BEHIND THE CURTAIN
A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

Adapted for the stage by Katy Tye, Jeffrey Colangelo, and Robyn Flatt
Based on the book by Robert Louis Stevenson

RECOMMENDED FOR AGES 7 AND UP
OCTOBER 12 - OCTOBER 23, 2018 STUDENT MATINEE
SEPTEMBER 23 - OCTOBER 21, 2018 PUBLIC SHOWS

As part of DCT’s mission to integrate the arts into classroom academics, the Behind the Curtain Resource Guide is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

DALLAS CHILDREN’S THEATER
Astonishing kids & families with the fun of Broadway-like plays & much more!
DCT Executive Artistic Director .....................................Robyn Flatt
Resource Guide Editor ......................................................Jessica Colaw
Resource Guide Layout/Design.........................................Jamie Brizzolara

Play ..........................................................................................TREASURE ISLAND Reimagined!
Adapted for the stage by ...............................................Katy Tye, Jeffrey Colangelo, and Robyn Flatt
Based on the book by ..........................................................Robert Louis Stevenson

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in The Integration of Abilities and Making Sense with Five Senses by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.
CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The WRITER/ADAPTOR
Creates a script that combines the story, the music, and the creative vision of a puppet director.

The DIRECTOR
Determines the overall look of the performance.
Guides the actors in stage movement and character interpretation.
Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS
Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director’s vision to life.
There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER
Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.
During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW
Build and operate the scenery, costumes, props, and light and sound during the performance.

The PUPPETEERS
The “invisible” folks who manipulate the puppets so that they come to life in a performance.

The CAST
Includes all of the performers who present the story on stage.

The AUDIENCE
That’s right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.
You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children’s Theater production.
CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you’re seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.

Are you ready for your role in this performance?
Check the box next to the statements that describe proper etiquette for an audience member.

☐ Try your best to remain in your seat once the performance has begun.
☐ Share your thoughts out loud with those sitting near you.
☐ Wave and shout out to the actors on stage.
☐ Sit on your knees or stand near your seat.
☐ Bring snacks and chewing gum to enjoy during the show.
☐ Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
☐ Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
☐ Keep all hands, feet, and other items out of the aisles during the performance.
1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?

2. Write a letter to an actor telling what you liked about his or her character.

3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?

4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?
CURTAINS UP ON THEATER VOCABULARY

ACTOR/PUPPETEER  any theatrical performer whose job it is to portray a character

CAST  group of actors in a play

CENTER STAGE  the middle of the stage

CHARACTER  any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.

CHOREOGRAPHER  the designer and teacher of the dances in a production

COSTUME DESIGNER  the person who creates what the actors wear in the performance

DIRECTOR  the person in charge of the actors’ movements on stage

DOWNSTAGE  the area at the front of the stage; closest to the audience

HOUSE  where the audience sits in the theater

LIGHTING DESIGNER  the person who creates the lighting for a play to simulate the time of day and the location

ONSTAGE  the part of the stage the audience can see

OFFSTAGE  the part of the stage the audience cannot see

PLAYWRIGHT  the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.

PLOT  the story line

PROSCENIUM  the opening framing the stage

PROJECT  to speak loudly

PROP  an object used by an actor in a scene

PUPPET  A movable model of a person or animal that is used in entertainment and is moved either by strings from above, or by a hand inside it.

SET  the background or scenery for a play

SETTING  the time and place of the story

SOUND DESIGNER  the person who provides special effects like thunder, a ringing phone, or crickets chirping

STAGE CREW  the people who change the scenery during a performance

STAGE MANAGER  the person who helps the director during the rehearsal and coordinates all crew during the performance

UPSTAGE  the area at the back of the stage; farthest from the audience
Kathy Burks Theatre of Puppetry Arts, a professional company, is the oldest resident puppet theatre in the Southwest. Established in 1973 as Kathy Burks Marionettes, and performing continuously since that time, the troupe has provided family entertainment for audiences in the Dallas/Ft. Worth Metroplex and throughout the United States.

At its inception the company performed exclusively with the antique marionettes which belong to Kathy Burks. Formerly owned and toured throughout the world by The Sue Hastings Company, of New York City, this is one of the largest collections of antique marionettes in the country, consisting of approximately 1,000 unique figures from the 1920’s and 30’s. These antiques proved too fragile, however, to withstand the rigors of continual performance. They currently make their home at Dallas Children’s Theater, where they appear in various exhibits celebrating the power of Drama, past and present. Now the public may enjoy both the beauty and the history of these incredible puppets.

With the retirement of the Hastings collection, Kathy Burks Marionettes began to design and construct new marionettes for performance and to incorporate other styles of puppetry into its presentations. At last the company name seemed a misnomer, and in 1992, Kathy Burks Marionettes became Kathy Burks Theatre of Puppetry Arts, one of the few puppet theatres in the country to perform using all styles of puppetry, including traditional bridge and cabaret marionettes, hand puppets, shadow puppets, and Black Theatre rod puppets. Performance material ranges from adaptations of classic stories and fairy tales, to scripts based on original themes, and to puppet theatre interpretations of musical masterpieces such as The Nutcracker, Til Eulenspiegel, and Carnival Of The Animals. The company has also collaborated with Dallas Children’s Theater in live productions.

Although entertainment is the troupe’s primary goal, educational aims are inextricably interwoven. Both the founder of the company and the playwright/composer possess degrees in education.

Each member of the company is a dedicated artist with an extensive background in various theatre arts. Skills in set and costume design, acting, directing, dance, lighting design, playwriting, and musical composition all combine with expertise in puppet manipulation to produce a complete theatrical company which specializes in elaborate puppet productions.

- Written by Kathy Burks and B. Wolf.
CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY

Puppetry, like music and dance, is an ancient art ever evolving and renewing itself. A puppet is an inanimate figure that is caused to move by human effort before an audience. The four most common kinds of puppets are:

SHADOW PUPPETS
Operated from below the stage behind a screen or curtain. Light shines through the holes to create a shadow on the screen.

Credit/Hobey Ford

ROD PUPPETS
Manipulated from below the stage or from directly behind the playing area, as in Black Theatre.

Credit/Kathy Burks Theatre of Puppetry Arts

GLOVE OR HAND PUPPETS
Operated from below the stage.

Credit/Kathy Burks Theatre of Puppetry Arts

MARIONETTES OR STRING PUPPETS
Manipulated from above the stage.

Credit/Kathy Burks Theatre of Puppetry Arts
Puppets exist in a wide variety of types, and may be two- or three-dimensional. They vary in size from finger puppets to larger-than-life size, and range from the simplest shapes to elaborately articulated figures.

The origins of puppetry are veiled in antiquity, but it is known that primitive peoples made puppets long before the invention of writing. Puppets probably served a function in the ritual magic practices by early man. Extensive use of puppetry for religious purposes is recorded in every subsequent civilization.

For centuries, puppetry was effectively utilized in the church, but gradually some of the comic characters and scenes, originally introduced to lighten the miracle plays, got out of hand and became offensively boisterous and vulgar. Eventually, puppets were totally expelled from the church. Henceforth, the art of puppetry was practiced in the streets, fairgrounds, inns, and later, when it had gained status again, in theaters of its own. In the present day it has returned to some churches. Whatever the setting, audiences have always responded wholeheartedly to those qualities unique to the art.

When operated with skill and artistry, puppets can convey with great intensity every emotion known to humankind, distilling the essence of feelings common to everyone. Puppets eloquently express the gamut of dramatic styles, from slapstick to riotous comedy to heart rending pathos and soul wrenching drama.

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. Dallas Children's Theater brings stories to life though its performances. Many people are involved in the process. Playwrights adapt the stories you read in order to bring them off the page and onto the stage. Designers and technicians create lighting effects so that you can feel the mood of a scene. Carpenters build the scenery and make the setting of the story become a real place, while costumers and make-up designers can turn actors into the characters you meet in the stories. Directors help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.

Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
CURTAINS UP AFTER THE PERFORMANCE (cont’d.)

• What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
• Was there music in the play? How did it add to the performance?
• What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON ADAPTATION

An adaptation is a change made in something so that it can fit a new use. TREASURE ISLAND Reimagined! is an adaptation of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Katy Tye, Jeffrey Colangelo, and Robyn Flatt took the work of Robert Louis Stevenson and adapted it so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend the DCT production:

• What kinds of things did Katy Tye, Jeffrey Colangelo, and Robyn Flatt have to consider in writing a script of the story?
• If he was alive today, what kinds of things would Robert Louis Stevenson be concerned about with an adaptation of his story?
• Do you think the performance will be shorter or longer than the book?
• What will the characters look like? How will they match the images described by Robert Louis Stevenson? What differences can you expect?
• What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

• Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
• Did the changes make the story stronger or was it weaker because of them?
• What do you think the set and costume designers need to consider when bringing the book to the stage?
• What things helped to tell the story on stage?

Use the following template to illustrate the similarities and differences between the book and DCT’s performance of TREASURE ISLAND Reimagined!
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CURTAINS UP ON THE AUTHOR

“I travel not to go anywhere, but to go. I travel for travel’s sake. The great affair is to move.”
- Robert Louis Stevenson

ROBERT LOUIS STEVENSON
Born on November 13, 1850, in Edinburgh, Scotland, Robert Louis Stevenson traveled often, and his global wanderings lent themselves well to his brand of fiction. Stevenson developed a desire to write early in life, having no interest in the family business of lighthouse engineering. He was often abroad, usually for health reasons, and his journeys led to some of his early literary works. Publishing his first volume at the age of 28, Stevenson became a literary celebrity during his life when works such as Treasure Island, Kidnapped, and Strange Case of Dr. Jekyll and Mr. Hyde were released to eager audiences. He died in Samoa in 1894.


CURTAINS UP ON THE PLAYWRITERS

KATY TYE is a choreographer, acrobat, and actor in the Dallas area. She has performed at multiple theaters in Dallas including Undermain Theatre, Theatre Three, Shakespeare Dallas, and Dallas Children’s Theater. In 2012, Katy began creating original movement-theater pieces with Jeffrey Colangelo involving aerial silks and hand-to-hand balancing. In addition to her work with Prism Movement Theatre, Katy has worked with Pilobolus Dance Theater, and has written original plays such as I'm A Girl But My Favorite Color is Blue and Point. Katy received her BFA in Theater Studies from Southern Methodist University in 2015.


JEFFREY COLANGELO is a writer, director, actor, and fight director who has been working in the D-FW area for the last three years for theater companies like Cara Mia Theatre Co., Undermain Theatre, Theatre Three, Shakespeare Dallas, and Dallas Theater Center. With SiHK Brothers, he has written and directed a number of innovative and critically-acclaimed shows including Prism, Galatea, Pun: A Play on Words, Playing with Myself, and playtime. Jeffrey is a graduate of the Southern Methodist University theater program and earned his B.F.A. in Theatre in 2013.

Adapted from: https://www.caramiatheatre.org/instructors/
CURTAINS UP ON THE PLAYWRIGHTS (CONT'D)

ROBYN FLATT co-founded DCT in 1984 with start-up funds of $500. Under her artistic leadership, the theater’s creative and operational stature has grown over the past 34 years to reflect its current annual budget of more than $4 million. Her theatrical career has brought her acclaim as a professional director, actor and lighting designer. During her tenure as a member of the Dallas Theater Center Resident Company, she served as Assistant Artistic Director, and Director of Theater-in-the-Parks. She holds a MA degree from Baylor University and studied under Etienne Decroux, Juana Laban, and Hanya Holm. Ms. Flatt’s many acting credits include two roles she created for award-winning world premiere productions: Dewey Dell in Journey to Jefferson and Martha Ann Sickenger in Preston Jones’ The Oldest Living Graduate. Her directing credits at DCT include several world premiere adaptations by Linda Daugherty of Steven Kellogg’s story books; Adventures of Huckleberry Finn; The Miracle Worker; Island of the Blue Dolphins; and other critically acclaimed productions such as And Then They Came For Me and To Kill a Mockingbird. She has served on the boards of AATE, ASSITEJ/USA, and CTFA. She is a recipient of The 500, Inc.’s prestigious Ken Bryant Visionary Award, Dallas Historical Society’s 1999 Excellence in Community Service for Creative Arts, the 2002 Leon Rabin Standing Ovation Award, and the Excellence in Nonprofit Management Award. Ms. Flatt is a member of the College of Fellows of American Theatre and was recently Treasurer of the Children’s Theatre Foundation of America. She was nominated by The Dallas Morning News arts staff for the Texan of the Year Award in both 2010 and 2015. Robyn was honored in 2016 with the Orlin Corey Award for Artistic Excellence from the American Alliance for Theater and Education.

Courtesy of Dallas Children’s Theater.

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of TREASURE ISLAND Reimagined!

- What are the similarities and differences between Jim Hawkins’ and Ben Gunn’s stories? Why do you think their stories are told simultaneously in the first act?
- Describe Captain Flint and compare him to the other pirate captain in the play, Long John Silver.
- Why does Long John Silver tell the story of Orion? What does the story foreshadow?
- Jim Hawkins and Ben Gunn are both searching for a father figure in some way in the play. How does this impact each of their stories? How does Long John Silver use their desires for a father figure to help his cause?
- Why does Billy Bones protect his chest?
- What is “the black spot”?
- Describe Jim Hawkins’ mother.
- How does Long Silver John betray Ben Gunn?
- What does Jim Hawkins learn when he’s hiding in an apple barrel?
CURTAINS UP ON DISCUSSION (CONT'D)

- Why does Long John Silver encourage his men to keep pretending that they’re not pirates once the Hispaniola has sailed?
- What has Ben Gunn been doing for the last 10 years? What is he waiting for?
- What plan do Jim Hawkins and Ben Gunn decide on?
- How did the pirates come to take ownership of the Hispaniola? What has happened to Captain Smollett and those loyal to him?
- How does Jim Hawkins take back the Hispaniola?
- Why does Long John Silver protect Jim Hawkins from the other pirates?
- How does Ben Gunn taunt the pirates as they search for Flint’s buried treasure?
- Why does Jim Hawkins protect Long John Silver?
- How does the play end? What do Jim Hawkins and Ben Gunn think of Long John Silver?

CURTAINS UP ON WRITING

“Alone we can do so little; together we can do so much.”
- Helen Keller

This particular production of TREASURE ISLAND Reimagined! was written by three different playwrights. Katy Tye, Jeffrey Colangelo, and Robyn Flatt had to collaborate and work together in order to successfully adapt a well-known story in to a play. But, collaboration doesn't just happen in the theater world. Collaboration plays an important role in the workplace, relationships, and even at school.

In this activity, your students will collaborate on a script and then reflect on the process of collaboration.

You will need:
- Paper
- Pencil or pen
- Collaboration Reflection handout

Begin by discussing the idea of collaboration. Brainstorm different ways to collaborate (in the workplace, at school, at home, etc.) and write those ideas on the board. Briefly discuss what needs to happen in order to have a successful collaboration (things like listening skills, trust between the collaborators, etc.). Divide the students in to groups of two or three. Each group should discuss and select a fairy tale (or other well-known story) that they will work on together to adapt in to a play. Allow the students plenty of time to complete their plays (it may be beneficial to break this up in to two or more class sessions). When each group has completed their adaption, have the groups share their plays through a stage reading. Now it’s time to reflect on the process. Have each student individually fill out the Collaboration Reflection handout. Don’t forget to discuss as a whole group what the students learned through the process of collaboration.
COLLABORATION REFLECTION

What value did your contributions bring to the group?

What value did your partner(s) bring to the group?

What challenges did you face while collaborating?
“Remember to look up at the stars and not down at your feet. Try to make sense of what you see, and wonder about what makes the universe exist. Be curious.”
- Stephen Hawking

Referencing the famous constellation, Long John Silver tells Jim Hawkins and Ben Gunn the myth of Orion in TREASURE ISLAND Reimagined! Did you know that, long ago, pirates and other sailors utilized the constellations as a navigation tool? And that even with all the modern navigation tools available, celestial navigation is still taught today? But, what exactly are constellations, do they move around the sky, and what are the myths that gave the constellations their names?

Now, it’s your students’ turn to learn about these ancient star patterns.

You will need:
• Constellation research materials – check out the resource ideas at the end of this section.
• Paper and writing materials (pen, pencil)
• Art material (to create a constellation model) – some ideas include drawing, using star stickers, glitter, etc.

To begin the lesson, start with a group discussion about constellations. Ask students what they know about stars and constellations. As a whole group, look at resources about constellations and introduce them to the different constellations. Instruct the students to choose a constellation that they want to learn more about and devote classroom time for them to research their constellation.

Here are some questions to help guide research:
1. What is the mythology behind the constellation?
2. Where on Earth and when during the year is the constellation visible?
3. What is the importance of the constellation to navigation?

Have the students create a report about their constellation to share with the class. In addition, each student should create a model of his or her constellation. When all projects are complete, encourage the students to share their discoveries with the class. Reflect on the different projects. If some students chose the same constellation, were there any differences in their findings? Were there multiple mythologies (Greek and Roman, for example) that defined the constellations? Which constellations seem to be of greatest importance to navigation? Which constellations could the students see tonight if they went outside to look?
**CURTAINS UP ON FUN WITH SCIENCE (CONT'D)**

**Constellation resource ideas:**
- *Discovering the Stars* by Laurence Santrey
- *Find the Constellations* by H.A. Rey
- *The Backyard Astronomer's Guide* by Terence Dickinson
- *The Stars: A New Way to See Them* by H.A. Rey
- www.space.com
- www.astronomy.com

Adapted from: [https://www.education.com/lesson-plan/star-unit/](https://www.education.com/lesson-plan/star-unit/)
CURTAINS UP ON PIRATE LINGO

If you've read *Treasure Island* (or already seen Dallas Children's Theater's production of it), or have watched one of the many popular pirate movies, including anything with Jack Sparrow, then you know that sometimes it feels like pirates are speaking a completely different language. Pirate lingo, although potentially historically inaccurate, has become a distinguishing characteristic of any good buccaneer! There's even a special day to celebrate it: International Talk Like a Pirate Day (September 19th).

In this activity, your students will learn new vocabulary words and explore different ways to use them. Begin with the following pirate vocabulary words, but feel free to research more words and add to the list:

AHOOY, ME HEARTIES! ......................the same as saying "Hello, my friends!"
AYE ..................................................yes
BATTEN DOWN THE HATCHES.......... a storm is brewing so put everything on the ship away and tie everything down
BOOTY ............................................treasure
BUCCANEER ...............................a pirate
CAT O'NINE TAILS .......................a whip with nine strands
CUTLASS .................................a short, heavy, curved, bladed sword used by pirates
DAVY JONES' LOCKER ....................a fabled, mythical place at the bottom of the ocean where the evil spirit of Davy Jones brings sailors and pirates to die
DEAD MEN TELL NO TALES .........phrase indicating to leave no survivors
DOUBLOONS ................................other coins or treasure found in pirate hoards and stashes
HANG 'IM FROM THE YARDARM ......punishment of those captured in battle
JOLLY ROGER ..............................pirate's flag including white skull and crossbones over a black field
LAD, LASS, LASSIE .......................a younger person
LANDLUBBER ..............................a big, slow, clumsy person who doesn't know how to sail
PIECES OF EIGHT ......................coins or treasure found in pirate stashes
PILLAGE ....................................rob, sack or plunder
SAVY? ...........................................do you understand, and do you agree?
SCURVY DOG ...............................the pirate is talking directly to you with mild insult
SEADOG ....................................old pirate or sailor
SHIVER ME TIMBERS! ...................comparable to "Oh My!"
SWAB ...........................................an insult to someone; meaning weak and not to be feared.
WALK THE PLANK .......................punishment in which a person walks off a board jutting over the side of the ship while at sea.
CURTAINS UP ON PIRATE LINGO (CONT'D)

For a fun writing activity, have your students pretend that they are pirates who have been stranded on a deserted island (think of Ben Gunn) and instruct them to write a “message in a bottle” that they hope will lead to their rescue. Don’t forget, the messages need to include pirate lingo!

As an extended activity, discuss TREASURE ISLAND Reimagined! but enforce pirate lingo as the norm.

Learn more about messages in bottles at:
http://thepirateempire.blogspot.com/2016/01/message-in-bottle.html

Adapted and excerpted from:

CURTAINS UP ON ART

In TREASURE ISLAND Reimagined!, Jim discovers what Billy Bones has been protecting in his chest – a map! In this art activity, students will create their own version of a pirate map.

DESIGN A PIRATE MAP

You will need:
• White art paper (a longer and thicker art paper would be ideal, but copy paper will work, too)
• Brewed tea (cooled)
• Paintbrushes
• Matches (optional)
• Scratch paper
• Drawing material (crayons, colored pencils, markers)

Explain to your students that they will create a map that will look like something pirates would have used hundreds of years ago. Begin by looking at examples of pirate maps online (start with the websites below for ideas) and discuss the characteristics of the maps.

Hand out a piece of white paper to each student and tell them that they will “age” their paper by painting it with brewed tea. After each student paints their paper (covering the majority or all of the paper in tea), allow time for the papers to dry (overnight).

The following day, continue the activity by distressing the paper. This can be done by the students tearing around the edges to make it look tattered; or you, the teacher, can light a match and burn around the edges of the paper for a more authentic look. Once the paper is thoroughly distressed, have each student come up
CURTAINS UP ON ART (CONT’D)

with a plan for their map utilizing scratch paper to draw out ideas before creating the final drawing. Once
the drawing is complete (and dry), the students should crumple their maps to finalize the aging process.

Now, it's time to share their work. Don’t forget to take a gallery walk and see everyone's unique take on a
pirate map!

Activity adapted from:
http://www.cbc.ca/artzooka/media/makes/Episode12Makes1.pdf

CURTAINS UP ON HISTORY

Pirates continue to capture our imaginations hundreds of years after the golden age of piracy. Legends of
pirates like William Kidd, Blackbeard, Anne Bonny, and Captain Morgan have lived on long after their lives
are over.

In this activity, your students will research a famous pirate and create a poster of the most important details
of that pirate's life.

You will need:
• Research access (through the library or online)
• Poster board or butcher paper
• Writing material (pen, pencil, markers, etc.)

Each student will select a famous pirate and conduct research on that pirate (don’t forget, there are female
pirates to choose from, as well). Then, they will create a poster presenting the information found. Encourage
them to be creative with their posters – include visuals like pictures, maps of where the pirate operated, etc.

Pirate research ideas:
• biographical information
• piracy career details
• was he or she a true pirate, or a privateer (and what’s the difference)?
• nicknames used
• legends regarding the pirates

Have the students present their pirate, explain their findings, and display their posters in the classroom.

Depending on the age and maturity level of your students, you may want to research the
pirates and provide a list of pre-approved pirates from which the students can choose
(after all, some pirates did live quite sordid lives).

Adapted from: http://www.penguin.com/static/pdf/teachersguides/treasureisland.pdf
CURTAINS UP ON READING

Other books by Robert Louis Stevenson:
Kidnapped
The Black Arrow
A Child’s Garden of Verses

Other swashbuckling tales about pirates for teens:
Voyage of Plunder by Michele Torrey
The Dust of 100 Dogs by A.S. King
Pirates! by Celia Rees
The Assassin’s Curse by Cassandra Rose Clarke
Daughter of the Pirate King by Tricia Levenseller

CURTAINS UP ON MORE

Want to learn more about Robert Louis Stevenson?
Check out the websites:
http://robert-louis-stevenson.org
http://stevensonmuseum.org

Want to learn more about pirates?
Look at the following websites:
https://www.dkfindout.com/us/history/pirates/
http://www.piratemuseum.com/pirate.html
110.18 – English Language Arts and Reading, Grade 6
6.3 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
6.5 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding.
6.6 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
6.15 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.
6.23 – Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.
6.24 – Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.
6.25 – Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience.

110.19 – English Language Arts and Reading, Grade 7
7.3 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
7.5 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding.
7.6 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
7.15 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.
7.23 – Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.
7.24 – Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.
7.25 – Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience.

110.20 – English Language Arts and Reading, Grade 8
8.3 – Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
8.5 – Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding.
8.6 – Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

8.15 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

8.23 – Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.

8.24 – Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.

8.25 – Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience.

112.18 – Science, Grade 6
6.2 – Scientific investigation and reasoning. The student uses scientific inquiry methods during laboratory and field investigations.

112.19 – Science, Grade 7
7.2 – Scientific investigation and reasoning. The student uses scientific inquiry methods during laboratory and field investigations.

112.20 – Science, Grade 8
8.2 – Scientific investigation and reasoning. The student uses scientific inquiry methods during laboratory and field investigations.

117.202 – Art, Middle School 1
1.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.203 – Art, Middle School 2
2.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.204 – Art, Middle School 3
3.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.211 – Theatre, Middle School 1
1.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
• A – Identify and apply audience etiquette at all performances.
• C – Identify production elements of theatre, film, television, and other media.
• D – Examine selected occupations in theatre such as director, stage manager, actor, designer, running crew, front of house, and educator.

117.212 – Theatre, Middle School 2
2.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
• A – Understand and demonstrate appropriate audience etiquette at various types of performances.
• C – Demonstrate knowledge of production elements in theatre, film, television, and other media.
• D – Explore career and vocational opportunities in theatre.

117.213 – Theatre, Middle School 3
3.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
• A – Understand and demonstrate appropriate audience etiquette at various types of performances.
• C – Demonstrate knowledge of production elements in theatre, film, television, and other media.
• D – Explore career and vocational opportunities in theatre.

126.14 – Technology Applications, Grade 6
6.5 – Digital citizenship. The student practices safe, responsible, legal, and ethical behavior while using technology tools and resources.

126.15 – Technology Applications, Grade 7
7.5 – Digital citizenship. The student practices safe, responsible, legal, and ethical behavior while using technology tools and resources.

126.16 – Technology Applications, Grade 8
8.5 – Digital citizenship. The student practices safe, responsible, legal, and ethical behavior while using technology tools and resources.