



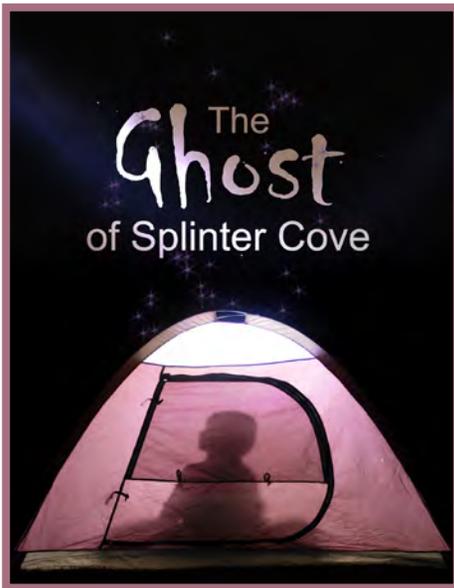
# Resource Guide | for Educators and Audiences

We include information about our production along with creative activities to make connections both before and after the show. For educators, all activities are aligned to the Common Core Standards and North Carolina Essential Standards. Look for the symbol below throughout the guide.



NCES-TheaArts.(3-5).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(3-5).TA.A.1.1: Recall the basic parts of a story, such as characters, setting, and events.

Mainstage production  
ages 8 and older



**Playwright**  
**Steven Dietz**

**Director**  
**Courtney Sale**

Children's Theatre of Charlotte (CTC) and Actor's Theatre of Charlotte (ATC) collaborated to create *The Second Story Project*, a commissioning of two plays by the same playwright, written with an interwoven theme.

## Themes explored

families dealing with loss,  
unraveling a mystery, imagination

## Summary of *The Ghost of Splinter Cove*

Nate and Cora's family has a secret. One night while the siblings are having fun with a new friend in their basement, this secret begins to unearth a mystery transporting them on the adventure of their lives! Along the way, they discover things about themselves and secrets hidden by their family, changing all of them forever. *The Ghost of Splinter Cove* conjures a world of mystery in the wilderness, but be careful – you may get lost in what's real and what's not!

## Playwright's Note - Steven Dietz

Childhood and adulthood are different continents, separated by a sea of time. And so, too, our fields of plays for the "grown" and the "young" have long been separated by a similar, seemingly intractable gulf.

By creating the *Second Story Project*, artistic directors Adam Burke (CTC) and Chip Decker (ATC) have done something remarkable. They have taken as a point of faith that the story of a family is the story of all its members. Their inspired collaboration between theatres champions the fact that every member of the family - young or old - deserves a play of their own, one that can be shared across generations.

Family is the ultimate mystery: a strange and shimmering construct of choice and chance, held together by the story it tells itself. And, inevitably, there are gaps in what we tell ourselves about our own family; uneven knowledge between siblings and parents; events lost to history or covered by silence over time.

The adults upstairs in *The Great Beyond* are dealing with a loss. This loss has led to a reunion, and this reunion will lead them on a quest. The children at the heart of *The Ghost of Splinter Cove* are dealing with an age-old conundrum: find something to do in the basement until the adults are "done" upstairs. And being children (the legislators of the imagination), they turn a barren basement into an adventure.

Both the adults and the children in these two plays gain an insight on the story of their own family. And - like the story of any family - it is beautifully incomplete. Only you, as audience to both plays, are given the full picture of what has transpired on this night.

It has been my honor and delight to be gifted by Adam and Chip with the chance to write and premiere this inter-generational story in Charlotte. I wish to thank both theatres for their embrace of radical collaboration. And I wish to thank you, the audiences of CTC and ATC, for being the very first theatre-goers who will encounter these two plays.

Let's keep talking about families.

Children's Theatre of Charlotte is proud to partner with Wells Fargo  
as the exclusive corporate sponsor of the 2018-19  
Mainstage production Resource Guides.



# On your way to ImaginOn

## The Story Jar



The Story Jar is a unique sculpture outside the McColl Family Theatre. It's an ever changing exhibit that features items from current and past shows at Children's Theatre of Charlotte. Our current show is *The Ghost of Splinter Cove*. Can you find all of the items listed below?

rain coat                      binoculars  
lantern                         toy plane

## About our theatre

Founded in 1948, Children's Theatre of Charlotte has opened young minds to the wonders of live theatre for more than half a century. Today, it continues to be one of the most technically imaginative and resourceful theatres in the country. Annually, it reaches nearly 300,000 young people and their families through our Mainstage productions, Resident Touring Company and its Education Department's classes and workshops. Children's Theatre of Charlotte shares a space with the Charlotte Mecklenburg Library at **ImaginOn: The Joe and Joan Martin Center**. Learn more about Children's Theatre of Charlotte at [ctcharlotte.org](http://ctcharlotte.org).

## Audience expectations

Young audiences should know watching live theatre isn't like watching more familiar forms of entertainment: they can't pause or rewind it like a DVD, there are no commercials for bathroom breaks, nor can they increase the volume to hear it if someone else is talking. Encourage your students to listen and watch the play intently, so they may laugh and cheer for their favorite characters when it's appropriate.

At the end of the play, applause is an opportunity for students to thank the actors. Live theatre only exists when an audience is present, and your students' energy and response directly affects the actors on stage! Here are some other guidelines to keep in mind while you are watching the performance:

- Respect others during the performance. Stay seated and keep your hands to yourself.
- Please turn off all cell phones and other electronic devices during the performance.
- Photography and video of the performance is prohibited by copyright law.
- We do not permit food and drinks in the theatre.



NCES-TheaArts.(3-5).TA.CU.2: Understand the traditions, roles, and conventions of theatre as an art form. NCES-TheaArts.3.TA.CU.2.1: Illustrate theatre etiquette appropriate to the performance situation.



## Theatre 360 connections

Theatre 360 provides a way to interact with Children's Theatre of Charlotte productions by extending the theatre experience for families and classroom—providing access to all! Best of all, many programs are free. Go to [ctcharlotte.org/online/article/theatre-360](http://ctcharlotte.org/online/article/theatre-360) to view the full list of events throughout the year.

**Audience engagement** These interactive experiences located around ImaginOn are available from the first public performance of a production through the entire run of the show. We change the exhibits to reflect the uniqueness of each show.

**Online engagement** Whether you're a teacher or a parent looking for quality activities, we've assembled a collection of online games, websites and articles that deepen the connections of elements from the show. [Click here](#) for online content for *The Ghost of Splinter Cove*.

**Workshops and residencies** Teachers, are you looking for a way for your class to make stronger connections with our shows? You can add our workshops, led by our professional teaching artists, before or after you view the performance. Or incorporate the arts into your everyday classroom through a residency created to fit your subject area. Contact our curriculum coordinator, Adam Montague, at [adammm@ctcharlotte.org](mailto:adammm@ctcharlotte.org) to book yours today!

# Before the show

## Vocabulary enrichment

**“due to circumstances beyond his control”** *idiom*: things that have happened that someone cannot change or influence

**basement** *n.* the floor of a building partly or entirely below ground level

**simulated** *adj.* manufactured in imitation of some other thing

**(under)brush** *n.* shrubs and small trees forming the undergrowth in a forest

**seances** *n. plural*: a meeting at which people attempt to make contact with the dead, especially through the agency of a medium

**hilarious** *adj.* extremely amusing

**features** *n. plural*: distinctive attributes or aspects of something

**wilderness** *n.* an uncultivated, uninhabited and inhospitable region

**enthusiastic** *adj.* having or showing intense and eager enjoyment, interest or approval

**shrieks** *v.* utters a high-pitched piercing sound or words, especially as an expression of terror, pain or excitement

**endearing** *adj.* inspiring love or affection

**luminous** *adj.* bright or shining, especially in the dark

**abandoned** *adj.* having been deserted or cast off

**heighten** *v.* make or become more intense

**carved** *v. past tense*: produced (an inscription or design) by cutting into hard material

**cresting** *v. intransitive* reaching the top of (something such as a hill or wave)

**deceptively** *adv.* in a way or to an extent that gives a misleading impression

**sheer** *adj.* (especially of a cliff or wall) perpendicular or nearly so

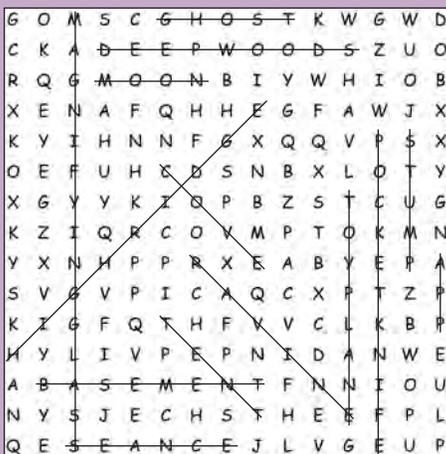
**reflector** *n.* a piece of glass, metal, or other material for reflecting light in a required direction

Pick three words from the list and use them in an original sentence or paragraph. You can also draw a picture, illustrating the definitions.



CCSS.ELA-Literacy.L.(3-5).4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases.

### Worksheet for before the show (Wordfind Key)



## Echoes in the story

**echo** *n.* the repetition of a sound caused by the reflection of sound waves

**echo** *n.* a repetition or imitation of another: REFLECTION

“I am an echo of who Joseph was ...”

In the play, both usages of the word are used, sometimes stated directly in the dialogue and sometimes implied by the story. After watching the play, talk about the examples you remember seeing or hearing. Do you think they helped tell the story? If someone had to create an “echo of you,” what would it be?



CCSS.ELA-Literacy.SL.(3-5).2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

# Worksheet for before the show

NAME \_\_\_\_\_

**COPY PAGE**

Can you find and circle all the words used in *The Ghost of Splinter Cove*? What do you think the show could be about? After the show is over, check back and see if you were correct!

Deep Woods  
High Ridge  
cove

toy plane  
app  
pocketknife  
moon

tent  
basement  
stump  
séance

ghost  
ravine  
magnifying glass

G O M S C G H O S T K W G W D  
C K A D E E P W O O D S Z U O  
R Q G M O O N B I Y W H I O B  
X E N A F Q H H E G F A W J X  
K Y I H N N F G X Q Q V P S X  
O E F U H C D S N B X L O T Y  
X G Y Y K I O P B Z S T C U G  
K Z I Q R C O V M P T O K M N  
Y X N H P P R X E A B Y E P A  
S V G V P I C A Q C X P T Z P  
K I G F Q T H F V V C L K B P  
H Y L I V P E P N I D A N W E  
A B A S E M E N T F N N I O U  
N Y S J E C H S T H E E F P L  
Q E S E A N C E J L V G E U P

# After the show

## Map of Splinter Cove

Make copies of the map provided on the next page of the resource guide, then read or distribute the following directions to your students.

- Color the water in and around Splinter Cove blue.
- Draw the domed tent in the northeast corner of the map.
- Color and label the Deep Woods, then draw a path leading from the tent into the woods.
- In the Deep Woods, draw a stump with an arrow pointing to the toy plane. Don't forget to add the pocketknife next to the stump.
- Color the toy plane.
- Draw and label the steep and rocky High Ridge, west of the toy plane.
- Draw the magnifying glass on top of High Ridge.
- Fill in the rest of the map as you wish!



CCSS.ELA-LITERACY.CCRA.SL.2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. NCES-VisualArts.(3-5).VA.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

**“The wilderness needs  
your whole attention.”**

– Laura Ingalls Wilder

## There's an App for that

In the play, Nate has an app (Sim-Camping) to simulate all the sounds and experiences from being outdoors even though he and his friends are only in the basement. This app was to solve the problem of them not being outside while camping. Experience from programming or coding computer software and applications for portable devices gives students experience with creative problem solving.

Below, you will find links to teaching units walking your students through the design and build phase of an app or program. Some units focus exclusively on the planning phases, and some units lead to platforms where your students can build a simple, functioning app or program. All units are shared and available under a Creative Commons License (CC BY-NC-SA 4.0).

[Teaching Students How to Build Mobile Apps from the Top-Down - crescerance.org](http://crescerance.org)

[The Design Process - curriculum.code.org](http://curriculum.code.org)

[Toolkit: How to Come up with Your Own Mobile App - wvti.pbslearningmedia.org](http://wvti.pbslearningmedia.org)

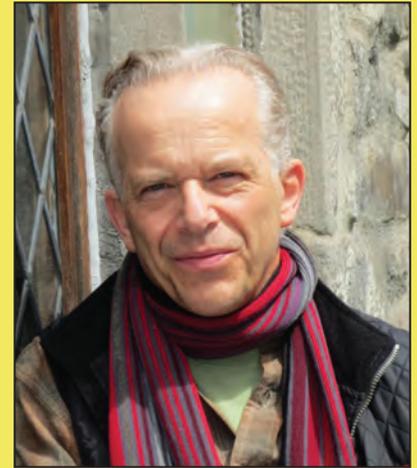
[Best Coding Tools for Middle Schools - commonsense.org](http://commonsense.org)

[Middle School Tutorials: Ball Bounce App - appinventor.mit.edu](http://appinventor.mit.edu)



CCSS.MATH.PRACTICE.MP1: Make sense of problems and persevere in solving them. NCES-InfTech.(3-5).TT.1: Use technology tools and skills to reinforce classroom concepts and activities. CCSS.ELA-LITERACY.RI.(3-5).3: Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

## Steven Dietz



Called “the most ubiquitous American playwright whose name you may never have heard”, Steven Dietz has long been one of America’s most prolific and widely produced playwrights. In 2010, he placed eighth on the list of the Top Ten Most Produced Playwrights in America.

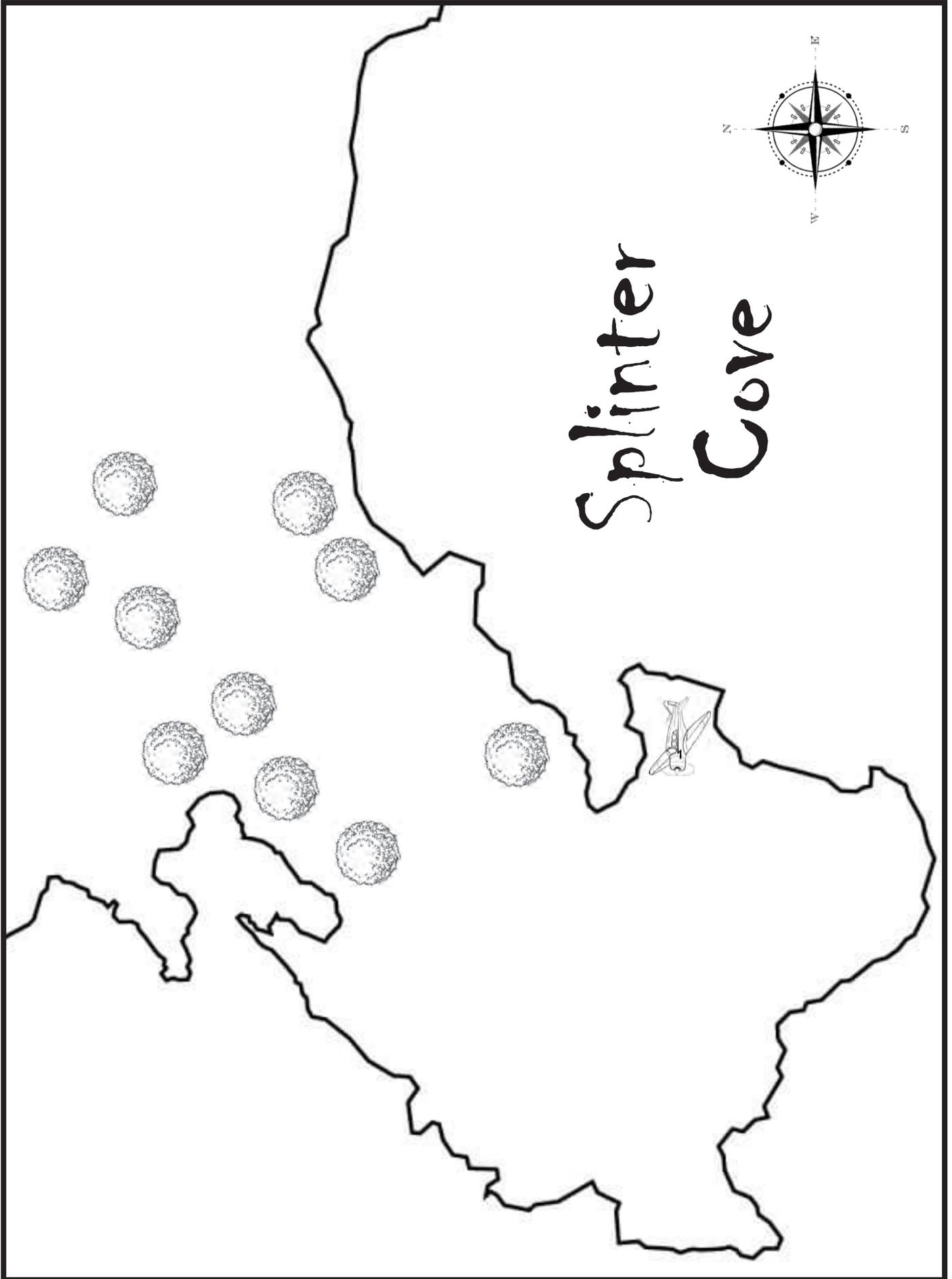
He is a two-time winner of the Kennedy Center Fund for New American Plays Award for *Fiction* and *Still Life with Iris*, as well as a two-time finalist for the Steinberg New Play Award for *Last of the Boys* and *Becky’s New Car*.

He is a Dramatists Guild “Traveling Master,” offering playwriting workshops and master classes around the country.

[Click here](#) to learn more about Steven Dietz.

COPY PAGE

NAME \_\_\_\_\_



If you enjoyed the show, travel to **ImaginOn** or your local **Charlotte Mecklenburg library branch** and check out these books. Check availability at [cmlibrary.org](http://cmlibrary.org).

### Recommended for elementary

***In Darkling Wood***  
**by Emma Carroll**

When Alice goes to stay with her grandmother, she discovers the magical Darkling Wood, where she meets a strange friend and discovers letters written between a brother and sister during WWI.

***Greenglass House***  
**by Kate Milford**

When mysterious guests start arriving at Greenglass House, the innkeeper's adopted son Milo is intrigued by their stories and embarks on a magical adventure to learn the secrets of his home.

***Skeleton Tree***  
**by Kim Ventrella**

Twelve-year-old Stanly knows that finding a bone in the backyard is weird, but even stranger, it seems to be growing into a full skeleton ... one that only children can see.

### Recommended for middle school

***The Night Gardener***  
**by Jonathan Auxier**

Orphans, Molly and Kip, travel to England to work as servants in a crumbling manor house where nothing is quite what it seems to be. Soon the siblings are confronted by a mysterious stranger, and secrets of the cursed house.

***Anya's Ghost***  
**by Vera Brosgol**

Anya, embarrassed by her Russian immigrant family and self-conscious about her body, has given up on fitting in at school. But falling down a well and making friends with the ghost there just may be worse.

***Long Way Down***  
**by Jason Reynolds**

As Will, fifteen, sets out to avenge his brother Shawn's fatal shooting, seven ghosts who knew Shawn board the elevator and reveal truths Will needs to know.

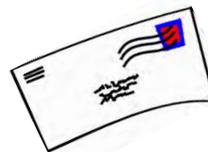
## THEATRE CORNER

Every play Children's Theatre of Charlotte produces is created by a talented team of designers, technicians, actors and a director. As a class, discuss what you experienced when you saw the performance.

1. Name three things you noticed about the set. Did the set help tell the story? What sort of set would you have designed?
2. What did you like about the costumes? Did the costumes help tell the story? What sort of costumes would you have designed?
3. What role did lighting play in telling the story? How did the lights enhance what you were seeing?
4. Talk about the actors. Were there moments you were so caught up in the story you forgot you were watching a play?
5. Were there any actors who played more than one character? What are some ways you can be the same person but play different characters?



NCES-TheaArts.(3-5).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(3-5).TA.AE.1.2: Understand how costumes [and technical elements] enhance dramatic play.



## Write to Us!

Children's Theatre of Charlotte  
300 E. Seventh St.  
Charlotte, N.C. 28202



CCSS.ELA-Literacy.L.(3-5).1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.



With this season, Children's Theatre of Charlotte launches a unique endeavor, The Kindness

Project. We've commissioned three world-premiere plays— two this season, *Last Stop on Market Street* and *A Sick Day for Amos McGee*— that feature kindness as the central theme. We've invested in this project because we recognize the power simple acts of kindness hold.

As The Kindness Project grows, there will be multiple ways for you to get involved. Visit [ctcharlotte.org/kindness](http://ctcharlotte.org/kindness) to learn more.