

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE



TREASURE ISLAND



BASED ON THE NOVEL BY ROBERT LOUIS STEVENSON

ADAPTED BY ERIC SCHMIEDL

DIRECTED BY LISA ORTENZI

CLASSICS ON TOUR

TABLE OF CONTENTS

<u>Dear Educator</u>	3
<u>A Note to Students: What to Expect at the Theater</u>	4
<u>GLT: Our History, Our Future</u>	5
<u>Playwright’s Note by Eric Schmiedl</u>	6
<u>About Robert Louis Stevenson</u>	7
<u>Costume Design</u>	8
<u>Treasure Island, The Novel</u>	10
<u>Treasure Island, The Play</u>	11
<u>Vocabulary Worksheet</u>	12
<u>Song Lyrics</u>	13
<u>Activities:</u>	15
<u>How to Make a Magnetic Compass</u>	15
<u>Captain On Deck</u>	17
<u>Your Life Is an Adventure</u>	18
<u>Discussion Questions</u>	19
<u>Think Like a Critic! (Grades K—5)</u>	20
<u>How To Write a Review (Grades 6—8)</u>	21
<u>Common Core</u>	22
<u>Generous Support</u>	23
<u>About Great Lakes Theater</u>	24



Cleveland's Classic Company
at Playhouse Square

1501 EUCLID AVENUE, SUITE 300
CLEVELAND, OH 44115-2108
p 216 241 5490 f 216 241 6315
w GREATLAKESTHEATER.ORG

Charles Fee
PRODUCING ARTISTIC DIRECTOR

Bob Taylor
EXECUTIVE DIRECTOR

BOARD OF TRUSTEES

Thomas G. Stafford, CHAIR
Timothy J. Downing, PRESIDENT
Kim Bixenstine, SECRETARY
Walter Avdey, TREASURER

MICHELLE ARENDT
DALIA BAKER
GARY D. BENZ
DAVID BIALOSKY
MITCHELL G. BLAIR
TODD M. BURGER
WILLIAM CASTER
BEVERLY J. COEN
GAIL L. CUDAK
CAROLYN DICKSON
LESLIE DICKSON
BARRY DOGGETT
CAROL DOLAN
DR. HOWARD G. EPSTEIN
NATALIE EPSTEIN
DIANNE V. FOLEY
RUDOLPH GARFIELD
STEPHEN H. GARIEPY
ELIZABETH A. GROVE
SAMUEL HARTWELL
MARY ELIZABETH HUBER
DIANE KATHLEEN HUPP
WILLIAM W. JACOBS
JOHN E. KATZENMEYER
DENISE HORSTMAN KEEN
KATHLEEN KENNEDY
FAISAL KHAN
JOHN W. LEBOLD
WILLIAM MACDONALD III
MARY J. MAYER
ELLEN STIRN MAVEC
JOHN E. MCGRATH
KATIE MCVOY
LESLIE H. MOELLER
DANIELLE MORRIS
JANET E. NEARY
ROBERT D. NEARY
PAMELA G. NOBLE
MICHAEL J. PETERMAN
TIMOTHY K. PISTELL
DAVID P. PORTER
GEORGIANNA T. ROBERTS
ANA G. RODRIGUEZ
JOHN D. SCHUBERT
PETER SHIMRAK
LAURA SIEGEL
SALLY J. STALEY
DIANA W. STROMBERG
GERALD F. UNGER
THOMAS D. WARREN
NANCY WELLENER
KEVIN M. WHITE
JULIE SABROFF WILLOUGHBY
PATRICK ZOHN
REBECCA A. ZUTI

The mission of Great Lakes Theater,
through its mainstage productions
and its educational programming,
is to bring the pleasure, power and
relevance of classic theater to
the widest possible audience.

Welcome to Great Lakes Theater’s CLASSICS ON TOUR!

Since 1990, GLT has been “bringing the classics to the community,” each spring presenting a professional touring production that visits venues throughout northeast Ohio.

Past tours have featured one-act plays from Arthur Miller, George Bernard Shaw, and Anton Chekhov, adaptations of work from Lorraine Hansberry, Sholem Aleichem, and Agatha Christie, as well as original plays from such notable Northeast Ohio playwrights as Eric Coble, Sarah Morton, and Michael Oatman.

For 2019 we are proud to present TREASURE ISLAND, written by local playwright Eric Schmiedl. Designed for elementary and middle school audiences, this play is adapted from Robert Louis Stevenson’s classic novel of the same name.

This touring production is created by the same professional designers who create our main stage productions, directed by members of GLT’s education staff, and performed by local, professional actors.

Over the years, the GLT outreach touring program has continued to evolve by incorporating input from audiences who have experienced the tour first-hand. This Teacher Resource Guide was created to provide our partnering teachers greater insight into the production.

Features of this resource guide include:

- ⇒ Original reference material
- ⇒ Costume and scenic design renderings
- ⇒ Vocabulary list from the play text
- ⇒ Suggested classroom activities
- ⇒ Discussion prompts
- ⇒ Clearly stated examples of how the outreach tour correlates to new Common Core Standards.

We hope you find this guide to be a valuable resource, and that you and your students enjoy the show!

Sincerely,

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org

A NOTE TO STUDENTS:

WHAT TO EXPECT EXPERIENCING A PLAY



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or playing with your program can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

During the performance, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), tablets, etc., be completely powered off once

you have entered the theatre. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides- in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And for this touring production, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our scenery and costumes, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect —whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see produced by Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than two dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.



The beautifully renovated Hanna Theatre

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada.

This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square the home of the Company. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

Playwright's Note by Eric Schmiedl

It all started with a map ...

During the summer of 1881 Robert Louis Stevenson was vacationing with his parents, wife, and stepson in the Scottish mountains. It was rainy and cold and to pass the time Stevenson and his stepson stayed indoors and drew pictures. One day, Stevenson created a detailed map of a scraggly island with a small forest and tall hills and rocky beaches. He studied his creation and named it, *Treasure Island*. This image sparked his imagination! "The next thing I knew I had some papers before me and was writing out a list of chapters", he later recalled and the fun began!

A ship appeared on the horizon with a Jolly Roger skull and crossbones flag flapping in the wind. People emerged from the bushes and trees. They marched along the shoreline singing sea shanties. Leading the group was a tall, broad-shouldered old ruffian with a peg leg, a saber, and a parrot on his shoulder. In fifteen short days Stevenson had his first full novel well under way.

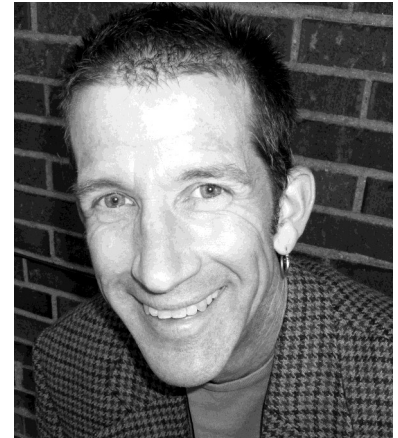
What's even more fascinating is the lasting effect of this one work on popular western culture. In his introduction to the Modern Library edition of *Treasure Island*, David Cordingly notes "Stevenson conjured up all the images and features that most of us now associate with pirates: treasure maps, buried treasure, pieces of eight, a tropical island."

But the story is much deeper than a simple pirate adventure. It calls us to examine ourselves and the world around us. Does treasure have a corrosive effect or can good come from wealth? What is the cost of adventure? Are our actions "all good" or "all bad" or are they a combination that is much more complex? Are we in control of our own destiny? What is true friendship? How can we better collaborate with those around us?

Our adaptation of *Treasure Island* seeks to embrace all these aspects of this remarkable book. But, at its heart, our production is a celebration of *fun*! Like children grabbing toys and papers and hats we have transformed them into a fantastical journey. Like Stevenson himself we have let our imaginations hit the high seas with the hope that you will come on board with us.

And it all starts with a map ...

Eric Schmiedl (playwright) is a native of Cleveland, Ohio, and a graduate of Kent State University and the University of Hawai'i. His plays have been produced by theatres including the Denver Center for Performing Arts, the Cleveland



Play House, the Alabama Shakespeare Festival, Cleveland Public Theatre, the Lantern Theatre, the Idaho Shakespeare Festival, the Oregon Children's Theatre, New Stage Theatre, Karamu House, and Signal Ensemble Theatre, and Great Lakes Theater. As a director Eric has worked with theatres including Cleveland Public Theatre, the Alabama Shakespeare Festival, the Cleveland Play House, the Honolulu Theatre for Youth, the Beck Center, and Ensemble Theatre. Eric is currently working on an original play with his wife, Nigerian storyteller Adaora Nzelibe Schmiedl, which explores the life-changing events of a 9 year-old boy in Cleveland and a 9 year-old girl in a remote village in West Africa during the summer of 1977 and has received generous support from the Denver Center for the Performing Arts as well as Playhouse Square's Launch program. He is also continuing his work with Steven Jones on THREADS, a theatrical experience which embraces blues music and storytelling to celebrate the lives and experiences of everyday Clevelanders sponsored by the Cleveland Treatment Center. Eric is the recipient of a grant from the Doris Duke Charitable Foundation, a Creative Workforce Fellowship, an Aurand Harris Fellowship, and a Sloan Foundation Commission. His work has also received three Edgerton Foundation New American Play Awards. Eric is a proud faculty member of the Low-residency Master of Fine Arts in Writing program at Spalding University in Louisville, Kentucky.

About ROBERT LOUIS STEVENSON

Robert Louis Stevenson (November 13, 1850 – December 3, 1894) was born in Edinburgh, Scotland. Though the Stevenson family profession was in lighthouse design, Stevenson developed an interest in writing fiction early in life, and travels that were deemed necessary due to health issues inspired him in his creative works. In addition to *Treasure Island*, Stevenson was the author of *Kidnapped* and *The Strange Case of Dr. Jekyll and Mr. Hyde*.

The son of Margaret and Thomas Stevenson, Stevenson enrolled at Edinburgh University first to study engineering, then law, for which he received a degree in 1875 but never practiced. Summer vacations had provided opportunity to travel, and his first published work, *An Island Voyage* (1878), described his account of a journey from Antwerp to France. He also produced several amusing essays for various publications including *Virginus Puerisque and Other Papers* (1876 – 1879) and his first collection of short stories, *New Arabian Nights* (1882).

Around this time Stevenson met and fell in love with Fanny Osbourne, an American woman with two children from a previous marriage. They married in California in 1880, honeymooning in an abandoned silver mine, which may have inspired the story *The Silverado Squatters* (1883).

That decade, however, was also when his health went into decline, suffering from hemorrhaging lungs. Often bed-ridden, Stevenson's output was prolific, and this was when he produced his most famous and successful works, including *Treasure Island* (1883), *Kidnapped* (1886), *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), and *The Black Arrow* (1888).

In 1888, Stevenson left the United States, traveling with his family across the Pacific, visiting the Hawaiian Islands, and settling in Samoa, where he wrote such island-inspired stories as *Island Nights' Entertainment* (1893), *The Ebb-Tide* (1894) and *In the South Seas* (1896).

Stevenson died of a stroke at his home in Vailima, Samoa in 1894. He is buried at the top of Mount Vaea, overlooking the ocean.

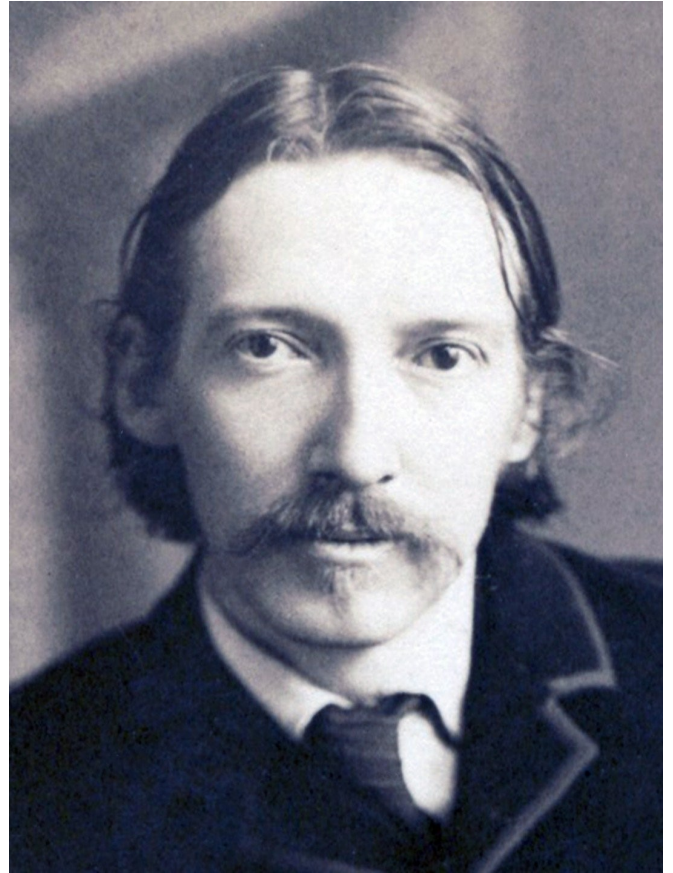
Sources:

[Biography.com](https://www.biography.com)

[Poetryfoundation.org](https://www.poetryfoundation.org)

[robert-louis-stevenson.org](https://www.robert-louis-stevenson.org)

[stevensonmuseum.org](https://www.stevensonmuseum.org)



COSTUME DESIGN by Esther Montgomery Haberlen



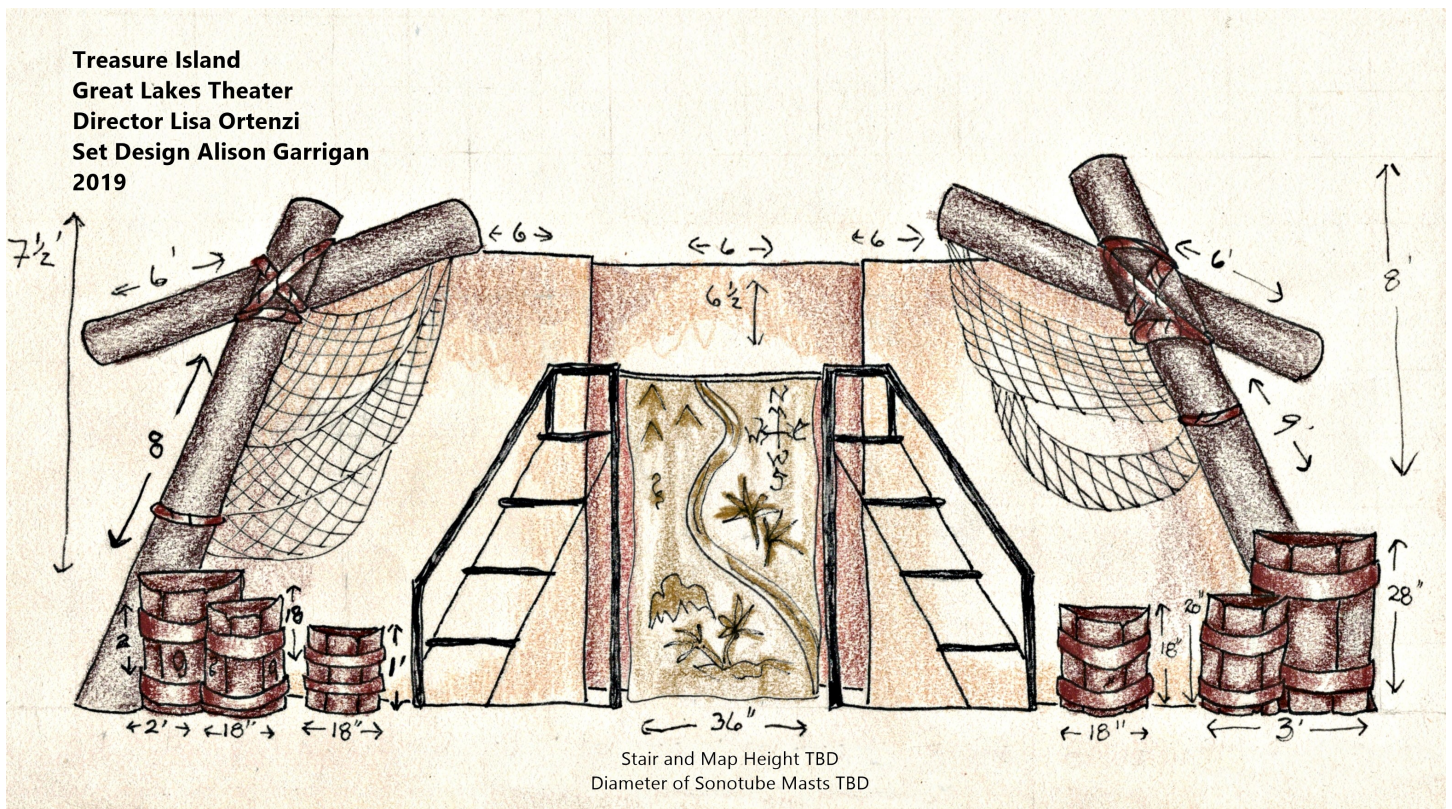
GREAT LAKES THEATER - TREASURE ISLAND BY R.L STEVENSON ADAPTED BY ERIC SCHMIEDL- DIRECTED BY LISA ORTENZI





Left to Right: Captain Smollett, Musician, a tourist and Mother Hawkins

SCENIC DESIGN by Alison Garrigan



Treasure Island: The Novel by Robert Louis Stevenson

In Robert Louis Stevenson's novel, *Treasure Island*, Jim Hawkins is a young boy working at his parents inn and tavern, The Admiral Benbow Inn. Billy Bones, an old pirate, stays at the inn and becomes friends with Jim. Dangerous men that Billy Bones used to sail with arrive at the inn and threaten Billy Bones, claiming that he has a map to where all of their pirate treasure was buried. They give him a piece of paper with a black spot on it and leave. Billy Bones explains that the black spot is a death sentence, and that the pirates will attack the inn at ten o'clock. He gives Jim the map, then dies from an apoplexy brought upon by the shock of the black spot and his years of heavy drinking. Jim and his mother leave the inn and take the map with them before the pirates attack.

Now in town, Jim seeks the help of Dr.



Stevenson's map of "Skeleton Island"

"On a chill September morning, by the cheek of a brisk fire, and the rain drumming on the window, I began the "Sea Cook", for that was the original title. I have begun (and finished) a number of other books, but I cannot remember to have sat down to one of them with more complacency."

-Robert Louis Stevenson, *My First Book—Treasure Island*, August 1894

Livesey and Squire Trelawney, two respectable gentlemen. Hearing of the map, they agree to pool their resources and fund a voyage to the island of the treasure. They hire Captain Smollett to command their ship, the *Hispaniola*. While in town, Long John Silver, a pirate after the treasure, tricks Squire Trelawney into letting him join the voyage and hire the crew.

At first, Jim looks up to Long John Silver and considers him a friend. Then one night, Jim falls into the apple barrel on deck reaching for one of the last apples and overhears Long John talking with the crew. He discovers that they plan to mutiny as soon as the ship reaches the island. Jim reports all of this to Captain Smollett, Dr. Livesey and Squire Trelawney. What follows as soon as the *Hispaniola* reaches the island is a battle placing Jim and the gentlemen against Long John and the mutineers. While on the island, Jim meets Ben Gunn, a man from the original pirate crew of Billy Bones who has been marooned on the island and found the treasure. With the help of Ben Gunn, the mutineers are all captured and thrown in the brig of the *Hispaniola* and the treasure brought along as well. Long John Silver manages to escape, taking a small amount of the treasure for himself and then rowing away in one of the lifeboats.

Treasure Island: The Play adapted by Eric Schmiedl

In Eric Schmiedl's play adaptation of "Treasure Island," we meet Billy Bones, an old pirate, who has a map to all the buried treasure he and his crew stole during his pirate career. After a humorous, unlikely scene between Billy and a man flying by in a dirigible, a strong wind blows the map out of Billy's hands and carries it until it is found by young Jim Hawkins, a boy playing "pirates" near his mother's inn. He longs to follow the map and find the treasure, but his mother tells him he must stay with her and help run the inn. Jim sneaks the map into town and gives it to Captain Smollett, a very capable sea captain who can assemble a ship and a crew. Jim sails off with Captain Smollett aboard the *Hispaniola*, making sure to write letters home to his mother to tell her everything that happens on his adventure.

Unfortunately, Long John Silver, a pirate from the same old crew as Billy Bones, is also aboard the *Hispaniola*. Long John Silver keeps



"I am told there are people who do not care for maps, and find it hard to believe. The names, the shapes of woodlands, the courses of the roads and rivers, the prehistoric footsteps of man still distinctly traceable up hill and down dale, the mills and the ruins, the ponds and the ferries, perhaps the "Standing Stone or the "Druidic Circle" on the heath; here is an inexhaustible fund of interest for any man with eyes to see, or twopence worth of imagination to understand with."

-Robert Louis Stevenson, *My First Book—Treasure Island*, August 1894

his past a secret and makes friends with Jim to try and get the map from him. Jim is happy to be friends with him until late one night, when Long John thinks everyone else is asleep, Jim overhears him revealing his plan. Thinking quickly, since the *Hispaniola* is near the end of its voyage, Jim rows to the island and decides to find the treasure and move it somewhere else to keep it from Long John Silver. Captain Smollett and Long John Silver follow him ashore, both catching up to him and demanding that he give them the map. Before Jim can decide what to do, the wind comes along again and blows the map out of his hands and carries it far beyond the horizon. Jim is disheartened, as this means he will have no treasure. Just then, the man in the dirigible from the beginning of the play arrives, informing Jim that all his letters home to mother have been published and that he wants to turn Jim's story into a play! Now famous, young Jim Hawkins returns home, his adventure complete.

Left: The Hispaniola

When he's not finding maps or spying on pirates, Jim Hawkins hears a few new words during his trip! Draw lines to match the new words to their definitions below.

- | | |
|--------------|---|
| 1. Horizon | Strange or odd |
| 2. Putrid | Very poor |
| 3. Destitute | Decide which direction to take |
| 4. Uncanny | Rotten and disgusting |
| 5. Peculiar | An important event |
| 6. Predict | Where the sky ends, as far as the eye can see |
| 7. Voyage | Extraordinary |
| 8. Ponder | Try to guess what will happen next |
| 9. Navigate | A journey to a far off place |
| 10. Occasion | Think about something for a very long time |

Fill in the blanks of the following sentences by writing the correct word on the line provided.

“That pig is flying! That's very _____.”

“That's a very hard question. I will have to _____ it.”

“I have no more money left. I'm _____.”

“A wedding is a very important _____.”

“Joey was holding the map, so it was his job to _____.”

“That cheese needs to be thrown away because it smells _____.”

“I'm going on a _____ from Ohio to Australia!”

“The future is a mystery, it's hard to _____.”

“A sunset makes a very beautiful _____.”

These are some of the traditional sea shanties performed by the company of *Treasure Island*.
Some of the lyrics have been adapted from the original by playwright Eric Schmiedl.

The Yo-ho-ho Song (A Piratey Song)

HERE I BE ABOARD THIS SHIP
YO-HO-HO AIN'T WE HAVING SOME FUN!
SHE'S AS FAST AS ANY WHIP
YO-HO-HO AIN'T WE HAVING SOME FUN!

YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! YO-HO! YO-HO!

ALL MY MATES IS WITH ME HERE
YO-HO-HO AIN'T WE HAVING SOME FUN!
WAVES BE ROUGH - WE SHOW NO FEAR
YO-HO-HO AIN'T WE HAVING SOME FUN!

YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO!

Dance break!!!

YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! YO-HO! YO-HO!

THE SHIP I KEEP HER POINTING WEST
YO-HO-HO AIN'T WE HAVING SOME FUN!
OF ALL THE CREWS THIS IS THE BEST
YO-HO-HO AIN'T WE HAVING SOME FUN!

YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! (YO-HO! YO-HO!)
YO-HO! YO-HO! YO-HO!!!

Windy Old Weather

AS WE WERE A FISHIN'
OFF HAISBRUGH LIGHT,
SHOOTIN' AND HAULIN'
AN' TRAWLIN' ALL NIGHT,

IT WAS WINDY OLD WEATHER
STORMY OLD WEATHER,
WHEN THE WIND BLOWS
WE ALL PULL TOGETHER

WHEN UP JUMPED A HERRING
THE QUEEN OF THE SEA,
SAYS NOW, "OLD SKIPPER
YOU CANNOT CATCH ME."

IT WAS WINDY OLD WEATHER
STORMY OLD WEATHER,
WHEN THE WIND BLOWS
WE ALL PULL TOGETHER

WE SIGHTED A TRASHER
A SLASHIN' HIS TALE,
"TIME NOW, OLD SKIPPER
TO HOIST UP YOUR SAIL."

IT WAS WINDY OLD WEATHER
STORMY OLD WEATHER,
WHEN THE WIND BLOWS
WE ALL PULL TOGETHER

Blow Ye Winds in the Morning
(A Whaling Song)

LET ME TELL YOU OF THE CLIPPER-SHIPS-A-
GOING IN AND OUT,
YOU'LL FIND YOURSELF SOME TREASURE, BOYS,
BEFORE YOU'RE SIX MONTHS OUT. SINGING –

BLOW, YE WINDS IN THE MORNING,
AND BLOW, YE WINDS, HIGH-HO!
CLEAR AWAY YOUR RUNNING GEAR,
AND BLOW WINDS, BLOW!

IT'S NOW WE'RE OUT TO SEA, WE GO, THE WIND
COMES ON TO BLOW;
ONE HALF THE WATCH IS SICK ON DECK, THE
OTHER HALF BELOW. SINGING –

BLOW, YE WINDS IN THE MORNING,
AND BLOW, YE WINDS, HIGH-HO!
CLEAR AWAY YOUR RUNNING GEAR,
AND BLOW WINDS, BLOW!

CLEAR AWAY YOUR RUNNING GEAR,
AND BLOW WINDS, BLOW!

CLEAR AWAY YOUR RUNNING GEAR,
AND BLOW WINDS, BLOW!

Rolling Home
(A Returning Song)

UP ALOFT AND IN THE RIGGING,
BLOWS A WILD AND RUSHING GALE,
LIKE A MONSOON IN THE SPRINGTIME,
FILLING OUT EACH WELL-KNOWN SAIL.

ROLLING HOME, ROLLING HOME
ROLLING HOME, ACROSS THE SEA,
ROLLING HOME, TO OLD ENGLAND
ROLLING HOME, MY LOVE TO THEE!

FULL TEN THOUSAND MILES BEHIND US,
AND A THOUSAND MILES BEFORE,
ANCIENT OCEAN WAVES TO WAFT US,
TO THE WELL-REMEMBERED SHORE.

ROLLING HOME, ROLLING HOME
...

NEW BORN BREEZES SWELL TO SEND US,
TO OUR CHILDHOOD'S WELCOME SKY,
TO THE GLOW OF FRIENDLY FACES,
AND THE GLANCE OF LOVING EYES.

ROLLING HOME, ROLLING HOME
...

How to Make a Magnetic Compass

Materials You'll Need to Build A Hanging Compass:

- Three needles
- Magnet
- Clear jar
- Modeling clay
- Thread
- Pencil
- Piece of paper

1. Rub from the middle to the pointed end of the needle along the South side of the magnet. Make sure to rub in the same direction 30-40 times to magnetize the tip of the needle. Do this for two of the three needles. Test the needles magnetization by trying to pick up the third needle. If you can pick up the third needle you are ready to put your compass together.

Magnetize-needle

2. Fold a small piece of paper and tape the needles inside the folded paper. Mark the paper with the needle eye ends "S" and the needle point ends "N".

Folded-paper-and-needle

3. Insert the third needle in clay. Balance the paper on top of needle. Notice the paper will always point to the north (in the northward direction). Tap one end of the paper, does the paper return to its original position?

Needle-and-paper-in-clay

4. To use outdoors, fasten paper to a pencil with thread. Place the pencil on the top of a glass jar with the needle hanging inside the cup. Now watch as the needle spins and points north.

Paper-fastened-to-pencil

5. Turn the jar in place. Does the needle continue to point north?

The metallic core of the earth helps create the earth's magnetic field with north and south poles. The compass reacts with the earth's poles to point in the direction of the earth's North Pole.

Rubbing the magnet against the needle in one direction caused the iron atoms in the object to line up and create a weak magnetic field, which made the needle behave like a magnet. You had to rub in one direction to get the atoms to all line up in the same manner. If you had rubbed back and forth, the atoms would not have lined up as well, and the magnetic field would probably not be as strong, if one was created at all. Magnetism created in this manner is called induced magnetism.

How to read the bearings

When the needle is magnetized it will be positively charged, meaning it will be attracted to a negative and repulsed by positive magnetic fields. The tip of the needle will be polarized and will point towards the strongest magnetic pole, meaning north in the Northern Hemisphere and south in the Southern Hemisphere. From this initial bearing you should be able to determine the remaining cardinal bearings by drawing an imaginary line perpendicular to the needle bearing. Facing north east is on the right with west on your left.

From the Energizer "Science Center" Page

<http://www.energizer.com/science-center/how-to-make-a-magnetic-compass>

Additional Resources for more information

The RLS Website

<http://robert-louis-stevenson.org>

The Lancashire Grid for Learning: Treasure Island

http://www.lancsngfl.ac.uk/curriculum/literacy/lit_site/html/fiction/treasure_is/index.htm

Map-making and Treasure Hunts

Follow that Map: A First Book of Mapping Skills, Scot Ritchie

X Marks the Spot! Lucille Recht Penner

Pirate Treasure Hunt, Jan Peck



**TREASURE
ISLAND**

Captain on Deck!

This pirate themed “Simon Says” style game will encourage students to work together and follow commands. This activity is best in a wide open space.

Commands:

CAPTAIN ON DECK: all students freeze and salute the captain. The students may not move until the command **AT EASE** is given.

AT EASE: students are essentially “unfrozen.” They place their hands behind their backs and respond “Aye, Aye Captain!”

PORTSIDE: students move to the left side of the room. (Student’s left)

STARBOARD: students move to the right side of the room. (Student’s right)

SWAB THE DECK: students drop down to knees and pretend to scrub the ground.

ROW BOAT (2 person command): students sit facing each other (preferably with the soles of the feet touching) grasp hands and rock back in forth as though rowing a boat together.

MAN OVERBOARD (3 person command): Two students face each other and clasp hands forming the life preserver. A third student stands within the ring created by their classmates and spins in a small circle while calling, “Help!”.

STARFISH (4 person command): Four students walk in a circle with one hand extended toward the center

Optional eliminations occur if students are unable to complete the tasks in time OR if students are unable to create the correct number of team members to perform a task. The ‘Captain on Deck’ command trumps all others. Students may not move, no matter what, until the ‘At Ease’ command is given. If they do, they are eliminated.



TREASURE ISLAND

ACTIVITIES

Your Life Is an Adventure!

An adventure is an unusual and exciting, sometimes dangerous, experience or activity and it's all Jim Hawkins wants. When Jim Hawkins finds Captain Flint's Map, he takes off on a grand adventure—but, not before promising to write his mother. Have you ever been on a grand adventure? Did you travel to new places or meet new people? Was it exciting or dangerous?

Write an informal letter to a friend or loved one telling them about your great journey!

(Street Address)

(City, State and Zip Code)

(Date)

(Greeting)

(Body)

Salutation



**TREASURE
ISLAND**

**DISCUSSION
QUESTIONS**

1. Mother Hawkins believes her son Jim Hawkins has too many chores at home to let him go on a sea adventure. When should our own desire to act come before our responsibilities to our family? At what age do you think it is appropriate to strike out on your own?
2. Long John Silver pressures Jim Hawkins into giving him the treasure map. Jim Hawkins is unsure if this is the right thing to do, but he does it anyway. Describe examples in everyday life where people might feel pressure from others to do things they aren't sure are the right choice. How is it important to follow your own code? Who can we talk to if someone is asking us to do something we know is wrong?
3. Who are the people you trust in your life? What are the qualities of a trustworthy person? Captain Smollett doesn't trust "Barbeque" (Long John Silver.) What is it about either man that creates this mistrust?
4. The Hispaniola sets off to discover a stolen treasure. What gives the Captain and Jim Hawkins the right to find and take the treasure for themselves? Whose treasure is it? What does "Finders Keepers" mean? Is it a good rule to live by? When is it appropriate to keep what you have found, and when is it better to return what you have found?
5. Tradition tells us Robert Louis Stevenson wrote the novel *Treasure Island* for his step-son Lloyd Osbourn, and that it was young Lloyd who told the author not to include any women characters. In the original book, Mother Hawkins is the only female character. Today there are adventure heroes of all genders. Who are your favorite female heroes, in fiction or in real life?
6. Robert Louis Stevenson wrote what he lived, his fascination with the sea was the source of many of his most successful works. What inspires you? Where would you set a compelling, action adventure; in a city, the desert, the ocean, the surface of the moon?
7. Eric Schmiel's adaptation takes many liberties with the original novel, including the use of song and sea shanties to create the atmosphere of an ocean voyage. How does music create a mood for a performance? What kind of music do you like to hear during a play, movie, program, or game?

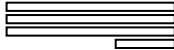
THINK LIKE A CRITIC!

SUGGESTED FOR GRADES K—5

This is your students' opportunity to express their thoughts and opinions about the performance of *Treasure Island* that they just saw!

Invite them to think about their experience and answer the following questions:

1. What is the name of your school?
2. Have you ever seen a play before?
3. Would you recommend this play to your friends?
4. Do you think it is important for people to see plays? Why or why not?
5. Was the story of *Treasure Island* clear to you?
6. Did you learn something from this play that you did not expect to learn?
7. What was your favorite part of the performance? What did you like about it?
8. Did you have a least favorite part of the performance? Why?
9. Were there any additional aspects of the show that stood out to you (i.e. music, costumes, jokes, etc.)? What did you like most about those aspects of the show?
10. Would you like for *Great Lakes Theater* to perform at your school again next year?

	<input data-bbox="1451 1556 1503 1612" type="checkbox"/>
Great Lakes Theater Attn: Education Department 1501 Euclid Ave. ste 300 Cleveland, OH 44115	

**Mail your reviews to the Education Department
at Great Lakes Theater**

HOW TO WRITE A REVIEW

SUGGESTED FOR GRADES 6 — 8

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.


IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down,” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 280-character review that sums up the production for posting on Twitter?

CCSS.ELA:LITERACY.SL.9:10.1.D Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

	<input type="checkbox"/>
Great Lakes Theater Attn: Education Department 1501 Euclid Ave. ste 300 Cleveland, OH 44115	

**Mail your reviews to the Education Department
at Great Lakes Theater**

COMMON CORE

CORRELATION BETWEEN OUTREACH TOUR AND COMMON CORE STANDARDS

KIND OF ACTIVITY	KIND OF LEARNING	STANDARDS
Discussion	<ul style="list-style-type: none"> • Collaborative learning • Critical thinking • Reasoning • Intellectual openness • Communicating orally 	<p>:English Language Arts Standards: Speaking and Listening CCSS ELA:Literacy.SL 9:10.1:2 (Comprehension and Collaboration and Presentation of Knowledge and Ideas)</p> <p>:English Language Arts Standards:Language CCSS ELA:Literacy. L 9:10.3 (Knowledge of Language) and CCSS ELA:Literacy. L 9:10.4 (Vocabulary Acquisition and Use)</p> <p>:English:Language Arts Standards:College and Career Readiness:Anchor Standards for Reading CCSS ELA:Literacy. CCRA.R.7:8 (Integration of Knowledge and Ideas)</p> <p>:Ohio Drama/Theatre Standards: Responding/Reflecting (RE)</p>
Writing exercises	<ul style="list-style-type: none"> • Communicating in writing • Synthesizing and applying knowledge • Critical thinking • Reasoning 	<p>:English:Language Arts Standards:College and Career Readiness:Anchor Standards for Reading CCSS ELA:Literacy. CCRA.R.7:8 (Integration of Knowledge and Ideas)</p> <p>:English:Language Arts Standards:College and Career Readiness:Anchor Standards for Writing CCSS ELA:Literacy CCRA W.1:6 (Text Types and Purposes and Production and Distribution of Writing)</p> <p>:Ohio Drama/Theatre Standards: Responding/Reflecting (RE)</p>
Movement exercises	<ul style="list-style-type: none"> • Collaborative learning • Team building • Practical application of learning • Pattern recognition 	<p>:English Language Arts Standards: Speaking and Listening CCSS ELA:Literacy.SL 9:10.1 (Comprehension and Collaboration)</p> <p>:Ohio Drama/Theatre Standards: Producing/Performing (PR)</p>



GREAT LAKES THEATER

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience in Northern Ohio. Since its inception in 1962, programming has been rooted in Shakespeare, but the company’s commitment to great plays spans the breadth of all cultures, forms of theater, and time periods, including the 20th century. GLT’s commitment to classic theater is magnified in the education programs that surround its productions, its matinees for student audiences and its in-school residency program developed to explore classic drama from the theatrical point of view. A not-for-profit theater company led by Producing Artistic Director Charles Fee that performs six productions annually, including *A Christmas Carol*, GLT currently performs in the Hanna and Ohio Theatres.

CLASSICS ON TOUR supporters



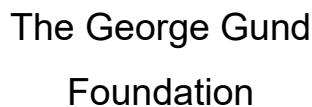
The Nord Family Foundation

The Nord Family Foundation, in the tradition of its founders, Walter and Virginia Nord, endeavors to build community through support of projects that bring opportunity to the disadvantaged, strengthen the bond of families, and improve the quality of people’s lives.

The Nord Family Foundation is interested in programs that strengthen families and improve public service. Grants are awarded in the fields of health and social services, education, arts and culture, and civic affairs. High priority is given to programs that address the needs of economically or socially disadvantaged families. Projects that attack root causes of social problems are also of special interest.

The Foundation awards grants in several geographic areas, but most are made to organizations within Lorain County, Ohio or projects that will have an impact there. Grants that specially address the Foundation’s mission and themes are also made in Cuyahoga County, Ohio; Denver, Colorado; Columbia, South Carolina; Boston, Massachusetts; and very selectively to national organizations.

CLASSICS ON TOUR IS ALSO PRESENTED THROUGH THE **GENEROUS SUPPORT OF:**



ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakestheater.org
