

PETER AND THE STARCATCHER

BY RICK ELICE • BASED ON THE NOVEL BY DAVE BARRY AND RIDLEY PEARSON • DIRECTED BY PATRICK MULLINS



STUDY GUIDE

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VIRGINIA
STAGE
COMPANY
EDUCATION
PROGRAMS
2015-2016

BE KIND DO KIND!

This season at Virginia Stage Company our Education and Outreach Department is partnering in the CHKD/Kohl's Kind Kids BeKind DoKind initiative. We believe that a commitment to teaching kindness and empathy not only creates a compassionate community but helps students achieve learning objectives. Throughout our season we strive to create an interconnected and engaged citizenry spanning all ages.

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WHAT YOU CAN EXPECT FROM VSC EDUCATION PROGRAMS

OUR TEACHING PHILOSOPHY

We've witnessed firsthand what the creative process nurtures in children, teens, and all lifelong learners.

- excitement, enthusiasm, and openness to explore their own creativity
- critical-thinking and problem solving
- enthusiasm for teamwork
- empathy and support towards peers
- strength in their ability to listen and express themselves effectively

Because it has such positive and far-reaching outcomes for our students, VSC's education model emphasizes process over product. We believe that students will emerge from their time with VSC's educational programs with skills that will serve them well in all areas of life.

BENEFITS FOR STUDENTS

Students enrolled in VSC's education programs will:

- develop leadership qualities
- enhance communication skills
- develop an appreciation for the creative process
- learn to take ownership of their of their own ideas and concepts
- increase their knowledge of theatre terms
- develop greater confidence through the creative play experience
- develop a spirit of curiosity
- learn to develop and appreciate the value of kindness
- develop or expand spatial awareness
- use dramatic prompts to create imaginative movement
- cooperate with others in group sessions
- learn how to use their bodies effectively with character development
- work with peers to write scripts
- explore characters and settings
- rehearse in a positive, supportive environment
- practice respectful critique of others' work
- put it all together to create original theatre for others

ABOUT PETER AND THE STARCATCHER

Adapted by Rick Elise, *Peter and the Starcatcher* is based on the book by Dave Barry and Ridley Pearson. The story develops a backstory for the character of Peter Pan and is considered a **prequel** to J.M. Barrie's *Peter and Wendy*.



In this 5-time Tony Award winning play, a dozen brilliant actors play more than 100 unforgettable characters using their enormous talent, ingenious stagecraft, and the limitless possibilities of imagination. This swashbuckling, grown-up prequel to Peter Pan will have you hooked from the moment you let your imagination take flight.

CHARACTERS

The Boy (Peter) is a nameless and friendless 13-year-old orphan and is deeply mistrustful of adults. His adventures will allow him to find the hero within himself. He travels with fellow orphans **Prentiss** and **Ted**.

Molly, a 13-year-old apprentice starcatcher, is desperate to prove herself to her father, **Lord Leonard Aster**. Though she is intelligent and physically adept, she is socially awkward and something of a know-it-all. **Mrs. Bumbrake** is Molly's faithful nanny.

The pirate chief **Black Stache** wants to be a great villain and is searching for a hero to be his arch nemesis. He is prone to telling **anachronistic** jokes, and has a hook in his future. He is accompanied by **Smee**, his faithful first mate.

pre-quel

'prēkwəl/ *noun*
a story or movie containing events that precede those of an existing work

anachronism

uh-nak-ruh-niz-uh/ *m/ noun*
something or someone that is not in its correct historical or chronological time, especially a thing or person that belongs to an earlier time.
"The sword is an anachronism in modern warfare."

FURTHER STUDY

The name "Black Stache" is a reference to the famous pirate Blackbeard. The character of **Captain Robert Falcon Scott**, an old friend of Lord Astor, is based loosely on the real Robert Falcon Scott, who was an explorer in the British Royal Navy in the early 1900s.

BEING A KID IN THE VICTORIAN ERA

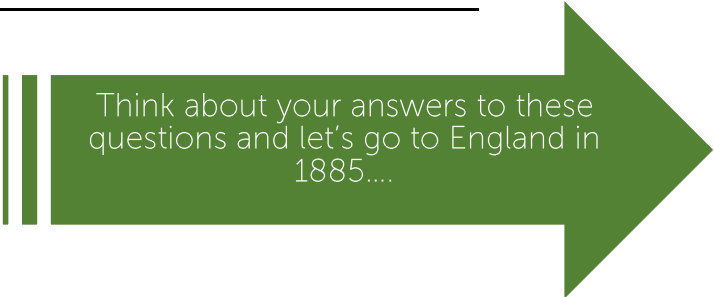
Peter and The Starcatcher is set in 1885--that's 130 years ago! Things were very different back then. At that time, Great Britain was ruled by Queen Victoria. Her reign is called Victorian times. Being a child back then was very different than it is today. Let's explore what it was like to be a kid way back then...

How old are you?

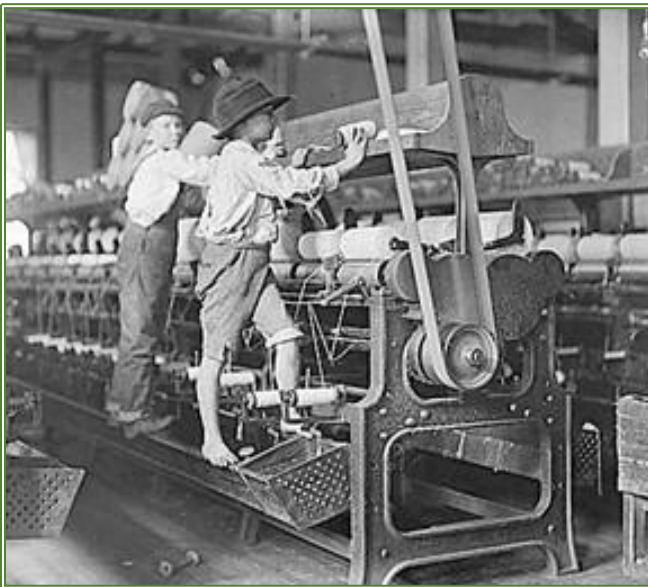
What are some activities that you like to do?

What is your favorite subject in school?

Who are the grownups that you know that go to work every day? What do you think work is like?



This is a picture of a typical English city during the Victorian Era. There were so many factories that the air was dirty and most of the buildings were covered in black soot. Who do you think worked in these factories? Kids your age and even younger!



Poor families that lived in cities at this time had several children, sometimes as many as 10! These families needed money so badly that they sent the kids (both boys and girls) to work. Peter, Prentiss, and Ted probably came from families like this. How old do you think the boys in this picture are?

Upper class families like Molly's, did not send their children to work in factories. The day-to-day life of these children was still really different from yours today. Kids ages 10-14 were expected to behave like small grownups and were often raised by their nannies, like Mrs. Bumbrake in *Peter and the Starcatcher*.

CLASS ROOM ACTIVITY:
As a class, put on a pantomime (a play with no words, that uses physical action to tell a story) that compares and contrasts a day a school with a day working in a factory.

Below is a picture of an upper class family...



Draw a picture of your family:



How are the pictures different?

There were very strict rules for how children were supposed to behave in 1885. These were the rules for “well-mannered children”:

- Never talk back to older people, especially to your mother and father.
- Never argue with your elders – they know best.
- Do as you’re told in a pleasant and willing way.
- Never contradict anyone under any circumstances. It is very impolite.
- Always greet members of your family when entering a room.
- Always bid goodbye to members of your family when you leave a room.
- Always rise to a standing position when visitors enter.
- Never address a visitor until he has started the conversation.
- Never interrupt a conversation.
- Never allow your parents to bring you a chair and never allow them to get one for themselves. Wait on them instead of being waited on.
- Talk in a low, even voice.
- Never run up and down the stairs or across the room.
- Always give way to younger children. It is your duty to look after them.
- Never retire without bidding family members goodnight.
- Keep yourself clean and neat looking at all times
- Keep your hair combed, nails clean, and shoes looking nice.
- Keep your clothes pressed and brushed.

BEFORE YOU SEE THE PLAY

1) What similar rules do you follow at school?

2) How are these rules different from the rules you have at home?

AFTER YOU SEE THE PLAY

1) Give an example about a time Molly didn’t follow the rules “of well mannered children.”

2) Would you have done the same thing as Molly? Why or why not?

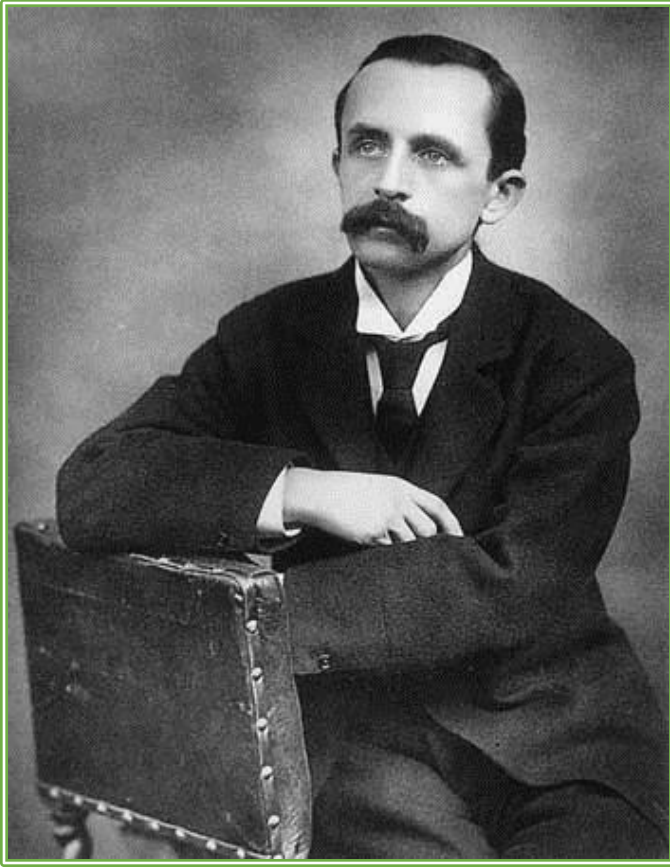
Can you help
the pirate find
his treasure?

ARRRRGGHHH MATEYS!



Captain Hook was not in the original story of Peter Pan. His character was added in the stage play *Peter Pan, The Boy That Never Grew Up* to entertain the audience during a scene change that was taking too long.

J.M. BARRIE: THE BOY WHO NEVER GREW UP



Peter Pan, The Lost Boys, and Captain Hook were all created in the imagination of Sir James Matthew Barrie. The famous Scot was born in 1860 and is the author of several plays and novels. He is most famous for creating *Peter Pan, Or, The Boy Who Wouldn't Grow Up*. Peter Pan has become an **archetype** and a symbol that represents freedom, childhood, and adventure. By learning a little bit about Barrie himself we can better understand the story of Peter Pan and *Peter and The Starcatcher*.

J.M. Barrie's father was a weaver in Angus, Scotland. When Barrie was six years old his brother died. His mother never recovered from her child's death and was a very important figure in Barrie's childhood and adulthood. His mother's grief changed Barrie's childhood, forcing him to grow up before his time. Barrie lost the innocence of childhood and would remember his life

before the death of his brother as an idyllic and innocent time. "[Barrie] retained a strong childlike quality in his adult personality," which can be seen in the writings (Britannica).

Barrie primarily wrote for the stage and was well known in his time as a playwright. Most of his writings are characterized by sentimentality and **whimsy**. *Auld Licht Idylls* was Barrie's first successful novel and was written in 1888 and told stories about everyday life in Scotland. In 1894, Barrie married actress Mary Ansell but they never had children. Three years after his marriage, Barrie met Sylvia Llewellyn Davies at a New Year's Eve party. Davies recognized him from Kensington Gardens where her sons walked with their nanny. Barrie often entertained her oldest sons, George and Jack, on their walks and created imaginative games for them. Barrie became a family friend and the Davies children called him "Uncle Jim." He vacationed with the Davies and supported the family with the money he made from his plays. Without Barrie's friendship with the Davies family and eventual guardianship of the boys, the world not have Peter Pan.

ar·che·type

ärkə, tīp/ *noun*

1) a very typical example of a certain person or thing.

"the book is a perfect archetype of the genre"

2) an original that has been imitated.

"the archetype of faith is Abraham"

3) a recurrent symbol or motif in literature, art, or mythology.

"mythological archetypes of good and evil"

whim·sy

hwim-zee *noun*

1) a fanciful or playful expression
"a play with lots of whimsy"

2) an odd or fanciful notion

3) anything odd or fanciful



J.M. Barrie playing with Michael Llewelyn Davies, 1906. (Photo: Wikimedia)

In the preface to the 1928 play, *Peter Pan, Or, The Boy Who Never Grew Up*, Barrie wrote, "I suppose I always knew that I made Peter by rubbing the five of you violently together....That is all he is, the spark I got from you." Peter Pan has given thousands of children the gift of medical treatment. In 1929, Barrie gave the rights to Peter Pan to a children's hospital in England. Thanks to Barrie's generosity Great Ormand Street Hospital earned money from every Peter Pan based production. This means that for several years any stage play, movie, or TV show based on the Peter Pan story was earning money for the children's hospital. This act of kindness has saved the lives of countless children.



The Davies boys dressed as lost boys.

"Always be a little kinder than necessary"
- J.M. Barrie

J.M. BARRIE: THE BOY WHO NEVER GREW UP Q&A

1) The death of Barrie's brother is mentioned in the article. How did this family death effect Barrie's adulthood and the characters that he created?

2) Define whimsy in your own words.

3) What does childhood mean to you?

4) What was the last name of the boys Barrie befriended?

5) What are some examples of kindness in the story about Barrie?

6) Barrie based Peter Pan on his friends, the Daivies children. Can you create a character based on your best friend? What would the character's name be? List 5 adjectives to describe the character that you would create.

PETER PAN THROUGH THE YEARS

Since the first time Barrie and the Daivies boys imagined Peter Pan and his endless childhood, there have been many different versions of the story. Let's look at some examples of the boy who never grew up...

1904: *Peter Pan, Or, The Boy Who Wouldn't Grow Up* by J.M. Barrie debuts as a Christmas pantomime on the London stage. A woman played Peter in this performance since girls were lighter and easier to fly on stage. It would not, however, be the last time a woman flew to Neverland...



1924: Peter hits the silver screen. The first movie adaptation of Peter's adventures is released, starring Betty Bronson as Peter.

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1905: *Peter Pan* debuts on the American stage with Maude Adams playing Peter.



Maude Adams as Peter Pan in the 1905 stage production.

Doubling

A theatrical term for when an actor plays two or more parts. As you watch *Peter and the Starcatcher* pay attention to the amount of doubling you see on stage. How do actors playing multiple roles help tell the story? How does doubling make you feel as an audience member?

1950: Broadway adaptation with music by Leonard Bernstein, starring Boris Karloff and Jean Arthur. Karloff **doubled** as Captain Hook and Mr. Darling.



Boris Karloff as Captain Hook in the 1950 adaptation.

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1953: Disney joins the party. Their animated interpretation of *Peter Pan* features music, pirates, mermaids and tribal natives.



1954 -1960: Peter mania! A Broadway musical version of Peter Pan debuts featuring Mary Martin as Peter. This version then is shown on NBC in 1955, 1956 and 1960.



1990: In another Tony-Award winning Broadway revival, Cathy Rigby, a former Olympic gymnast, starred as Peter. Rigby also played the role in 1991 and 1998.



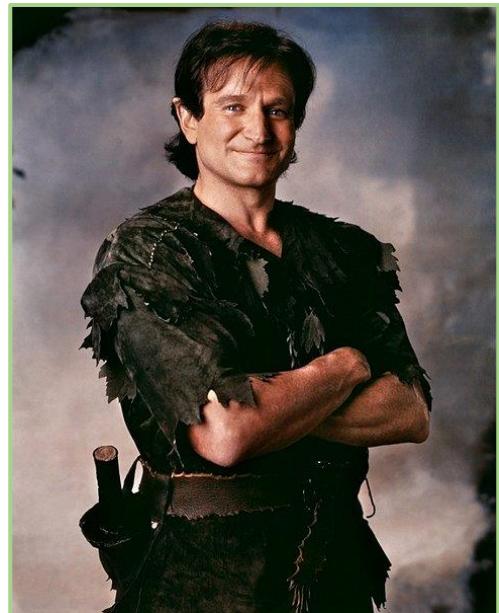
Cathy Rigby makes her way toward Neverland in the 1990 Broadway revival.

1970	1979	1980	1990	1991	2000
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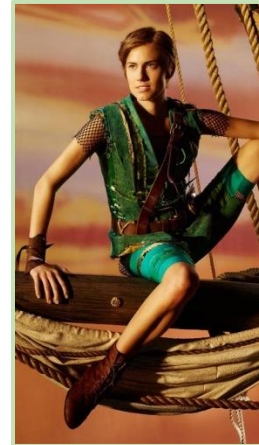
1979: The first Broadway revival starring Sandy Duncan, which won a Tony Award.

1991: Peter grows up in Steven Spielberg's *Hook* starring Robin Williams as an adult Peter and Dustin Hoffman as Captain Hook.

Robin Williams rediscovers the joy of childhood and the importance of family as an adult Peter Pan in 1991's Hook.



2003: Jeremy Sumpter stars in the first live-action English speaking film to have a boy play Peter. Also starring Jason Isaacs as Captain Hook.



2014: Allison Williams from HBO's *Girls* plays Peter Pan in a made for TV special.

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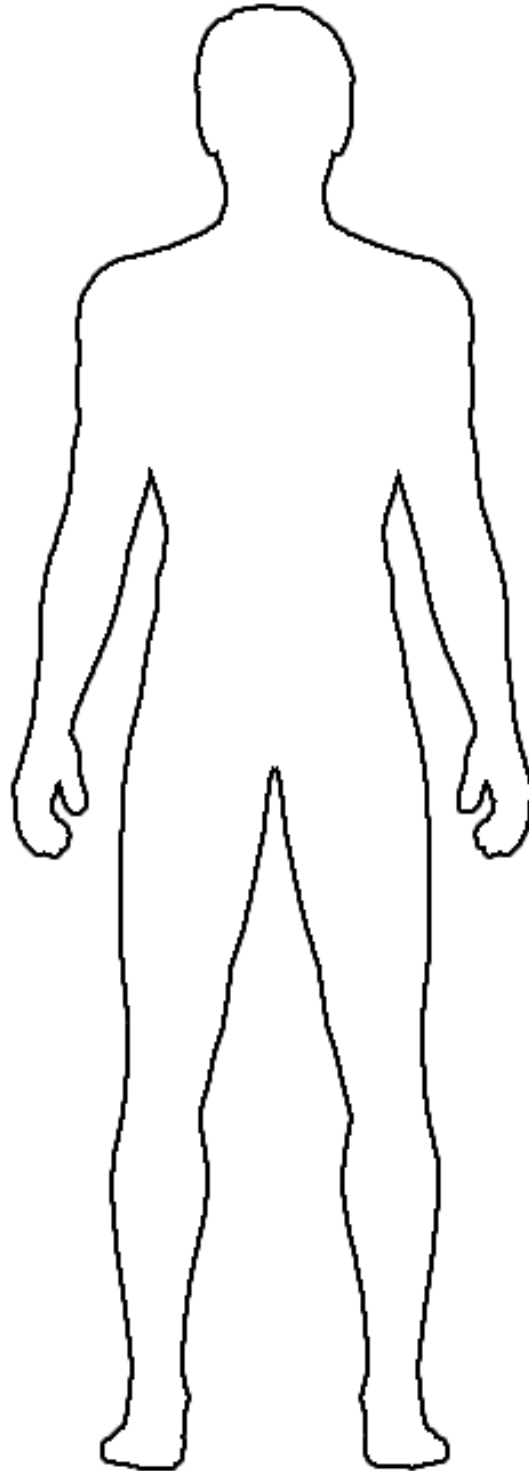
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2012: *Peter and The Starcatcher* opens on Broadway. *Starcatcher* is based on a novel series by Dave Barry and Ridley Pearson.

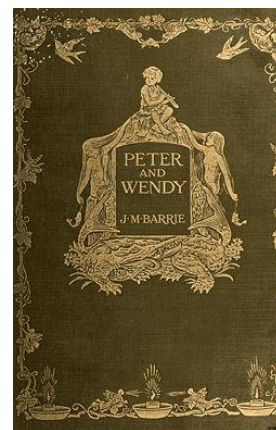
DESIGN YOUR OWN COSTUME FOR PETER PAN

Your turn: Now that you have seen how Peter Pan has been portrayed throughout history it's your turn to imagine how Peter would look in 2015.



Peter Pan, or The Boy Who Wouldn't Grow Up (1904) is the title of Scottish playwright and novelist James M. Barrie's most famous play, and *Peter and Wendy* is the title of Barrie's 1911 novelization of it. This excerpt is from chapter 3 of the novel called "Come Away, Come Away."

As you read this selection think about the Victorian rules for "Well Mannered Children." Read the following carefully so you can answer the questions at the end of the passage.



For a moment after Mr. and Mrs. Darling left the house the night-lights by the beds of the three children continued to burn clearly. They were awfully nice little night-lights, and one cannot help wishing that they could have kept awake to see Peter; but Wendy's light blinked and gave such a yawn that the other two yawned also, and before they could close their mouths all the three went out.

There was another light in the room now, a thousand times brighter than the night-lights, and in the time we have taken to say this, it had been in all the drawers in the nursery, looking for Peter's shadow, rummaged the wardrobe and turned every pocket inside out. It was not really a light; it made this light by flashing about so quickly, but when it came to rest for a second you saw it was a fairy, no longer than your hand, but still growing. It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage. She was slightly inclined to *embonpoint*.

A moment after the fairy's entrance the window was blown open by the breathing of the little stars, and Peter dropped in. He had carried Tinker Bell part of the way, and his hand was still messy with the fairy dust.

"Tinker Bell," he called softly, after making sure that the children were asleep, "Tink, where are you?" She was in a jug for the moment, and liking it extremely; she had never been in a jug before.

"Oh, do come out of that jug, and tell me, do you know where they put my shadow?"

The loveliest tinkle as of golden bells answered him. It is the fairy language. You ordinary children can never hear it, but if you were to hear it you would know that you had heard it once before.

Tink said that the shadow was in the big box. She meant the chest of drawers, and Peter jumped at the drawers, scattering their contents to the floor with both hands, as kings toss ha'pence to the crowd. In a moment he had recovered his shadow, and in his delight he forgot that he had shut Tinker Bell up in the drawer.

If he thought at all, but I don't believe he ever thought, it was that he and his shadow, when brought near each other, would join like drops of water, and when they did not he was appalled. He tried to stick it on with soap from the bathroom, but that also failed. A shudder passed through Peter, and he sat on the floor and cried.

His sobs woke Wendy, and she sat up in bed. She was not alarmed to see a stranger crying on the nursery floor; she was only pleasantly interested.

"Boy," she said courteously, "why are you crying?"

Peter could be exceeding polite also, having learned the grand manner at fairy ceremonies, and he rose and bowed to her beautifully. She was much pleased, and bowed beautifully to him from the bed.

"What's your name?" he asked.

"Wendy Moira Angela Darling," she replied with some satisfaction. "What is your name?"

"Peter Pan."

She was already sure that he must be Peter, but it did seem a comparatively short name.

"Is that all?"

"Yes," he said rather sharply. He felt for the first time that it was a shortish name.

"I'm so sorry," said Wendy Moira Angela.

"It doesn't matter," Peter gulped.

She asked where he lived.

"Second to the right," said Peter, "and then straight on till morning."

"What a funny address!"

Peter had a sinking. For the first time he felt that perhaps it was a funny address.

"No, it isn't," he said.

"I mean," Wendy said nicely, remembering that she was hostess, "is that what they put on the letters?"

He wished she had not mentioned letters.

"Don't get any letters," he said contemptuously.

"But your mother gets letters?"

"Don't have a mother," he said. Not only had he no mother, but he had not the slightest desire to have one. He thought them very over-rated persons. Wendy, however, felt at once that she was in the presence of a tragedy.

"O Peter, no wonder you were crying," she said, and got out of bed and ran to him.

"I wasn't crying about mothers," he said rather indignantly. "I was crying because I can't get my shadow to stick on. Besides, I wasn't crying."

"It has come off?"

"Yes."

Then Wendy saw the shadow on the floor, looking so draggled, and she was frightfully sorry for Peter.

"How awful!" she said, but she could not help smiling when she saw that he had been trying to stick it on with soap. How exactly like a boy!

Fortunately she knew at once what to do. "It must be sewn on," she said, just a little patronisingly.

"What's sewn?" he asked.

"You're dreadfully ignorant."

"No, I'm not."

But she was exulting in his ignorance. "I shall sew it on for you, my little man," she said, though he was tall as herself, and she got out her housewife [sewing kit], and sewed the shadow on to Peter's foot.

"I daresay it will hurt a little," she warned him.

"Oh, I shan't cry," said Peter, who was already of the opinion that he had never cried in his life. And he clenched his teeth and did not cry, and soon his shadow was behaving properly, though still a little creased.

"Perhaps I should have ironed it," Wendy said thoughtfully, but Peter, boylike, was indifferent to appearances, and he was now jumping about in the wildest glee. Alas, he had already forgotten that he

owed his bliss to Wendy. He thought he had attached the shadow himself. "How clever I am!" he crowed rapturously, "oh, the cleverness of me!"

It is humiliating to have to confess that this conceit of Peter was one of his most fascinating qualities. To put it with brutal frankness, there never was a cockier boy.

But for the moment Wendy was shocked. "You conceit," she exclaimed, with frightful sarcasm; "of course I did nothing!"

"You did a little," Peter said carelessly, and continued to dance.

"A little!" she replied with hauteur; "if I am no use I can at least withdraw," and she sprang in the most dignified way into bed and covered her face with the blankets.

To induce her to look up he pretended to be going away, and when this failed he sat on the end of the bed and tapped her gently with his foot. "Wendy," he said, "don't withdraw. I can't help crowing, Wendy, when I'm pleased with myself." Still she would not look up, though she was listening eagerly. "Wendy," he continued, in a voice that no woman has ever yet been able to resist, "Wendy, one girl is more use than twenty boys."

Now Wendy was every inch a woman, though there were not very many inches, and she peeped out of the bed-clothes.

"Do you really think so, Peter?"

"Yes, I do."

"I think it's perfectly sweet of you," she declared, "and I'll get up again," and she sat with him on the side of the bed. She also said she would give him a kiss if he liked, but Peter did not know what she meant, and he held out his hand expectantly.

"Surely you know what a kiss is?" she asked, aghast.

"I shall know when you give it to me," he replied stiffly, and not to hurt his feeling she gave him a thimble.

"Now," said he, "shall I give you a kiss?" and she replied with a slight primness, "If you please." She made herself rather cheap by inclining her face toward him, but he merely dropped an acorn button into her hand, so she slowly returned her face to where it had been before, and said nicely that she would wear his kiss on the chain around her neck. It was lucky that she did put it on that chain, for it was afterwards to save her life.

When people in our set are introduced, it is customary for them to ask each other's age, and so Wendy, who always liked to do the correct thing, asked Peter how old he was. It was not really a happy question to ask him; it was like an examination paper that asks grammar, when what you want to be asked is Kings of England.

"I don't know," he replied uneasily, "but I am quite young." He really knew nothing about it, he had merely suspicions, but he said at a venture, "Wendy, I ran away the day I was born."

Wendy was quite surprised, but interested; and she indicated in the charming drawing-room manner, by a touch on her night-gown, that he could sit nearer her.

"It was because I heard father and mother," he explained in a low voice, "talking about what I was to be when I became a man." He was extraordinarily agitated now. "I don't want ever to be a man," he said with passion. "I want always to be a little boy and to have fun. So I ran away to Kensington Gardens and lived a long long time among the fairies."

She gave him a look of the most intense admiration, and he thought it was because he had run away, but it was really because he knew fairies. Wendy had lived such a home life that to know fairies struck her as quite delightful. She poured out questions about them, to his surprise, for they were rather a nuisance to him, getting in his way and so on, and indeed he sometimes had to give them a hiding. Still, he liked them on the whole, and he told her about the beginning of fairies.

"You see, Wendy, when the first baby laughed for the first time, its laugh broke into a thousand pieces, and they all went skipping about, and that was the beginning of fairies."

Tedious talk this, but being a stay-at-home she liked it.

"And so," he went on good-naturedly, "there ought to be one fairy for every boy and girl."

"Ought to be? Isn't there?"

"No. You see children know such a lot now, they soon don't believe in fairies, and every time a child says, 'I don't believe in fairies,' there is a fairy somewhere that falls down dead."

Really, he thought they had now talked enough about fairies, and it struck him that Tinker Bell was keeping very quiet. "I can't think where she has gone to," he said, rising, and he called Tink by name. Wendy's heart went flutter with a sudden thrill.

"Peter," she cried, clutching him, "you don't mean to tell me that there is a fairy in this room!"

"She was here just now," he said a little impatiently. "You don't hear her, do you?" and they both listened.

"The only sound I hear," said Wendy, "is like a tinkle of bells."

"Well, that's Tink, that's the fairy language. I think I hear her too."

The sound come from the chest of drawers, and Peter made a merry face. No one could ever look quite so merry as Peter, and the loveliest of gurgles was his laugh. He had his first laugh still.

"Wendy," he whispered gleefully, "I do believe I shut her up in the drawer!"

He let poor Tink out of the drawer, and she flew about the nursery screaming with fury. "You shouldn't say such things," Peter retorted. "Of course I'm very sorry, but how could I know you were in the drawer?"

Wendy was not listening to him. "O Peter," she cried, "if she would only stand still and let me see her!"

"They hardly ever stand still," he said, but for one moment Wendy saw the romantic figure come to rest on the cuckoo clock. "O the lovely!" she cried, though Tink's face was still distorted with passion.

"Tink," said Peter amiably, "this lady says she wishes you were her fairy."

Tinker Bell answered insolently.

"What does she say, Peter?"

He had to translate. "She is not very polite. She says you are a great ugly girl, and that she is my fairy."

He tried to argue with Tink. "You know you can't be my fairy, Tink, because I am a gentleman and you are a lady."

To this Tink replied in these words, "You silly ass," and disappeared into the bathroom. "She is quite a common fairy," Peter explained apologetically, "she is called Tinker Bell because she mends the pots and kettles."

They were together in the armchair by this time, and Wendy plied him with more questions.

"If you don't live in Kensington Gardens now—"

"Sometimes I do still."

"But where do you live mostly now?"

"With the lost boys."

"Who are they?"

"They are the children who fall out of their perambulators when the nurse is looking the other way. If they are not claimed in seven days they are sent far away to the Neverland to defray expenses. I'm captain."

"What fun it must be!"

"Yes," said cunning Peter, "but we are rather lonely. You see we have no female companionship."

"Are none of the others girls?"

"Oh, no; girls, you know, are much too clever to fall out of their prams."

This flattered Wendy immensely. "I think," she said, "it is perfectly lovely the way you talk about girls; John there just despises us."

For reply Peter rose and kicked John out of bed, blankets and all; one kick. This seemed to Wendy rather forward for a first meeting, and she told him with spirit that he was not captain in her house. However, John continued to sleep so placidly on the floor that she allowed him to remain there. "And I know you meant to be kind," she said, relenting, "so you may give me a kiss."

For the moment she had forgotten his ignorance about kisses. "I thought you would want it back," he said a little bitterly, and offered to return her the thimble.

"Oh dear," said the nice Wendy, "I don't mean a kiss, I mean a thimble."

"What's that?"

"It's like this." She kissed him.

"Funny!" said Peter gravely. "Now shall I give you a thimble?"

"If you wish to," said Wendy, keeping her head erect this time.

Peter thimbled her, and almost immediately she screeched. "What is it, Wendy?"

"It was exactly as if someone were pulling my hair."

"That must have been Tink. I never knew her so naughty before."

And indeed Tink was darting about again, using offensive language.

PETER AND WENDY EXCERPT REVIEW QUESTIONS

1) At the beginning of the selection, where is Tink when Peter is looking for her?

2) What does fairy language sound like?

3) What is Peter looking for when he comes into the nursery?

4) How would you describe the conversation between Peter and Wendy?

5) How does Peter try to reattach his shadow? How does Wendy get it to stick?

6) How do The Lost Boys get to Neverland?

7) Why are there no girls in Neverland?

POST-SHOW QUESTIONS

BE KIND DO KIND

In *Peter and the Starcatcher*, the boy is transformed when Molly treats him with kindness. He becomes a hero and connects with the other characters only after Molly befriends him.

What are some ways that you can be kind to others? Make a list of 4 ways...

How do you feel when someone is kind to you?

Draw a picture of Peter before and after Molly is nice to him.

THE POWER OF STORYTELLING

There are many different versions of Peter Pan; however, most kids in America and the UK have heard some tale that is centered on Peter and the island of Neverland. Peter Pan is myth that we all share as a part of our culture.

1) What is another character or story that is shared by our culture?

2) What are some creative ways that you can tell that myth? Could you draw it or do a play?

Story telling is important in many cultures in many places. Shared myths help bind a community together. Story telling can also help individuals build their own identity. *Peter and The Starcatcher* uses many different theatrical techniques to tell the origin story of Peter Pan.

What does the main character of your myth look like?

MORE CLASS ACTIVITY IDEAS

Here are some ideas for activities to do following your class trip to the Wells Theater....

Create a comic strip that tells a story about an adventure Peter and The Lost Boys went on after the play....

Students could do this individually or in small groups.

Divide your class into two groups. One group will be the actors while the other will be story tellers. As the story tellers describe a battle between the pirates and The Lost Boys, have the actors act it out. Then switch the groups.

As a class, write your own set of rules for well-mannered children in 2015.

As a class, read Peter and Wendy. Then ask students to choose a section of dialogue from the novel and rewrite it in their own language. For added fun students can then perform their contemporary dialogue for the class.

As a class, write your own definition of kindness. Then discuss how kindness transforms the boy into Peter. Who was kind to the boy and how does that change him? How can we all use kindness in our lives to help others?

Thank you for allowing our stage to be your classroom!



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