

Appalachian State University's Office of Arts and Cultural Programs  
presents

**2019-2020 Season**

# APPlause!

**K-12 Performing Arts Series**

October 4, 2019

***Peter and the  
Starcatcher***

**by Rick Elice**



As an integral part of the Performing Arts Series, APPlause! matinées offer a variety of performances at venues across the Appalachian State University campus that feature university-based artists as well as local, regional and world-renowned professional artists. These affordable performances offer access to a wide variety of art disciplines for K-12 students. The series also offers the opportunity for students from the Reich College of Education to view a field trip in action without having to leave campus. Among the 2019-2020 series performers, you will find those who will also be featured in the Performing Arts Series along with professional artists chosen specifically for our student audience as well as performances by campus groups.

Appalachian  
STATE UNIVERSITY

## Before the performance...

**Familiarize your students with what it means to be a great audience member by introducing these theatre etiquette basics:**

- Arrive early enough to find your seats and settle in before the show begins (20-30 minutes).
- Remember to turn your electronic devices OFF so they do not disturb the performers or other audience members.
- Remember to sit appropriately and to stay quiet so that the audience members around you can enjoy the show too.

## PLEASE NOTE:

**\*THIS EVENT IS SCHEDULED TO LAST APPROX TWO HOURS WITH A SHORT INTERMISSION.**

10:00am – 12:15PM

- Audience members arriving by car should plan to park in the Rivers Street Parking Deck. There is a small charge for parking. Buses should plan to park along Rivers Street – Please indicate to the Parking and Traffic Officer when you plan to move your bus (i.e. right after the show, or after lunch) so that they can help keep everyone safe.
- Adults meeting a school group at the show will be asked to sign in at the lobby and wait to be escorted to their group by a security guard.



## About the performance:

Based on the novel by Dave Barry and Ridley Pearson, Peter and the Starcatcher explores how a young orphan ultimately became Peter Pan. A wildly theatrical show, Peter and the Starcatcher upends the century old story of how a miserable orphan comes to be The Boy Who Would Not Grow Up (a.k.a. Peter Pan). From marauding pirates and jungle tyrants to unwilling comrades and unlikely heroes, the family-friendly show playfully explores the depths of greed and despair... and the bonds of friendship, duty and love.

A young orphan and his mates are shipped off from Victorian England to a distant island ruled by the evil King Zarboff. They know nothing of the mysterious trunk in the captain's cabin, which contains a precious, otherworldly cargo. At sea, the boys are discovered by a precocious young girl named Molly, a Starcatcher-in-training who realizes that the trunk's precious cargo is starstuff, a celestial substance so powerful that it must never fall into the wrong hands. When the ship is taken over by pirates – led by the fearsome Black Stache, a villain determined to claim the trunk and its treasure for his own – the journey quickly becomes a thrilling adventure.

Featuring a dozen actors portraying more than 100 unforgettable characters, Peter and the Starcatcher uses ingenious stagecraft and the limitless possibilities of imagination to bring the story to life.



# GLOSSARY

---

The glossary below includes explanations of many of the script's less common words and expressions along with the script page(s) they can be found on.

## Nautical Terms

**Aft** (30, 60, 70): At or toward the stern of a ship.

**Armada** (125): A fleet of war ships.

**Bilge** (17, 18, 25, 28, etc.): The deepest part of a ship's hull where any leakage and spray collects.

**Capstan** (15): An apparatus, rotated manually, used for hoisting weights and heavy sails. It consists of a vertical spool-shaped cylinder, around which rope is wound.

**Cesspit** (26): A pit for sewage or other waste.

**Davy Jones** (62): The bottom of the sea. "Davy Jones's Locker" refers to the grave of those who perish at sea.

**Foretop** (7): A platform mounted at the head of a ship's foremast (the forward lower-mast).

**Frigate** (4, 29, 53): A fast naval vessel of the 17th-19th centuries.

**Frammistan** (14): Also called "framistat," a nonsense word referring to a part or device one doesn't really understand or know the proper name for.

**Futtocks** (7): One of the middle timbers forming the curved portion of the ship's frame.

**Gangway** (17, 37): An opening in the railing or bulwark of a ship, into which a gangplank fits. Today, it is often used interchangeably with "gangplank." Can also be an especially narrow passageway.

**Gunter** (55, 56): A manner of rigging a sail attached to a spar to a short mast, so that the spar can slide up the mast in order to spread the sail.

**Jib** (14, 52): The triangular shaped sail at the front of the ship.

**Jolly Roger** (57): A flag with skull and cross bones. Black flags indicated pirates aboard the ship would consider showing mercy, while red flags meant no mercy would be shown.

**Knots** (29, 51-57): The nautical measure of speed. Knots are determined using pieces of knotted string fastened, at intervals, to the log-line; the number of pieces that run out while the sand-glass is running indicates the ship's speed.

**Longboat** (98, 114, 127): The largest open boat belonging to a sailing vessel, powered by sail or oars.

**Main-brace** (61): The principal line that controls the rotation of a sail.

**Mast** (55, 60, 68): 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.

**Merchant sailors** (6): Sailors on a trade vessel.

**Plank** (2, 60): A board or ramp used as a temporary footbridge from a ship to the dock. Also known as “gangplank.” To “walk the plank” is to be forced to move along a plank over the ship’s side to a watery death.

**Poop** (5): A superstructure installed on a raised afterdeck, which, in large ships, comprises the roof of the captain’s cabin. Describing the *Neverland* as “long in the poop” implies that the old ship has seen better days.

**Red over white over red** (56): Warning lights on a ship that signal that it has restricted maneuverability.

**Spar** (66): Long, round bits of wood to which sails are bent.

**Starboard** (53): The right-hand side of a ship when facing forward. The term began with the Vikings who called a ship’s side its “board” and placed the steering oar (the “star”) on the right side.

**Stem** (60): The bow of the ship.

**Stern** (60): The aftermost part of the ship’s hull (the body of the ship between the deck and the keel).

**Swag** (35): Plunder or booty.

## Sea Life & Other Creatures

**Ahi** (72): A large tuna fish, especially the bigeye tuna and the yellowfin tuna.

**Antipodes** (12): A group of inhospitable volcanic islands south east of, and belonging to, New Zealand.

**Archipelago** (65): A large group or chain of islands.

**Arrowtooth** (72): A fish in the flounder family. Habitat ranges from central California to the eastern Bering Sea. The most abundant fish in the Gulf of Alaska.

**Dodo** (10, 11, 44, etc.): A clumsy, flightless bird extinct since 1662. Related to the pigeon, but about the size of a turkey, it inhabited the islands of Mauritius.

**Leviathan** (93): A sea monster, or any huge marine mammal such as the whale.

**Mahi mahi** (72): 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** (12, 46): 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, including the porpoise’s shorter, flattened beak.

**Smelt** (16, 71): A species of small, silvery saltwater fish found in cold northern waters. A common food source for salmon and lake trout. Their yellow or orange eggs, also known as roe, are often used to garnish sushi.

**Weevil** (53): A type of beetle destructive to nuts, grains, and fruits.

## Britishisms & Other Terms

**America's Cup** (41): A trophy awarded to the winner of the America's Cup match races between two sailing yachts. In 1851, the first match occurred during the first world's fair, hosted by Queen Victoria and Prince Albert, when six members of the New York Yacht Club built a racing yacht so advanced that Her Majesty's yachtsmen didn't want to race. The America (as the winning yacht was called) won that race and the trophy was renamed America's Cup in its honor. The Americans held on to the trophy for 132 years.

**Ayn Rand** (48): The controversial author of books such as *Atlas Shrugged* and *The Fountainhead*. Developed a philosophical system called Objectivism largely ignored by academic philosophers, but which held significance among libertarians and conservatives.

**Appellation** (64): A name or title.

**Attaque coul  ** (118): A fencing term for an attack that slides along the opponent's blade.

**Ay de m  ** (43): Spanish for "oh, my."

**Balestra** (118): A fencing term for a forward hop or jump, which is often followed by an attack.

**Bloomers** (106): An undergarment formerly worn by women and girls that was composed of loose trousers gathered about the ankles and worn under a short skirt. Popularized in the 1850s by Amelia Bloomer, a feminist who advocated for women's rights and Victorian dress reform.

**Bollocks** (121): British slang for rubbish or nonsense. Considered to be a vulgar term.

**British Empire** (2): A former term for the territories controlled by the British Crown. The most extensive empire in the world and, at one time, the foremost global power.

**Buffet** (101): To strike or push against repeatedly.

**BVDs** (41): A brand of men's underwear. Stands for "Bradley, Voorhees, and Day."

**Claggy** (59): Sticky or clingy.

**Comme il faut** (34): French for "proper."

**Crocodile tears** (123): Insincere tears of grief.

**Debo protestar** (43): Spanish for "I must protest."

**Devon cream** (56): A type of clotted cream from Devonshire County, England that is spread on scones.

**Die is cast** (43): A permanent decision has been made, or fate has taken charge.

**Done 'n' dusted** (36): To be successfully completed.

**Fall off the wig** (15): To die. Also phrased as "to hop the twig."

**Fop** (56): An extremely vain man.



**Fortnum's** (56): Short for "Fortnum & Mason." A department store and grocer founded in London in 1707 by one of Queen Anne's footmen. In 1854, in response to the soldiers' appalling conditions in the Crimean War, Queen Victoria ordered a huge consignment of beef tea to be sent from Fortnum's to Florence Nightingale in an effort to boost morale.

**Fruitcake** (113-114): A heavy, spiced cake containing nuts and candied or dried fruits. Fruitcake became popular in Europe and the Americas around the 16th century, when it was discovered that the fruit was preserved longer when soaked in sugar. Often served at English tea time up until the 19th century.

**Game's afoot** (43): The process is in active existence.

**Guano** (55): A natural manure, usually composed of the excrement of sea birds and found on the islands of Peru.

**Java** (59): The main island of Indonesia where the capital, Jakarta, is located.

**Kippers 'n' custard** (36): A small herring served with custard. At one time a common breakfast.

**Nattering** (54): Incessant chatter.

**Oh Captain, my Captain** (123): A reference to Walt Whitman's 1865 poem, "O Captain! My Captain!," about the death of Abraham Lincoln.

**One for all and all for me** (67): A play on "all for one and one for all," which is best known as the motto for the title characters in Alexandre Dumas's *The Three Musketeers*.

**Orphan** (2, 3, 4, etc.): A child who has lost both parents, whether through death or abandonment. High mortality rates – as well as abandonment due to overcrowding or lack of money – during the Victorian era meant that becoming an orphan was not a rarity. Not many orphanages existed at the time, and because they were so terrible, many children preferred to live on the streets.

**Pasta fazool** (116): A traditional Italian dish of pasta and beans. Also known as "pasta e fagioli."

**Peer of the realm** (2): A U.K. citizen of high social class who has the right to sit in the House of the Lords.

**Philip Glass** (95): A contemporary and influential American composer who has written for stage and film (including his Oscar®-nominated work for *The Hours* and *Notes on a Scandal*) in addition to other compositions. His works became the basis for a form of "minimalist" music that consists of repetitive patterns layered on top of each other.

**Picaroon** (14): A pirate or other rogue.

**Pike** (59): A hill or mountain with a pointed summit, or the pointed end of anything.

**Portsmouth** (4): A significant naval port on the south coast of England. Portsmouth has the world's oldest continuously used dry dock and is home to some noted ships, including HMS *Victory*, the world's oldest commissioned warship, which is preserved as a museum ship.

**Prat** (95): British slang for an incompetent person.

**Préférez-vous que je parle français** (83): French for “Do you prefer that I speak French?”

**Qué demonio** (43): Spanish for “what a demon.”

**Queen Victoria** (2, 35, 48): Born in 1837, Victoria became queen at 18 years of age because her uncles did not have children who lived long enough to take over the throne. Her 64-year reign – the longest of any British monarch – is known as the Victorian era, and it is remembered as a period of prosperity and peace. She is known for proposing to her husband, Prince Albert, and for starting the tradition of women wearing white at their weddings. Though child labor was common during her reign (many were employed in mines, factories, and as chimney sweeps), she is the most commemorated British monarch.

**Salad days** (15): A period of youthful inexperience. Coined in 1606 by Shakespeare in *Anthony and Cleopatra*, when the latter titular character says, “My salad days, when I was green in judgment...” (I.v).

**Sally Field at the Oscars** (89): A reference to the Oscar®-winning actress’s acceptance speech at the 1985 Academy Awards® in which she repeats “You like me!” Often misquoted as “You like me; you really like me!”

**Sally Lunn** (53): A French refugee who worked in a bakery in Bath, England in 1640. Brought with her the French tradition of a brioche bun that was unfamiliar to her English colleagues who, because they couldn’t pronounce her given name (Solange Luyon), christened her “Sally Lunn.” The delicacy she shared was thus named after her as well (the Sally Lunn Bun).

**Sleeping Beauty** (40, 44, 84-88): The bedtime story that Molly tells the boys is the first part of the dark fairy tale adapted by Charles Perrault and popularized by the 1959 Disney animated film. The story in the play takes elements from the Perrault tale, Tchaikovsky’s ballet, and the Brothers Grimm tale.

**Sticky Pudding** (23, 88): A British dessert made of a very moist sponge cake with chopped dates and covered in a toffee sauce. Usually served with vanilla ice cream.

**Swot** (52, 111): British slang for a student who studies (too) vigorously.

**Too posh to push** (57): A prospective mother who elects to have a caesarean section rather than give birth naturally. Such a woman is usually imagined to be of a wealthier, higher class.

**TTFN** (12): “Ta ta for now.” Originated in Britain with “It’s that Man Again,” a radio show popular during WWII, which buoyed morale for the U.K. home front.

**Union Jack** (29): The national flag of the U.K. since 1801. Combines the three crosses of the patron saints of England (Saint George), Ireland (Saint Patrick), and Scotland (Saint Andrew).

**Winkle-pinner** (60): Refers to one who removes meat from a mollusk, or winkle, with a pin.

**Your milkshake brings all the boys to the yard** (124): A lyric in the song “Milkshake” by American recording artist Kelis.



## CURRICULUM CONNECTIONS

Staging *Peter and the Starcatcher* will provide your cast and crew with a valuable education in the art of theater-making. Additionally, this show provides rich opportunities for cross-curricular investigation and can be a springboard for learning beyond the classroom. The following lesson plans use arts integration techniques that allow students to explore varied subjects through an engaging and accessible forum. Share these lesson plans with English, social studies, and science teachers, or use them to enrich your exploration of the play in rehearsals. Feel free to modify or adapt the lessons to suit your needs.

### Adapting Neverland

#### English Language Arts: Adaptation

**Use this to:** study the playwright's process in adapting literature for the stage.

#### Objectives:

- 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

#### Materials:

- Copies of the Adapting Neverland activity sheet (see pp. 62-63) – one for each student
- Pencils and paper

**Time:** 45 minutes

#### Introduction: (1 minute)

*Peter and the Starcatcher* is an example of an adaptation. Rick Elice wrote the play based on the novels by Dave Barry and Ridley Pearson. When adapting works for the theater, playwrights do much more than transcribe dialogue from the source material – they *reinvent* the story for the stage.

#### Warm-up: (10 minutes) Dramatic Discussion

1. Start a conversation with the class about adaptation. To facilitate the discussion, use the following prompt: Are you aware of any books that have been adapted for film? Films that have become stage musicals? Books that have become plays (e.g., *Harry Potter*, *Cinderella*, *Beauty and the Beast*)?
2. Ask students to identify the differences between the original versions and the adaptations of the examples they shared.
3. Use the following prompts to continue the discussion:
  - Why do you think the adaptors made such choices?
  - How does the way spectators experience a movie differ from the way they experience a stage musical? How does a reader's experience of a book differ from the way she encounters a play?

- What choices might an author make when adapting a Shakespearean tragedy into a big blockbuster movie? What about adapting an animated film into a stage musical? Or an action-adventure story for the stage? Consider cast size, plot, special effects, etc.

### **Main Activity:** (30 minutes) Writing Adaptations

1. Distribute the Adapting Neverland activity sheet to each student and review the directions.
2. As they work, walk around the classroom and encourage students 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?
3. Be mindful of time, and give your playwrights five- and two-minute warnings so that they may conclude their scenes.
4. Choose a student volunteer to share with the class. If time allows, have other students share their scenes as well.

### **Reflection:** (4 minutes)

Ask students to reflect on the playwriting/adaptation process using the following prompts:

- Did you find the adaptation process easy or difficult? Why?
- What makes an adaptation successful? Does this change depending on the medium of format (i.e., adapting a book into a film vs. a film into a play)?
- Thinking back to the adaptations that were brainstormed at the beginning of the activity, what do you now appreciate about the adaptors' choices?
- Comparing the book excerpts to your classmates' stage adaptations, what is gained by telling a story using a theatrical medium? What is lost?

## **EXTENSION IDEAS**

- Have students swap scenes with a classmate and provide constructive feedback using the prompts "One thing I liked about the scene...", "One thing I noticed about the scene...", and "One thing I wondered about the scene..." Then, give the class ten minutes to consider the constructive feedback they received from their classmates and to incorporate any changes they would like to make. The students could also complete their revisions as homework.\*
- Working in groups, have students stage their adaptations. Consider bringing in everyday items to create a prop trunk from which the students can pull objects to use when staging their scenes. Grab whatever you can get your hands on: paper towel rolls, pieces of rope, brooms, cardboard boxes, balloons, scarves, dishwashing gloves, etc. can all go in your trunk. Once the scenes have been staged, do the authors wish to make any changes to their adaptation? How can "workshopping" moments inform their process?

\* This process is a variation of Liz Lerman's Critical Response Process (CRP), and is designed to elicit thoughtful and deep responses to works of art.

# STARCATCHER STUDIES: ADAPTING NEVERLAND

---

*Peter and the Starcatcher* is adapted for the stage from the novel *Peter and the Starcatchers* by Dave Barry and Ridley Pearson. The novel is one in a series of four novels about the Neverland you never knew. In this activity, you will step into role as a playwright and experience the process of adaptation first-hand.

---

Choose one of the excerpts below from Barry and Pearson's other novels for your stage adaptation. Read your passage thoroughly. Before you start writing, jot down notes to 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 onstage?

---

---

---

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

Also, remember that in the process of adaptation, the playwright needs to determine which portions of the source material are essential to include. Think critically about your excerpt to determine which elements are needed and appropriate to include in your adaptation for the stage (this includes characters).

## Excerpts for STARCATCHER STUDIES: ADAPTING NEVERLAND

### From *Peter and the Shadow Thieves*

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 walk, having just seen the cab, and their prisoner, off to the ship. In a moment they were joined by Jarvis, 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 squinted up at it, then cursed in fury.

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

---

### From *Peter and the Secret of Rundoon*

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 arced 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 Tink, on Peter's shoulder.

"Now," he said.

In a flash, she was over the side.

---

### From *Peter and the Sword of Mercy*

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 Slightly, 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 Slightly.

### AN EXAMPLE OF STAGE DIRECTIONS

#### SLANK

And while nobody's lookin' —

*(everyone turns away, occupied elsewhere)*

I'll just mark the Queen's trunk, the one s'posed to go on the *Wasp*.

*(makes a chalk X on the top trunk)*

# RESOURCES

## J. M. Barrie's *Peter Pan*

***The Annotated Peter Pan:*** Edited by Maria Tater, and published by W. W. Norton & Company in 2011, this centennial edition of the novel includes period photographs, iconic illustrations, commentary on stage and screen versions, and an array of supplementary material, including J. M. Barrie's screenplay for a silent film.

**jmbbarrie.co.uk:** A source for all things Barrie, this website includes a forum for discussing the author and his works, information about the Llewelyn Davies family (whose boys inspired the novel), letters written by Barrie, and more.

***J. M. Barrie and the Lost Boys: The Real Story Behind Peter Pan:*** Author Andrew Birkin, in this 2003 edition by Yale University Press, draws extensively on a vast range of material by and about Barrie – including notebooks, memoirs, and recorded interviews with the family and their friends – to describe Barrie's life and the world he created for the five young boys of the Llewelyn Davies family.

***The Little White Bird:*** Published in 1902, this novel by Barrie introduces the character and mythology of Peter Pan as he escapes from human life as a baby and learns to fly with fairies.

***Peter Pan, or The Boy Who Wouldn't Grow Up:*** Barrie's original 1904 play.

***Peter Pan in Kensington Gardens:*** This 1906 novel tells of Peter's young upbringing with birds and fairies in London's famous park, Kensington Gardens, where he meets Maimie, a little girl lost in the gardens (and considered a literary predecessor to Wendy).

***Peter and Wendy:*** Barrie's 1911 novel that became known as *Peter Pan*.

## Peter on Stage & Screen

***Peter Pan:*** Disney's 1953 animated feature.

***Peter and the Starcatcher: The Annotated Script of the Broadway Play:*** Authored by playwright Rick Elice and published by Disney Editions in 2012, this volume places the Broadway script alongside commentary from the playwright, directors, authors of the novel, and other creatives involved in the development of the play. Illustrated with production photos and design sketches, it also includes scenes and songs cut from the final version of the show.

***Peter Pan on Stage and Screen, 1904-2010:*** This second edition, written by Bruce K. Hanson and published by McFarland & Co. in 2011, recounts the more than century-long stage and screen history of Barrie's *Peter Pan*. It traces the origin of Barrie's tale through the original London production in 1904 through various theatrical and film adaptations up to and including 2010.



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

*Peter and the Starcatchers* (Disney-Hyperion, 2004): The novel on which Rick Elice's play is based.

*Peter and the Shadow Thieves* (Disney-Hyperion, 2006)

*Peter and the Secret of Rundoon* (Disney-Hyperion, 2007)

*Peter and the Sword of Mercy* (Disney-Hyperion, 2009)

*The Bridge to Never Land* (Disney-Hyperion, 2011)

## Story Theater

***The Life and Adventures of Nicholas Nickleby*:** The Royal Shakespeare Company's legendary 1980 stage production of Charles Dickens's classic novel inspired Rick Elice to begin *Peter and the Starcatcher* with a group of players who function as narrators. Released on DVD in 2002 by A&E Home Video, the 8.5 hours, two-part production starred Roger Rees as the title character.

***Paul Sills' Story Theater: Four Shows*:** This volume, published by Applause in 2000, includes the chapters "Designing for Story Theater," "Music Notes for Story Theater," and "Theater Games for Story Theater" (created by Sills's mother, Viola Spolin).

**Story Theatre:** [plays.about.com/od/basics/fl/Story-Theatre.htm](http://plays.about.com/od/basics/fl/Story-Theatre.htm)

This 2015 article by Rosalind Flynn on About.com details the history and conventions of the genre.

***Story Theatre*:** A famous example of the story theater genre, this play by Paul Sills with music, was adapted from famous fables from the Brothers Grimm and Aesop. In the 1970 Broadway production, a cast of eight actors performed a total of 66 speaking roles, ensemble roles, and sound effects while assisting with – and performing as – set pieces. Published by Samuel French.

## Pirates & Ships

**The Dictionary of English Nautical Language:** [www.seatalk.info](http://www.seatalk.info)

A comprehensive nautical dictionary, complete with usage, suggestions for good seamanship, images of ships, and a nautical blog.

**The New England Pirate Museum:** [www.piratemuseum.com/edperspt.htm](http://www.piratemuseum.com/edperspt.htm)

A brief historical perspective on piracy, from Viking and Muslim pirates in the Middle Ages through "licensed" privateers that appeared after Columbus's exploration.

**The Pirate Dictionary:** Covering the 15th-18th centuries when pirates controlled many sea lanes, Terry Breverton's dictionary (Pelican Publishing, 2004) lists major naval mutinies, a summary of the slave trade, and even some pirate jokes in addition to the origins of phrases like "steer clear of," "hit the deck," and "to harbor a grudge."



## Women & Children in Victorian England

### **Ideals of Womanhood in Victorian Britain:**

[www.bbc.co.uk/history/trail/victorian\\_britain/women\\_home/ideals\\_womanhood\\_01.shtml](http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_01.shtml)

In Victorian England, a woman's place was in the home. This article by Lynn Abrams for the BBC describes the (physical) domestic sphere that women inhabited, women's fashion, the roles of wife and mother, and more.

### **The Victorian Child:** [www.representingchildhood.pitt.edu/victorian.htm](http://www.representingchildhood.pitt.edu/victorian.htm)

This essay by Marah Gubar explores how the idea of children evolved during the Victorian era, from the rampant use of child labor to the activism leading to laws protecting children and their "innocence."

### **Victorian Children in Victorian Times:** [www.victorianchildren.org/victorian-children-in-victorian-times/](http://www.victorianchildren.org/victorian-children-in-victorian-times/)

This brief article surveys how Victorian children lived, played, worked, and, ultimately, survived.

## English Dialects

When learning a dialect, the Internet provides a wealth of material. How-to videos for just about any accent in existence can be found on YouTube. Listed below are some helpful websites. Remember, when mastering a dialect, it can be extremely useful to stay in character for the length of rehearsal.

- **British Library Sound Archive:** [sounds.bl.uk/Accents-and-dialects](http://sounds.bl.uk/Accents-and-dialects)  
This site contains audio clips and oral histories from five different archives, including the Survey of English Dialects and BBC Voices. Scroll down to "View by" for access to hundreds of recordings sorted by County, Date, or as clickable options on a Sound Map.
- **IDEA (International Dialects of English Archive):** [www.dialectsarchive.com](http://www.dialectsarchive.com)  
Created by a dialect coach in 1997, this website contains dozens of samples of dialects from all over the globe – there are over 90 examples from England alone.

Appalachian State University's Office of Arts and Cultural Programs  
presents

# APPlause!

## K-12 Performing Arts Series

The performances are part of the APPlause! Series, presented by Appalachian State University's Office of Arts and Cultural Programs. Featuring local, regional and world-renowned professional artists, the mission of the program is to share university arts resources with the public, private and home school network across our region. Study guide materials connect every performance to the classroom curriculum. With the help of the university's College Access Partnership, school groups can enjoy lunch in an on-campus dining facility, take a campus tour, or observe a demonstration by an Appalachian State professor.

For more information, contact:

Shauna Caldwell

Assistant Director of Arts Education and Outreach

828-262-6084, ext. 102

[caldwellsn@appstate.edu](mailto:caldwellsn@appstate.edu)



Appalachian  
STATE UNIVERSITY.