the **Creativity Page: Créez Votre Passeport** in the **Before** section.

A NEW SPIN ON AN OLD CLASSIC

(ENGLISH LANGUAGE ARTS, THEATER)

Jules Verne's classic novel AROUND THE WORLD IN 80 DAYS has been adapted into books, theatrical stagings, radio plays, films and television movies. With each retelling of a popular classic, more modern elements, such as colloquialisms, style choices and socially relevant commentary are added to make the story more relatable. At times, stories are even sanitized so that elements of the original story deemed disturbing are omitted altogether. As a class, read the original Jules Verne novel and adapt it into a presentation, whether it be theatrically, in the form of a physical theater piece (using movement or music to aid in telling a story), a YouTube mini-series or film! Once you've read the book, have a class discussion about the story's characters, plot (the story's beginning, middle and end) and setting. Then think of different ways and various types of media you can use as a collective group to tell this story in a brand new way, to another class! To support this unit, use the **Creativity Page: Rewriting the Story** in the **After** section.

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BEFORE

Ready-to-implement classroom activities that explore the themes and artistry of the show

COMMON CORE STANDARDS

Writing: 1; 3; 4

Reading: 1; 2

Speaking and Listening: 1; 2; 3

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: Creating; Performing; Responding;
Connecting

English Language Arts: 1; 2; 3; 4

Social Studies: 2; 3

BLUEPRINT FOR THE ARTS

Theater: Theater Making; Developing
Theater Literacy; Making
Connections

Music: Music Making; Developing Music
Literacy; Making Connections



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ADVENTURE TIME!

In *AROUND THE WORLD IN 80 DAYS*, Phileas Fogg travels to distant parts unknown, at least to him. *What if you could stop everything, pack one bag and set off on the same kind of adventure? Where would you go? Whom would you hope to meet?* Use this activity to imagine what it would be like to travel around the world!

Materials: Large chart paper, random objects from around the room

1. Tell your students to prepare for an adventure of global proportions, where they will discover new lands, intriguing people and fascinating cultures!
2. Acting as scribe, have your students generate a list of places in the world that, if given the chance, they would love to see and why.
3. Ask students to join you as you get ready for your travels, gathering your luggage, passport and a penchant for discovery! As a class, get ready to board your chosen mode of transportation and set off on your journey. Create a soundscape (sound effects made with the body or different objects in the room that help to create environment and mood) as the class journeys onward.
4. Let your class know that, in other lands, rules, customs and ways of life might be different from those we experience here.
5. Have the students take note of some things they might see or encounter to help visualize their journey. Ask them questions like: *Can you spot any objects, people or places that you've never seen before? What do they look like? How do they move? How is it different there from home?*
6. You see land in the distance! As a class, depart on your chosen mode of transportation and begin to explore the new realm. Allow students to explore their surroundings. Guide the journey by offering the following prompts: *You have just arrived in a new unknown place. What does it sound like when your feet touch the ground? What other sounds do you hear? What sights do you see?* As your students are exploring, continue to guide their exploration by asking questions like: *Do you see people here or are you the first to see this terrain? What is this place called? If it is inhabited, what are the names of the inhabitants? What is/are their culture(s) like and how do they differ from ours?*
7. Now give students their ultimate challenge, discovering a way back home. *What mode(s) of transportation can we use to get back home? Now, do it!*

REFLECTION QUESTIONS:

What was it like to explore different places around the world?

Did learning about different lands and cultures surprise you? Why or why not?

What were some of your favorite moments from this activity?

What was the most challenging part of this activity?

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Be a part of your kid's field trip to AROUND THE WORLD IN 80 DAYS!

WATCH

Check out the video trailer for AROUND THE WORLD IN 80 DAYS.

NewVictory.org

While you're there, do the suggested Family Activity to learn more about the show.



ASK

After your kid visits the New Victory, talk with them about their theater-going experience! Use the prompts below to engage in a conversation with them about what they saw and how the show made them feel!

BEFORE the show:

What do you think physical theater is?

How do you think the performers discovered their talent for comedy or stage combat?

What are you most excited about for your trip to The New Victory Theater?

AFTER the show:

What was your favorite part of the show?

How would you describe stage combat as used in this production?

Did anything about the show surprise you?

VISIT

The New Victory is New York City's only performing arts theater exclusively devoted to kids, their families and classmates, bringing exhilarating stories, innovative art forms and unparalleled performers from around the world to its historic stage in Times Square. For a full list of shows in the New Vic 2018-19 season, including shows to attend with your family, visit NewVictory.org.

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CRÉEZ VOTRE PASSEPORT

In AROUND THE WORLD IN 80 DAYS, Phileas Fogg travels to parts unknown across the globe. But, that wouldn't be possible without his passport. In the large space below, create your very own passport representative of who you are.

List all of the places around the world you have and would love to travel to if you could!



EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show

Provide this section to all teachers and chaperones attending the show!

COMMON CORE STANDARDS
Reading: 1

NEW YORK STATE STANDARDS
Arts: Responding; Connecting

BLUEPRINT FOR THE ARTS
Theater: Making Connections

Heads up!

AROUND THE WORLD IN 80 DAYS combines physical theater, comedy and music to tell Jules Verne's classic story in a new, fast-paced way! Prepare your students to watch how a cast of eight portrays a multitude of characters and creates moments of zany hilarity.



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TRIP GUIDE

Provide this resource to the School Trip Leader and all teachers/chaperones attending the performance.

Before you leave school

We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by NEW VICTORY staff and stored during the performance.

Plan to arrive at the NEW VICTORY venue at least 30–45 minutes before curtain time. The building opens one hour prior to curtain (i.e. 10am for an 11am performance). If you realize that your group is running late, please contact the theater DIRECTLY at **646.223.3020**. If you will be arriving by bus, please ensure that your driver drops your group off on the **north side** of 42nd Street between 7th and 8th Avenues.

Arrival

When you reach 42nd Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the school trip leader.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students.

It is important to wait until our staff checks in the School Trip Leader and Bus Driver before unloading the students.

They will record the bus number and give the School Trip Leader and the Bus Driver correlating tags.

Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers.

The Front of House staff will give a time for the bus to return to pick up your school group.

The question of lunch

NEW VICTORY venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education_Tickets@NewVictory.org.

Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.



TRIP GUIDE

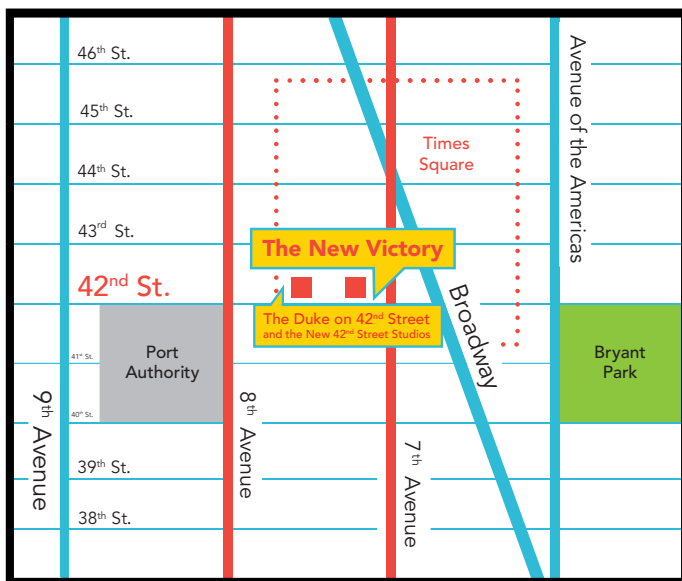
If you are traveling by bus, please also share this important information with the bus driver.

Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/
NEW 42ND STREET STUDIOS
209 West 42nd Street
229 West 42nd Street

BY SCHOOL BUS

It is safest to drop off and pick up your school group on **the north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front of the theater.



During the show

42nd Street is extremely congested and has a high volume of traffic. According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets
11th Avenue (both sides) between 39th and 40th Streets

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

BY MTA, SUBWAY OR BUS

1/2/3 N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the west of the subway station.

A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

B/D/F/M

Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

The M10, M16, M27, M42, M104 buses all stop within one block of the venues.



What Kind of Explorer Are You?

In *AROUND THE WORLD IN 80 DAYS*, Phileas Fogg, an Englishman with little worldly travel experience, sets off to explore parts unknown. Now, fancy yourself as an explorer, of which there are many kinds. Just exactly what kind of explorer would you be?

Take this quiz to find out!

- If you could travel anywhere in the known universe, where would you go?
 - Prague, Czech Republic
 - Tahiti, French Polynesia
 - Mars, Outer Space
- You set off on an expedition, what role do you take?
 - Expedition leader, in charge of all the things
 - Active participant, following the leader
 - Silent observer, in charge of documenting all findings
- Imagine you and your team have just arrived at a site known for its buried treasure; how do you react?
 - Take charge and do the digging yourself
 - Collaborate with others to search for the treasure
 - Create a diversion to distract your teammates so that you can keep the treasure all to yourself
- What fascinates you more?
 - Marine life
 - Prehistoric beings
 - Extraterrestrial lifeforms
- Which of the following would your "Explorer's Toolbox" include?
 - Geologist's hammer
 - Scuba gear
 - Spacesuit
- What would you want to know more about?
 - The past
 - The present
 - The future
- If you discovered fascinating new knowledge, unknown to the rest of humankind, how would you want to present your findings?
 - Produce a "TED Talk" to share the knowledge and help advance the world
 - Publish a book and become famous
 - Humans aren't ready yet, so you put it all in an encrypted digital file and send it into deep space

LEGEND:

A's = 6 points each

B's = 4 points each

C's = 2 points each

1 - 14 POINTS = YOU'RE A SPACE EXPLORER! You do things that are out of this world!

15-23 POINTS = YOU'RE A GEOLOGIST WITH MARINE BIOLOGIST TENDENCIES. You're tactical, focused and meticulous in your search to see big cities, big mountains and vast oceans!

24-32 POINTS = YOU'RE A PALEONTOLOGIST! Your thirst for knowledge is intimidating like a T-Rex, but you have the heart of a Brontosaurus!

33-42 POINTS = YOU'RE AN ARCHAEOLOGIST! Your need to know all there is to know about humanity, and your curiosity around what was, is and will be in terms of humankind's evolution is to be admired!

Now, add up your points and see what kind of explorer you are!

AFTER

Ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance

COMMON CORE STANDARDS

Reading: 1; 3

Writing: 1; 2; 3; 4

Speaking and Listening: 1; 2; 3

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: Creating; Performing; Responding;
Connecting

English Language Arts: 1; 2; 3; 4

Social Studies: 2; 3

BLUEPRINT FOR THE ARTS

Theater: Theater Making, Developing
Theater Literacy, Making
Connections



AROUND
the world IN
—80—
DAYS



AFTER / PERFORMANCE REFLECTION

Following your trip to The New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience. Then, lead students in a discussion:

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of a large top hat and use the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery evoked. Then, lead students in a discussion:

What was the story about?

Who were the characters?

What were they in search of? Did they find it?

What were your favorite parts of the show?

What did you think about how the performers' used physicality to help tell the story?

What different production elements (music, lighting, costumes, etc.) did you notice in the show?

How did the show make you feel?

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (*I saw...*)

Analyze (*I wonder...*)

Interpret (*I think/feel...*)

Evaluate (*I believe...*)

AROUND
the world ^{IN}
—80—
DAYS



AROUND THE WOOSH IN 45 MINUTES

Part of the magic of *AROUND THE WORLD IN 80 DAYS* is in the exciting methods of storytelling it employs. With your students, become readers, investigators and storytellers, and bring a book to life!

1. Begin by inviting students to come together in a seated circle, ask them: *What are different ways to tell a captivating story?* Then, write down their suggestions on chart paper for future reference. **Note:** *Suggestions may include: fun characters and character voices, moments of suspense, music, comedy, etc.*
2. Tell students, “As a class, we’re going to read a book and bring it to life by becoming all of the elements that help make up the story!”
3. Over time, have students read the book once so they are familiar with the story. Then, following the individual read, go back through the book as a class, highlighting vocabulary, characters, settings and other elements of the story using questions like: *Who were the characters in the story? What places did the characters visit or reside in? What items or objects did you see in the pictures? How did the characters interact with each other and the world around them? What emotions did the characters experience throughout the story?*
4. Then, tell your students that they’re going to bring the story to life in your classroom by exploring elements of storytelling, selecting a few elements such as: tableau (a frozen picture); participants as characters (*who/what is in the story*); creating physical setting (*where the story takes place*); soundscaping (*background music, noise or soundtrack made with the mouth, body or found objects*); thought tracking (*hearing what individual characters are thinking at any given point in the story*).
5. Put all of these ideas into practice by leading students through a “Story Woosh,” in which they create moments of the story in the center of a standing circle, while you act as the narrator and offer direction as the story is told. **Note:** *It’s best to activate the story one plot event at a time.*
6. Once you’ve finished a story point or two, have everyone participating in the center of the circle go back to their standing position by saying the word, “WOOSH!” and making a sweeping motion with your hands. Once you’ve repeated this for each event of the story you and your class have chosen to dramatize, you will have essentially created your very own storyteller’s theater!
7. **Bonus:** Build on this by turning your Story Woosh moments into scripted scenes, ultimately creating your own play. As a culminating event, present your very own version of *Around the World in 80 Days* for another class!

REFLECTION QUESTIONS:

What was it like to explore the story physically after reading and discussing it?

Did bringing different parts of this story to life help you better understand it? Why or why not?

What were some of your favorite moments from this activity?

What was the most challenging part of this activity?

AROUND
the world ^{IN}
—80—
DAYS





AFTER / PERFORMANCE REFLECTION

THE CRITICAL THINKER

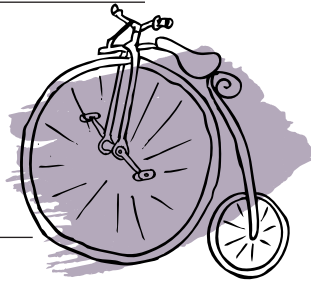
THE PART OF THE SHOW THAT GRABBED MY ATTENTION THE MOST WAS



WHILE WATCHING THE SHOW,
I HAD THE STRONGEST
REACTION TO

THE SHOW MADE ME THINK ABOUT

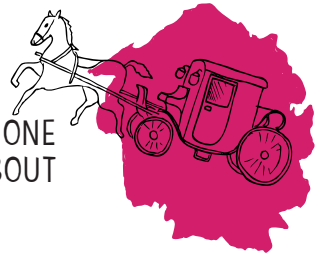
A QUESTION I HAVE ABOUT
THE SHOW IS



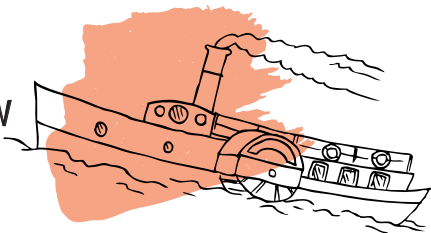
BEFORE SEEING THIS SHOW,
I DIDN'T KNOW THAT

ONE THING I SAW ON STAGE
DURING THIS SHOW THAT I'VE
NEVER SEEN BEFORE WAS

IF I WERE THE DIRECTOR, ONE
THING I WOULD CHANGE ABOUT
THE SHOW IS



OVERALL, THE SHOW
MADE ME FEEL



AFTER SEEING THE SHOW,
MY FRIENDS AND I TALKED ABOUT

Rewriting the Story

CREATIVITY PAGE

Jules Verne's original French novel, *Le Tour du Monde en Quatre-Vingts Jours*, known in English as *Around the World in Eighty Days*, was published back in 1873, nearly 150 years ago! It's safe to say that things were a little different back then, and a lot has changed in terms of travel, communication and how we view and access the world and its myriad cultures. If you were to write this story today, how would you retell it? How would it begin? How would it end? Would you include the same characters? Would the protagonist be the antagonist? What twists and turns would you create?

Put on your author cap and, in the large space, summarize your version of this classic tale!

Sources

<http://www.newvictheatre.org.uk/new-vic-tour/>

<http://www.localhistories.org/newlyme.html>

<https://www.biography.com/people/jules-verne-9517579>

Photos: Steve Tanner, Robert Day