

PREPARE

AND THE

STAR

PLATE

EDUCATOR'S GUIDE

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WELCOME

FROM THE PLAYWRIGHT

This new play about our hero of old, this boy Peter, resonates with us all, and with the glorious actors and clever designers who gave it life, first of all, in La Jolla, California, then at New York Theatre Workshop, and now on Broadway.

I see the characters emerging out of our island, our Neverland. Wendy has not yet appeared. Instead, we have Molly, our hero, in a time before girls were encouraged to be heroes; a generation before Wendy, name or girl, is born. We have no Captain Hook neither, or rather, we have no Hook yet. Instead, we have the pirate who shall become Hook, but not until we're through with him. He, whom the pitiful pirate kingdom calls Black Stache. We have our orphans, perpetually lost, though not quite yet Lost Boys. We have natives and mermaids and a perilously angry crocodile. Even Tin or Bell reacts to our island before we leave it, because she could not stay away.

And we have a feral creature, bent low from incessant beating, afraid of his own shadow – the nameless boy at the center of our story. How ironic that he learns what it is to be a man over the course of our play, when he's destined to stay a boy forever. The principle difference between our play and Barrie's is that we bring this boy and Molly to **the brink of understanding what love might be, so that at the end of an eternity of awfully big adventures is tinged with the ineffable sadness of what a boy will never never know. Only when Molly leaves him behind, bound for adulthood, does our boy truly become Peter Pan.**

When I was a boy, I wished I could fly, and the notion of being a boy forever was pure delight. No homework, no chores, no responsibility, no sorrow. **Now that I'm in the middle of my life, I understand what I'd have missed had I never grown up, or fallen in love, or stood my ground, or lost a battle – or written a play.**

In Barrie's original, Mrs. Darling, leaving the nursery, says, "I thought I saw a face at the window." And of course, that's Peter, the outsider, nose pressed against the glass. **A boy-Moses, looking over the Promised Land but never allowed in. What could be more bittersweet. I wanted to write a play about that, with adult language and adult challenges. James Barrie found his character by embracing the notion of never growing up. I found mine by realizing I had.**

Rice Elice, 2012

WELCOME

TO THE EDUCATOR

Thank you for bringing your students to *Peter and the Starcatcher*. We've prepared this Educator's Guide to enrich your students' experience at the play. It's full of background information, experiential lesson plans, and activity handouts for your class.

But before you dive in, ensure you get the most out of this guide by reviewing its structure:

- **Starstuff:** These reproducible handouts include background information on the play and its creators.
- **Teacher's Grotto:** These sections are written just for you and present activities in a common lesson-plan format. You can use these activities in any classroom or a theatrical setting, but these lessons particularly tie in to English Language Arts and Theatre curricula.
- **Starcatcher Studies:** These reproducible handouts are the student accompaniments to your lesson plans. They are written for kids, and include directions for completing assignments.
- **Variations:** The lessons in this guide have been written with middle school students in mind, but variations will include suggestions for working with older or younger students.
- **Star Symbol:** Look for the star on Starcatcher Studies handouts for explanations of theatrical terms, definitions to uncommon words, and tips or things to look for when students attend the play.

The Common Core State Standards fulfilled through these lessons will guide your students to:

- Demonstrate independence.
- Build strong content knowledge.
- Respond to the varying demands of audience, task, purpose, and discipline.
- Comprehend as well as critique.
- Value evidence.
- Understand other perspectives and cultures.



Celia Keenan Bolger, David Rossmer.
New York Theatre Workshop production. Photo by Deen Van Meer.

The lessons in this guide have been designed for use before or after your students attend the show. We've carefully aligned them to fulfill the Common Core State Standards. Teach the lessons as written, or take what works for you and adapt freely. Above all, enjoy exploring *Peter and the Starcatcher* with your students.

Thank you for your commitment to arts education, and enjoy the show. You're in for an awfully big adventure.

STARSTUFF

A WHILE COULD BE A VERY LONG TIME

The play you are going to experience, **Peter and the Starcatcher**, was 108 years in the making. In 1904, Scottish novelist and playwright J.M. Barrie wrote **Peter Pan, or The Boy Who Would Not Grow Up**. The play was phenomenally popular, and **Peter Pan** has continued to captivate audiences in many adaptations ever since.

Here are some highlights of Peter's many flights since he first took off:

- 1904** J. M. Barrie's play, **Peter Pan, or The Boy Who Would Not Grow Up**, premieres at the Duke of York's Theatre in London with the adult actress Nina Boucicault as Peter, launching an often-maintained **casting convention**.
- 1905** Maude Adams plays Peter in the play's New York debut.
- 1911** **Barrie's own novelization of the play, Peter and Wendy**, is first published.
- 1924** A revival including two songs by Jerome Kern opens on Broadway.

Paramount releases the first movie version of **Peter Pan**, directed by Howard Brenon. Despite a detailed scenario submitted by Barrie, Brenon hires Willis Goldbeck to write the screenplay. Barrie retains final **say on casting, which included Betty Bronson as Peter**.
- 1929** **Barrie gives all rights to Peter Pan** to the Great Ormond Street Hospital, which has earned royalties since **his death in 1937**.
- 1950** Leonard Bernstein provides five songs for a new Broadway production.
- 1953** Walt Disney releases an animated musical version of the classic tale. A real boy, Bobby Driscoll, is cast to be the voice and close-up model for Peter.
- 1954** Jerome Robbins conceives and directs a new musical version starring Mary Martin. Score highlights include "I'm Flying" and "I Won't Grow Up" by Moose Charlap and Carolyn Leigh, and "Never Never Land" and "Ugg-a-Wugg" by Jule Styne, Betty Comden, and Adolph Green. The production is broadcast on NBC the following year and subsequently enjoys several Broadway revivals and long-running tours, most notably those starring Sandy Duncan (1979) and Cathy Rigby (1990-present).
- 1975** **Neverland**, a futuristic, sci-fi, rock 'n' roll version of **Peter Pan**, debuts at the Kennedy Center in Washington, D.C.; songs from this production (written by Jim Steinman) end up on Meat Loaf's album **Bat Out of Hell**.

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- 1976** NBC presents another production of **Peter Pan**, this one starring Mia Farrow.
- 1978** BBC presents an award-winning docudrama produced by Louis Marks with a script by Andrew Birkin, about the life of **J. M. Barrie and the Lost Boys**.
- 1982** After great success staging **Nicholas Nickleby** with the **Royal Shakespeare Company**, **Trevor Nunn and John Caird** tackle the original play, casting a man as Peter for the first time, and including J. M. Barrie as a narrator speaking his own stage directions.
- 1987** Inspired by Barrie's **Never Land** characters, **Joel Surot** directs **The Lost Boys**, a film in which two Arizona brothers move to California and end up fighting a gang of teenage vampires. Sequels include **Lost Boys: The Tribe** and **Lost Boys: The Thirst**.
- 1989** **Peter Pan no Bōken**, a Japanese animated TV series, premieres.
- 1990** A new animated TV series, **Peter Pan and the Pirates**, premieres on FOX. Tim Curry voices Captain Hook.
- 1991** **Steven Spielberg** directs **Hoo**, a live-action movie that re-visits Peter Pan (Robin Williams) as an adult.
- 1996** George Stiles and Anthony Drewe, who adapted Disney and Cameron Mackintosh's **Mary Poppins to the stage**, premiere **Peter Pan: An Awfully Big Adventure at the New Theatre in Copenhagen**. The show received a new production in London in 2001.
- 1997** Mabou Mines' experimental stage production of **Peter and Wendy employing puppets and narration** by Karen Kandel premieres in New York. The production is revived at the New Victory Theatre in 2010.
- 1998** **Cathy Rigby** returns **Peter Pan to Broadway** in a newly designed production featuring groundbreaking flying stunts and acrobatics. It is broadcast on A&E in 2000.
- 2002** Disney releases **Return to Never Land**, an animated sequel to **Peter Pan**.
- 2003** A live-action **Peter Pan** movie written and directed by P. J. Hogan is released by Universal Pictures.
- 2004** Johnny Depp stars as J. M. Barrie in the biographical movie **Finding Neverland**, directed by Marc Forster and written by David Magee, based on Allan Knee's play **The Man Who Was Peter Pan (1998)**.
- Dave Barry and Ridley Pearson's** novel **Peter and the Starcatchers**, a prequel to **Peter Pan**, is published by Disney-Hyperion.



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2006 **Peter Pan in Scarlet** by Geraldine McCaughrean, the official sequel to Barrie's **Peter Pan** authored by the Great Ormond Street Hospital, is published.

The first sequel in the **Starcatc ers** series – **Peter and t e S adow T ieves** – is published.

2007 A stage concept for **Peter and t e Starcatc ers** is e plored in wor s ops at Williamstown T eatre Festival and in New York City by directors Roger Rees and Alex Timbers.

Barry and Pearson s **Peter and t e Secret o Rundoon** is publis ed.

2008 Disney launc es a new ranc ise wit t e animated television movie **Tin er Bell**, w ic tells a new origin story o t is amous Barrie c aracter.

2009 A "Page To Stage" developmental production of **Peter and t e Starcatc ers**, written by Ric Elice and directed by Rees and Timbers, premieres at t e La olla Play ouse in San Diego.

Barry and Pearson s **Peter and t e Sword o Mercy** is publis ed.

. **M. Barrie s Peter Pan**, a new musical production staged in a tent with 360-degree CG projections, premieres in Kensington Gardens and subsequently tours the globe.

2011 **Peter and t e Starcatc er** is produced at t e New Yor T eatre Wor s op.

Barry and Pearson s **T e Bridge to Never Land**, a modern story wit roots in t e **Starcatc ers** series, is publis ed.

2012 **Peter and t e Starcatc er** premieres on Broadway at the Brooks Atkinson Theatre on April 15, 2012.

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THE PEOPLE BEHIND THE BOY THAT WOULD BE PAN

With such a long and varied history, how did Peter and the Starcat crew arrive on Broadway?

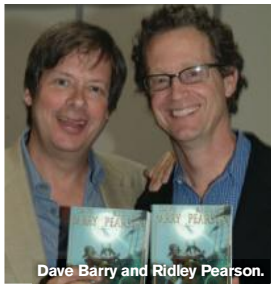
First Came a Play...

J.M. Barrie (1860-1937) was a Scottish novelist and playwright who moved to London and befriended the Llewellyn Davies family. The five young Davies boys would become Barrie's inspiration for his most famous play, **Peter Pan, or The Boy Who Would Not Grow Up**. The play, written in 1904, chronicles the adventures of a magical, ageless boy and an ordinary girl named Wendy. Peter Pan is the leader of a troupe of Lost Boys, inhabitants of the enchanted island, Neverland. Through their adventures, Peter and Wendy encounter pirates, mermaids, native people, and fairies. After a successful debut in London, Barrie adapted his play into a novel called **Peter and Wendy**. Before he died, Barrie gave the rights to the Peter Pan works to the Great Ormond Street Hospital—a children's hospital in London. Barrie's beloved characters live on through the many productions, adaptations, and incarnations of Peter that have taken flight since 1904.



Then There Were Books...

Dave Barry and Ridley Pearson are longtime friends, but the Peter and the Starcaters book series is their first writing collaboration and their first foray into children's literature. The stories are a prequel to J.M. Barrie's **Peter Pan and the Plain** how Peter, Hook, Tinkerbell, and Neverland came to be. Dave and Ridley not only write together, they also play together – in a band, that is. Dave plays lead guitar and Ridley plays bass guitar in the literary all-star garage band, the **Rock Bottom Reminders**. The band is comprised of some of the country's most popular writers, including Stephen King, Scott Turow, Amy Tan, and Mitch Albom.



And Now It's On Broadway!

Barry and Pearson's Peter and the Starcaters was adapted for the stage by playwright **Richard O'Casey** (Boys, The Addams Family). Directors **Roger Rees** (Nicholas Nickleby, Waiting for Godot) and **Alex Timbers** (Bloody Bloody Andrew Jackson, The Pee Wee Herman Show) first brought the story to life on stage at La Jolla Playhouse, before a successful off-Broadway run at New York Theatre Workshop. With music by Wayne Barker, movement by Steven Hoggett, scenic design by Donyale Werle, costumes by Paloma Young, lighting design by Jeff Croiter, and sound design by Darron L. West, **Peter and the Starcaters** is now delighting audiences from around the world on Broadway.



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SYNOPSIS

ACT I

Prologue

An ensemble of actors enters a bare stage and addresses the audience. With a bit of bickering, they welcome us to the world of the play and tell us what's in store: flying, dreaming, adventure and growing up. The ensemble invites us to use our imaginations to create the British Empire. With the snap of an actor's fingers, we are transported to a bustling port. There we meet Lord Leonard Aster, his daughter Molly, and her nanny, Mrs. Bumbrake. Two **identical trunks are delivered to the port. One of them contains a precious cargo belonging to the Queen, who** has appointed Lord Aster as its custodian. He'll voyage with the trunk aboard the **Wasp**, the fastest ship afloat, helmed by his old school chum Captain Robert Falcon Scott, bound for the remote kingdom of Rundoon. The other **trunk is full of sand, courtesy of Bill Slank, captain of the Neverland.** Amidst the bustle of the port, while no one **is looking, Slank marks the Queen's trunk that one that is supposed to go on the Wasp**—with a chalk X. Then, at **the last moment, he swaps the trunks so that the Queen's cargo is loaded aboard the Neverland and the identical sand-filled trunk is hoisted onto the Wasp.** **Gremptin, the schoolmaster of St. Norbert's Orphanage or Lost Boys,** sells three orphan boys to Slank. Gremptin tells the boys they'll serve as helpers to the King of Rundoon, but Slank indicates a more sinister outcome for the lads. After realizing that there is no one who cares enough to say goodbye **to the orphans, one of the boys proclaims that he hates grownups.**

The Neverland: Deck

A gang of malnourished sailors prepare the **Neverland** for the voyage to Rundoon. A squadron of British navy seamen, led by Lieutenant Greggor, arrive to fetch Lord Aster, who is paying Slank to take care of Molly. Molly and Mrs. Bumbrake are traveling aboard the **Neverland, which is taking a slower, safer route to Rundoon than the**

Wasp. As Molly and Lord Aster bid farewell, a crate containing the orphan boys bursts open and one catches Molly's eye. Before he departs, Lord Aster confides the mission's details to Molly, **speaking in Dodo, a language known only to Dodo birds and** a handful of very special humans. Lord Aster places an amulet around his neck and a matching one around Molly's. He warns her **never to take it or let anyone else touch it, and charges her to** use it if she is ever in trouble. Molly protests, and asks to be part **of the mission aboard the Wasp,** but Lord Aster convinces her to **stay aboard the Neverland by promising her an exotic vacation** once the mission is complete. Molly comments that she is only **an apprentice Starcatcaper, a word that catches Slank's ear.** Lord Aster departs, bound for the **Wasp, and Slank dictates the pleasant** façade and turns nasty. Alf, a kindly old seafarer, escorts Molly and Mrs. Bumbrake to their cabin below the deck of the ship, and the **Neverland sets sail for Rundoon.**



Arnie Burton, Celia Keenan Bolger, Karl Kenner. New York Theatre Workshop production. Photo by Deen Van Meer.

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The Neverland: Molly's Cabin

In their cabin, Mrs. Bumbrake describes to Molly a family she used to work for in Brighton. The cruel master would beat the cook, a boy who was an artist in the kitchen. On his way to feed the pigs, Alf checks in on the ladies and flirts with Mrs. Bumbrake. Molly—a lover of all animals—follows Alf out.

The Neverland: Ship's Bowels

Unseen, Molly trails Alf on the long journey to the bilge room. On the way, she discovers sailors gambling, singing hymns, and torturing Mack, the world's most inept sailor.

The Neverland: Bilge Dungeon

As Alf enters the bilge, Molly slips in behind him, unseen. The three filthy orphans gather around Alf and his bucket of food. Prentiss demands to speak to the Captain, and identifies himself as the group's leader. Ted dives into the bucket of food and gulps down several handfuls, only to realize he's been fed worms. A nameless Boy asks Alf about their fate. Alf leaves and Molly appears, startling the boys. Prentiss again asserts his leadership, but the Boy challenges him and captivates Molly. Molly coaxes names out of Ted and Prentiss, but the Boy doesn't have one. The Boy lashes out, but Molly challenges him, which sparks something new in him. Molly leads Ted and Prentiss to find real food, but the Boy doesn't follow. The Boy flashes back to St. Norbert's Orphanage for Lost Boys, where Gremplin is lashing him. The Boy imagines having a family. Molly re-enters to fetch the Boy, saving him from his nightmare.

The Wasp: Captain's Cabin

Greggors escorts Lord Aster inside the ship and then reveals that his real name is Smee and the seamen are pirates. Captain Scott is bound and gagged, and the real seamen are in chains below. Smee demands the key to the trunk, but Lord Aster refuses. Just then, the pirate crew begins to tremble in fear. Smee elaborately introduces the most feared pirate captain on the high seas, the Black Stache, who enters and pushes into a bucket. Stache threatens to find and kill Molly and then steals the trunk key from Lord Aster's pocket. The amulet around Lord Aster's neck begins to glow.

The Neverland: Passageway

Molly's matching amulet starts to glow and the boys notice. Molly divulges that her father is on a secret mission for the Queen. Mrs. Bumbrake comes searching for Molly, so she and the boys turn to escape down a corridor and encounter a flying cat in Slank's cabin! Molly knows that the only thing that could make a cat fly is starstuff; she realizes that the Queen's treasure is on the wrong ship! She tries



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to distract the boys from the starstuff by suggesting a bedtime story. The Boy unexpectedly blurts out his darkest secrets and dreams. Molly entrances the boys with her story, and leads them away from Slank's cabin by telling them the tale of **Sleeping Beauty**.

The Wasp: Captain's Cabin

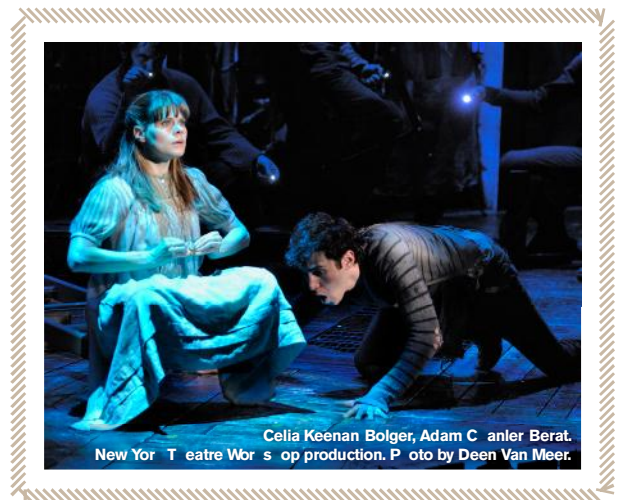
Back on the **Wasp**, Stache opens the trunk only to find...sand! Smee deduces that Slank must have swapped the trunk so the treasure is on the **Neverland**. Stache commands that the ship is turned around, and they pursue the **Neverland**.

The Neverland: Ship's Bowels

After the boys have been lulled to sleep by Molly's bedtime story, Lord Aster contacts her through the amulet and warns her that pirates have commandeered the **Wasp**. Lord Aster instructs Molly to bring the Queen's trunk to him once the **Wasp** catches the **Neverland**. Aster tells Molly that she is now a part of the mission! The Boy awakens and catches the end of Molly's communication; he insists that she tell him what is going on.

The Neverland: Deck

From the ship's deck, Molly tells the Boy about Starcatchers, a band of people appointed by the Queen to protect starstuff. The Boy insists that Molly prove she is an apprentice Starcatcher, so she puts her hand around her amulet, closes her eyes, and floats a few inches above the deck. Molly explains that a Starcatcher's primary duty is to collect starstuff as it falls to earth and dispose of it in the world's hottest active volcano, which is on Rundoon. The Boy tells Molly that he is going to Rundoon to help the King, but she bursts his bubble and explains that King Zarboff is actually evil. He would kill for even a thimble of starstuff. As the Boy laments, Slank enters and throws him overboard. The Boy, who cannot swim, starts to drown. Molly dives into the ocean and saves him.



The Neverland & The Wasp

As a hurricane stirs up in the ocean, the **Wasp** appears on the horizon. Molly drags the Boy on board the **Neverland** and revives him. Slank sees the **Wasp** and assumes that the British navy must have discovered the trunk swap! He prepares to outrun the **Wasp**, but the Boy takes the wheel and changes course. In the midst of the storm, the wheel flies off the deck and goes spinning out to sea; the **Neverland** lurches. Below deck, Alf is again flirting with Mrs. Bumbrake, who stops his advances in order to find Molly. On the bow of the **Wasp**, Stache and Smee are delighted that the **Neverland** is heading straight toward them. When the two ships meet, the pirates board the **Neverland** and fight with the sailors. In the bilge, Molly congratulates the boy for doing something big. She then dashes off to get the trunk from Slank's cabin that the Boy realizes that there are more important things than saving his own neck.

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and runs to help Molly. On deck, Slank and Stache square off in a boxing ring. Just as Stache gets the upper hand, **t e Neverland** splits in two. As Molly and Mrs. Bumbrake struggle to move the trunk, Slank intercepts them. Mrs. Bumbrake throws the ship's cat in Slank's face, and Alf steps in to throw Slank overboard. Molly asks the Boy to **stall t e pirates w ile s e gets t e ueen s trun to t e Wasp, and t e Boy sits on t e sand trun to protect t e treasure. Stac e encounters t e Boy and tries to lure w at et in s iste ueen s trun out rom under im. Stac e o ers t e boy a name: Peter. T e Boy accepts. Losing patience, Stac e noc s Peter o t e trun , opens it, and realizes he's been had. Sand again! As Peter celebrates his own cleverness, Stache knocks him overboard. Lord Aster calls to Molly and tells her to bring him the trunk; Molly is torn between saving Peter and obeying her father and must think fast. Knowing that the starstuff will float, she pushes it in the water and tells Peter to float to a nearby island. Alf and Mrs. Bumbrake search for flotsam to make a raft; Ted and Prentiss cling to one another; Molly dives into the ocean and swims after Peter; Peter rides the trunk toward the island with fish swimming in its golden wake. Stache commands Smee to follow the trunk, and Molly tells Peter to drag it to high ground and save t e world**

ACT II

Prologue

A group of Mermaids recount being transformed from regular fish after swimming in the wake of the starstuff.

The Mountain-Top Lookout Point

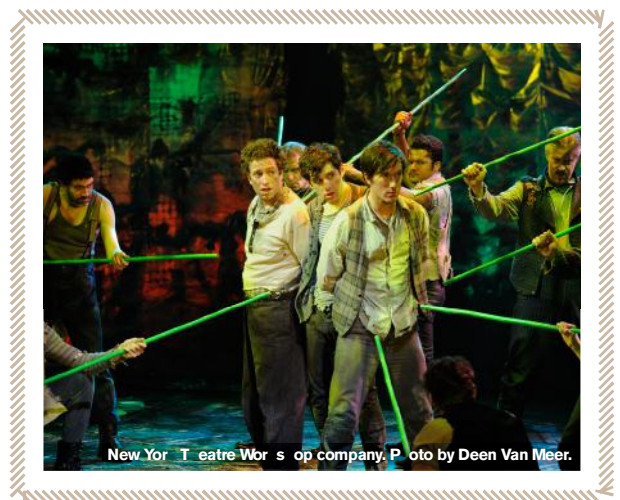
Atop a mountain on the island, Peter absorbs the freedom of open skies and clean air for the first time in his life. A yellow bird pays him a visit before fluttering off. Ted and Prentiss arrive—they are safe! Peter focuses on the mission **to get t e trun to t e Wasp** so they can leave the island. In the distance, Mrs. Bumbrake and Alf paddle toward the **s ore. T e boys decide to ide t e trun and go in searc o ood.**

The Jungle

T e boys descend t e mountain, and go deeper and deeper into the jungle. They soon realize that they are not alone. Molly, **being a c ampion swimmer, as made it to t e island and searc es or t e trun .**

Mollusk Territory

The island's natives, the Mollusks, capture the boys. The chief, Fighting Prawn, sentences them to death. They are to be sacrificed and fed to Mr. Grin, the island's hungriest crocodile. The boys offer the gift of a bedtime story to the Mollusks in **opes t at t ey will all asleep, allowing t e boys to escape.** Fighting Prawn accepts the offering and the boys perform **Sleeping Beauty** for the tribe. Molly approaches and watches



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from behind some trees. At the climax, Molly blurts out that the boys have ruined the story. The Mollusks are amused, but the English invaders must die.

Mr. Grin's Cage

Trapped inside Mr. Grin's cage, Molly and the boys bicker about what to do. Molly formulates a plan. Peter gets Mr. Grin to open his mouth, and Molly tosses her amulet in. As Mr. Grin grows, bursts out of the cage, and floats away, Molly and the boys flee. The Mollusks are furious and pursue them.

The Beach

Smee and Stache cannot find the trunk; Stache decides to trick the kids into bringing it to him. Mr. Grin, now several times his normal size, floats toward them, forcing Stache and Smee to take cover in the jungle.

The Jungle's Edge

Peter wants to get off the island, and begins gathering materials for a raft. Molly reminds him of the trunk and the mission. Out in the sea, the boys and Molly notice a flashing light. It is Lord Aster, contacting Molly using Norse Code. Lord Aster instructs Molly to bring the trunk to the beach. The boys and Molly race to the top of the mountain to retrieve the trunk, with the Mollusks in hot pursuit.

The Chase And The Fall

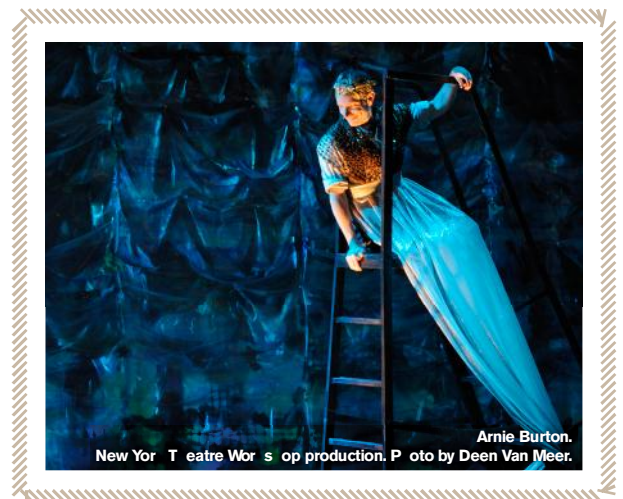
Peter runs up the mountain with the Mollusks on his tail. The yellow bird returns and distracts Peter, who falls into a crevice with a splash. He finds himself in a shimmering lake of golden water, far far underground. Peter floats, neither drowning nor a raid, and goes up at a mermaid.

The Underground Grotto

Floating in the golden water of the grotto, Peter is greeted by the mermaid who calls herself Teacher. Teacher explains her transformation from fish to mermaid, and describes the power of starstuff to fulfill dreams. Teacher and the island give Peter a second name Pan. Teacher reveals that Pan has two meanings the first is fun, frolic, anarchy and mischief. All things a boy likes. Before telling Peter the second meaning of Pan, Teacher reminds Peter about the trunk. Peter climbs out of the grotto and bolts back up to the mountain-top.

The Stormy Night

Molly, Prentiss and Ted arrive atop the mountain and fear Peter's demise. In the distance, they spot Mrs. Bumbrake and Alf sailing toward the island on a makeshift raft. Molly, Prentiss and Ted



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drag the trunk toward the beach. A storm begins as night falls, making the journey dark, unpleasant, and frightening. As the others fall asleep, Peter appears and surprises Molly. Peter tries to get in the trunk, but Molly tells him that exposure to so much starstuff is very dangerous. Molly waxes philosophical about avoiding sentimentality until she falls asleep. Peter gingerly tries to open the trunk, but flees when the boys stir.

The Beach

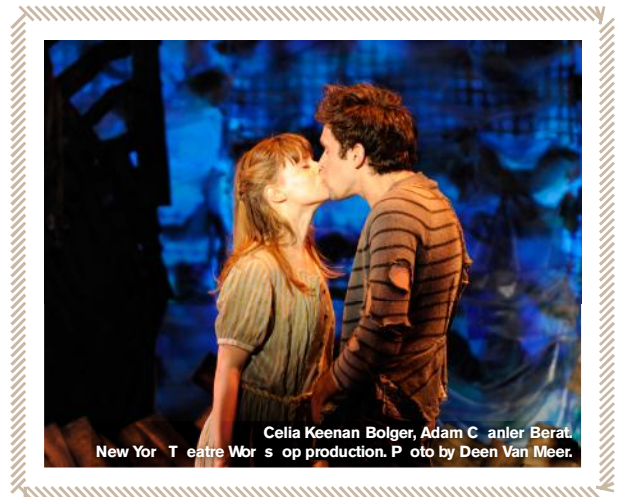
Smee, disguised as a mermaid, tries to lure Molly, Prentiss and Ted with a ukulele song. Stache intervenes and tries to bait the kids with poisoned fruitcake, but Molly identifies him as Black Stache and exposes his plot. Smee reveals two prisoners—Mrs. Bumbrake and Alf! Just then, the Mollusks enter with prisoners of their own—Lord Aster and Captain Scott. Mrs. Bumbrake recognizes Fighting Prawn as **er long, lost itc en boy rom er wor in Brig ton**. Fighting Prawn proclaims that Betty Bumbrake was the only English person who was kind to him when he was a kitchen slave.

Stache pulls his knife on Fighting Prawn and tries to get the trunk from Molly. Molly must decide between saving Fighting Prawn's life and her duty to the Queen. Suddenly, Stache's words are echoed back to him. Peter continues to distract Stache with his echoes and challenges him with his umbrella-sword. Peter, Ted, Prentiss, then Molly attack Stache, and he captures Molly in a headlock. Peter realizes the only way to save Molly is by giving Stache the trunk. Although this means he will never leave the island, he acts selflessly.

Stache is impressed by Peter's heroic gesture, but lifts the lid to find an empty trunk. In a fit of frustration, he slams the lid down on his right hand, cutting it off. Delirious from the injury, Stache tries to lure Peter to join his pirate crew. When Peter declines, Stache vows to be his nemesis and exists, pursued by a crocodile. Peter is lauded! Fighting Prawn bestows Peter with a hat, allows the English to leave, and exits with the Mollusks. Lord Aster makes Molly a full-fledged Starcatcher, and promises her a St. Bernard puppy when they return home. With the starstuff gone, their mission has been fulfilled.

Peter discloses his encounter with Teacher to Molly and Lord Aster; Lord Aster says Peter cannot leave the island and Molly is heartbroken. They realize that Peter is now home—the island and its inhabitants are his family. Lord Aster captures the yellow bird in the hat, adds some starstuff from his amulet, and creates for Peter a pixie protector. The fairy flies off, and Ted and Prentiss chase it down the beach. Peter, now the boy who would not grow up, reluctantly bids farewell to Molly. Peter begins to forget what's happened and settles into the eternal present of youth. Prentiss, Ted and the fairy enter; the fairy talks to Peter.

As the boys race down the beach toward the grotto, Peter Pan flies.



STARSTUFF

THE CHARACTERS

The Orphans

Peter: A boy who doesn't miss much. Nameless, homeless and friendless at the beginning of the play, and a hero by the end. Feral, brave, competitive, the boy the others will come to look up to. A survivor. More than anything in the world, he wants a home and a family.

Prentiss: A bit older than Peter. Ambitious, hyper-articulate, logical, yearns to be a leader even as he knows he never will be, on account of the fact that the boys wouldn't follow him no matter what, and also just the teeny-tiniest touch of cowardice.

Ted: Obsessed with food: the finding of, the eating of, the fighting over, the dreaming about. The most talented of the boys, a natural actor, an easy wit, maybe even a poet.



The British Subjects

Lord Leonard Aster: The very model of a Victorian English gentleman, loyal subject to the Queen, devoted father to Molly, faithful friend. Lord Aster is a Starcatcher dedicated to protecting the earth and all who dwell thereon from the awesome power of starstuff.

Molly Aster: Raised to believe females can do anything males can. A natural leader, at a time when girls are mostly followers. Fearless, passionate, devoted to her father, her country and her Queen. Willing to risk everything for the sake of doing right. Curious, intelligent, beginning to feel things she doesn't yet understand romantic longings that revert to childish tantrums under pressure—because, for the moment, she's still a thirteen-year-old kid.

Mrs. Bumbrake: Molly's Nanny. British through and through, not afraid of anything including her late husband. A no-nonsense, good-time gal, who still has enough of her girlish charm intact to turn a sailor's head.

Captain Robert Falcon Scott: Captain of the sports teams at Trinity School, now commander of the fastest ship in Victoria's fleet, the *Wasp*.

Gremplin: The malodorous schoolmaster of St. Norbert's Orphanage for Lost Boys. Known as The Angel of Anguish, he keeps his boys in the dark.

The Seafarers

Aboard The Neverland

Bill Slank: A vicious Captain without the skill or quality to lead anyone but himself, and always into disaster. Would sell his own mother for a ship to command, would kill his best friend for a leg-up from the stinking hold he

STARSTUFF

calls home. Cautiously aids the awful machinations of those who would use starstuff for personal gain, global domination, or worse. An orphan, too.

Alf: An old seadog who's prouder of achieving the rank of "Mister" than he should be, given the state of the competition. A white knight in search of a damsel, any damsel. Something about him appeals to the feminine sensibility might be his bow legs, his saucy gait or his indelible heart.

Mack: A very bad sailor who wants to be anywhere else but under the thumb of Bill Slane.

Aboard The Wasp

The Black Stache: Long after most everyone else had gotten out of the Pirate business, The Black Stache continues to terrorize the seven seas. Ruthless, peerless, heartless and irascible, suspiciously well read, partial to the poetical and theatrical, and married to his piratical career with a ferocity from which no good shall ever spring.

Smee: First mate to The Black Stache. Simple-minded but single-mindedly dedicated to his Captain's every whim.

Sanchez: A hard-working Spanish pirate with an identity crisis.

The Natives

Fighting Prawn: King of the Mollusk natives, son of Jumbo Prawn and Littleneck Clam. Kidnapped by British sailors and brought in chains to England, he served as sous-chef below stairs in a country estate in Derbyshire, where, for no good reason, he learned Italian wines and mastered Italian cuisine. Since returning to his island kingdom, he has vengeance-fully murdered any English with the temerity to land on his Mollusk Isle domain.

Hawking Clam: Son of Fighting Prawn. Hawking understands his status as a Brit, but, as often happens with younger generations, he will gladly bend such strictures when, one day, he ascends to the Clam throne as head of the Royal Clam Clan.

Teacher: Formerly a salmon, now an ancient, knowledgeable mermaid.



New York Theatre Workshop company. Photo by Deen Van Meer.



Teddy Bergman.
New York Theatre Workshop production. Photo by Deen Van Meer.

TEACHER'S GROTTO

CLASS & POWER

Our story takes place around 1885 and begins in England a time and place in which class meant power, and people were often born into their stations in life. The characters in Peter and the Starcatcher span every social status imaginable, from the oppressed and trampled orphan boys all the way up to the noble ambassador of the Queen herself. It's important that students understand the very real class struggles of the Victorian era so that they may fully appreciate the inhabitants of our play.

Line of Inquiry: What are the various social standings of the characters in Peter and the Starcatcher? How does class and status influence a person's identity?

Standards Addressed: This lesson fulfills the following Common Core State Standards:

Writing, Grades 6-8: 3 (a-e), 4, 5, 9, 10.

Speaking and Listening, Grades 6-8: 1 (a-d), 2, 4, 6.

Reading for Literacy in Social Studies, Grades 6-8: 2, 3.

Goal: To expose students to the rigid class systems present in Victorian England and beyond, and to facilitate an understanding of the influence of power-dynamics and social status.

Objectives: Students will:

- Work as a class to create stage pictures.
- Work in pairs to make connections between historically-based fiction and modern reality.
- Employ empathy, creative writing, and storytelling skills to explore class and power from a character's point of view.

Warm Up: Who's Got the Power

Clear desks out of the way and create an open space in your classroom. Have your class form a standing semicircle facing the stage. Place three chairs into the playing space. Tell your class that they are to enter the space, one at a time, and using only a chair and/or their bodies command the most power in the room. Once a student enters the space and takes her position, she must remain frozen in place as part of the ever-growing stage picture. The next student will then enter and strike a pose, which the others will give him the most power in the group. Take a few volunteers or a practice round to ensure everyone understands the exercise. Coacht the class with open-ended questions as the activity progresses, and feel free to freeze the game periodically to point out interesting choices that students make. After everyone has contributed to the exercise, take a moment to discuss the experience with your class.

TEACHER'S GROTTO

Main Activity: Status Match Up

Divide your class up into pairs, and give each group the **Starcatc er Studies: Class & Power** activity on the following page. Review the directions with the class, and walk around the classroom to field questions and encourage collaboration.

Reflection: A Letter Home

Ask each student to choose a character from **Peter and the Starcatc er on er Starcatc er Studies: Class & Power** activity page. Now as students to imagine their character is away from home on a big adventure. Charge students with writing a letter home, in their characters voice, describing an encounter they had with another character from the opposite end of the status spectrum.

Variation

If you are working with older or more advanced students, have your class investigate how various governments influence class systems around the world. Using the US, England, and India as case studies, charge students with writing a comparative essay on current class structures and the political influences that dictate them.

STARCATCHER STUDIES

CLASS & POWER

In Victorian England a rigid class system determined much of an individual's life. Typically, a person was born into a social class, and remained there until their dying day. In 1885, when our story begins, most British subjects were members of one of the following classes:

- **Upper Class:** Royalty, nobility, and landowners. These people did not work for their money.
- **Middle Class:** Bankers, physicians, merchants, and other professionals. Typically men would work to provide income for the family.
- **Working Class:** Millworkers, servants, cleaners, and unskilled laborers. Men, women and children would work to provide income for the family. The work was usually physically demanding and often dangerous.
- **Under Class:** Paupers, beggars, orphans, and others who could not care for themselves or their families.

Directions: Working with your partner, reference the Starcatcher: The Characters pages and determine which of the our primary classes you think each of the following characters from Peter and the Starcatcher belongs to.

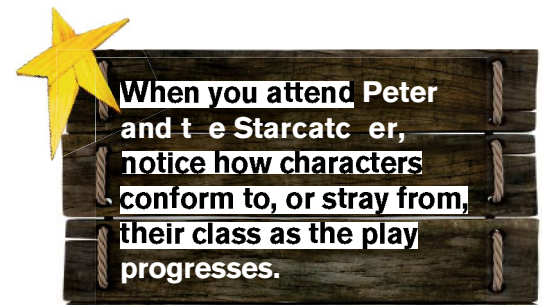
Character	Class	Character	Class
Molly Aster		Lord Aster	
Slan		Mrs. Bumbrake	
Peter		Ted	
Captain Scott		Gremplin	
Black Stacey		The Queen	

Within each class system do certain individuals out-rank others? The status that comes from class is often relative. That is, it changes depending on the group of people involved. For example, if Lord Aster were in a room with the Queen, who would have the highest status? If Lord Aster were in a room with Ted, who would have more power?

Working with your partner, choose a modern day building (a hospital, the White House, an office, a factory) and list five occupants of that building in order from highest status to lowest status.

Building:

1. Highest Status:
- 2.
- 3.
- 4.
5. Lowest Status:



TEACHER'S GROTTO

ADAPTING NEVERLAND

Peter and the Starcatcher is an example of an adaptation. Ric Elice wrote the play based on the novels by Dave Barry and Ridley Pearson. But when a playwright adapts something for the theatre, he's doing much more than transcribing the dialogue from the source material—he's reinventing the story for the stage. By experiencing the process of the playwright, students will encounter the play with a new perspective.

Line of Inquiry: What is the process of the playwright as he adapts literature for the stage?

Standards Addressed: This lesson fulfills the following **Common Core State Standards:**

Writing, Grades 6-8: 3 (a-e), 4, 5, 7, 9, 10.

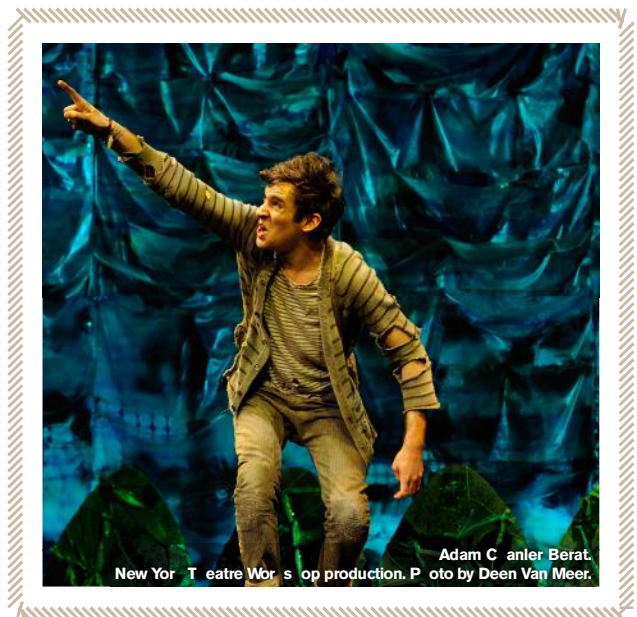
Reading, Grades 6-8: 1, 2, 3, 4, 5, 6, 7, 9.

Speaking and Listening, Grades 6-8: 1 (a-d), 2

Goal: To expose students to the process of adaptation by providing them with firsthand experience in reinventing literature for the stage.

Objectives: Students will:

- Adapt literature by writing original stage scenes.
- Use problem-solving skills to creatively solve common challenges associated with adaptation.
- Provide and receive critical feedback on creative content.



Warm Up: Dramatic Discussion

Use these prompts to engage your students in a conversation about adaptation:

- Are you aware of any books that have been made into movies? Movies that have become stage musicals? What about books that have become plays?
- From the examples you shared, talk about some of the differences between the original version and the adaptation.
- Why do you think the adapters made such choices? How does the way an audience experiences a movie differ from the way they experience a stage musical? How does the way a reader experiences a book differ from the way she encounters a play?
- What choices might an author make when adapting an old ghost story into a big blockbuster movie? What about adapting an animated film into a stage musical? What about adapting a big adventure story for the stage?

TEACHER'S GROTTO

Main Activity: Adapting Neverland

Distribute the Starcatcher Studies: Adapting Neverland activity on the next page. After reviewing the directions with the group, play some evocative instrumental music and walk amongst the class. Prompt inspiration by asking open-ended questions. **How might you indicate a change of location in your scene? How will you stage a battle of 100 people using only 12 actors?** Be mindful of time, and give your playwrights five-and-two-minute warnings so that they may conclude their scenes.

Reflection: Scene Swap

Ask students to exchange scenes with a classmate, and to read their partners' scenes thoroughly twice. Each student should then write the following on the back of the scene before returning it to its author:

- One thing she liked about the scene.
- One thing she noticed about the scene.
- One thing she wonders about the scene.

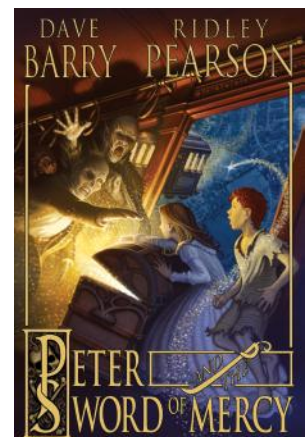
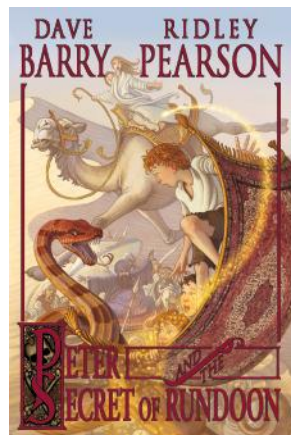
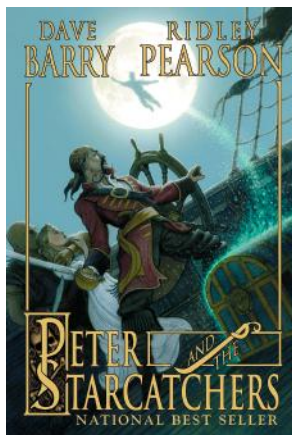
When the scene is returned to its author, she may read the comments but should not respond to them right away. There will be time to address them during the next activity.

This process is a modification of Liz Lerman's Critical Response Protocol, and is designed to elicit thoughtful and deep responses to works of art.

Variation

If you are working with younger students, work as a class to adapt a well-known fairytale for the stage.

If you are working with older students, select a passage from *The Bridge to Never Land*, by Dave Barry and Ridley Pearson, a modern day story with roots in the Starcatchers series.



For more information on the books used in this lesson, visit peterandthestarchers.com

STARCATCHER STUDIES

ADAPTING NEVERLAND

Peter and the Starcatcher is adapted for the stage from a novel by Dave Barry and Ridley Pearson. Barry and Pearson's Peter and the Starcatchers, on which Rick Elice based his play, is only one in a series of our novels about the Neverland you never knew. Now it's your turn to become a playwright.

Directions:

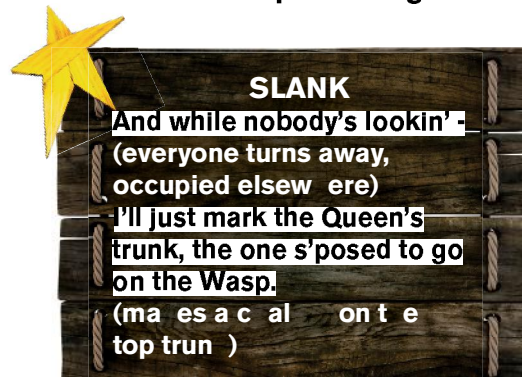
Choose one of the excerpts on the following page from Barry and Pearson's other novels or your stage adaptation. Read your passage thoroughly. Before you start writing, make sure you can answer these questions:

- Where does your scene take place? Aboard a ship?
In the jungle In more than one location
- Who are the characters in your passage?
Will any of them enter or exit your scene, or will they all be onstage the entire time
- What are the characters' objectives in your excerpt?
What does each character want
- What is the overall mood of the passage?
How might you convey the atmosphere of the piece
on stage

Now, get to work! Write a 1-2 page scene based on the excerpt you selected. In addition to dialogue, playwrights use stage directions, or unspoken words that tell us where the actors go and what they do onstage. You can put your stage directions in parenthesis. Remember you are writing a play, not a movie. There are no quick edits or computer animated graphics, so you've got to use your words and the audience's imagination to tell the story.



Check out this example of stage directions:



STARCATCHER STUDIES

1 An inhuman roar of rage, like wind from a deep, cold cave, filled the night. The sound froze Slank and Nerezza, who stood at the end of the wall, having just seen the cab, and their prisoner, on top of the ship. In a moment they were joined by Arvis, Cadigan, and Hodge, who came running from their posts around the house.

They looked toward the source of the horrible sound and saw Ombra's dark form leaning out the fourth-story window, an arm extended, pointed at something flying awkwardly, erratically, overhead toward Kensington Gardens.

Slank shouted up at it, then cursed in fury.

The boy. The flying boy. And he had the girl.

from Peter and the Shadow Thief, by Dave Barry and Ridley Pearson

2 The canoes were now close enough that Molly, from the deck of the ship, could make out the red-painted faces of the howling Scorpion warriors. Some of the closer ones raised their bows and shot the poisoned arrows arched through the air. Most splashed into the sea, but several thunked into the hull.

"Father," said Molly, "they're getting awfully close."

Leonard, his eyes on the canoes, nodded. "Steady...steady..." he said to Hook, whose dark eyes danced between the Scorpions and the sails. The De Vliegen continued on a steady course that kept her broadside to the oncoming Scorpions an easy target.

Leonard turned to Peter actually, to Tim, on Peter's shoulder.

Now, she said.

In a flash, she was over the side.

from Peter and the Secret of Rundoon, by Dave Barry and Ridley Pearson

3 Shining Pearl clung to the white starfish wrapped in wet seaweed as she and the others struggled through the mud, which was ankle-deep and getting deeper every minute in the torrential rain. She followed Nibs, who led the way; behind them came Sligthy, Little Scallop, then Curly, Tootles, and, well back, the twins.

It was very dark, and the windblown rain was coming down so hard that the fat drops actually hurt. The children held banana leaves over their heads, but these gave them little relief from their misery as they slogged along the water trail toward the place where it met the mountain trail.

Nibs stopped so suddenly that Shining Pearl nearly bumped into him.

What is it, she said.

"I heard shouting ahead," he said. "Maybe the shipwrecked sailors. Everybody keep quiet."

What are we going to do, said Sligthy.

from Peter and the Sword of Mercy, by Dave Barry and Ridley Pearson

TEACHER'S GROTTO

FROM PAGE TO STAGE

Rees and Timbers's directorial vision of *Peter and the Starcatcher* draws from story theatre and puppet theatre, and employs a simple yet evocative approach to storytelling. The directors, playwright, designers, and actors invite the audience to use their imaginations to create what will become Neverland and its many inhabitants. This concept makes *Peter and the Starcatcher* theatre in its purest form. The show is a love letter to the stage.

Line of Inquiry: How does a director engage an audience's imagination to facilitate storytelling?

Standards Addressed: This lesson fulfills the following Common Core State Standards:

Writing, Grades 6-8: 3 (a-e), 4, 5, 7, 9.

Reading, Grades 6-8: 1, 2, 3, 4, 5, 6, 7, 9.

Speaking and Listening, Grades 6-8: 1 (a-d), 2, 4, 6.

Materials: For this lesson, you will need to gather some everyday items for your prop trunk. Collect enough materials so that every group can use three items during the Page to Stage activity. Grab whatever you can get your hands on: paper towel rolls, pieces of rope, brooms, cardboard boxes, balloons, scarves, and dishwashing gloves can all go in your trunk.

Goal: To introduce students to the fundamentals of storytelling on stage, and to encourage simple but inventive solutions to complicated staging requirements.

Objectives: Students will:

- Incorporate constructive criticism to improve their work.
- Identify the most fundamental components of theatre & storytelling.
- Work in groups to realize a classmate's creative work.
- Work in groups to generate innovative solutions to challenges.
- Work in groups to identify the most critical moments of a story.
- Interpret and perform a peer's work for the class.
- Self-assess through reflective writing.

Warm Up: Meet the Dramaturg!

Re-distribute your students' scene adaptations from the previous lesson. Give the class ten minutes to consider the constructive feedback they received from their classmates and to incorporate any changes they desire to make. Explain that each student's partner has become her dramaturg. A dramaturg is like an editor for plays, and works with a playwright to improve the script. After your students have made their edits, collect their scenes once again.

TEACHER'S GROTTO

Main Activity: From Page to Stage

Divide your class into groups of four or five. Distribute one of your class's scenes to each group, along with the Starcatcher Studies: From Page to Stage activity on the next page. After reviewing the directions with the class, **introduce students to your prop trunk and its contents. Promote creative risk-taking by encouraging the class to experiment with different solutions. Give the groups ten, five, and two-minute warnings so that they may manage their time effectively.**

When time is up, give the class an opportunity to run each of their scenes from beginning to end. This is their dress rehearsal. Now, establish one portion of your classroom as the house, where the audience sits, and another portion as the stage. Allow each group the opportunity to perform their scene for the class.

Reflection: Journaling the Journey

Using the established "I liked, I noticed, I wonder" protocol, have each student write a journal entry about her experience bringing a classmate's work to life on stage. How did limited props enrich or constrain the storytelling? How did double casting underline or confuse a theme of the story? Ask open-ended questions while students write to nurture deep analysis and self-assessment.

Variation

If you are working with younger students, work as a class to stage your fairytale scene.

If you are working with older or more advanced students, assign certain students to be directors, dramaturgs, designers and actors.

STARCATCHER STUDIES

FROM PAGE TO STAGE

The playwright adapts our Peter play for the stage, but it's the director who brings the story to life for an audience. Peter and the Starcatcher is co-directed by Roger Rees and Alex Timbers.

When people think of Broadway, images of flashy costumes, large dance numbers, glittering lights and over-the-top spectacle often come to mind. But Rees and Timbers saw Peter and the Starcatcher as something different, something special. The directors' vision of the play draws from the tradition of Poor Theatre.

Poor Theatre was created by Polish director Jerzy Grotowski (1933-1999). When movies began to eclipse theatre as the definitive form of popular entertainment, Grotowski advocated that theatre artists should return to their roots. Stage plays could never replicate the special effects and editing techniques of Hollywood, he argued, and said theatre should rely on the imaginations of its makers—the actors, director, and designers—and its audiences.

By using clever staging, ropes, plans, a few simple props, and the actors themselves, Rees and Timbers invite the audience to use their own imaginations to create larger-than-life spectacles like mutiny aboard a pirate ship, the far-off kingdom of Rundoon, and flying children.

Directions: Now it's your turn! Working in small groups, bring one of your classmates' adaptations to life onstage. But there's a catch! You must follow these two rules:

- Each group may only use three items from the Prop Trunk to stage its scene.



- Each actor in your ensemble must have something to do onstage. If your scene has more characters than you have actors, you must work with your group to creatively double-cast your ensemble. Remember: actors aren't limited to playing characters; you can also use them to create ships, jungles, spooky atmospheres, and more.



There are over 100 characters in Peter and the Starcatcher, but only 12 actors! The playwright specified that each actor should play more than one role.

Set designer Donyale Werle constructed the show's set almost entirely out of reclaimed and recycled materials. Look closely and you'll see bottles, corks, and plastic forks throughout the set. How does this choice fit within the world of the play?

TEACHER'S GROTTO

STARSTUFF STANZAS

The language playwright **Ric Elice** uses in **Peter and the Starcatcher** is playful, often lyrical, and even includes poetic verse. By inviting your students to try their own heightened and poetic writing, they'll notice how language relates to character in our play and beyond.

Line of Inquiry: What can language tell us about character? How do the themes of **Peter and the Starcatcher** (growing up, learning to trust, selflessness) relate to students today?

Standards Addressed: This lesson fulfills the following **Common Core State Standards:**

Writing, Grades 6-8: 1, 3 (a-e), 4, 5, 7, 9, 10.

Goal: To connect students to the themes of Peter and the Starcatcher on a deep and personal level, and to encourage expression through creative writing from such connections.

Objectives: Students will:

- Investigate their own wants/needs/goals and evaluate the benefits and consequences of wish fulfillment.
- Write an original poem using heightened language about their dreams and ambitions.
- Relate their own experiences, hopes and goals to the characters of **Peter and the Starcatcher**.

Warm Up: Writing On Starstuff

Now that students have seen the show, ask them to describe starstuff. Why does King Zarboff want it? Why does Queen Victoria want to dispose of it? Why must Lord Aster take his mission so seriously? What happens to Peter when he falls into Teacup's grotto?

Ask each student to complete the following phrase on a piece of paper: "If I found starstuff, I'd wish to _____."

Main Activity: Starstuff Stanza

Distribute the Starcatcher Studies: Starstuff Stanza activity sheet on the following page. Review the directions with the class, and read the example limeric aloud. Provide the group with any classroom resources that may help students complete the assignment (thesaurus, rhyming dictionary, etc.). If time permits, solicit a few volunteers to read their poems to the class.

Reflection: A Boy Forever

When Peter immerses himself in the starstuff in Teacup's grotto, his desire to remain a boy forever is realized. But this wish fulfilled is bittersweet. Ask your students to write a journal entry reflecting on their poem. If their wishes came true, what would they have to sacrifice? What does Peter sacrifice in order to remain a boy forever? What does Lord Aster sacrifice to uphold his duty to the Queen? What does Molly sacrifice to become a full-fledged Starcatcher?

Variation

If you are working with older or more advanced students, ask your students to write a limeric in character as Stacey. Require students to deliberately use malapropisms throughout their poems.

STARCATCHER STUDIES

STARSTUFF STANZA

Blac Stac e is a pirate poet a romantic at heart w o relis es in t e written word (t oug e s prone to malapropisms). When we first meet Black Stache, he introduces himself through a limerick. Limericks are a type of poem t at were made popular in t e 19t century, w en Peter and t e Starcatc er ta es place. Limeric s are o ten lighthearted and silly in nature, always consist of five lines, and follow a specific rhyming pattern. Notice the meter (or r yt m) and r yming pattern o t is limeric :

My father, he sat on a chair,
For sitting he has quite a flair.

But t e c air it went crac ,
He fell flat on his back.

I d ave laug ed, but I just didn t dare.

-Therese Saward



Malapropism: The misuse of similar sounding words. Notice Black Stache's malapropism habit when you attend Peter and t e Starcatc er.

Limericks always follow an AABBA rhyme scheme. In other words, the first, second and fifth lines always rhyme, as do the third and fourth lines. Usually, there are eight or nine syllables in the first, second and fifth lines, and five or si syllables in t e t ird and ourt lines (but t ere are o ten variations on t is meter).

Directions: T in about w at you would wis or i you came across some starstu . Now write your own limeric about your starstu dreams

Limeric Title:

Line One:

Line Two:

Line T ree:

Line Four:

Line Five:

(A)

(A)

(B)

(B)

(A)

T e pirate Blac Stac e
introduces himself to Lord Aster
t roug t is limeric . Well, it s
almost a limeric ...Stac e gets
carried away and doesn t uite
complete t e verse:

A pirate wit scads o panac e
Wants t e ey to t e trun wit
t e cas .

Now, ere s some advice,
T o I seem to be nice
I LL SLICE YOU

TEACHER'S GROTTO

A BEDTIME STORY

Peter and the Starcat er is a prequel that tells the story of how the iconic characters in J.M. Barrie's Peter Pan came to be. But there is a gap of time between the end of our play and the beginning of Barrie's tale. What happens to Peter, Molly, Stache and the others after the curtain comes down?

Line of Inquiry: What happens to the characters at the end of a story? What happens to students at the end of an artistic process?

Standards Addressed: This lesson fulfills the following Common Core State Standards:

Writing, Grades 6-8: 1, 2, 3 (a-e), 4, 5, 7, 9.

Reading, Grades 6-8: 1, 2, 3, 4, 5, 6, 7, 9.

Speaking and Listening, Grades 6-8: 1 (a-d), 2, 3, 4, 6.

Goal: To bring closure to the Peter and the Starcat er experience, and to reflect on the play itself.

Objectives: Students Will:

- Further their experience in creating considered and specific stage pictures based on plot and character.
- Participate in imaginative play and develop improvisation skills.
- Decode and sequence a story by identifying key plot points and character traits.
- Write creative, stylized, original fiction.

Warm Up: Tableaus Through Time

Divide your class into four groups. Assign one of the following character categories to each group: Mollusks, Sailors, Pirates and Children. Give each group three minutes to create a tableau (a frozen stage picture) representing their characters at the end of the play. Allow each group to share its tableau with the class. Working with their groups again, charge students with creating a new still image showing their characters two months after the play has ended. Give the class time to devise some ideas on what might happen after the end of the play. Share the new images. Repeat the activity, this time making images representing a year later. When the groups share these images, tap some students on the shoulder and invite them to speak their characters' inner thoughts. Repeat once again, this time after five years have passed.

Main Activity: An Afterthought

Ask the class to volunteer some of the stories they created to support their tableaus. Pick one or two of the ideas from the group and invite the class to act out this next chapter of Peter and the Starcat er with you. Explain that you are working on an unscripted play where there are no right or wrong answers.

TEACHER'S GROTTO

Have your students continue in the roles they established during the warm-up exercise. Select a few gregarious students to play parts specific to your new story. You should serve as the narrator for this new tale; encourage your students to jump in and offer dialogue and drama to move the play forward. Feel free to stop the exercise often to explore new takes on certain "scenes." As the narrator, your job is to provide the cues your class needs to find the **beginning, middle and end of the improvisation.**

Reflection: A Bedtime Story

Distribute the Starcat Teacher Studies: a Bedtime Story activity on the next page. Review the directions with the class, and ask open-ended questions while the students write.

Variation

If you are working with younger students, have your class form a circle. Each student may contribute one sentence to your new story, which gets written out on the blackboard.

STARCATCHER STUDIES

A BEDTIME STORY

Molly tells Peter and the boys a bedtime story to distract them from the starstuff. Later in the play, the boys recount the story in hopes of escaping the Mollusks. Think about the language used in **Peter and the Starcatcher**. How does Stache speak? How does Molly speak? Think about the choices the playwright makes to tell us about character.

Directions: Write a bedtime story based on the new Peter and the Starcatcher tale you created with your classmates. Your story must have a beginning, middle, and end, and use a style of your own to tell us about your characters.

Once upon a time

THE END.

Now write a journal entry answering these questions:

What did you like about Peter and the Starcatcher? What do you like about your story?

What did you notice about Peter and the Starcatcher? What do you notice about your story?

What do you still wonder about Peter and the Starcatcher? What do you wonder about your story?



TEACHER'S GROTTO

A TRIP TO THE THEATRE

Your class trip to *Peter and the Starcatcher* should be an enriching adventure. Review these tips to ensure your students get the most out of their theatre-going experience.

Expectations and Etiquette

For many of your students, this class trip may be the first theatrical experience of their lives. The event itself can be overwhelming from the bright lights of Times Square to the blackouts during the show, your students' senses will be in overdrive. Take a few minutes before your field trip to tell your class what to expect. What is a Playbill? Are there assigned seats? How long is the show? Can the actors see the audience? What is an intermission? Young theatre-goers will have many questions about the experience.

Likewise, tell your group what is expected of them. Talking during movies is rude, but talking during a play is unacceptable unless the performers can actually hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but focused) audience.



When You Arrive

You'll arrive at the theatre early so that you have plenty of time to get everyone in their seats and settled. If you have a little time before the play begins use it to your advantage. Remind your students of the explorations they've done leading up to this moment. What was it like when they wrote their own adaptations? Was using only a few props and an ensemble of actors to tell the story challenging or inspiring?

Each student will receive a program from an usher—why not have a Playbill treasure hunt? Make a game of learning about the show and its creators. Who can find the name of the show's directors first? Who wrote the music in *Peter and the Starcatcher*?

Back at School

Young people need time to unpack and process an artistic experience to solidify what they've learned. It's important that you devote some time for reflection once you are back at school. Many of the activities in this guide can be used as post-theatre reflection and assessment tools, but a simple conversation can work just as well. Start by soliciting overall impressions from the group. What did they think? What did they like? How did the activities they participated in before they saw the show influence their experiences? From there, ask students what they noticed about each element of the play (script, music, staging, design, performance). Finally, devote some time to field remaining questions from your students. Is there anything they are still wondering about?

STARSTUFF

GLOSSARY

Nautical Terms

Aft	In or near the hinder part or stern of a ship.
Capstan	An apparatus used for hoisting weights and heavy sails. It consists of a vertical spool-shaped cylinder, around which rope is wound. It is rotated manually.
Foretop	The top of a foremast (the forward lower-mast).
Frigate	A high-speed, medium sized sailing war vessel of the 17th, 18th, and 19th centuries
Gangplank	A board or ramp used as a removable footway between a ship and a pier. When one wants to get the ship, one walks down the gangplank to the pier. To walk the plank is a fairly similar process, except there's no pier (bring your swimmies).
Jib	The jib is the triangular shaped sail at the front of the boat. If you feel like giving someone an unusual compliment, tell them I like the cut of your jib.
Knots	The nautical measure of speed. Knots are determined using a piece of knotted string fastened to the log-line, one of a series fixed at such intervals that the number of them that run out while the sand-glass is running indicates the ship's speed in nautical miles per hour.
Longboat	The largest boat belonging to a sailing vessel.
Merchant Sailors	Sailors on a trade vessel.
Mast	An upright pole, usually raked, which is fixed or stepped in the keel of a sailing ship in order to support the sails, either directly or by means of horizontal spars.
Mizzen-mast	On a ship with two or more masts: the mast aft of the mainmast.
Poop	1) Stop giggling. 2) It's not what you think. 3) The name given to the short, aftermost deck, raised above the quarter-deck of a ship, which in large ships comprised the roof of the captain's cabin.
Spar	The gaff and the boom are spars, i.e. long round bits of wood.
Swag	Plunder or booty.



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Water Creatures

- Ahi** A large tuna fish, esp. the bigeye tuna and the yellow-fin tuna.
- Albatross** A large sea bird usually found in the southern hemisphere that is known for its extended **gliding ability**.
- Crocodiles** **Interesting facts: Crocodiles are believed to be 200 million years old they outlived the dinosaurs. These reptiles close their nostrils when underwater. The average age of a crocodile is 70 years old. The crocodile is the strongest and most powerful bite of any animal.** The largest crocodiles measure at about 20 feet long and weigh over two-and-a-half tons!
- Dover Sole** Refers to two types of fish: the solea solea found in the eastern Atlantic Ocean commonly used for fillet cooking, and the microstomus pacificus found in the Pacific Ocean primarily **used or grilling**.
- Eel** A snakelike fish without pelvic fins that dwells on the bottom of the ocean or in a **res water habitat**.
- Mahi Mahi** The Hawaiian name for the species called the dolphinfish (no relation to dolphins). A large marine food and game fish found worldwide in tropical waters, having an iridescent blue back, yellow sides, a steep blunted forehead, and a long continuous dorsal fin.
- Porpoise** A cetacean (sea mammal) closely related to the whale and the dolphin. Porpoises are often confused with dolphins but there are some visible differences between the two species. Also, **porpoises are generally smaller than dolphins**.
- Smelt** A species of small saltwater Northern Hemisphere fish that breed in freshwater. Smelt are a **common food source for the salmon and the lake trout. The orange eggs of the smelt, also known as roe, are often used to garnish sushi**.
- Squid** A mollusk with eight arms and two tentacles surrounding the mouth that is related to the octopus and cuttlefish.



STARSTUFF

Features of Mollusk Island

- Bamboo** Although people may think the bamboo is a kind of tree, it is actually a woody type of grass with a hollow stem and stalked blades. Bamboo is typically found in tropical or semi-tropical areas and can grow up to 30 meters (98 feet) tall.
- Bird o Paradise** The flower known as strelitzia is not to be confused with the actual flying bird of paradise, although strelitzia bears a striking resemblance to it. The Bird o Paradise is considered a flower or shrub with stalks of orange and purplish-blue flowers, resembling a bird. The Bird of Paradise flower originated in South Africa but can grow in different tropical areas. The shrub can be anywhere from 6 feet to 20 feet in height.
- Grotto** A cave or cavern, esp. one that forms an agreeable retreat. In Peter and the Starcatcher, the grotto is underground and connected to the ocean.
- Lagoon** A shallow body of water, esp. one separated from the sea by sandbars or a barrier reef.
- Sentry Palm** Also known as the Kenita Palm, this is an upright palm with arching, dark green leaves. Its use as an indoor palm dates back to the socialite days of the Victorian era. It is native to Eastern Australia, and it can grow to be 60 feet tall.

Britishism

- Ta ta for now** Another way of saying "see you later." Originally abbreviated to TTFN for writing purposes, this abbreviation has made its way into spoken English, but there isn't much point as it still has the same number of syllables.

RESOURCES

J.M. Barrie & Peter Pan

The Little White Bird, by J.M. Barrie (1902)

Peter Pan, or The Boy Who Would Not Grow Up, by J.M. Barrie (1904)

Peter and Wendy, by J.M. Barrie (1911)

The Annotated Peter Pan, by J.M. Barrie, Edited by Maria Tater (W.W. Norton and Company, 2012)

JMBarrie.co.uk

Dave Barry & Ridley Pearson's Peter and the Starcatchers Series

Peter and the Starcatchers, by Dave Barry and Ridley Pearson (Disney-Hyperion, 2004)

Peter and the Shadow Thieves, by Dave Barry and Ridley Pearson (Disney-Hyperion, 2006)

Peter and the Secret of Rondo, by Dave Barry and Ridley Pearson (Disney-Hyperion, 2007)

Peter and the Sword of Mercy, by Dave Barry and Ridley Pearson (Disney-Hyperion, 2009)

The Bridge to Never Land, by Dave Barry and Ridley Pearson (Disney-Hyperion, 2011)

Official Website: Peterandthestarcatchers.com

Peter and the Starcatcher on Broadway

Peter and the Starcatcher The Annotated Script of the Broadway Play, by Rick Elice (Disney-Hyperion, 2012)

Official Website: Peterandthestarcatcher.com

Educational Standards

Common Core State Standards: corestandards.org

The New York City Blueprint for Teaching and Learning in the Arts: Theatre (NYC Department of Education, 2005)

Mid-Continent Research for Education and Learning (McREL) Compendium Standards: mcrel.org