

PETER AND THE STARCATCHER

By **Rick Elice** | Directed by **Blake Robison**
Executive Producers **Greg & Rhonda Oberland**
A Co-Production with **Cincinnati Playhouse in the Park**

This Teacher Guide is designed to be used in the classroom along with Milwaukee Rep's Play Guide for *Peter and the Starcatcher*. These are some suggested activities for your classroom.

The Play Guide is available online at:

<http://www.milwaukee-rep.com/Tickets/2014-15-Season/Peter-and-the-Starcatcher-Play-Guide/>

TEACHER GUIDE

CLASSROOM ACTIVITIES

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SUGGESTED TEACHING TOPICS

1. What Came Before: Exploring Prequels
2. Good vs. Evil
3. Friendship & Courage

WHAT CAME BEFORE: EXPLORING PREQUELS

DISCUSS: Pre-Show Questions

- What is a prequel? What do you think an author has to keep in mind about the original story when writing a prequel? What might be challenging?
- *Peter and the Starcatcher* is a prequel to J.M. Barrie's *Peter Pan* novels. Knowing this, what might you expect this prequel to be about? What characters might be present and which plotlines might be explored?

DISCUSS: Post-Show Question

- What elements of the play connected to Barrie's version of *Peter Pan*? Do you think this prequel offers a sufficient explanation of the events leading up to the original story? What, if anything, would you have done differently?
- If an audience member had no knowledge of the story of *Peter Pan*, do you think this play would still be enjoyable and easy to follow? Why or why not?

WRITE & PERFORM:

Prequel Pantomimes

In groups, have students write original one-page prequels for events from *Peter Pan* (ex: where Tinker Bell came from, how Hook lost his hand, how the Lost Boys got to Neverland, etc.). Students should make sure that the stories have arcs, conflict, characters, etc. Groups should write and present their narrated pantomimes.

Narrated Pantomime: the telling of a story without words, by means of bodily movements, gestures, and facial expressions, with one member reading the narrative text out loud.

To debrief: *How did the original story of Peter Pan inform the writing of your prequel? What characters, events, etc. from the original story did you choose to include? How were you able to use your bodies, facial expressions, movement, etc. to tell your story? How did not having props, a set, or sound effects affect the way you told your story? How was narration and pantomime used in Peter and the Starcatcher?*



Tom Story as Black Stache and Noah Zachary as the Boy in *Peter and the Starcatcher*.

GOOD VS. EVIL

DISCUSS: Pre-Show Questions

- What is a hero? What is a villain? What characteristics do we expect from heroes and villains?
- Who is the hero of *Peter Pan*, and why? Who is the villain, and why? Describe their relationship in the story.
- What might a "Starcatcher" be? Do you think Starcatchers are on the side of good or the side of evil?

DISCUSS: Post-Show Questions

- Who are the heroes and who are the villains in *Peter and the Starcatcher*? Is there more than one of each? Are the heroes pure "good"? Are the villains pure "evil"? What kind of duality is present in these characters?
- Compare and contrast Molly and the Boy/Peter as heroes. Compare and contrast Black Stache and Slank as villains. How do they compare to what you expect of heroic or villainous characters? Describe the one-on-one relationships between these characters at work in the play.
- Does "good" win in this play? At what cost?
- How could Starstuff be used for good or for evil? How did Starcatchers aid in the fight of good vs. evil?

PERFORM: Starstuff Infomercials

The students will be making and performing infomercials about Starstuff. Ask students, *what is an infomercial?* Have students break into groups. Their infomercials should tell what Starstuff is, what it does, and why it can be both dangerous (including side-effects) and a force of good. Students are encouraged to use the “over the top” style of infomercials, props, and gimmicks within their storytelling.

To debrief: *What was the goal for your group’s infomercial? What tactics did you use to inform audiences about Starstuff? Which tactics were the most successful, and why?*

FRIENDSHIP & COURAGE

DISCUSS: Pre-Show Questions

- What is friendship? What do you look for in a friend? What kind of impact has friendship had on your life?
- What is courage? What does one need to have or do to be courageous?
- How might courage affect friendship or friendship affect courage?

DISCUSS: Post-Show Questions

- What kind of friendships did you see in *Peter and the Starcatcher*? How was Peter’s friendship with Molly different from his friendship with Prentiss or Ted?
- How did friendship change Peter as a character throughout the story?
- In the play, the children argue about who gets to be the leader of their group. What does this excerpt from the script tell us about friendship and courage in relation to leadership?

MOLLY: *The leader can’t go about saving only the people she likes.*

BOY: *The leader has to be a boy.*

MOLLY: *Only if the boy knows there’s more important things in this world than saving his own neck.*

BOY: *Like what?*

MOLLY: *Like saving someone else’s.*

PLAY: Blind Obstacle Course

This is a game about trust, and students need to work together as a team. Have students stand in a large circle. In the center of the circle, scatter a number of colored pieces of paper across the floor. A volunteer student will attempt to cross the circle blindfolded or with eyes closed, with the members of the group acting as guides. The goal is for the group to focus their energy and voices into safely helping the blindfolded person across the field. The object is to cross the circle without touching any of the pieces of paper. If the person crossing the circle at any point touches a piece of paper, all participants will clap three times. Once the volunteer has safely reached the other side, a new volunteer will go.

To debrief: *How were trust and courage at work in this game? Was it difficult trying to cross the circle blindfolded? How did the participants have to collaborate to help the blind participant? How might this game relate to Molly and Peter’s friendship? When in the play did one character have to help another character through a dangerous or scary situation?*

OTHER TOPICS FOR DISCUSSION & RESEARCH

1. Classic British Literature
2. Adaptations
3. Gender Roles in Adventure Literature

STANDARDS

COMMON CORE STATE STANDARDS **ENGLISH LANGUAGE ARTS**

RL.8-12.3 NARRATIVE DEVELOPMENT

RL.8-12.4 WORD CHOICE

W.8-12.7 RESEARCH

SL.8-12.1 COLLABORATIVE DISCUSSIONS

WISCONSIN MODEL ACADEMIC STANDARDS **THEATER**

12.1 ATTEND & EVALUATE THEATERTICAL PERFORMANCE

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The Education Department offers backstage tours, pre- and post-show workshops and classroom residencies.

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