2013/14
Student Spotlight Series

Peter Pan

TEACHER GUIDE
April 10, 2014

Bloomington Center for the Performing Arts
www.artsblooming.org
(309) 434-2777
WHAT WILL HAPPEN WHEN WE GO TO THE BCPA?

Who are the people with the name tags? What do they do?

The ushers are present to help your bus driver find a parking space, to help your class finds seats and to help make the performance as enjoyable as it can be for your class and for the other classes around you. In case of any kind of emergency, the ushers will help guide your class to safety. Please follow the instructions of the ushers at all times.

What are some things you can do to be a good audience member?

To be a good audience member, a person needs to:

- Be open to new sights and sounds
- Let go of expectations and preconceived notions
- Be willing to suspend belief
- Focus attention on the stage

A professional performance is a special event and I hope you will want to show behavior that is equally as special. You might even want to wear special “dressed up” clothes.

A live performance is very different from a movie. Unlike at the movies, the audience at a live performance can make a difference in the quality of each performance. An audience that pays attention will encourage the performers to give their best without distractions. I hope you will give your full support and attention to the performers.

Save your conversation until after the performance. Remember that live performers can see and hear you from the stage. It is very distracting to the performers and the other audience members if you talk during the performance.

What are some of the “rules” that need to be followed while you are at the BCPA?

Do not eat or drink or chew gum in the theater. Even the quietest chewers and slurpers make a great deal of noise in the auditorium! The noise is very distracting to the performers and to the other people around you. Also, even if you are very careful, food and drinks can sometimes make a mess in the auditorium. We try to keep the auditorium as clean as possible so that it will be just as nice for the next audience. For this reason, please do not put your feet on the back of the seat in front of you.

Turn off cell phones, pagers and beeping watches. If you have ever been in a movie theater and heard someone’s phone or watch beep, you know how frustrating this can be!
Please do not wear a hat inside the auditorium. It is difficult for the people behind you to see the stage if you are wearing a hat.

Please use the restroom before the performance begins. It is distracting to the performers and the other people in the audience if you have to leave your seat in the middle of the performance. As soon as your class arrives and is seated in the auditorium, your teacher can arrange visits to the restroom before the performance begins. The ushers will help you find the closest restroom. Of course, if you must use the restroom during the performance, please be as quiet as possible about leaving your seat. Once you get to the aisle, an usher will help you find the way.

Never throw anything in the auditorium. This is distracting and dangerous for performers and other people.

Cameras are not allowed in the auditorium. It is against the law to take photographs or recordings of many performances. Also, the clicking and flashing of cameras is disturbing to other people in the audience and can even be dangerous for the performers on the stage.

How do you know when the performance is about to begin?

Lights will dim indicating that the performance is beginning. This tells the audience to stop conversation and focus their attention on the stage. A person will come out and make an announcement before the performance begins. Pay close attention to the announcement because it might include special instructions that you will need to remember.

Remember that the overture is part of the performance. If the performance has music in it, there might be an opening piece of music called an overture before any actors appear on stage. Give this piece of music the same respect you give the performers by being silent and attentive while the overture is played.

How will you know that the performance has ended?

The performers will bow when the performance ends. This is called a curtain call. Please stay in your seat until after the curtain call ends and the lights come on. This shows respect for the performers.

Give a standing ovation if you really enjoyed the performance. If you really enjoyed the performance, you are welcome to stand and applaud during the curtain call. This is called a standing ovation, and is reserved for performances you feel are truly outstanding!

Respect the hard work of the performers. You may not enjoy every performance you see. Nevertheless, I hope you will recognize that each performance requires a tremendous amount of dedication on the part of the performers and those who work backstage and it is polite to keep any negative comments to yourself until after you have left the building.
The Illinois Learning Standards define what all students in all Illinois public schools should know and be able to do in the seven core areas as a result of their elementary and secondary schooling.

The Illinois Learning Standards in the Fine Arts (State Goals 25-27) “address the language of the fine arts, sensory elements, organizational principles and expressive qualities and how the arts are similar, different or related to each other. Students also learn about production and performance in the arts and the role of the arts in civilization. When students study the arts they become informed audience members and informed consumers of the popular culture including electronic media. The standards in fine arts define a comprehensive arts education and reflect a commitment to a quality education for every Illinois school child.” (Illinois State Board of Education - http://www.isbe.state.il.us/ils/fine_arts/standards.htm)

Attendance at a Spotlight event directly relates to the achievement of the following Fine Arts goals:

- **Goal 25A**: Understand the sensory elements, organizational principles, and expressive qualities of the arts.
- **Goal 25B**: Understand the similarities, distinctions, and connections in and among the arts.
- **Goal 27A**: Analyze how the arts function in history, society, and everyday life.
- **Goal 27B**: Understand how the arts shape and reflect history, society, and everyday life.

We encourage you to use this Teacher’s Guide to extend classroom learning. Spotlight Teacher’s Guides provide suggested activities that can assist teachers in the achievement of ISBE goals in the Fine Arts as well as in other areas through pre- and post-show activities that relate to the performance.
INTRODUCTION

Sir James Matthew Barrie (1860-1937) was born in Kirriemuir, a village in Scotland, the ninth of ten children of a weaver. His interests in writing and theatre began when he was just a young boy, when he wrote for his school’s magazine and drama group. After receiving his M.A. from the University of Edinburgh, his career as a journalist took him to London, England (1885), where he stayed for the remainder of his life. Soon after his relocation, J.M. Barrie gained fame as a writer, and published a popular novel The Little Minister, in 1891. His successful dramatization of the work in 1897 rekindled his interest in the theatre, and he continued to write mostly for that medium. He was highly regarded during his lifetime, both in England and his native Scotland, and was honored with the title of baronet in 1913.

The creation that brought him world-wide fame, of course, was the one he penned for children, Peter Pan. The character first appeared in Barrie’s novel The Little White Bird (1902), in which a wealthy bachelor tells the story of a young boy who could be found in London’s Kensington Gardens only at night. The author himself recounted that the tale of the boy who wouldn’t grow up was inspired by the five sons of Barrie’s close friends, Arthur and Sylvia Llewellyn Davies (George, Jack, Peter, Michael, and Nicholas). With no children from his own failed marriage, Barrie became very close to the Llewellyn Davies family, and when the boys’ parents died of illness within a few years of each other, the author became their guardian. The adventures of the Lost Boys, the journey to Never Land, and the battles with the pirates came out of tales that Barrie made up for his young charges, who enjoyed acting them out for their own amusement. Peter Pan appears throughout Barrie’s literary career, in many versions the play was first performed in 1904 (although not formally published in that form until 1928); its success prompted the books Peter Pan in Kensington Gardens (1906) and Peter and Wendy (1911). Peter Pan continues to enjoy popularity on the stage, both as a dramatic piece and a musical, and has also been immortalized in animated form by Disney (1953), and more recently adapted into a film version by director Steven Spielberg (Hook, 1991).

ABOUT THE PLAY

This production is based on John Caird and Trevor Nunn’s 1982 adaptation of Peter Pan, which was originally developed for London’s Royal Shakespeare Company. In the spirit of the original tale, our director, David Schechter, has chosen to tell the story through the eyes of seven children who are living in England at about the time that Peter Pan takes place (the early 1900s). The play opens as they appear in their playroom just as Big Ben (the large clock in London) strikes 11:00. After going through a few book titles, the story of Peter Pan is decided upon for that evening’s play-acting, and the adventure begins as the storyteller starts reading. As the story unfolds, each of the children takes a part, beginning with the sweet Mrs. Darling, the officious Mr. Darling, and their three children, Wendy, John, and Michael. The family is quite typical for Edwardian England except for the fact that they have a large dog, Nana, acting as the children’s nurse. As the Darlings are about to go out to a fancy dinner, Mrs. Darling expresses her worries about leaving the children alone, since lately she has noticed a young boy at the window and even has the shadow he left behind as proof. When Nana is unable to watch over the children (having been put outside by Mr. Darling), sure enough, Peter Pan returns to retrieve his shadow, which is sewn back on by the maternal Wendy. Peter admits that he was drawn to the Darling household by the stories told by their mother, and makes Wendy the tempting offer of becoming a mother herself to the Lost Boys back in Never Land, as well as hob-nobbing with fairies (among them, Peter’s companion, Tinkerbell) and mermaids. John and Michael, excited by the prospect of pirates, are also lured into the adventure. Their minds are made up when Peter teaches them how to fly (which the children act out by making their dolls fly), and they go off to Never Land by following Peter’s directions, a second star on the right, and straight on till morning.

Never Land proves to be both magical and dangerous. Wendy is happy to meet the Lost Boys, Tootles and Slightly (even though the jealous Tinkerbell tricks them into shooting her with an arrow!), and even convinces Peter to play the father in their family (although he would rather be a little boy, being averse to even pretending to be a grownup). No one is safe, however, with the pirate Captain Hook seeking to avenge his lost arm (taken from him by the Lost Boys’ own captain, Peter Pan, who flung it to a crocodile). Hook and his cohort, Smee, attempt to take Wendy away from the Lost Boys, and make them their own mother. Hook devises a series of dastardly plans, including a cake made from a deathly Agreen sugar, and adding poison to Peter’s Amedicine. Peter is saved time and time again, by luck (the fortuitous appearance of the crocodile, who can be heard approaching by the ticking of the clock he swallowed), by friendship (Tinkerbell taking the poison meant for him lucky the dying fairy is saved by the applause of children who believe in fairies), and by his own cleverness and sword-fighting skills. Wendy, John, and Michael, after their release from the pirates’ capture, have had enough of adventure and decide to go home. Their consciences also remind them that their own mother must be worried, and so Peter and the Lost Boys escort them back into Mrs. Darling’s loving arms. Although they convince Tootles and Slightly to join their family, Peter refuses the offer if it comes with the necessity to Alearn solemn things. Reluctantly leaving Wendy, he nonetheless flies back to Never Land, where he can pursue his heart’s desire to Aalways be a boy and to have fun.

BEFORE SEEING THE PERFORMANCE
1. Have a class discussion about fairy tales and other stories that have make-believe elements. What kinds of things can happen in a story that are not possible in the real world? Introduce the story of Peter Pan in light of this discussion, talking about the fantastic elements of the story — mermaids, fairies, and the fact that people can learn how to fly! (Note: this production is relatively faithful to the original, except that the Indian tribe is omitted.) Follow up with a post-performance discussion.

2. This production of Peter Pan is set in a children’s playroom in England in the early 1900s (before television and video games), and the story is “acted out” by the children who come to play there. Introduce students to this concept by reading a book aloud (preferably one with “magical” events) and having them “act out” the story. Follow up with a discussion of the way that the “children” in the play acted out the tale of Peter Pan.

3. One of the themes of the story of Peter Pan is “growing up” -- Peter doesn’t want to grow up, while Wendy can’t wait to grow up and take care of the other children. How do your students feel about growing up -- what are the advantages of being an adult? What are the disadvantages? Compare these to the “pros” and “cons” of being a child. (Do they think that grownups ever wish that they were still children? Follow up after the performance.

4. For younger children especially, you may want to go over some basic vocabulary words that they will hear in the play. (See below). Review after seeing the play (using attached worksheet).

<table>
<thead>
<tr>
<th>nurse</th>
<th>clever</th>
<th>fairy (and fairy dust)</th>
<th>spool</th>
</tr>
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<tbody>
<tr>
<td>(as in child’s nurse, like a nanny)</td>
<td></td>
<td></td>
<td>(as in “spool of thread,”)</td>
</tr>
<tr>
<td>lagoon</td>
<td>pirates</td>
<td></td>
<td>which Peter mistakes for a kiss)</td>
</tr>
</tbody>
</table>

**AFTER SEEING THE PERFORMANCE**

1. In reference to the discussion that you had before seeing the play (if applicable), talk about the make-believe elements of the performance. How did the actors show that they were “flying”? What other things happened in the play that were not realistic? What was their favorite “make-believe” part of the story?

2. In the play, Captain Hook is the villain. What kinds of things did Captain Hook do that illustrated that he was the “bad guy”? (For instance, he usually resorts to tricks and never fights fair.) What kinds of things did Peter do to outsmart Captain Hook? Did Peter always fight fair?

3. Peter lures Wendy to Never Land by telling her that the Lost Boys need a mother. (Even the pirates conspire to steal Wendy to be their mother!) What did her presence in Never Land mean to the Lost Boys? Is this an old-fashioned idea, or do boys have to have a girl around to take care of them? Is there a difference between what a mother does and what a father does, or can either have “nurturing” qualities?

4. Peter’s fairy, Tinkerbell, is often portrayed on the stage as just a flash of light, or the tinkle of a bell, but she is never seen. How was she portrayed in the performance that you just saw? What do you think that Tinkerbell really looks like? (Avoid copying the Disney cartoon version.) How does Tinkerbell’s character compare to other “Fairy tale fairies”? (Perhaps she’s a little more mischievous than Cinderella’s Fairy Godmother, for example.)

5. If applicable, recall the discussion about growing up that you had before the performance (or bring up the topic after seeing the show). Using examples from the play, talk about what is difficult about being a grownup (for example, Mrs. Darling worries about her children, Peter fears that when he grows up he won’t be able to have fun anymore). How do you think Wendy feels about growing up? (Compare the way she feels about Peter to the way that he sees her, as a mother.) Is it still possible to have fun when you’re an adult (is Peter wrong)?

6. Have a discussion about what happened at the end of the story. How would the story be different if Peter had decided to stay with the Darlings? What if Wendy had decided to return to Never Land? What do you think happens next, after Peter leaves the Darling house? Older Students: J.M. Barrie wrote an epilogue to the Peter Pan story in which Peter visits the Darling house after Wendy has become a grownup. Do you think that Wendy could return to Never Land when she is no longer a child? Why or why not? (continued)
ACT OUT A STORY. Read a book aloud that has fantastic elements, and have the class take parts and act the story out the way the children in the play did. Be creative!

YOUR OWN NEVER LAND. In one version of the story, J.M. Barrie described Never Land as a place that children go to in their sleep, which would look different for each child. What do you think your Never Land would look like? Would there be mermaids and pirates? Would you live under the ground, like Peter and the Lost Boys? Write an essay describing your own private Never Land, or draw a picture of it. (Variation: As a class, design a mural depicting the Never Land in Peter Pan or your own version.)

PIRATES! Captain Hook is one of the most famous pirates in fiction. Can you think of other pirates that you’ve read about or seen in plays, on television, or in movies? (One example is Long John Silver from Robert Louis Stevenson’s Treasure Island.) Research fictional and/or real life pirates and write an essay about them.

DEAR MOTHER. As one of the Darling children, write a letter home to your mother (or your father), letting them know that you’re safe in Never Land (and that you miss them?). Describe some of the amazing things that you’ve seen and done since your arrival!

PERSONAL FAIRIES. Imagine that you have your own personal fairy. What kinds of everyday things could your fairy help you out with? (Cleaning your room, perhaps?) Would your fairy play games or sing songs? What would your fairy look like? Describe your personal fairy (with words and/or pictures) and give her or him a name.

SECOND STAR TO THE RIGHT..... Create a map to Never Land (this would also be a good class project, in a large format). What do you see as you fly over London on your way to the second star to the right and straight on....., and how long does it take until morning? Be sure to include sites to see, such as the Mermaid’s Lagoon, Marooner’s Rock, etc. (Variation: Do the same thing in the form of a board game, using dice or question cards in order to advance along your map on your way to Never Land.)

RESEARCH TOPICS FOR OLDER STUDENTS

SCOTLAND AND SCOTTISH WRITERS. J.M. Barrie was one of many successful writers born in Scotland. Find out more about this country, including specific information about Barrie’s hometown village of Kirriemuir (in Forfarshire). Compare Barrie to other famous Scottish writers, such as Sir Arthur Conan Doyle and Robert Louis Stevenson.

LONDON, HOME OF THE DARLINGS. Research the city of London. What was it like during the Edwardian era (when Edward VII was the King of England, 1901-1910) as compared to the present day? Where are Kensington Gardens, where Peter Pan supposedly first frolicked? (Can you find a picture of the statue of Peter Pan that still stands there?)

FANTASY FICTION. Compare the fantasy world of J.M. Barrie to those of other classic fantasy writers, such as Lewis Carroll (Alice in Wonderland), A.A. Milne (Winnie the Pooh), and even Charles Dickens (who utilized fantastical elements in A Christmas Carol). How do their fantasy worlds compare to those of modern day novels, such as the currently popular Harry Potter stories?

(continued)
FOR FURTHER INFORMATION

BOOKS

Fiction by J.M. Barrie:

*The Little White Bird* (1902)
*Peter Pan in Kensington Gardens* (1906)
*Peter and Wendy* (1911)

An audiocassette of *Peter Pan* is available from Penguin Audiobooks (1997)


Tierney, Tom. *Cut and Assemble a Peter Pan Toy Theater*. Dover Publications, 1983. *(Recommended for ages 9-12.)*


VIDEO

*Peter Pan* Â Among the many versions available on video are the animated feature by Walt Disney (1953) and the television broadcast of the musical play which starred Mary Martin (which first aired live on NBC in 1954).

*Hook* Â Although this 1991 version by Steven Spielberg is a twist on the original story (with Robin Williams as a grown-up Peter Pan), many of Barrie's original story elements are explored, including a version of his epilogue in which Peter meets with the adult Wendy.

ON THE WORLD WIDE WEB

WIKIPEDIA.ORG, a good starting place to start to learn about *Peter Pan* author J.M. Barrie. The site has a biography of J.M. Barrie and includes a photo of the statue of Peter Pan which stands there as a tribute to Barrie in London and links to learn about Barrie’s other works. Go to www.wikipedia.org and search for J.M. Barrie, or go directly to the page at: http://en.wikipedia.org/wiki/JM_Barrie

FUNSCHOOL.KABOOSE.COM This website has some great activities featuring Peter Pan for younger grades, including coloring pages, on-line puzzle game, and printable activity sheets. http://disney.go.com/DisneyVideos/masterpiece/shelves/peterpan/panvs/panvs.htm

PIRATES! This website is part of the National Geographic Kids pages, and explores the facts behind the legends of famous pirates. See http://www.nationalgeographic.com/pirates/maina.html
Vocabulary Review

1. Fill in the blanks in the following sentences, using words from the vocabulary list below.

nurse clever spool fairy mermaid lagoon pirates

Both Peter Pan and Wendy were able to solve problems because they were very ____________ .

Peter’s enemy, Captain Hook, was the leader of a ship full of ____________ .

Wendy offered Peter a kiss, but she was embarrassed when he put his hand out, so instead she gave him something from the sewing basket, a ____________ of thread.

Peter told Wendy all about ____________ (s), the beautiful creatures who looked like they were part women and part fish and lived in the ____________ .

The Darlings had so little money that their dog, Nana, acted as their children’s ____________ .

Peter Pan taught the children how to fly, but they couldn’t get off the ground until he sprinkled ____________ dust on them.

2. WORD SEARCH. Now find the words in the puzzle below.

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

We’d love to hear from you! Please let us know what you thought of PETER PAN. Were your students familiar with the story before seeing the play? Did seeing the play inspire them to read more about Peter Pan? Send comments and suggestions to: Gail Marino, Director of Outreach, Theatreworks/USA, 151 West 26th St., New York NY 10001 e-mail: gmarino@theatreworksusa.org
1. Fill in the blanks in the following sentences, using words from the vocabulary list below.

nurse  clever  spool  fairy  mermaid  lagoon  pirates

Both Peter Pan and Wendy were able to solve problems because they were very **clever**.

Peter=s enemy, Captain Hook, was the leader of a ship full of **pirates**.

Wendy offered Peter a kiss, but she was embarrassed when he put his hand out, so instead she gave him something from the sewing basket, a **spool** of thread.

Peter told Wendy all about **mermaid(s)**, the beautiful creatures who looked like they were part women and part fish and lived in the **lagoon**.

The Darlings had so little money that their dog, Nana, acted as their children=s **nurse**.

Peter Pan taught the children how to fly, but they couldn=t get off the ground until he sprinkled **fairy** dust on them.

3. WORD SEARCH. Now find the words in the puzzle below.