



HOW I BECAME A PIRATE

Applause Series CURRICULUM GUIDE
CIVIC CENTER OF GREATER DES MOINES

February 15, 2013

How I Became a Pirate

Dear Teachers,

Ahoy mateys! Thank you for joining us for the Applause Series presentation of *How I Became a Pirate* — a swashbuckling tale that follows the adventures of Jeremy Jacob, a young boy digging on the beach who is recruited to join a band of pirates. This charming production (with its witty, pirate pun-filled songs) captures the imagination and silliness found in Melinda Long’s bestselling children’s book as well as its enduring message that your true treasure is something that can’t be found on any pirate’s map.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.



See you at the theater,

Civic Center Education Team

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Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bank of America, Dean and Sandra Carlson, CenturyLink, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation, West Bancorporation Foundation and more than 200 individual donors.

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This study guide was compiled and written by Michelle McDonald; edited by Karoline Myers.

ABOUT THE CIVIC CENTER



The Civic Center of Greater Des Moines is a cultural landmark of central Iowa and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities. The Civic Center has achieved a national reputation for excellence as a performing arts center and belongs to several national organizations, including The Broadway League, the Independent Presenters Network, International Performing Arts for Youth, and Theater for Young Audiences/USA.

Five performing arts series currently comprise the season— the Willis Broadway Series, Prairie Meadows Temple Theater Series, Wellmark Blue Cross and Blue Shield Family Series, the Dance Series, and the Applause Series. The Civic Center is also the performance home for the Des Moines Symphony and Stage West.

The Civic Center is a private, nonprofit organization and is an important part of central Iowa's cultural community. Through its education programs, the Civic Center strives to engage patrons in arts experiences that extend beyond the stage. Master classes bring professional and local artists together to share their art form and craft, while pre-performance lectures and post-performance Q&A sessions with company members offer ticket holders the opportunity to explore each show as a living, evolving piece of art.

Through the Applause Series— curriculum-connected performances for school audiences— students are encouraged to discover the rich, diverse world of performing arts. During the 2012-2013 season, the Civic Center will welcome more than 45,000 students and educators to 14 professional productions for young audiences.

Want an inside look? Request a tour.

Group tours can be arranged for performance and non-performance dates for groups grades 3 and above.

Call 515-246-2355 or visit CivicCenter.org/education to check on availability or book your visit.

DID YOU KNOW?

More than 250,000 patrons visit the Civic Center each year.

The Civic Center opened in 1979.

The Civic Center has three theater spaces:

- *Main Hall, 2744 seats*
- *Stoner Studio, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Main Hall.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of the Civic Center complex. The space features the Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for our 17th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series at the Civic Center of Greater Des Moines.
Below are tips for organizing a safe and successful field trip to the Civic Center.**

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with the Civic Center Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Civic Center staff member may be stationed outside the building to direct you.
- * Civic Center staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at 515.246.2355 or education@civiccenter.org.
Thank you!

VOCABULARY FROM THE SHOW



Bora Bora: an island in the Society Islands, located in the South Pacific.



Map showing the location of the island of Bora Bora. Image courtesy of worldatlas.com.

Buccaneers: pirates who raided Spanish colonies and ships along the American coast in the second half of the 17th century. People today often use the term buccaneer as a synonym for pirate.

chest: a box, usually with a lid, used for storing and keeping valuables safe.



A pirate's treasure chest. Image courtesy of depositphotos.com.

eye patch: a protective cloth covering for an injured eye. These are especially popular when dressing up like a pirate.



This pirate costume includes an eye patch. Image courtesy of make-bab-stuff.com.

jargon: the language or vocabulary special to a particular group or profession. Pirates have a very unique type of jargon. (For more pirate jargon, see pages 14-15.)



Jolly Roger flag. Image courtesy of cosmosmith.com.

Jolly Roger: a flag flown by pirates, with a white skull and crossbones on a black background.

manners: the prevailing customs, ways of living, and habits of a people, class or period. Do you think pirates have "good" manners or "bad" manners?



Image courtesy of getpresales.com.

navigate: to direct a ship on its course. Pirates have to navigate through the seas.

pirate: a person who robs or commits violence at sea or on the sea shores. There have been different types of pirates throughout history.



A portrait of Black Beard, a real pirate from the 1700's. Image courtesy of kids.britannica.com.

soccer: a form of football played between two teams of 11 players who try to get the soccer ball into the opponent's goal.

treasure: wealth and riches that is stored and accumulated.



Image courtesy of en.wikipedia.org.

Pirate's treasure often included precious metals, jewels, and money.

ABOUT THE PERFORMANCE



One of the nation's premier writing and directing teams is joining forces with the renowned Omaha Theater Company, to bring best-selling author Melinda Long's swashbuckling treasure hunt to life, in the national touring production of *How I Became a Pirate*. With its unique blend of spellbinding storytelling, irresistible pirate songs, and bold choreography, this production directed by the acclaimed New York City playwright and director Rob Urbinati, will take audiences of all ages on an unforgettable "journey through the high seas."

Run Time: Approx. 60 minutes

"One of the things that pirates represent for kids is a life free from care, a life of giddy abandon, where you can do whatever you want. I want *Pirate* to have that kind of exuberance and that's what I want the audience – both children and adults – to experience!"

– Director Rob Urbinati

SYNOPSIS

It is a beautiful day at North Beach, and young Jeremy Jacob is digging in the sand, when he sees a real Pirate ship quickly moving into shore. The pirates are looking for a digger to bury their treasure...and Jeremy is an expert digger!

Jeremy Jacob accepts the invitation to come aboard their ship and soon realizes that life on shore is much different than the Pirates' life. Jeremy goes to school and has to do lots of homework, he plays video games, and sometimes even has to change his baby sister's dirty diapers. But the thing Jeremy loves to do most is play soccer. The Pirates have never heard of this game and can't understand how playing any game by the rules can be fun.

A storm brews and the pirates quickly realize they need to secure the ship and bury the treasure. Jeremy Jacob knows the perfect place for buried treasure and even draws Braid Beard a map of where to find it. Will Jeremy Jacob make it back in time for soccer practice, or continue sailing the seven seas?

THE CHARACTERS

Meet the pirate crew!:

- ◇ Jacob: a boy of about 10
- ◇ Braid Beard: the captain
- ◇ Swill: a pirate who gets blamed for everything
- ◇ Sharktooth: a pirate with a scowl who is really a "sensitive guy"
- ◇ Pierre: the ship's cook
- ◇ Max: the first mate

MUSIC

The show's robust lyrics and light-hearted musical score make it an instant hit. Songs include:

- ◇ A Good One to Boot
- ◇ How I Became a Pirate
- ◇ Talk Like a Pirate
- ◇ Soccer By the Rules
- ◇ Green Teeth
- ◇ I'm Really Just a Sensitive Guy
- ◇ Batten Down the Hatches
- ◇ After the Storm
- ◇ Where Do We Bury the Treasure?
- ◇ Read the Map
- ◇ It's Good to be Home
- ◇ Pirates Dot Arggh

ABOUT THE AUTHOR, MELINDA LONG



How I Became a Pirate is adapted from the bestselling picture book by author Melinda Long. Learn more about the author prior to seeing the show.

CHILDHOOD

Melinda began her writing career on a rainy day when she was six. Her mother, tired of hearing how bored Melinda was, told her to write a story about Yogi Bear and friends. She even gave Melinda a typewriter to use. It was so much fun, Melinda just kept writing. Now it's one of her favorite things to do.



Image courtesy of artsalamode.com.

WRITING CAREER

Melinda's career spans 23 years of teaching and multiple trips to the New York Times Bestseller list. Her third book, *How I Became a Pirate*, was chosen by Children's Book of the Month Club as a main selection for September 2003, and has also been translated into thirteen languages. Melinda's second pirate book, *Pirates Don't Change Diapers*, also illustrated by David Shannon, is a Booksense, Publisher's Weekly, and New York Times Best Seller. Just recently, Harcourt released the Pirates Activity Book, and in October, 2010, Sterling Publishing released Melinda's *The Twelve Days of Christmas in South Carolina*, illustrated by Tatjana Mai-Wyss. She graduated from Furman University and lives in Greenville, South Carolina — not far from two pirate hangouts. She enjoys reading, acting, and visiting schools to talk to kids about writing.

ABOVE: An illustration from Melinda Long's *How I Became a Pirate*. Image courtesy of alittletipsy.com.

MELINDA LONG, ON FINDING IDEAS

"Things happen all around me and sometimes they end up in stories...You just have to be alert to ideas. *When Papa Snores* was my first book. My husband and I used to tease each other about snoring in front of the kids. He'd say stuff like, 'When your mama snores, the manhole covers bounce up and down.' Well I couldn't let him top me, so I'd say something like, 'When your daddy snores, the people in the graveyard sit up and yell 'be quiet!'."

How I Became a Pirate was pure imagination, but I loved pirates as a kid and it was a natural way to go. *Pirates Don't Change Diapers* came about when my kids, both teenagers by then, walked into the room pretending to flip eye-patches up and down. I thought they'd both lost it. 'Mama, look!' they told me, 'Pirate peek-a-boo.' It was too funny to ignore. Be a good observer. Listen for sounds and phrases that interest you. Watch for happenings that grab your attention. There are stories everywhere. You just have to be ready to write them."

THE PEOPLE BEHIND THE PRODUCTION



There are many jobs in the theater. From the people who develop the show to the performers you see on stage, it takes a lot of effort and teamwork to bring a story to the stage.

Help your students think about the many jobs in the theater by reviewing the following information about all the people who work to create *How I Became a Pirate*.

THE PRODUCER

How I Became a Pirate is produced by Omaha Theater Company. Founded in 1949, the Omaha Theater Company is one of the oldest, largest and most well-respected children's theater companies in the country. The Omaha Theater Company casts professional actors from across the United States and set the highest standard for performance quality in our region. They are a leader in new script development for children's theater and have staged original works and world-premiere scripts.

AUTHOR

Some musicals and plays are inspired by books. The musical you will see is based on the characters in Melinda Long's book *How I Became a Pirate*.

PLAYWRIGHT

A play based on a book has to be adapted for the stage. The writer must take the story from the book and figure out what to keep, take out, or add to make the story work for the stage.

DIRECTOR

The director tells the actors where to go on stage and how to interpret their characters. The director makes sure everyone is doing a good job telling the story.

ACTORS

Actors are all of the people who you see on the stage. They work together as a team to rehearse the play, memorize their lines, and learn their songs.

SET DESIGNER

The set designer creates the world where the actors tell the story. The set designer imagines all of the pieces you see on stage and figures out how the stage changes from scene to scene.

COSTUME DESIGNER

The costume designer imagines the clothes and costumes that the actors wear to help them become the characters.

COMPOSER

The composer writes all of the music for the show. This includes the songs that the actors sing as well as the instrumental music that sets the tone for each scene.

BACKSTAGE CREW

You may not see them, but there are lots of people backstage who build and operate the scenery, costumes, props, lights, and sound during the performance.

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 show 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 the production.

ALL ABOUT PIRATES, pg. 1

Pirates are sea robbers who prey on other ships, either robbing them of their cargo or even capturing the entire ship for their own use! Piracy began over 2,000 years ago. Learn more about pirates in the following pages.

PIRATES — THEN AND NOW

In Ancient Greece, Roman ships were attacked by pirates who seized their cargoes of grain, and olive oil. From then on, piracy continued to occur amongst sea faring navies.

The birth of regular navies, who could patrol the seas, has slowed piracy — although it still does occur in some parts of the world even today.

Did you know?

Piracy flourished between 1620 and 1720, a time period that is known as the “golden age” of pirates.



Sir Francis Drake was England's most famous privateer. He was knighted by Queen Elizabeth I for his work plundering Spanish ships.
Image courtesy of biography.com.

TYPES OF PIRATES

Between the sixteenth and nineteenth centuries, there have been different types of pirates. They include:

PRIVATEERS: These were lawful pirates who were authorized by their government to attack and pillage ships of enemy nations. They shared their profits with the government. Francis Drake was England's most famous privateer. In the sixteenth century he attacked Spanish treasure ships returning from the new world, sharing his profits with Elizabeth I, who knighted him for his services.

BUCANNEERS: These pirates and privateers operated from bases in the West Indies, and attacked Spanish shipping in the Caribbean.

CORSAIRS: These pirates were Muslim or Christian pirates who were active in the Mediterranean from the sixteenth to the nineteenth centuries.

HOW DID PIRATES BECOME PIRATES?

Many pirates had served on merchant or naval ships prior to turning to piracy. Life on a pirate ship appeared more attractive as they were independent of national laws, the crews were treated much better than normal sailors and prize money was shared out equally. Most seamen became pirates as they hoped to become rich on plunders of treasure and cargo ships. When pirate ships captured merchant ships, the pirate captain would ask for volunteers to serve under him.

Becoming a pirate was called 'going on the account' and they had to agree to live by the rules of the ship. These rules were often strict and breaking them carried harsh punishment. If a pirate was found stealing from their comrades or deserting during battle, they were marooned on a desert island with meager supplies. Most would die a slow death from starvation if they could not hunt or fish.



Anne Bonny, one of most famous female pirates, dressed in men's clothing.
Image courtesy of ocean.si.edu.

WOMEN PIRATES

There were not many women pirates, as seamen believed that it was unlucky to have women onboard ships. Women therefore had to disguise themselves as men. However there were some extremely powerful women pirates, such as Ching Shih who commanded a pirate community of 80,000. The two most famous women pirates were Anne Bonny and Mary Read.

ALL ABOUT PIRATES, pg. 2

THE PIRATE CREW

Captain: most were democratically elected by the ship's crew and could be replaced at any time by a majority vote of the crewmen. Typically bold and decisive in battle and also skilled in navigation and seamanship. Above all, the Captain had to have the force of personality necessary to hold together such an unruly bunch of seamen.

Quartermaster: most pirates delegated an amount of authority to the Quartermaster, who became almost the Captain's equal. He protected the Seaman against each other by maintaining order, settling quarrels, and distributing food and other essentials.

Sailing Master: the officer in charge of navigation and the sailing of the ship. He directed the course and looked after the maps and instruments necessary for navigation. He was perhaps the most valued person aboard a ship other than the captain because so much depended upon his skill.

Boatswain: supervised the maintenance of the vessel and its supply stores. He was responsible for inspecting the ship and its sails, and reporting their state to the Captain. Also in charge of all deck activities, including weighing and dropping anchor, and the handling of the sails.

Carpenter: The Carpenter was responsible for the maintenance and repair of the wooden hull, masts and yards. He worked under the direction of the Sailing Master and Boatswain.

Mate: On a large ship there was usually more than one Mate aboard. The Mate served as apprentice to the Sailing Master, Boatswain, and Carpenter. He took care of the fitting out of the vessel, and examined whether it was sufficiently provided with ropes, pulleys, sails, and all the other rigging that was necessary for the voyage. The Mate took care of hoisting the anchor, and during a voyage he checked the tackle once a day.

Sailor: The common sailor was the backbone of the ship. He needed to know the rigging and the sails, as well as how to steer the ship. He also needed to know how to read the skies, weather, winds, and most importantly the moods of his commanders.

Other Jobs: Other jobs aboard ship included the surgeon (for large vessels), cooks and cabin boys. There were many jobs divided up amongst the officers, sometimes one man would perform two functions. Mates who served apprenticeships were expected to fill in or take over positions when sickness or death created an opportunity.

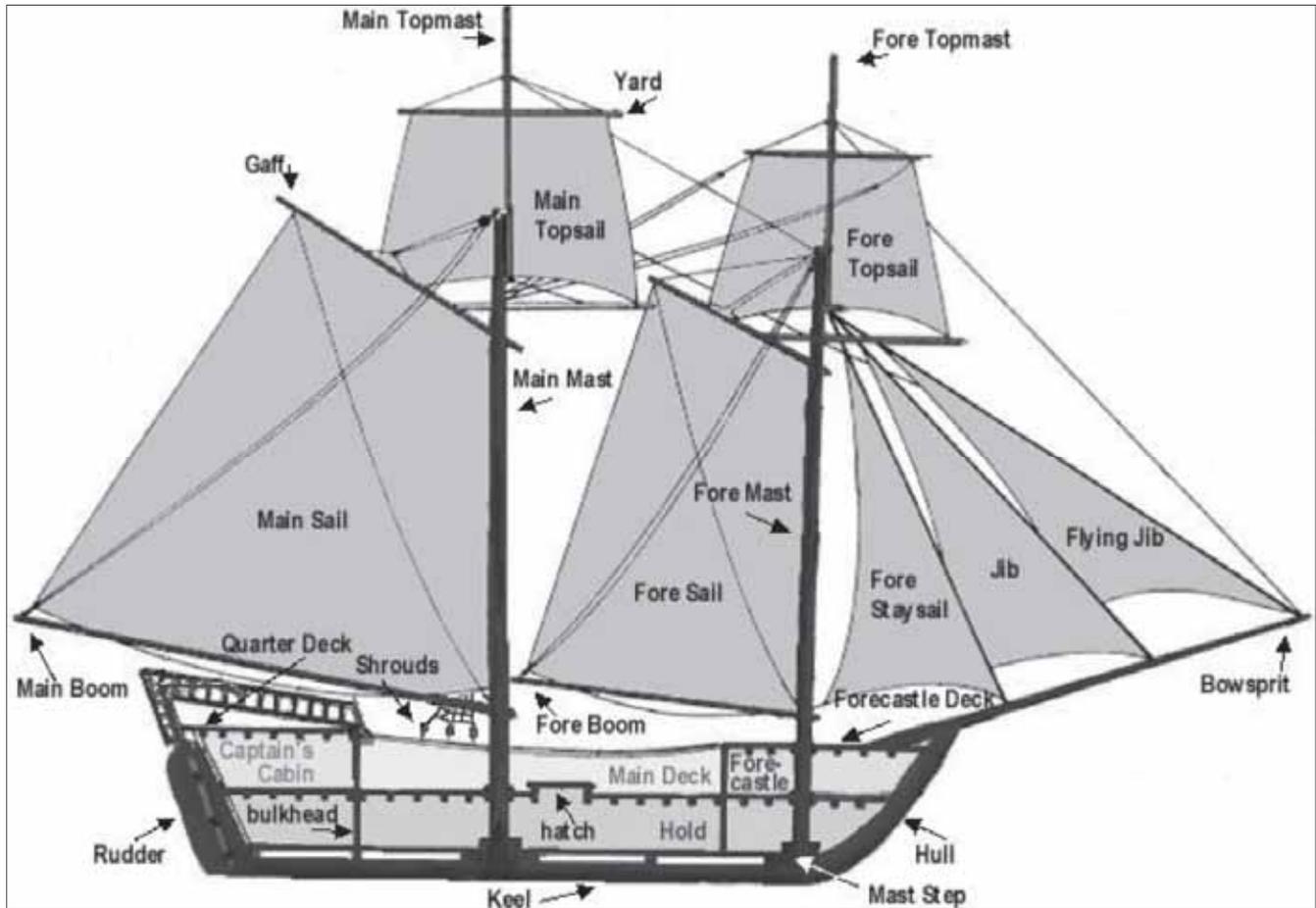
FAMOUS PIRATES

- ◇ Grace O'Malley (1530-1603)
- ◇ Sir Francis Drake (1540-1596)
- ◇ Sir Henry Morgan (1635-1688)
- ◇ Captain Kidd (1645-1701)
- ◇ Edward Teach (Blackbeard) (1680-1718)
- ◇ Charles Vane (1680-1721)
- ◇ John Rackam (Calico Jack) (1682-1720)
- ◇ Mary Read - died 1721
- ◇ Captain John Phillips - died 1724
- ◇ Anne Bonny (1702-1782)
- ◇ Bartholomew Roberts (Black Bart) (1829-1888)

Can you figure out which job each pirate in Captain Braid Beard's crew probably has based on they way they are dressed or what they are holding?



ANATOMY OF A PIRATE SHIP



Aft: Short for “after.” Toward the rear of the ship.

Fore: Short for “forward.” Toward the front of the ship.

Bow: The front of the ship.

Stern: The back of the ship.

Starboard: The right hand side of a ship.

Port: The left hand side of a ship.

Bilge: The lowest level of the ship.

Hull: The body of the ship, this is the most visible part of a ship. The hull makes the ship buoyant while providing shelter to those on board, and is divided by bulkheads and decks, depending on the size of the ship.

Poop deck: The space on the ship where pirates would fire cannons, trim sails, and walk the plank.

Quarters: Rooms below the deck of the ship where pirates would sleep.

Mast: A pole that holds the sail upright.

Mizzen: The third mast from the bow on a vessel having three or more masts.

Boom: A pole that holds the sail horizontally.

Crow’s nest: A small platform, sometimes enclosed, near the top of a mast, where a lookout could have a better view when watching for sails or for land.

Jolly Roger: The pirates’ skull-and-crossbones flag. It was an invitation to surrender, with the implication that those who surrendered would be treated well.

TYPES OF PIRATE SHIPS

Pirates used many different types of ships to suit their different goals, purposes, and the sea in which they sailed. What similarities and differences do you see between the following ships that were used by pirates?

The Sloop: This relatively small vessel could carry around 75 pirates and 14 cannons. The sloop was often the ship of choice for hunting in the shallower channels and sounds. It was used mainly in the Caribbean and Atlantic. Today's sailing yacht is essentially a sloop.



The Sloop.
Image courtesy of pirateshold.buccaneersoft.com.

The Schooner: This ship came into widespread use around the last half of the 18th century. The schooner was very fast and large enough to carry a plentiful crew—it could reach 11 knots in a good wind. The schooner had a shallow draft, which allowed her to remain in shallow coves waiting for her prey. The schooner was a favorite among both pirates and smugglers of the North American coast and the Caribbean.



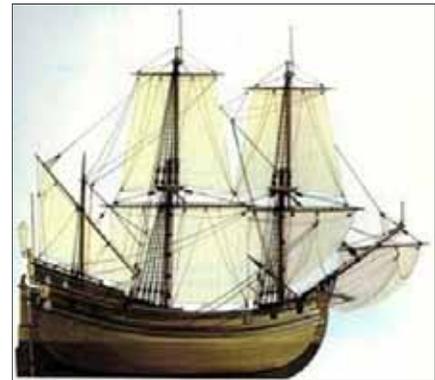
The Schooner.
Image courtesy of pirateshold.buccaneersoft.com.

The Square-Rigged Carrier: In the late 17th and early 18th centuries commercial ships were generally called "merchant ships", however mariners reserved such a term for the three-masted square rigged carrier. These ships were large and intended for passengers and cargo. Pirates would often try to capture these ships. While such a ship could be armed with up to 16 cannons, it is doubtful that a typical crew of about 20 could manage more than three or four such guns. This ship could make a trip from England to America in about 4 weeks.



Square-Rigged Carrier.
Image courtesy of blogs.static.mentalfloss.com

The Dutch Flute: The Flute was an impressive 300 ton, 80 foot ship that proved inexpensive to build as well as man. The Flute needed only a dozen seamen. With a flat bottom, broad beams, and a round stern, this ship soon became the favored model of a cargo ship and also common prey for savvy pirates.



The Dutch Flute.
Image courtesy of blogs.static.mentalfloss.com

The Galley: This ship was usually long and lean, with one or more masts rigged with the lateen sails. However, the main source of speed didn't come from the masts. It came from the oars rowed by slaves or convicts below the deck. A galley had a shallow draft and only one deck. Galley ships were only suited to the Mediterranean where conditions were calm.



A Roman galley ship.
Image courtesy of 3dmoliermodles.blogspot.com

HOW TO TALK LIKE A PIRATE



In *How I Became a Pirate*, Jeremy Jacob has to learn how to talk like a pirate. Use the following tips to talk like a pirate too!

MANNERISMS

- ◇ Scowl often. Pirates mutter and growl a lot.
- ◇ Slur your words together and leave out any unnecessary consonants.
- ◇ Never use “you” or “you’re” – EVER. Instead, use “yer”, “ye”, or “ya” for all forms of address to others.
- ◇ Refer to yourself as “me” at all times, never “I”. It is not proper to say “I have a cold”, but rather “Got me a case o’th’sniffles!”
- ◇ Substitute “me” for “my”, as in “Lookit me new sword!”
- ◇ Always say “I be” rather than “I am”.
- ◇ Embellish at will.
- ◇ Use pirate lingo (see right).

PIRATE JARGON

ahoy!: *"Hello!"*

avast!: stop and give attention. It can be used in a sense of surprise, *"Whoa! Get a load of that!"*

aye!: *"Why yes, I agree most heartily with everything you just said or did."*

aye aye!: *"I'll get right on that sir, as soon as my break is over."*

arr!: this one is often confused with *arrgh*, which is of course the sound you make when you sit on a belaying pin. "Arrr!" can mean, variously, *"yes," "I agree," "I'm happy."*

batten down the hatches: put everything away on the ship and tie everything down because a storm is brewing.

blimey!: an exclamation of surprise.

booty: treasure.

brigantine (also brig): a two-masted sailing ship, square-rigged on both masts.

dog: insult or term of endearment – it’s all the same to pirates!

doubloon: Spanish gold coin worth sixteen Pieces of Eight, or eight Escudos.

go on account: tongue-in-cheek description pirates used that compared the act of becoming a pirate to going into business.

grub: food.

hearties: shipmates or friends.

heave ho: give it some muscle and push it.

ho: used to express surprise or joy, to attract attention to something sighted, or to urge onward.

HOW TO TALK LIKE A PIRATE, pg. 2



hoist the colors!: to raise the Pirate flag before attacking. Also a rallying cry for Pirates before the go into battle.

hornswaggle: to cheat or defraud, often of money or belongings.

lad: a way to address a younger male.

land ho!: – “I see Land”

landlubber: 'lubber' was an old English word for a big, slow, clumsy person, and this term was aimed at those persons on ship who were not very skilled or at ease with ship life.

lass: young woman – usually a complimentary term.

matey: a piratical way to address someone in a cheerful, if not necessarily friendly, fashion.

picaroon: a scoundrel.

pieces of eight (or peso de a ocho): money. One-ounce, Spanish silver coins worth one Silver Peso or eight Reales, sometimes literally cut into eight pieces, each worth one Real.

salt or sea dog: experienced sailor or pirate.

scallywag: a villainous or mischievous person.

scurvy: (1) a disease caused by deficiency of vitamin C often affecting sailors. (2) a general insult as in "Ye scurvy dogs!"

shiver me timbers!: an expression of surprise or disbelief, believed to come from the sound the ship made when 'shocked' by a cannon blast.

smartly: quickly.

swab: (1) to clean, specifically the deck of a ship. (2) a disrespectful term for a seaman.

thar she blows!: whale sighting.

walk the plank: walk off the end of a plank into the sea to drown. Perhaps more famous than historically practiced. History suggests that this might have happened only once that can be documented.

weigh anchor: to haul the anchor up; more generally, to leave port.

ye: you.

yo ho ho: pirate laughter.

DON'T FORGET! Use the mannerisms on page 14 when you talk like a pirate to get the full effect!

PRE-SHOW EXPLORATION ACTIVITIES, pg. 2

1) PROPER MANNERS OR PIRATE MANNERS?

Goal: To pantomime appropriate behavior and manners.

Explanation: In this activity, students will explore the importance of manners by pantomiming the difference between pirate manners and proper manners.

Activity:

1. Ask students to define the word manners—what are manners, when do we use good manners, why is it important to use good manners?
2. After reading the story of *How I Became a Pirate*, ask students to recall some of the bad manners the pirates displayed when they were sitting down at the table for a meal.

(Examples of pirate table manners: eating with their mouths open, grabbing food from across the table, not wiping their mouths on napkins, putting too much food in their mouths, not using silverware, not saying “please” or “thank you” or “may I” or “excuse me.”)

3. Write these bad manners on the board.
4. Once students identify these bad manners, tell them they are going to pretend to be these rude Pirates, sitting down for a meal. At their desks, or all seated together at long tables, have students pantomime Pirate table manners. Guide them through this pantomime with the following prompts:
 - ◇ Show me how Pirates eat with their mouths open.
 - ◇ Do they talk with their mouths full of food?
 - ◇ Do Pirates use napkins or utensils?
 - ◇ If I have a bowl of food that you want, do Pirates ask politely? What do they do?

4. After exploring Pirate Manners, ask students how proper manners, good manners, are different than the Pirate manners (bad manners) they just demonstrated.

(Examples of proper table manners: chewing with our mouths closed, taking small bites, using napkins and utensils, saying “please” and “thank you” and “may I” and “excuse me,” not reaching across the table to get something we want, not talking with food in our mouths.)

5. Write these good manners on the board, across from their “bad manner” counterpart, creating a table illustrating bad manners on one side, and the appropriate good manner on the other side.

6. Now, have students pantomime these good table manners, again either at their desks or seated together at a long table. Guide students through this pantomime with the following prompts:
 - ◇ Show me how well-behaved people sit down to eat a meal.
 - ◇ Where do well-mannered people place their napkins?
 - ◇ How do well-mannered eat with their utensils and wipe their mouths after taking a bite?
 - ◇ How do well-mannered people chew politely, without their mouth gaping open?
 - ◇ If I have a bowl of food that you want, how do well-mannered people ask for some?

7. After going through these table manners, ask students to identify other bad Pirate manners they noticed in the story of *How I Became a Pirate*, and describe the good manners we should display instead of these Pirate manners. (You may explore these other manners in the form of a discussion only, or pantomime the situations as were similarly done with the table manners.)

8. After seeing the show, you may want to do a brief follow-up and discuss some of the bad manners displayed.

Follow-up Questions:

1. Why are manners important?
2. Is it ever okay to not use good manners? Why or why not?
3. How do you feel when you see someone not display good manners?

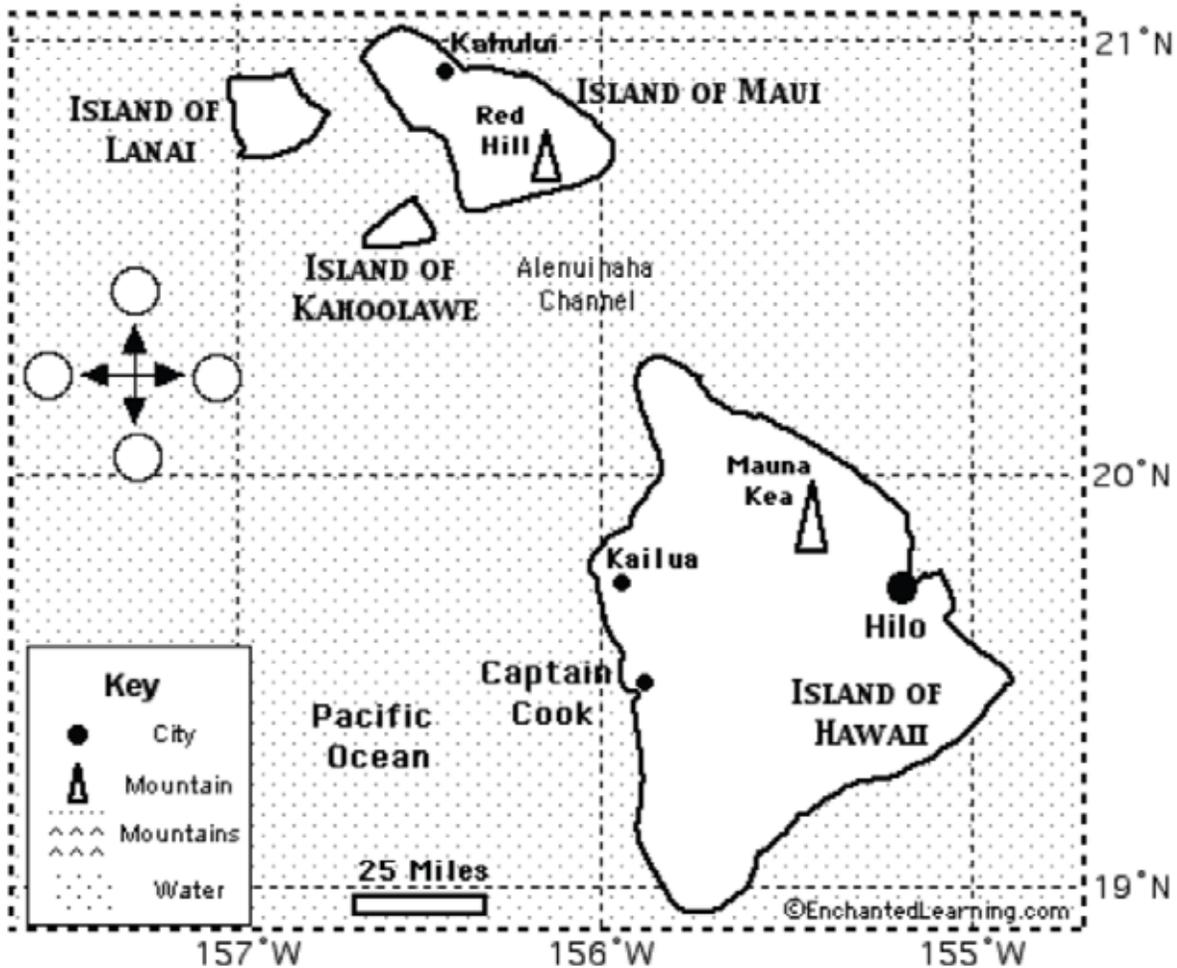
2) THE TREASURE MAP

Goal: To use geography and math skills and work on following directions.

Explanation: Students will follow instructions to complete the pirate treasure map, reproducible on page 17.



TREASURE MAP—REPRODUCIBLE



- Fill in N, S, E, and W on the compass rose.
- Color the water light blue.
- Color the land light green.
- Color the map key yellow.
- The pirate landed near Red Hill on Maui; color Red Hill purple.
- He sailed southeast until he hit land. Mark this path in black.
- The pirate then sailed to 20°N, 155°W. Mark this path in brown.
- He sailed to Hilo and walked 25 miles west. Mark this path in red.
- The pirate then walked 25 miles south. Mark this path in orange.
- He buried the treasure on this spot— mark a black X where the treasure is!



POST-SHOW DISCUSSION AND ASSESSMENT, pg. 1

DISCUSSION

Comprehension:

1. What is Jeremy Jacob doing when he sees the pirate ship approaching?
2. Why did the pirates want Jeremy Jacob to go with them? What were they trying to do?
3. What game did Jeremy Jacob try to teach the pirates? Do you think they understood?
4. Do you remember any examples of "pirate manners" or "pirate talk"?
5. Jeremy Jacob wasn't able to do his normal "bedtime routine" while on board the ship. What types of things did Jeremy normally do that the pirates did not do?
6. What happened once Jeremy Jacob finally got to sleep? What happened next?
7. Where did Jeremy Jacob and the pirates bury the treasure?
8. Did Jeremy end up wanting to become a pirate forever like he thought he would?

Songs:

1. Can you remember any of the songs in the show? Who performed the songs?
2. Did the songs make the production more enjoyable for you? Why?

Reality vs. Fantasy:

1. Would it be a good idea to leave your parents when they aren't looking and go with strangers?
2. Would real life pirates be as friendly and trustworthy as the pirates in the story?
3. Did Jeremy Jacob really leave the beach and get on a pirate ship with pirates? How do you know?

Theater Experience:

1. What was your favorite part about your trip to the theater?
2. How was the performance different from the book? How was it the same?

1) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

Explanation: In this activity, students will write a letter about their experience to the *How I Became a Pirate* performers or to Civic Center education donors whose support keeps Applause Series tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:
 - ◇ What was the show about?
 - ◇ What parts of the show were most exciting?
 - ◇ Which character did you enjoy the most? Why?
 - ◇ What did the characters learn?
2. Next, invite students to write a letter to the performers or to Civic Center donors about their theater experience.

Letter Starter #1:

Dear *How I Became a Pirate* performers,

My favorite part of the show was...
While watching your show I felt... because ...
I have drawn a picture of the scene when...
If I could be in your show, I would play the part of ...
because ...

Letter Starter #2:

Dear Civic Center Donors,

Thank you for helping my class go to the Civic Center to see *How I Became a Pirate*.
My favorite part of the show was...
While watching the show I felt... because ...
I have drawn a picture of the scene when...
This experience was special because ...

3. Mail the letters to:

Civic Center of Greater Des Moines
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-up Questions:

1. What did you include in your letter? Why did you want to share that particular idea?

POST-SHOW DISCUSSION AND ASSESSMENT, pg. 2

2) ACTING OUT A STORY

Goal: To use drama and imagination to demonstrate comprehension of a story.

Explanation: In this activity, students will use drama and their imaginations to re-tell the story of *How I Became a Pirate* by Melinda Long to demonstrate their understanding of characters and key events using tableau.

Tableau: a dramatic convention in which individuals use their bodies to create a “frozen picture” that expresses actions, locations, feelings or situations.

Activity:

1. Read *How I Became a Pirate* aloud to the class.
2. As a class, brainstorm the characters in the story.
3. As a class, determine the plot or sequence of main events.
4. Break up the story into small segments and assign each segment to a group of 3-4 students.
5. Students then create a tableau (frozen picture that tells a story) of their assigned moment in the story. Together, students may represent the characters, objects, or setting of their assigned moment.
6. All groups then show their tableau in front of the class in the order of the story.
7. Once a group is “frozen,” tap students on the shoulder one at a time. When a student has been tapped, they should “unfreeze” and briefly describe who they are and what they are doing in the scene.

Follow-up Questions:

1. How would you describe the character or object you played? What in the story led you to that conclusion?
2. What happened at the beginning of the story? In the middle? At the end?
3. How did you feel when you were depicting your tableau for the class?

3) CREATE A STORYBOOK PREQUEL

Goal: To encourage students to use their imaginations and practice creative writing.

Explanation: In this activity, students will create a prequel story about what the pirates from *How I Became a Pirate* were doing before they met Jeremy Jacob at North Beach.

Activity:

1. Read Melinda Long’s *How I Became a Pirate* as a class.
2. After going over basic comprehension of the story (if needed), ask the students to think about what the pirates might have been doing before they met Jeremy Jacob at North Beach? Where did they come from? Who did they meet along the way? How did they get the treasure?
3. Then, explain the idea of a prequel story to the students. Ask students to write a story about what they think the pirates were doing that led up to the story *How I Became a Pirate*.
4. Have the students revise a final draft and create illustrations for their story, as well as a title.
5. Staple or sew pages together to create booklets, if time allows.
6. Encourage students to create book covers, title pages, and a dedication if they so desire.

Follow-up Questions:

1. How is your story different from Melinda Long’s *How I Became a Pirate*? How is it alike?
2. What challenges did you face as you created your story?
3. What was your favorite part about creating your story/storybook?

POST-SHOW DISCUSSION AND ASSESSMENT, pg. 2

4) A DAY IN THE LIFE OF A PIRATE

Goal: To use drama and imagination to deepen understanding of the characters of the story.

Explanation: Students will choose a character from the performance and explore a “day in the life” of that character.

Activity:

1. As a class, name the characters in the play. How did the actors change their bodies and voices to become those characters?
2. Ask each student to pick a character from the play to act out. What do they eat? How do they move? What noises do they make? How do they speak? How do they sleep? Are they energetic or shy?
3. Ask the class to spread out and find an open space in the room where they can lay down without touching anyone. The students should pretend to sleep, then wake up as their character and begin moving around the room. You can guide them through daily activities such as eating breakfast, getting dressed, sailing the ship, doing chores on the ship, etc. Freeze the actors occasionally in order to ask a question to a specific student or to hear what each character is thinking.
4. Use these and other “side coaching” questions: What are you dreaming about? What are you eating for breakfast? What do you do if it rains? Do you have friends on the ship?

Follow-Up Questions:

1. What choices did you make for your character?
2. How were these different than the choices your character made in the performance?
3. What did you like about what you saw some of your classmates doing?

5) WRITE A REVIEW

Goal: To reflect on the performance experience and practice writing skills.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *How I Became a Pirate* to inform others about what they experienced.
2. In the review they should describe with detail:
 - what they saw
 - what they heard
 - how the performance made them feel
 - what the performance reminded them of
 - what their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

Follow-up Question:

1. What did you include in your review? Why was it important to include?

6) “HOW I BECAME A _____”

Goal: To write a short story with a beginning, middle, and end.

Explanation: Using *How I Became a Pirate* as inspiration, students will write their own short stories about becoming a different type of person.

Activity:

1. Read *How I Became a Pirate* as a class.
2. Invite students to imagine that they are given the opportunity to become a different type of person or character. (Example: a princess, an alien, a movie star.)
3. To create a beginning, middle, and end to the story, students should include the following:
 - ◇ What were they first doing when they had the opportunity to become a _____.
 - ◇ What was exciting about being a _____.
 - ◇ How is being a _____ different than their normal life.
 - ◇ Did they decide to stay a _____ or go back to their regular life? Why did they make that choice?

RESOURCES AND SOURCES

Classroom Resources:

WEB RESOURCES:

Real Pirates Exhibition.

<http://archive.fieldmuseum.org/pirates/>

Exhibition highlights, interactive fun for students, photo gallery, educational resources.

Interview with Melinda Long and David Shannon.

http://www.harcourtbooks.com/authorinterviews/bookinterview_long.asp

“Pirates.” National Geographic.

<http://www.nationalgeographic.com/pirates/>

This National Geographic web site provides great pirate facts and pictures.

Pirate lesson plans and activities.

<http://teachers.net/lessons/posts/1801.html>

Lesson plans, art activities, and curriculum tie-ins can be found on this web site.

“How I Became a Pirate” Literacy Activities.

<http://www.readingisgood.com/2008/06/how-i-became-a-pirate/>

Provides literacy activities, comprehensive questions, and a review of the book. Links to other elementary-aged books are also provided.

ADDITIONAL BOOKS BY MELINDA LONG

- ◇ *When Papa Snores*
- ◇ *Hiccup Snickup*
- ◇ *Pirates Don't Change Diapers*
- ◇ *Pirates Activity Book*
- ◇ *The Twelve Days of Christmas in South Carolina*



Study Guide Sources:

The Brad Simon Organization.

<http://www.bsoinc.com/artists/pirate/historymission.pdf>

Melinda Long, official website. www.melindalong.com

The National Museum of the Royal Navy

www.royalnavalmuseum.org

The History of Pirates. www.thekidswindow.co.uk

Brethren of the Coast.

www.geocities.com/capcutlass.Ship.html

The Way of the Pirates. www.thewayofthepirates.com

Pirate Ships. www.consejo.bz

How I Became a Pirate. www.theatricalrights.com

Famous Pirates.

<http://www.elizabethan-era.org.uk/famous-pirates.htm>

Pirate Talk and Pirate Slang.

<http://www.thepiratesrealm.com/pirate%20talk.html>

A Pirate's Glossary of Terms.

http://www.pirateglossary.com/A_Pirates_Glossary_of_Terms.html

How to Talk Like a Pirate.

<http://www.professorparadox.co.uk/talklikeapirate!.htm>

How to Talk Like a Pirate.

<http://www.wikihow.com/Talk-Like-a-Pirate>

Pirate Phrases. www.piratetreasurenow.com

Enchanted Learning.

<http://members.EnchantedLearning.com/geography/followinstructions/piratemap.index.shtml>

European Schoolnet. http://www.eun.org/lessonplan/upload/425-6-9755-How_to_Mind_Your_Manners.pdf

Omaha Theater Company on Tour.

www.rosetheater.org