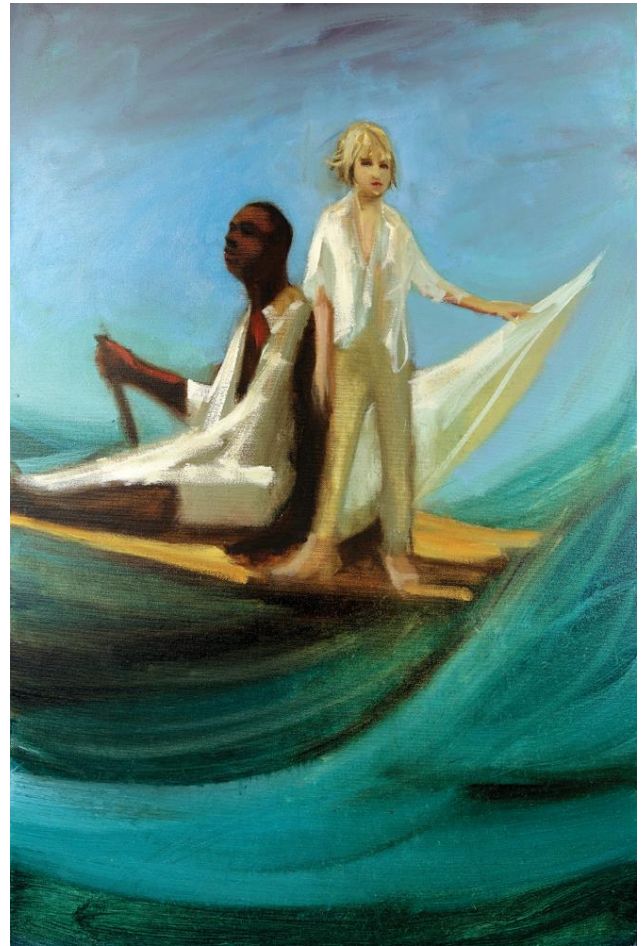




INDIANA
REPERTORY
THEATRE



Theodore Taylor's **The Cay**

adapted by **Gayle
Cornelison**

January 24 – February 26, 2017 on the IRT Upperstage

STUDY GUIDE

edited by Richard J Roberts

with contributions by Janet Allen • Richard J Roberts

Eric Barker • Wendy Meaden • Michael Jackson • Matthew Tibbs

Indiana Repertory Theatre • 140 West Washington Street • Indianapolis, Indiana 46204
Janet Allen, Executive Artistic Director • Suzanne Sweeney, Managing Director

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**FAEGRE BAKER
DANIELS**

Theodore Taylor's *The Cay* adapted by Gayle Cornelison

Amid the dangers of World War II, a privileged young white boy and a resourceful old black man are marooned on a tiny island in the Caribbean. The two must survive on meager supplies, forcing the injured boy to come face to face with childhood prejudices while learning the skills necessary to withstand the forces of nature. Adapted from the award-winning children's novel by Theodore Taylor, *The Cay* is a coming-of-age story about overcoming physical, mental, and emotional hardship, reminding us that friendship has no boundaries.

Student Matinees January 24 through February 17, 2017.

Estimated length: 80 minutes

THEMES AND TOPICS

Racism and Social Status, Friendship, Violence, World War II,
Man and the Natural World, Sacrifice, Family, Coming-of-Age, Mortality

Recommended for grades 4-12.

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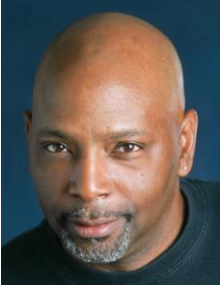
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The Cast



David Alan Anderson as Timothy

IRT audiences have seen David in *Finding Home*, *Fences*, *What I Learned in Paris*, *Julius Caesar*, *The Mountaintop*, *The Whipping Man*, *Radio Golf*, *Looking over the Presidents Shoulder*, *A Christmas Carol*, and many others. He was nominated for Chicago's Jeff Award for *The Mountaintop* at the Court Theatre. Other regional credits include the Guthrie Theater; CenterStage; Denver Theatre Center; Actors Theatre of Louisville; the Idaho, Pennsylvania, and Lake Tahoe Shakespeare festivals; and many more. Directing credits include *The Color of Justice* and *Most Valuable Player* on the IRT Upperstage and *Two Trains Running* and *Topdog/Underdog* at the Phoenix Theatre. He is a company member with the Penumbra Theatre. David has received a Creative Renewal Fellowship from the Arts Council of Indianapolis and a Lunt-Fontanne Fellowship sponsored by the Ten Chimneys Foundation, and he has been honored by the Circle City Links for his achievements in the arts.

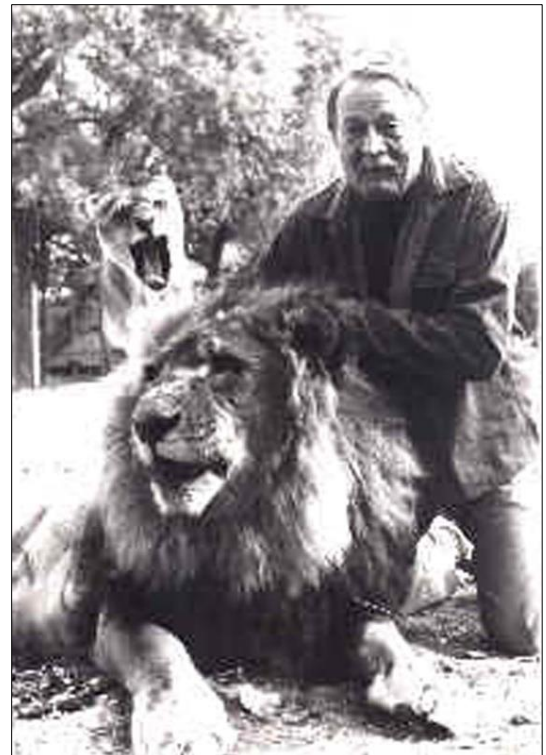


Dalyn Stewart as Phillip

Dalyn made his IRT debut in *Peter Rabbit and Me*. He is 14 years old and has been acting since he was 8. He has played Avery in *Charlotte's Web*, Sam in *We the People*, Edmund in *The Lion, the Witch, and the Wardrobe*, Dylan Thomas in *A Child's Christmas in Wales*, Antony in *Antshillvania*, Colin in *The Secret Garden*, and Pliable in *Pilgrim*. Dalyn also loves singing, soccer, and computer programming.

Author Theodore Taylor

Theodore Taylor (1921-2006) served in the U.S. Navy during World War II, later participating in the nuclear testing at Bikini Atoll. He worked in Hollywood as a press agent and producer's assistant, writing screenplays, and producing and directing documentaries. He wrote more than 50 books in a wide variety of genres, from military history to biography to suspense to young adult literature. *The Cay* (1969) is his most well-known work. He wrote it in three weeks; it has sold 4 million copies around the world. In 1993 he published a prequel/sequel, *Timothy of the Cay*. Among his other books are *The Weirdo* (winner of the 1992 Edgar Award for Best Young Adult Mystery), *The Bomb* (inspired by his experiences at Bikini Atoll), and an autobiography titled *Making Love to Typewriters*.



What Unites Us

by Janet Allen, Executive Artistic Director

We actively look for opportunities to produce work that enlivens Indiana curriculum. *The Cay* provides us with an excellent theatrical challenge, as well as a wonderful chance to showcase great acting, all for the purpose of stirring the imaginations and deepening the understanding of our youth audience. While *The Cay* is clearly cinematic in its leaning, it is our hope that the opportunity to be in the room with actors playing these iconic characters will create indelible memories for thousands of Hoosier children, whether they've read the book or not.

Tolerance and understanding between races and socio-economic classes has emerged as the most pressing topic of our time. *The Cay* addresses these issues in the most fundamental way: these two people cannot make it without each other. In order to survive, they must each discover that a person is not merely the sum of his or her skin color, gender, age, and economic circumstance, and that the essence of a person supersedes these surface identifiers. Kindness, generosity, honesty, patience, curiosity, ingenuity, and compassion are what truly identify a person and their value to humanity. We produce a play like this to make these values tangible, in hopes that our young audience will go away with more to consider about what unites us, not what separates us.

(this page and opposite) David Alan Anderson & Dalyn Stewart. Photos by Amber Mills.



Beneath the Surface

by Richard J Roberts, director

At first glance, Theodore Taylor's book *The Cay* would seem to have all the elements of an exciting action-adventure tale: a world at war, midnight torpedo raids, a harrowing escape on a tiny raft to an uncharted cay—a coral reef that barely rises out of the sea. It's a literary mash-up of perilous war story and desert island survival tale.

But underneath these trappings it's really a story about friendship. When Timothy and Phillip meet, they could not be more different: old and young, poor and privileged, black and white. In order to survive, they must overcome their differences and learn to work together. In that sense their challenge is very like the challenge facing our nation today: to put aside preconceived notions that separate us and move forward together as one. Like Phillip and Timothy, it will not be easy for us—but our survival depends upon it.

The challenge of bringing this intimate epic to the stage might seem equally daunting. How do you put the wide, fathomless sea on a 20-by-30-foot platform? How do you bring into the theatre a hurricane—or even harder, a cat? Just as Phillip expands his world view and learns to see Timothy in new ways, we ask that you, the audience, expand your vision and let your imagination bloom. We will not try to fool you with cutout palm trees or painted sunsets; but we will try to inspire you with creative storytelling in which objects may or may not be what they seem to be.

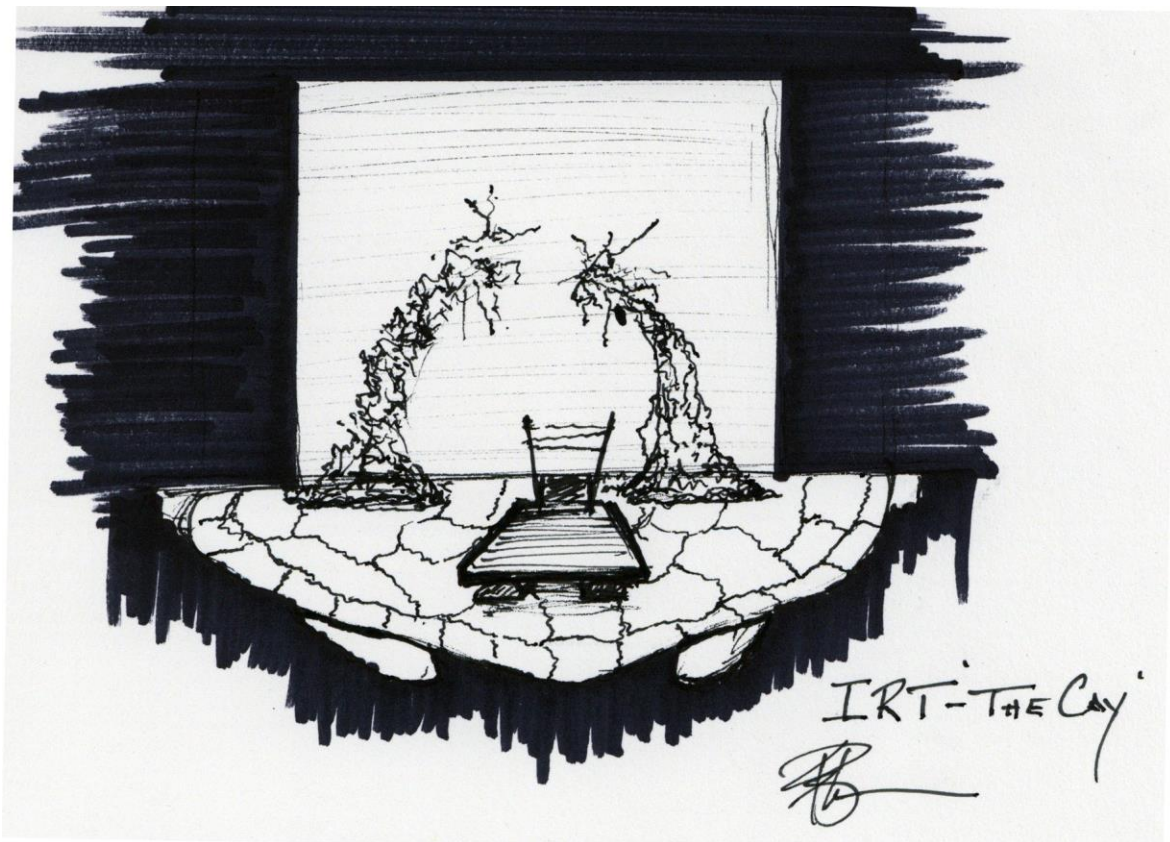
Just as Phillip and Timothy learn to look beyond surfaces and discover a common bond within, I believe that the best theatre happens when we each break through our protective shell and together find the story we all share. Only when we search beneath the skin can we find the beating heart of a true friend.



Putting the Sea on Stage

Eric Barker Scenic Designer

The Cay presents many unique and exciting design challenges. With the story being told from the perspective of a child, one of my main objectives was to allow the audience to take their own personal journey of discovery within the scenic elements, much like a child's imagination. The cycle of deconstruction and construction as part of survival is a powerful dichotomy to watch. Shapes and forms can be manipulated, both physically and with light, to spark ideas for both the characters and the audience.



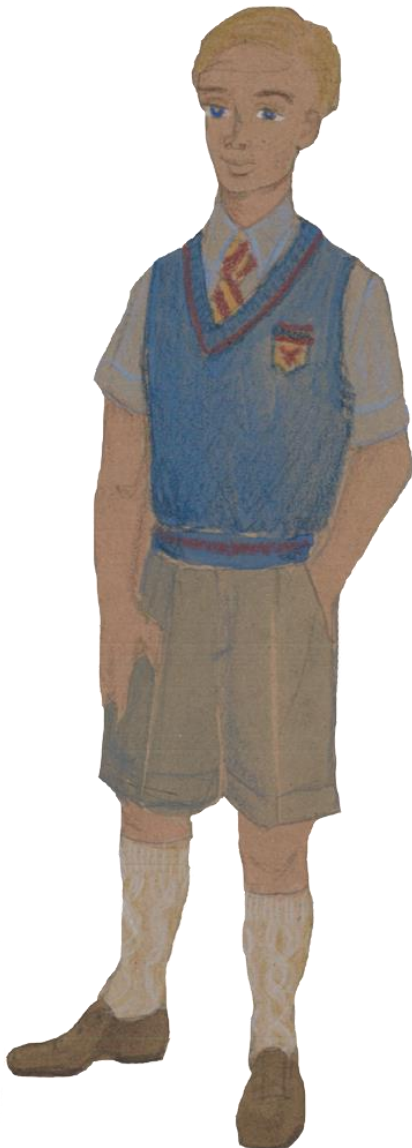
Rough preliminary sketch by scenic designer Eric Barker.

Michael Jackson Lighting Designer

The Cay is a story of overcoming adversities that are much larger than any single person: war, the humbling power of mother nature, and our own societal prejudices. When approaching the play from the standpoint of its lighting, my goal is to create an experience that helps the audience to meet these larger environmental forces in a visceral and emotionally resonant manner. With the scenery existing as a single, stationary island, the lighting must evoke the natural world—the ocean and sky, moving from isolated darkness through poetic dawn towards blazing sunlight—while also taking the audience along for Phillip and Timothy's emotional journey of survival and personal transformation.

Wendy Meaden Costume Designer

In *The Cay*, Timothy is a grown man whose clothes show not only his low social and economic status, but also his confidence and comfort with himself. Phillip, a privileged boy, begins in clothes typical of a 1940s school uniform, projecting both his youth and the expectation of his eventual rise to adulthood. Texture and color connect these characters to the setting as their lives are shaped by their time on the island. As the show progresses, the two characters begin to look more alike, with Timothy becoming more vulnerable, and Phillip maturing toward Timothy's image. The gradual distressing of garments not only illustrates the passage of time, but also metaphorically indicates the stripping away of differences, revealing the essential similarity of all people.



Preliminary costume renderings for Phillip (left) and Timothy (right) by designer Wendy Meaden.

Matthew Tibbs Composer & Sound Designer

Composers for centuries, from Beethoven to Ravel to Philip Glass, have attempted to represent nature in their music. For this production, the director and I chose to work in the musical traditions of impressionism and minimalism for the natural elements of *The Cay*. I've searched these genres for inspiration to see how composers have historically communicated these environments. I have at times borrowed a phrase and rearranged it; other times I've used an idea and created something completely new. I hope that the music both helps tell the story and opens your imagination to the world of *The Cay*.



World War II

World War II was a global military conflict lasting from 1939 to 1945. It involved most of the world's nations, including all of the great powers, forming two opposing forces: the Allies (Great Britain, the Soviet Union, and the United States, along with France, China, and other countries) and the Axis (Germany, Japan, and Italy, along with Hungary, Romania, Bulgaria, and other countries). It was the most widespread war in history, with more than 100 million military personnel mobilized. In a state of "total war," the major participants placed their entire economic, industrial, and scientific capabilities at the service of the war effort, erasing the distinction between civilian and military resources. Marked by significant events involving the mass death of civilians, including the Holocaust and the only use of nuclear weapons in warfare, it was the deadliest conflict in human history, resulting in 50 to 70 million fatalities.

The war is generally accepted to have begun on September 1, 1939, with the invasion of Poland by Germany and Slovakia. Germany had set out to establish a large empire in Europe. From 1939 to early 1941, in a series of successful military campaigns and political treaties, Germany conquered or politically subdued most of continental Europe apart from the Soviet Union. Eventually, Great Britain was the only major force continuing to fight against the Axis. In June 1941, the Axis launched an invasion of the Soviet Union, starting the largest land theatre of war in history and tying down the majority of Axis military power. In December 1941, Japan, which had already been at war with China since 1937, and which aimed to establish dominance over East and Southeast Asia, attacked the United States and European possessions in the Pacific Ocean, quickly conquering a significant part of the region.

The Axis advance was stopped in 1942 after the defeat of Japan in a series of naval battles, and after devastating defeats of European Axis troops in North Africa and at Stalingrad. In 1943, with a series of German defeats in Eastern Europe, the Allied invasion of Fascist Italy, and American victories in the Pacific, the Axis began to retreat on all fronts. In 1944, the Western Allies invaded France, while the Soviet Union regained all its territorial losses and invaded Axis territories. Fighting in Europe ended with the capture of Berlin by Soviet troops and Germany's unconditional surrender on May 8, 1945. The war ended in August 1945 with the victory of the Allies over Japan.

World War II left the political alignment and social structure of the world significantly altered. While the United Nations was established to foster international cooperation and prevent future conflicts, the Soviet Union and the United States emerged as rival superpowers, setting the stage for the Cold War, which would last for the next 46 years. Meanwhile, the influence of European great powers started to decline, while the decolonization of Asia and of Africa began. Most countries whose industries had been badly damaged began moving toward economic recovery, and across the world former enemies began efforts to peacefully stabilize after-war relations.

U-boats in the Caribbean

Although located far from the centers of battle in Europe and the South Pacific, the Caribbean Sea was an important front during World War II—particularly for the United States. The Royal Dutch Shell oil refinery on the island of Curaçao, located just off the coast of South America, was the largest in the world, shipping 11 million barrels of Venezuelan oil each month; and there were several other major refineries in the region. With Italy blocking access to oil from the Middle East, Venezuelan oil was vital to the Allied war effort. Equally significant was bauxite ore from the Guyanas, needed to make aluminum for U.S. military aircraft production. Perhaps most important was the Panama Canal, crucial to U.S. shipping and defense.

In February 1942, two months after the Japanese attack on Pearl Harbor, three German U-boats launched simultaneous assaults on tankers and refineries in Aruba, Curaçao, and the Gulf of Venezuela; soon there were as many as a dozen U-boats patrolling the area with regular attacks. Germany during World War II had the largest submarine fleet in the world. Although German U-boats were occasionally deployed against enemy naval warships, their primary targets were merchant convoys bringing supplies from Canada, the British Empire, and the United States to the United Kingdom and other European allies. U-boats spent most of their time surfaced, running on diesel engines; their speed and range were severely limited while running underwater on battery power, so they dived only when attacked or for rare daytime torpedo strikes. Today's modern nuclear submarine, with its cylindrical body, is more hydrodynamic underwater and less stable on the surface; U-boats had a more ship-like hull design, reflecting the fact that they were primarily surface vessels that submerged only when necessary. The most common U-boat attack during the early years of the war was conducted on the surface and at night.

In all, the Germans sank 336 vessels in the Caribbean in 1942; the increased effectiveness of U.S. anti-submarine operations reduced that number to 38 for the rest of the war. But in *The Cay*, in April 1942, when Phillip and his mother ship out from Willemstad for Miami, the Caribbean Sea is a very dangerous place.

Two U-boats transferring a torpedo in the Caribbean, August 1942.



Above & Below the Water



cay

A cay is a small, low-elevation, sandy island on the surface of a coral reef, formed when ocean currents deposit loose sediment on the surface of a reef.



bank

A bank is a part of the sea that is shallow compared to its surrounding area, such as a shoal or the top of an underwater hill.

(aerial photograph of Seranilla Bank in the Caribbean Sea. The lighter areas are the shallows or banks.)

reef

A reef is a bar of rock, sand, coral, or similar material, lying beneath the surface of water. Many reefs result from deposits of sand, wave erosion wearing down rock outcrops, and other natural processes, but the best-known reefs are the coral reefs of tropical waters, developed from calcium carbonate structures secreted by underwater coral plants.



Wild Things

booby

Boobies are large island or coastal birds that live in colonies and hunt fish by diving from a height into the sea and pursuing their prey underwater. The brown booby (*right*), common in the Caribbean region, is about 30" long with a 4' 6" wingspan.



petrel

Petrels are tube-nosed seabirds, somewhat similar to seagulls. Gadfly petrels are common to the Caribbean region. They are named for their speedy weaving flight, as if evading horseflies. They fly low, feeding on food items picked from the ocean surface. The word "petrel" comes from the Latin name for Saint Peter, and refers to the bird's habit of hovering just above the ocean waves, with their feet barely touching the water, thus giving an appearance of walking on water, as St. Peter is said to have done.

shark

Caribbean reef sharks and blacktip reef sharks are the most common species of sharks found in the Caribbean. Others include the tiger, nurse, and bull sharks.

scorpion

Scorpions are predatory arachnids. They have eight legs and are easily recognized by their pair of clawlike pedipalps and their narrow, segmented tails, often carried in a characteristic forward curve over the back, ending with a venomous stinger. Scorpion stings are painful but are usually harmless to humans.

langosta

Langosta is the Spanish term for lobster. In the Caribbean, the term usually refers to the spiny lobster (*right*), which looks somewhat similar to the Maine lobster with which most of us are familiar, but without the two large front claws and with long thick antennae. Langosta tend to live in crevices of rocks and coral reefs.



Caribbean Places

Antigua

Antigua is located about 225 miles east-southeast of the Virgin Islands at the northern end of the Lesser Antilles, the chain of islands that form the eastern border of the Caribbean Sea against the Atlantic Ocean.

Aruba

Aruba is a constituent island country of the Kingdom of the Netherlands in the southern Caribbean Sea, located about 18 miles north of the coast of Venezuela and 50 miles west of Curaçao. Unlike much of the Caribbean region, Aruba has a dry climate that has helped to make it a popular tourist destination.

Barbados

Barbados is located in the western Atlantic Ocean, just east of the Lesser Antilles, the chain of islands between the eastern border of the Caribbean Sea and the Atlantic Ocean.

the Cayman Islands

The Cayman Islands (19N, 81W), comprising the three islands of Grand Cayman, Cayman Brac, and Little Cayman, are located south of Cuba, northeast of Costa Rica and northwest of Jamaica.

Colombia

Colombia is a transcontinental country, largely situated in the northwest of South America, with some territories in Central America at the southernmost end of the Isthmus of Panama.

Curaçao

The island country of Curaçao is located in the southern Caribbean Sea, approximately 40 miles north of the Venezuelan coast. It has an area of 171 square miles (a little less than half the size of Marion County). The original inhabitants of Curaçao migrated from the Amazon Basin. Although a Spanish expedition arrived in 1499, Curaçao was largely ignored by early European colonists because it lacked gold deposits. The natural harbor of Willemstad, however, proved to be an ideal spot for commerce, shipping, piracy, and the slave trade, which became Curaçao's most important economic activities. Dutch colonists began settling there as early as 1634, and Curaçao has been a constituent country of the Kingdom of the Netherlands since 1815. In 1914, oil was discovered. The Royal Dutch Shell oil refinery has been the economic mainstay of Curaçao since 1915. At that time, to facilitate schooling for the children of expatriate employees of Royal Dutch Shell, the government made Dutch the sole language of instruction in the educational system.



Willemstad

Willemstad (*above*) is the capital city of Curaçao. It has an estimated population of 150,000—about the size of Dayton, Ohio. Willemstad is home to the Curaçao synagogue, the oldest surviving synagogue in the Americas. The city center, with its unique architecture and harbor entry, has been designated a UNESCO World Heritage Site.

Dutch islands

The Dutch Islands, currently or historically governed by the Netherlands, include Aruba, Curaçao, St. Maarten, Bonaire, St. Eustatius, and Saba.

Jamaica

Jamaica is located in the northern Caribbean Sea, just south of Cuba. It is the fourth-largest island country in the Caribbean. Originally inhabited by the indigenous Arawak and Taíno peoples, the island came under Spanish rule following the arrival of Christopher Columbus in 1494. In 1655 England conquered Jamaica, and it became a leading sugar exporter. The island achieved independence from the United Kingdom in 1962.

Panama

Panama is the southern-most country of North America. Panama seceded from Colombia in 1903, and the Panama Canal was built by the U.S. Army Corps of Engineers between 1904 and 1914. In 1977 an agreement was signed for the total transfer of the Canal from the United States to Panama by the end of 1999.

Providencia Island

Providencia Island (13N, 81W) is a Colombian island in the southeastern Caribbean Sea, located midway between Costa Rica and Jamaica.

Quita Sueño Bank

Quita Sueño Bank (14N, 81W) is a reef formation located about 39 miles north-northeast of Providencia Island, west of Serrana. It has lighthouses at its northern and southern ends.



Several of the smaller islands and all of the cays and banks on this list are not marked on the small map above. Using the clues in this listing, along with larger, more detailed maps and nautical charts, find these locations. Approximately where on this map would Timothy and Phillip's cay be located?

Roncador Bank

Roncador Bank (13N, 80W) is a mostly-submerged atoll with several sandy cays, located in the west Caribbean Sea off the coast of Central America, about 75 miles east-northeast of Providencia Island.

Rosalind Bank

Rosalind Bank (16N, 80W) is a large (35 x 63 miles), completely submerged bank or atoll located northwest of Serranilla Bank.

San Andrés

San Andrés (13N, 81W) is a Colombian island in the southeastern Caribbean Sea, 60 miles south-southeast of Providencia Island.

Serrana Bank

The Serrana Bank (14N, 80W) is an atoll located about 44 miles north-northeast of Roncador. From *Timothy of the Cay*: "a dangerous shoal area."

North Cay

Serrana Bank (above) has six cays; the most northern is called North Cay.

Serranilla Bank

Serranilla Bank (15N, 79W) is a partially submerged reef in the western Caribbean Sea, 78 miles north-northeast of Serrana, 24 x 20 miles. From *Timothy of the Cay*: “very steep-to.”

Beacon Cay

Serranilla Bank (above) has three small cays, including Beacon Cay, which has a lighthouse and a small garrison of the Colombian navy.

Venezuela

Venezuela, located on the northern coast of South America, has the world’s largest oil reserves and is one of the world’s leading exporters of oil. Unfortunately, the success of the nation’s oil industry has so overwhelmed other local industries that Venezuela is currently in a state of economic crisis.

Virgin Islands

The Virgin Islands are located on the eastern edge of the Caribbean Sea, southeast of Cuba and Puerto Rico. They are located at the northern end of the Lesser Antilles, the chain of islands that form the eastern border of the Caribbean Sea against the Atlantic Ocean. Politically, the Virgin Islands are divided among the British, Puerto Rican, and United States governments.

St. John

St. John is the smallest of the three main U.S. Virgin Islands.

St. Thomas

St. Thomas is the largest of the three main U.S. Virgin Islands.

Charlotte Amalie

Charlotte Amalie (*right*), located on St. Thomas, is the capital and the second largest city of the U.S. Virgin Islands. Founded in 1666, it has a deep-water harbor that was once a haven for pirates and is now one of the busiest ports of call for cruise ships in the Caribbean.

Frenchtown

Frenchtown is a settlement on the island of Saint Thomas in the United States Virgin Islands. It is located on the south coast, less than a mile west of the capital, Charlotte Amalie.



Nautical Terms

boom

In sailing, a boom is a spar (pole) along the foot (bottom edge) of a rigged sail. The boom keeps the foot of the sail flatter when the sail angle is away from the centerline of the boat.

latitude & longitude

The latitude of a point on the Earth's surface is the angle between the equator and the north or south pole. The longitude of the same point is the angle east or west from the Prime Meridian in Greenwich, Great Britain. The combination of these two components specifies the position of any location on the surface of the Earth. In *The Cay*, Timothy believes that he and Phillip are marooned at a point 15 degrees north of the equator and 80 degrees west of Greenwich, about 750 miles due south of Miami and 600 miles west of Curaçao.

port

In sailing, port is the left-hand side of or direction from a vessel, facing forward. (Starboard is the right-hand side). Before ships had rudders, they were guided with a steering oar at the stern of the ship on the right-hand side (because more people are right-handed). To avoid the steering oar, the boat would tie up at wharf on the left side, which was therefore called port.

schooner

A schooner is a type of sailing vessel with fore-and-aft sails on two or more masts, the foremast being shorter than the main. Such vessels were first used by the Dutch in the 16th or 17th century. The most common type, with two masts, were popular in trades requiring speed and windward ability, such as slaving, pirating, blockade running, and offshore fishing.



trade winds

The trade winds are the prevailing pattern of easterly surface winds found in the tropics, near the equator. The trade winds blow predominantly from the northeast in the Northern Hemisphere and from the southeast in the Southern Hemisphere. For centuries, captains of sailing ships have used trade winds to cross the world's oceans. Trade winds enabled the expansion of European empires into the Americas and established trade routes across the Atlantic and Pacific oceans. The trade winds also act as the steering flow for tropical storms that form over the oceans and make landfall in North America and elsewhere around the world.

Pre-Show Activities

Discuss World War II with your students. What were the major issues? Who were the major combatants? Discuss in particular the war's impact in the Caribbean region. There are articles on pages 8 and 9 of this study guide to help you.

What do your students know about daily life in the 1940s? Divide them into groups to research various subjects—transportation, food, entertainment, communication, style, etc.—and have the groups make presentations to the class.

If your students have read the book *The Cay*, discuss the differences in storytelling between a book, a movie, and a play. Anything can happen in a book—all it takes is the reader's ability to envision what the author has imagined. How might a story like *The Cay*.

To give the class some context about the Caribbean, divide into pairs or small groups. Have each choose one of the Caribbean locations mentioned in the play (listed on pages 12 to 15). Have each group do research and create a presentation for the class about the locale's people, history, culture, geography, plants and animals, language, economy, etc. As class, discuss the similarities and differences among the nations and islands in the region.

Post-Show Discussion Questions

Phillip is angry with his mother about leaving Curacao. If you were his friend, what advice would you give him? When you disagree with a parent's decision, what is a good way to handle the situation?

Why do you suppose Timothy calls Phillip "young boss"? What does this choice suggest about Timothy? Why do you suppose Phillip asks Timothy not to call him that? What is the significance of how we address each other?

What has Phillip's mother taught him about black people? What does Phillip do at the beginning of the play to show his feelings toward black people? How do his feelings change over the course of the play? Why?

Looking back over his experiences in the sequel *Timothy of the Cay*, Phillip says that he now realizes things Timothy did to protect him, or moments Timothy stretched the truth to keep him from feeling fearful. Looking back over the play, discuss these moments.

After Phillip loses his sight, how do his other senses develop? Give examples from the play that demonstrate these changes.

What is the symbolic or thematic significance of Phillip's blindness? Why do you suppose the author added this challenge to the story, beyond that of being marooned on an island?

Why does Timothy strike Phillip? Attitudes towards such an incident are vastly different today than they were in 1942 when the story takes place, or even in 1969, when the book was first published. What was your reaction to this moment? As society's values and viewpoints change, how do we interpret such moments in books, plays, and movies created in the past?

When in the play is Phillip dependent on Timothy? When is Timothy dependent on Phillip? What does Phillip learn from Timothy? What does Timothy learn from Phillip? How do these shifts affect their ongoing relationship?

Why does Phillip ask Timothy, "Are you still black?" What does this question suggest about how Phillip has changed over the course of the play? Why do you suppose Timothy's reaction to the question is to laugh?

Why does Timothy sacrifice himself for Phillip in the storm? Who has made sacrifices for you in your life? For whom would you or have you made sacrifices?

Although they are very different people, Timothy and Phillip find common ground on which to build a friendship. How do they do this? How can we relate to individuals in our lives who are different from us? How can we develop better relationships with other groups from whom we differ?

Discuss fear as a theme throughout the play. What does Phillip's mother fear? Which of her fears does he share, and which does he not? What fearful situations does Phillip encounter on the raft? On the cay? How does he handle his fear at first? How does that change over the course of the story? What does Timothy fear? How does Timothy try to protect Phillip from his fears? How do the characters turn their fear into courage?

We all experience many different kinds of friendships in life. How does Phillip's friendship with Henrik van Boven differ from the friendship he develops with Timothy?

How would *The Cay* be different if it took place today instead of 1942? How would it be the same?

Why do you think the author included Stew Cat in his novel? What do we learn about Phillip and Timothy from Stew Cat's presence?

Why do you suppose that the author dedicated this book to Martin Luther King Jr.?

Activities

The IRT's Upperstage is much smaller than Timothy and Phillip's real cay would have been. Draw a picture or a map of what you imagine the cay to look like. Include not only the cay's natural geographic features, but also the objects and structures that Timothy and Phillip create.

Learn about nautical charts. With the use of two pdf worksheets—found at https://www.teachengineering.org/activities/view/cub_navigation_lesson07_activity1 students can learn how navigational charts work, how to read them, and how to draw them.

Have each student invent an adventure on the raft or on the cay that is not in the play or the book. Make the story as funny or as scary as you wish. Make sure the story has a beginning, a middle, and an end. Give each student three minutes to tell his or her story, as Phillip, to the class.

Divide the class into small groups to research different aspects of hurricanes. As a class project, write and design a small brochure for people in coastal regions on what you need to know about hurricanes and tips on how best to survive one.

Writing Prompts

Who among your friends or relatives would you want to be stranded on a desert island with? Write a brief essay discussing your relationship with this person and why he or she would make a good companion in such dire circumstances. Think of both practical survival skills as well as compatibility and emotional situations.

Write a review of *The Cay*. What moments made an impression on you? How did the actors' performances not only bring the text to life but add layers of meaning? How did the elements of scenery, costumes, lighting, and sound help to tell the story? What ideas or themes did the play make you think about? How did it make you feel? To share your reviews with others, send to: education.irt@gmail.com

Write a letter from Phillip to his friend Henrik that he might put in a bottle to float across the sea. What would he tell his friend about his experiences? What might he share that he has learned? What would he say about Timothy? About Stew Cat?

Phillip would have been in his twenties and thirties during the Civil Rights movement. Write a scene in which he meets Dr. Martin Luther King Jr. and tells him about his experiences with Timothy and what he has meant in his ongoing life.

Resources

Books

books by Theodore Taylor

Middle Grades:

The Cay

Timothy of the Cay

Ice Drift

A Sailor Returns

The Maldonado Miracle

The Trouble with Tuck

Young Adult

The Bomb

The Weirdo

Rogue Wave

Walking Up a Rainbow

Billy the Kid

Life of Pi by Yann Martel

Shipwrecked by Siobhan Curliam

The Iceberg Hermit by Arthur Roth

Lord of the Flies by William Golding

American Born Chinese by Gene Luen Yang

Adrift: 76 Days Lost at Sea by Steven Callahan

The Adventures of Robinson Crusoe by Daniel Defoe

The Swiss Family Robinson by Johann David Wyss

The Watch That Ends the Night: Voices from the Titanic by Allan Wolf

Cuba 15 by Nancy Osa

Maniac Magee by Jerry Spinelli

Mexican Whiteboy by Matt de la Peña

The Absolutely True Diary of a Part-time Indian by Sherman Alexie

The Girl Who Fell from the Sky by Heidi W. Durrow

The Latte Rebellion by Sarah Jamila Stevenson

Let's Talk about Race by Julius Lester

From Columbus to Castro: The History of the Caribbean by Eric Williams

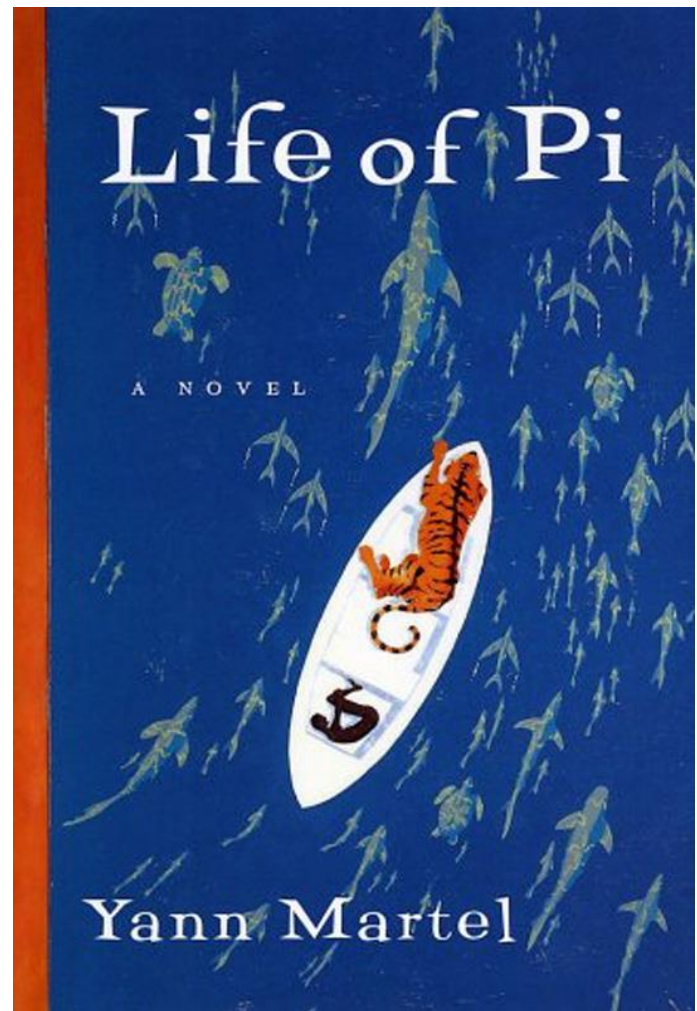
Waiting for Snow in Havana: Confessions of a Cuban Boy by Carlos Eire

Under the Black Flag: Life among the Pirates by David Cordingly

SAS Survival Guide: for any climate in any situation by John "Lofty" Wiseman

Long Night of the Tankers: Hitler's War against Caribbean Oil

by David J. Bercuson & Holger H. Herwig



DVDs

To Kill a Mockingbird (1962) with Gregory Peck
The Diary of Anne Frank (1959)
Gentleman's Agreement (1947) with Gregory Peck
Twelve Angry Men (1957) with Henry Fonda
Guess Who's Coming to Dinner (1967)
 with Spencer Tracey, Katherine Hepburn, & Sidney Poitier
The Help (2011) with Viola Davis, Octavia Spencer, and Emma Stone
Corrina, Corrina (1994) with Whoopi Goldberg
The Defiant Ones (1958) with Sydney Poitier & Tony Curtis
Swiss Family Robinson (1960)
Men in Black (1997) with Will Smith & Tommy Lee Jones
Life of Pi (2012) directed by Ang Lee
In the Heart of the Sea (2015) with Chris Hemsworth, directed by Ron Howard
All Is Lost (2013) with Robert Redford
Cast Away (2000) with Tom Hanks

Online

author Theodore Taylor's website
<http://www.theodoretaylor.com/bio.htm>

Institute of Race Relations
<http://www.irr.org.uk/>

Wilderness Survival
<http://www.wilderness-survival.net/>



The Cay (complete one-hour TV movie from 1974) starring James Earl Jones (above)
<https://www.youtube.com/watch?v=R-310Sc8bq0>

World Atlas's Caribbean region page
<http://www.worldatlas.com/webimage/countrys/carib.htm>

Why Caribbean History Matters
<https://www.historians.org/publications-and-directories/perspectives-on-history/march-2014/why-caribbean-history-matters>

Glossary

fungi and fish

Fungi (foon-ji) is a cornmeal dish akin to polenta that's a staple comfort food throughout most of the Caribbean. Shaped into little balls, it is often served with fish. Fungi and fish is the most popular, iconic meal in the U.S. Virgin Islands, similar to British fish and chips or the American hamburger and fries.



hurricane

A hurricane is a type of tropical cyclone, a rapidly rotating storm system characterized by a low-pressure center, strong winds, and a spiral arrangement of thunderstorms that produce heavy rain. Depending on its location and strength, a tropical cyclone is referred to by different names: a hurricane is a storm that occurs in the Atlantic Ocean and northeastern Pacific Ocean, a typhoon occurs in the northwestern Pacific Ocean, and a cyclone occurs in the south Pacific or Indian Ocean. Tropical cyclones typically form over large bodies of relatively warm water. They derive their energy through the evaporation of water from the ocean surface, which ultimately re-condenses into clouds and rain. The strong rotating winds of a tropical cyclone are a result of the momentum imparted by the Earth's rotation as air near the equator flows upwards toward the axis of rotation, the poles. In addition to strong winds and rain, tropical cyclones are capable of generating high waves, damaging storm surge, and tornadoes. They typically weaken rapidly over land, where they are cut off from their primary energy source. This is why coastal regions are more vulnerable to damage from a tropical cyclone than inland regions.

jumbi

A jumbi (*joom-bi*) is a type of mythological spirit or demon in the folklore of some Caribbean countries. There are numerous kinds of jumbis, reflecting the Caribbean's complex history and ethnic makeup, drawing on African, Amerindian, East Indian, Dutch, English, and even Chinese mythology. Different cultures have different concepts of jumbis, but the general idea is that people who have been evil are destined to become instruments of evil (jumbi) in death. Unlike ghosts, which are said to be wispy fog-like creatures, the jumbi is a dark shadowy figure.

malaria

Malaria is an infectious disease transmitted by mosquito bite. It can cause fever, fatigue, vomiting, and headaches, and in extreme cases, seizures, coma, or death. It is most prevalent in tropical climates. The classic symptom of malaria is paroxysm—a cyclical occurrence of sudden coldness followed by shivering and then fever and sweating, occurring every two or three days.

Royal Dutch Shell

Royal Dutch Shell, commonly known in America as Shell or Shell Oil, is an Anglo-Dutch multinational oil and gas company headquartered in the Netherlands and incorporated in the United Kingdom. It is the fifth-largest company in the world. Having operated a refinery in Curaçao since 1915, the company moved its head office there following the German invasion of the Netherlands in 1940.

seagrape

Seagrape is a species of flowering plant native to coastal beaches throughout tropical America and the Caribbean. In late summer, it bears green fruit, about $\frac{3}{4}$ " diameter, in large, grape-like clusters. The fruit gradually ripens to a purplish color. The leaves are large, 8-9" across, and roundish. The shrubs are often 6' to 8' high and across, but can grow as tall as 20' high.

voodoo

The term "voodoo" is pejoratively linked in popular culture with such sensationalized topics as "voodoo dolls" and zombies. While certainly controversial, there are other sides to vodou or voodoo, an Afro-Caribbean religion that originated in Haiti, with followers in Jamaica, the Dominican Republic, Brazil, the United States (particularly New Orleans), and elsewhere. It is a syncretic religion—formed over time by the merging or assimilation of several originally discrete traditions. Religious practices of contemporary Vodou are descended from, and closely related to, West African Vodun as practiced by the Fon and Ewe. Vodou also incorporates elements and symbolism from other African peoples including the Yoruba and Kongo; as well as Taíno religious beliefs, Roman Catholicism, and European spirituality including mysticism, Freemasonry, and other influences.



IRT'S DIRECTOR OF EDUCATION

RANDY PEASE

After six years of teaching in a variety of classrooms across Indianapolis, Randy Pease is now in his third season as the IRT's director of education.

HOW DID YOU FIRST GET INTERESTED IN THEATRE?

My older brother and sister were both involved in theatre and choir in high school. When I was about seven my sister did *Joseph and the Amazing Technicolor Dreamcoat*, and my parents will tell you I sat in the front row and was transfixed. The next year my brother played the Tin Man in *The Wizard of Oz*, and I played the Munchkin Coroner.

I went to Indiana University Southeast in New Albany and majored in communications and theatre. After graduation, some friends and I founded a theatre company in Louisville. Specific Gravity Ensemble was a found-space environmental theatre company. Our claim to fame was *Elevator Plays*. Over the course of the evening you would ride four elevators up and down three times each and see 24 new two-minute plays. We also did *Macbeth* in an old chair factory, another piece in an art gallery, an after-hours play in the restrooms at Actors Theatre of Louisville—it was really great.



HOW DID YOU BECOME A TEACHER?

My wife got a job here in Indianapolis, through Teach for America, and through her contacts I got a job substitute teaching at Oaklandon Elementary. They were great: I could do auditions, I did a couple shows around town, I did a little tour back in Louisville. Then I was a teacher's aide for kids with special needs—mostly fourth and fifth graders on the autism spectrum. After a while, I realized I had stopped going to auditions, and that I was fulfilled emotionally and creatively by the kids I was working with. So I decided to apply to Teach for America myself.

Teach for America recruits leaders who are early in their careers, to commit two years to teaching in high-need areas. It's an alternative method to get young or transitioning professionals into the classroom. The immediate hope is that you are going to be a great teacher for a couple years. The long game is that, after you have spent time working in a low-income or high-needs community, whatever you do the rest of your life, even if you are no longer teaching, you are going to do it having that context of what those kids need. The big conversation is: what can we do to help kids?

Through Teach for America I was hired by Herron High School to teach U.S. history and government. It was an interesting change. I did not study history. I had a lot of psych and sociology courses in my undergrad, and several semesters of theatre history, so I guess that led TFA to think I would be a good social studies teacher. I really, really loved it. I enjoyed the ability to build narratives, just as you would in a story or a play. I've been listening to *Hamilton* a lot: "who lives, who dies, who tells the story." The narrative of history is really fascinating to me, and trying to get kids to buy into: it's not a series of facts, it's not a series of wars, it's a story, told by people—with biases.

HOW DID YOU GET TO THE IRT?

In between my two years at Herron, Janet Allen wrote a grant to bring TFA teachers to the IRT Summer Conservatory. Deep in my heart I wanted to teach theatre, so I jumped at the chance. As a teacher I knew what I was doing in the classroom, but also as someone who had studied and worked in theatre, I understood the content. When the four weeks was over, I said let me know if there's ever anything you need. A year and a half later, I had left Herron and was training new teachers as part of the TFA staff, when I got an email from Janet saying, our education director is leaving, when can you interview?

While I was teaching, I was so focused on education—I don't think I saw a play for three years. The idea of coming back to theatre was very appealing. To get to use my theatre degree *and* the skills I had developed as a teacher—it was exciting.

Randy Pease working with students before a performance of Peter Rabbit and Me last season at the IRT. Photo by Amber Mills.

WHAT DO YOU DO HERE AT THE IRT?

My job is making sure that any program that brings young people through our doors operates successfully. Whether it's bringing school groups in for student matinees, or bringing kids in for classes or Summer Conservatory—I try to make sure that they get a good experience.

Conservatory is our summer intensive acting and theatre production program. It's focused on taking kids 8 to 18 and getting them in the rehearsal room with theatre professionals, with teaching artists and working actors who share what they know about performance, to make each student the best possible performer he or she can be. If you want to be better at speaking or presenting yourself, or just to build your confidence, it's great for that. And for young people who want to audition, want to be doing plays, it's a training program like none other. Four weeks, eight hours a day, working directly with people who are making theatre in Indianapolis—you can't ask for a better way to learn about performance.



At student matinees we see kids from all over Indiana—56 of 92 counties. We bring them in to see live professional theatre—many of them for the first time. We don't water it down. The same play that we are putting up for Friday night audiences, the kids see on a Tuesday morning. It exposes them to what theatre is, but it also gives them an opportunity to engage in a piece of cultural capital that they may not have otherwise encountered. They ask great questions. Seeing all of them gathered in the space, and the energy they bring—the theatre is now my classroom.

My goal is always to broaden our audience. Finding the schools that aren't coming, and helping them to understand what a trip to the IRT can do for their classroom. Getting more kids to come to our training programs, and saying, here's what we offer to make you the best performer you can be.

I'm excited about programs like Any Given Child that are coming to Indianapolis, that are going to help kids see the value of arts, help teachers and administrators and legislators see the value of arts, and hopefully that turns into more young people engaging. The idea that maybe some teenagers on a Friday night might go, hey, let's go to the theatre—that's what drives me. I want kids to have access to this art form. If they don't want to become actors, I don't care; but if they know that theatre is there, that it has something to say—that's hugely important to me.

The Role of the Audience



You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.