

Name: \_\_\_\_\_

Miss Crossley

\_\_ LA Period: \_\_\_\_\_

Date: \_\_\_\_\_

*Peter and the Starcatchers* Intro

**Lesson Directions:** This is a two-day lesson including two short videos, an author interview, and song analysis. Only complete one starter per day! On Friday, complete the work you have left over from Thursday. *If you do not get done by the end of class on Friday, it is homework over the weekend.*

**Starter, Thursday May 4<sup>th</sup>** – Fill in the blanks using the word bank (two words/phrases are used twice):

<b>Word Bank</b>					
Ticking	Peter Pan	J.M. Barrie	Crocodile	Captain Hook	Disney
the Lost Boys	fly	Neverland	enemy	hand	alarm clock
		cut	siblings	never	mother

\_\_\_\_\_ wrote \_\_\_\_\_, a story about a boy who \_\_\_\_\_ grows up because he lives in a magical place called \_\_\_\_\_. He can \_\_\_\_\_ and leads a group of boys called \_\_\_\_\_. His biggest \_\_\_\_\_ is \_\_\_\_\_, who is mad because Peter \_\_\_\_\_ off his \_\_\_\_\_. A \_\_\_\_\_ ate the hand, as well as an \_\_\_\_\_, which gives away when he is coming because everyone can hear the \_\_\_\_\_ noise. Peter brings three \_\_\_\_\_, including a girl named Wendy, to \_\_\_\_\_, so \_\_\_\_\_ can have a \_\_\_\_\_. Most people now know the story because of \_\_\_\_\_.

**Starter, Friday May 5<sup>th</sup>** – Draw your favorite character from *Peter Pan* in the space below. Stick figures are ok, but make sure you add enough detail I can tell what character you've drawn!

- Clip 1: “Peter Pan by J.M. Barrie” by Minute Book Report

1. What are the names of three children?
2. Who accompanies Peter when he visits them?
3. What groups of people live on the island of Neverland?
4. What ultimately happens to Captain Hook?
5. What is different about this story in the Disney version?
6. Do you agree the greatest line is “To die will be an awfully big adventure”? Why or why not?

- Clip 2: “The Story of the Real Peter Pan” by Monumental With Pete Walter

1. If J.M. Barrie was one of the “richest and most successful authors in the entire world” at the time, who could he be compared to today?
2. Who inspired Barrie to create the character of Peter Pan?
3. In his first story, where does Peter live? (Hint: it’s *not* Neverland)
4. What happened to the five boys?



3. Why do you think she thought it up and not her dad? What's the difference between a child's and an adult's thinking process?
  
4. Based on what you know about writing, do you think Dave Barry and Ridley Pearson's outlining approach is a good one? Why or why not?
  
5. Why would it be important to make the story fun?
  
6. If you were writing *Peter and the Starcatchers*, what are three things that would be on your list of questions? List your questions below (maybe they'll get answered):
  
7. List three descriptions of the girl character Ridley Pearson and David Barry say they wanted to create:
  
8. Why did these authors want to change the girls in the story? What made it important for them?

9. Who is the audience for the book? Are the authors specifically writing for children?

10. What is Dave Barry really saying when he says, "They either like the book or they don't, and if they don't they read about three pages"? What is the reason kids don't like the book?

11. What is the difference between grown-ups and kids who come to the book signings?

12. How does immaturity make good stories? Use a quote to support your point.

13. Does a good story always need to be immature? Why or why not?

14. What two other people helped with the book? What did they do to help?

## INTERVIEWS

# Dave Barry and Ridley Pearson Will Never Grow Up

by Dave, January 20, 2005 12:00 AM

They carry eye patches in their pockets as they tour around the country, clowning around like best friends half their age. Pulitzer Prize-winning humorist Dave Barry and bestselling novelist Ridley Pearson have been making music together in a band called The Rock Bottom Remainers for twelve years. Now, for the first time, they've collaborated on the page. The result, *Peter and the Starcatchers*, is a nearly perfect adventure, a brilliantly conceived prequel to Peter Pan.



After all this time, why share a writing credit now? "It was a great idea, and Ridley had it," Barry explains, "so I couldn't just *take* it."

How did Peter learn to fly, anyway? And what's this about him never growing old? In the first of at least two swashbuckling novels, Barry and Pearson fill in the blanks, tracking Peter and his friends from St. Norbert's Home for Wayward Boys over stormy, treacherous seas to the island of Neverland, where a pirate named Black Stache means to intercept a mysterious trunk that holds the greatest treasure on earth.

*Starcatchers* is "compulsively readable," vows *Kirkus Review*. "A rousing tale," *Booklist* agrees. "This deserves the hype."

**Dave W.:** The book's acknowledgements thank Ridley's daughter "for asking her daddy one night, after her bedtime story, exactly how a flying boy met a certain pirate."

**Ridley Pearson:** I was reading *Peter Pan* to her, and she looked up into my eyes and said, "Yeah, Dad, but how did Peter Pan meet Captain Hook in the first place?"

I just kind of thought for a second, and I said, "Paige, that's its own book. And Daddy's going to write it."

**Dave W.:** "And in just two years or so you'll know the answer."

**Ridley Pearson:** Exactly.

About a week later Dave and I were playing a gig down in Miami where he lives. We were

talking about projects, and I said, "I'm seriously considering writing a prequel to *Peter Pan*." He kind of looked interested, so I gathered my courage and asked, "Would you ever think about co-writing it with me?" And here we are.

**Dave W.:** Had you co-written a book before?

**Ridley Pearson:** No. Neither of us had collaborated.

**Dave W.:** Had the idea come up?

**Ridley Pearson:** Not that I can remember.

**Dave Barry:** No, it probably would have been the last thing on our minds.

**Ridley Pearson:** We'd collaborated on a lot of music together, but not on the written word.

**Dave W.:** What made this project, as opposed to any other, one to tackle together?

**Ridley Pearson:** Well, we both have kids at this age.

Why would you ever agree to do this with me, Dave?

**Dave Barry:** Everybody has the same reaction when we tell them about the story: "Oh, that's a great idea." Because it is. It's one of those ideas that somebody was going to have sooner or later and do something with.

It's a story everyone knows, but it's very surreal in the way Barrie presents the scene. That's the magic of the original story: Of course there's a flying boy and he never grows old and he lost his shadow and he has a fairy and he lives on an island with mermaids. *Of course*.

Because Barrie is so good at presenting that, nobody ever thinks about it. Ridley's daughter thought about it.

It was a great idea, and Ridley had it, so I couldn't just *take* it.

**Ridley Pearson:** He was stuck with me, really.

**Dave Barry:** No, Ridley and I are actually friends. Even having written a book and gone out on book tour, we're *still* friends, which is amazing. I don't think I would have said yes if it was any other writer that I know.

**Dave W.:** In the early stages, did you think that your styles and perspectives would complement

each other, and how did the process bear that out?

**Ridley Pearson:** I wasn't worried about that because of *Big Trouble* and *Tricky Business*, two of Dave's novels. Having read them and seen how fast-paced and funny they were, and how well written, it wasn't a concern of mine.

We write very differently. Even in the approach to this book we wrote differently, but somewhere along the line we started writing as a single entity. Then we wrote to that new voice, and it worked out really well. And it was fun in the process.

**Dave Barry:** We never had any esoteric discussions. Seriously. Every now and then Ridley would mention arc or—what was the other thing? —*acts*.

I don't know about arcs or acts, but we're both meat and potatoes guys who write for a living. We don't think of ourselves as advancing the cause of great literature so much as we like to tell stories. We were so focused on *How would they do that?* and *Why would they do that?*, the nuts and bolts of the plot and making the story fun—that was always our priority.

**Dave W.:** Did you set out with a list of the questions you needed to answer? About Captain Hook and so forth?

**Ridley Pearson:** We outlined the whole book. We outlined half of it, then by the time we wrote that half we'd outlined the rest.

To keep characters consistent, we each took a set. If the chapter dealt with my characters, I wrote the chapter. Dave edited it, I edited the edit, he edited that, and then we'd finally move on.

Rather than both trying to write from the same point of view, which I think would have sort of melted down these characters, Dave took this set and I took the other.

**Dave W.:** Were there elements in the original that you didn't like as much? Material you wanted to jettison?

**Ridley Pearson:** There were a couple of not-likes in it.

**Dave Barry:** As far as the original is concerned, we did not try to be academic purists and write in the style of J. M. Barrie or in perfect harmony with his work. Our experience is that no one ever read the work of J. M. Barrie, anyway.

Most people are familiar with the Disney version or just the myth of Peter Pan in its nine million incarnations. We were trying to get to that myth more than trying to get at what J. M. Barrie



would have written, had he written a prequel. We did not presume to do that.

**Ridley Pearson:** There are just those five or six big questions that literally are asked in the first two pages of his piece.

**Dave Barry:** We wanted to get to there. But as far as things we didn't like? Again, I think our reactions were more to the Disney cartoon than to the Barrie novel, but in fact it's embarrassing to watch that cartoon now and see how the Indians come across.

We knew we were going to have an island, and we knew there were going to be natives on it because we wanted that to be true to the story, but we didn't want them to be lame. Our goal was to create a more sophisticated, maybe a little scarier, certainly more competent and dignified native.

**Ridley Pearson:** The other was the girl character. In *Peter Pan*, all the girl characters are kind of weak. The mermaids are just bitchy, always jealous of Wendy. Wendy is a simpering little codependent. "Oh, Peter." They're all competing for Peter's attention, even Tiger Lily. And the mermaids are like Barbies with tails on them. Ours are not.

**Dave Barry:** We both have daughters, and we wanted there to be a girl character who was strong and brave. So we ended up creating what turned out to be my favorite character, this little girl named Molly who really is the hero of the book.

**Ridley Pearson:** She really is.

**Dave Barry:** Peter is the protagonist, but Molly is the hero. She is the one who in the end gets it done despite incredible odds. She's the one who saves the world—with Peter's help. She is the brave strong character who brings Peter up to her level. That was the other big change. We wanted a kick-ass girl in there.

**Dave W.:** And now you've agreed to write two more books together, is what I heard.

**Ridley Pearson:** At least one of this size, and we're also going to write some small chapter books.

**Dave Barry:** But I want to say, somewhat defensively, that when we started to do this we had a simple idea: to tell one story. And in our minds it was not a very long story.

**Ridley Pearson:** A hundred seventy-five or two hundred pages.

**Dave Barry:** We ended up with a four hundred fifty-page book that just *starts* going in the

direction we want. We got so into in the world we created and the characters and the reason for Peter Pan even existing that it became much bigger than one little book. We just liked it.

Pretty early on Ridley was saying, "You know, we could do another book." By the time we finished, we'd already outlined another. But I guess the point I'm trying to make is that we didn't set out and say, "We need to create a franchise."

**Ridley Pearson:** Exactly. It wasn't until the book was in and we literally had bound galleys that we got a call from Disney publishing, having read the book, asking "Would you ever consider doing this and this and this under a *Starcatchers* umbrella?" Maybe we will and maybe we won't, but we're going to do at least one more.

This book just gets you to that point where now you know why Peter can fly and where Tinkerbell came from. You know all those things, so now we can throw them into an adventure. That's fun.

**Dave W.:** How are the chapter books related?

**Ridley Pearson:** We're going to do a couple chapter books that focus on the characters that remain on the island: the lost boys, the mermaids? All that stuff has never been written about, and it's fun.

These books will be focusing on Peter and Molly. The other ones will be very small, fun reads for our two younger ones. Dave has a four-year-old girl and I have a five-year-old, and this stuff is way over their heads. The chapter books will be aimed more at them as they get into first grade.

**Dave W.:** Dave, you have your columns and novels. Ridley, in addition to novels you've written for TV and for film. Neither of you had written a children's book previously, but now you're both diving into this.

**Ridley Pearson:** Because we're telling a story, that's the thing. We're not trying to write for children. We're just telling a story.

**Dave Barry:** But obviously most people perceive the audience of the book as kids. Most people are buying the book for kids. That's been great. When we go to signings, there's a huge difference. You get the Ridley Pearson fans or the Dave Barry fans, that's who comes, but then as more and more kids have been coming they don't know Ridley and they don't know me. They don't read reviews, they don't know about critics, and they don't know about bestseller lists. They just either like the book or they don't, and if they don't they read about three pages.

What's been so great is having kids say, "Will Peter get off the island?"

**Ridley Pearson:** "Is Mr. Grin going to be in another book?" That's what we love.

**Dave Barry:** That doesn't happen with grown-ups.

**Dave W.:** It sounds like this provides a welcome change of pace from your other writing. It sounds like you're having more fun.

**Ridley Pearson:** It's really fun. I would drop everything to do ninety of these if it were practical. It's not really practical, but it's a fun process. And I get to write and work with this guy.

**Dave Barry:** Same here. This is the most fun I've ever had writing a book. By far.

**Dave W.:** In *Boogers Are My Beat*, you note: "Maturity is a crippling handicap for humor columnists, like height for jockeys or ethics for lawyers." It's an interesting line in relation to your work in general, but certainly to Peter Pan, in particular.

**Dave Barry:** I think where immaturity helps—it's kind of what we were talking about earlier—is that neither one of us ever aspires to some meta-message, some deeper meaning. Really, really, really, all we're trying to do is tell a story. Kids like that.

Kids don't particularly like to be preached to or taught, although lots of children's books try to do that. I really think what they like is to have a funny story or an exciting story. In that way, being immature probably helps because it's the way we think.

**Ridley Pearson:** We're not breaking any new ground there. Rowling broke that ground—she came along and said, *They like good stories*—but we'll gladly walk through the door. That's fine.

**Dave W.:** What other projects can we look forward to? Writing, I mean.

**Dave Barry:** I have a straightforward humor book I owe to Crown. Then the next *Starcatchers* will be after that.

**Ridley Pearson:** I have a thriller coming out in April, and I have a young adult novel with a much more limited audience than *Starcatchers* coming out in November. A few other things.

**Dave W.:** Any interesting reading lately?

**Dave Barry:** We're both reading?

**Ridley Pearson:** Patrick O'Brian. Dave got me started on it, and I can't quit. I'm like a junkie.

**Dave Barry:** I don't know if you've ever read his stuff, but it's very addictive. Once you start reading them, you want to read them all. The man is amazing.

**Ridley Pearson:** He is amazing. Dave's read seventeen of them or something. I've read three.

You know what I loved a couple months ago was Richard Russo's *Empire Falls*. I just thought that was incredible.

**Dave Barry:** And the book I'm actually carrying with me right now is Bill Bryson's *A Short History of Nearly Everything*, which I'm loving.

**Dave W.:** Meanwhile, the audio edition of *Peter and the Starcatchers* has been generating a lot of buzz.

**Ridley Pearson:** We were incredibly honored to have Jim Dale read the audio. That floored us because he hadn't done anything since *Harry Potter*. He just nails it. I just got another email today, somebody saying, "This is unbelievable."

We had a forty-minute conference call with him. He called "to discuss your characters with you." He was so far beyond what we were even thinking that it ended up a joke.

**Dave Barry:** We were like, "Peter should be a boy."

**Ridley Pearson:** He does Cockney, Welsh? He really does a great job.

**Dave Barry:** Also, we couldn't believe what a great job Disney did on the way this book looks. It's such a great book to give a kid. This incredible cover, the writing just glints at you.

The guy who drew the cover and did the illustrations is named Greg Call, who neither one of us has met. He lives in Montana. We just love the work he did. It's got that old-fashioned adventure feel.

**Ridley Pearson:** And he was excited by the project. He was hired, I think, to do eight illustrations, but he got the book and kept reading and kept sending stuff. They said, "You're past your eight," and he said, "No, you gotta see this." He ended up doing eighteen illustrations. They felt that they were all so good that they put them all in. That's what made the book grow, in part, was that Greg's contribution way outdid what he was contracted for. Now he's part of the future books, too.

\_\_\_\_\_ End of Interview \_\_\_\_\_

## “Lost Boy” By Ruth B

There was a time when I was alone  
Nowhere to go and no place to call home  
My only friend was the man in the moon  
And even sometimes he would go away, too

Then one night, as I closed my eyes  
I saw a shadow flying high  
He came to me with the sweetest smile  
Told me he wanted to talk for awhile  
He said, "Peter Pan, that's what they call me  
I promise that you'll never be lonely, " and ever since that day

Chorus:

I am a lost boy from Neverland  
Usually hanging out with Peter Pan  
And when we're bored we play in the woods  
Always on the run from Captain Hook  
"Run, run, lost boy, " they say to me  
Away from all of reality

Neverland is home to lost boys like me  
And lost boys like me are free  
Neverland is home to lost boys like me  
And lost boys like me are free

He sprinkled me in pixie dust and told me to believe  
Believe in him and believe in me  
Together we will fly away in a cloud of green  
To your beautiful destiny  
As we soared above the town that never loved me  
I realized I finally had a family  
Soon enough we reached Neverland  
Peacefully my feet hit the sand  
And ever since that day

Chorus (x1)

Refrain:

Peter Pan, Tinkerbell, Wendy Darling  
Even Captain Hook, you are my perfect story book  
Neverland, I love you so  
You are now my home sweet home  
Forever a lost boy at last

Refrain (x1)

Chorus (x1)

### Consider this!

1. “Lost Boy” was a 2015 hit song. You probably remember it. Did you know that it alluded to *Peter Pan*?
2. Identify four of the allusions to the story *Peter Pan* from the lyrics and list them below:
3. What is the theme of this song? Use at least one piece of evidence to support your claim.
4. Why do you think Ruth B. was inspired by *Peter Pan*?
5. Is Ruth B. the same as the speaker of the song? How do you know?