



# Study Guide 2015-2016

## PETER AND THE ST★RCATCHER

### ***PETER AND THE STARCATCHER***

*Play by Rick Elice*

*Music by Wayne Barker*

*Based on the Novel by Dave Barry and Ridley Pearson*

### Florida Standards

TH.912.O.1.4  
TH.912.S.2.8  
TH.912.C.1.6  
TH.912.H.2.8  
TH.912.S.1.1  
TH.912.S.2.3

LA.1112.1.7.2  
LA.91112.1.7.3  
LA.1112.2.1.2  
LA.1112.2.1.5  
LA.1112.2.1.7

DA.912.C.2.1  
DA.912.C.2.4  
MU.912.C.1.1  
MU.912.C.2.2  
MU.912.C.3.1  
MU.912.H.2.3

Content Advisory: *PETER AND THE STARCATCHER* contains some bawdy sexual content. If it were a movie, it would be rated PG.

**PETER AND THE STARCATCHER**  
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# PETER AND THE STARCATCHER

## An Introduction

Educators:

First, let me thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We at Orlando Shakes are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

With that in mind, we've redesigned our study guides to be more "user friendly." We've offered you activities that you may do in one class period with minimal additional materials. These exercises will aid you in preparing your students to see a production, as well as applying what you've experienced when you return to school. We've included Sunshine and Common Core Standards to assure you that those curriculum needs are being met.

It is our hope that by streamlining our guides they will invite you to dip in to grab historical background on an author or playwright, a concise plot summary and colorful character descriptions, discussion questions to explore in class or as writing assignments and interactive activities to bring the magic of live performance back to your classroom. And, of course, how to prepare your students to enjoy live theater.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you. Thank you for your tremendous work in nurturing our audiences of tomorrow.

Bravo!

Anne Hering  
Director of Education



# PETER AND THE STARCATCHER

## Enjoying Live Theater

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

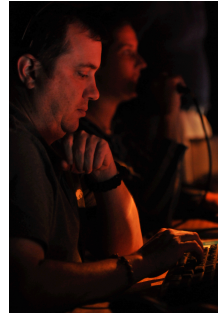


Costume Designer-  
Denise Warner  
Photo: Rob Jones

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.



Sound Designer -  
Britt Sanducky  
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Stage Manager-Stacey  
Renee Norwood  
Photo: Rob Jones

The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.



Creative Team of The Merry Wives of Windsor  
Photo: Rob Jones

**The Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

### Mission/Vision:

With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



# PETER AND THE STARCATCHER

## Enjoying Live Theater

### The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an **ACTIVE** participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And **NO TEXTING!**
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

### Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/ Audience Relationship is so important to help us better serve you!

Here are some things to think about while watching the show. You might be asked these questions in the talkback!

1. What is the effect of actors playing multiple characters in the play? Is it confusing? Why or why not? How does it change the impact of the scenes?
2. How did the director and designers let you know the location had changed on stage?
3. How did you know time had passed?
4. Note when the actors directly address the audience. Why do you think they do this at some times and not others? How does it make you feel?

# PETER AND THE STARCATCHER

## About the Play

### Summary



#### 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—the 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*. Grempink, the schoolmaster of St.

Norbert's Orphanage for Lost Boys, sells three orphan boys to Slank. Grempink 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 Greggors, 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 off 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 Starcatcher, a word that catches Slank's ear. Lord Aster departs, bound for the *Wasp*, and Slank ditches 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.

**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

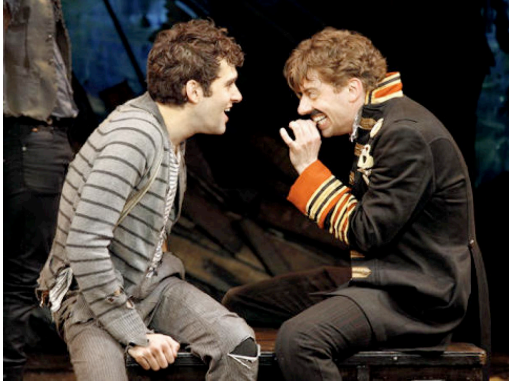




# PETER AND THE STARCATCHER

## About the Play

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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 pukes 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 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 trunks; 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 handful of people appointed by the Queen to protect starstuff. The Boy insists that Molly proves 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 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; the Boy realizes that there are more important things than saving his own neck and runs to help Molly. On deck, Slank and Stache square off in a boxing ring. Just as Stache gets the upper hand, the 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 the pirates while she gets the Queen's trunk to the Wasp, and the Boy sits on the sand trunk to "protect the treasure." Stache encounters the Boy and tries to lure what he thinks

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is the Queens' trunk out from under him. Stache offers the boy a name: Peter. The Boy accepts. Losing patience, Stache knocks Peter off the trunk, 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 the 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 the trunk to the Wasp so they can leave the island. In the distance, Mrs. Bumbrake and Alf paddle toward the shore. The boys decide to hide the trunk and go in search of food. The Jungle The boys descend the mountain, and go deeper and deeper into the jungle. They soon realize that they are not alone. Molly, being a champion swimmer, has made it to the island and searches for the trunk.

### 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 hopes that they will fall asleep, allowing the boys to escape. Fighting Prawn accepts the offering and the boys perform Sleeping Beauty for the tribe. Molly approaches and watches 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 afraid, and gazes 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



# PETER AND THE STARCATCHER

## About the Play

### Summary



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 her long, lost kitchen boy from her work in Brighton. 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.



# PETER AND THE STARCATCHER

## About the Play

## Meet the Characters

### The Orphans

Peter

Prentiss

Ted

### The British Subjects

Lord Leonard Aster

Molly Aster

Mrs. Bumbrake

Captain Robert Falcon Scott

Gremplin

### The Seafarers

#### *Aboard The Neverland*

Bill Slank

Alf

Mack

#### *Aboard The Wasp*

The Black Stache

Smee

### The Natives

Fighting Prawn

Hawking Clam

Teacher





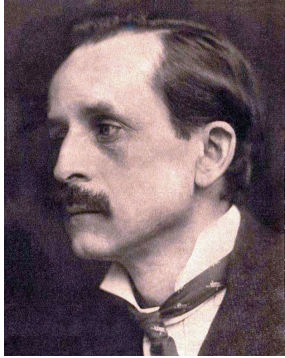
# PETER AND THE STARCATCHER

## About the Play Meet the Playwright

### The People Behind The Boy That Would Be Pan

With such a long and varied history, how did Peter and the Starcatcher 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. Throughout 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...



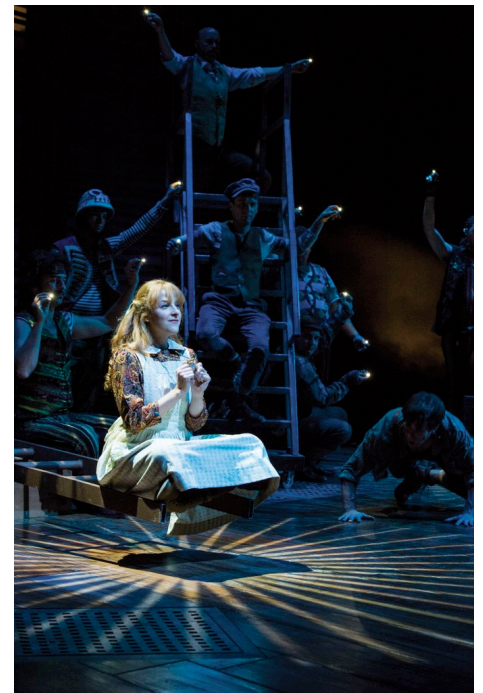
**Dave Barry and Ridley Pearson** are longtime friends, but the Peter and the Starcatchers book series is their first writing collaboration and their first foray into children's literature. The stories are a prequel to J.M. Barrie's *Peter Pan* and explain how Peter, Hook, Tinkerbell, and Neverland came 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 Remainders. 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 A Musical!



Barry and Pearson's Peter and the Starcatchers was adapted for the stage by playwright **Rick Elice** (*Jersey 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 Starcatcher is now delighting audiences from around the world on Broadway



# PETER AND THE STARCATCHER

## Activities

### IT'S ALL RELATIVE

**OBJECTIVE:** To develop analysis skills through comparison

**ACTIVITY:** Peter Pan has captured people's imaginations for centuries. *PETER AND THE STARCATCHER* certainly is a different take on the story. As a class, discuss the different aspects of *PETER PAN* that *PETER AND THE STARCATCHER* showcases. Look at the characters and the locations, especially.

### YOU'RE THE WRITER

**OBJECTIVE:** To develop creative writing skills, stimulate imagination, and develop presentation skills

**ACTIVITY:** In *PETER AND THE STARCATCHER*, we see the events that precluded *PETER PAN*. As a creative writing exercise, choose a story that you love, and deconstruct it. Decide how the story you love came to be. Write a prequel. First, conduct research about your story. Then, using what you learned write a short story or One-Act Play in the style of *PETER AND THE STARCATCHER*. Use music, imagery, and imagination to make your story come to life. Then, share your story with the class.

### STARS ARE BORN

**OBJECTIVE:** To develop an understanding of plot, develop creative writing skills, stimulate imagination, encourage teamwork, and develop presentation skills

**ACTIVITY:** Divide the class into groups of four or five students. Have each group pick a scene from *PETER PAN* or *PETER AND THE STARCATCHER* (Play, movie, or book). Write a new version of the scene, including dialogue and actions, but the group's version of the particular scene should be no longer than five to ten lines of dialogue. Make sure the scene still conveys the major action and overall plot. Students may choose to write their scenes as comedy or use a similar tone as the one in the story. Refer to the synopsis to identify the characters and the main idea of each scene. Assign members of the group a character role, and then act out the scene for the class. Instead of a dialogue limit, you may choose to limit the scenes based on time.





# PETER AND THE STARCATCHER

## Activities

### Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *PETER AND THE STARCATCHER*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score – Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

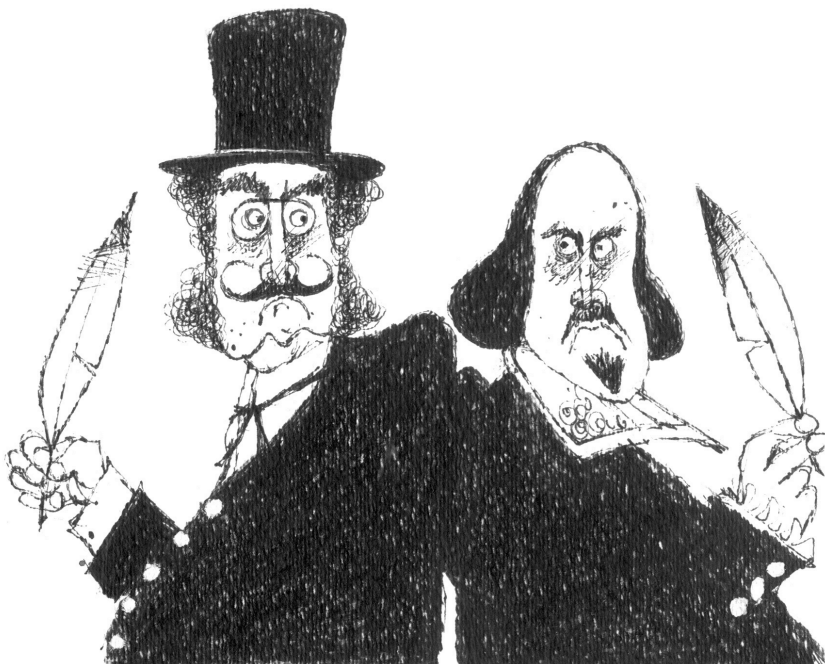
The audience – What ways did the audience respond to particular moments?

Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: [anneh@orlandoshakes.org](mailto:anneh@orlandoshakes.org)

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com [http://www.ehow.com/how\\_2079002\\_become-theater-critic.html#ixzz1v9tEyMnc](http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc)



# PETER AND THE STARCATCHER

## Activities

### A Bedtime Story

*PETER AND THE STARCATCHER* 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?

### 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 STARCATCHER* 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 within 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 of 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 character's 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 STARCATCHER* with you. Explain that you are working on an unscripted play; there are no right or wrong answers.





# PETER AND THE STARCATCHER

## Discussion & Themes

### DISCUSSION

What's Going On?

1. Out of all the characters, which is your favorite from *Peter and the Starcatcher*? Which is your favorite minor character? In a couple of short sentences, explain why for each question.
2. Using the synopsis and the character list to help you come up with ideas, decide which scene was your favorite. Then, write a short paragraph that explains what happens in the scene you picked.
3. Why do you think *Peter and the Starcatcher* is appealing to people?
4. What was your favorite scene from *Peter and the Starcatcher*? Why?
5. How would you describe *Peter and the Starcatcher* to someone who had never seen the show if they asked you about the plot? Write a short paragraph explaining your answer.
6. Do you believe the quote "It's supposed to hurt. That's how you know it meant something"? Why or why not? Explain.
7. "Everything ends. And so our story begins." What do you think that means? Do you believe everything ends for new beginnings? Why?
8. Imagination is so important in Theatre, but it is also important in our everyday lives. Blackstache says "Pity the child that lives in a fact based world." What do you think this means. Why is not living in a fact based world important for human growth?

