

Hot Springs Children's Dance Theatre  
presents

# PETER PAN

## Study Guide

### Special Student Performances

**MAY 7 • 10 am**  
**LAKEPOINTE CHURCH**  
(Hot Springs)

**MAY 11 • 10 am**  
**GURDON**  
**AUDITORIUM**

**MAY 15 • 10 am**  
**WOODLANDS**  
**AUDITORIUM**  
(Hot Springs Village)

*Stephen Warbeck*  
Composer

*Edmond Cooper*  
Artistic Director

Tickets available at [www.hscdtc.org](http://www.hscdtc.org) • 501-655-6815



*Dorothy Morris*  
LEADERSHIP FUND

Arkansas  
Arts Council

NATIONAL  
ENDOWMENT  
FOR THE  
ARTS  
arts.gov

Steadman's  
Physical Therapy

C. LOUIS  
& MARY C.  
CABE  
FOUNDATION

**Teacher Resource Guide  
for Hot Springs Children's Dance Theatre Co.**

**PETER PAN**

Arts and Educational Presentations for School Programs

10am

May 7, 2026 • LakePointe Church, Hot Springs

May 11, 2026 • Gurdon Auditorium, Gurdon, Arkansas

May 15, 2026 • Woodlands Auditorium Hot Springs Village Arkansas

Music by Stephen Warbeck

Costume Design by Hannah

Scenic Design by Sarah Riley

Lighting Design by Phillip Micheal Pierce

Choreography by Edmond Cooper

Hot Springs Children's Dance Theatre Co.'s Arts Education programs are also supported by the following:

Grants and Support

The Arkansas Arts Council & The Department of Heritage

The National Endowment of the Arts

The Giving Tree of Hot Springs

Youth Advisory Council of Hot Springs

C. Louis and Mary Cabe Foundation

Dorothy Morris

Cover Design: Rhonda Panasenko



Dear Educator,

Is there anyone who hasn't been captivated by the daring adventures of Neverland? We certainly don't think so! At every stage of life, we all crave that magical sense of wonder—the feeling of flying past the “second star on the right and straight on 'til morning.” We are absolutely thrilled to invite you and your students to experience the enchantment of **Hot Springs Children's Dance Theatre Co.**'s production of Edmond Coopers' *Peter Pan!*

This ballet truly has it all: lush scenery, a sweeping score that evokes J.M. Barrie's London, and choreography that is as athletic and dazzling as it is fun. We believe this production is the perfect introduction to the art and discipline of ballet. Because so many students have grown up with these beloved characters, the familiar story creates a uniquely accessible and high-energy theater experience. We are honored to bring this literary classic to life through the vibrant lens of dance! To help you integrate this performance into your classroom, we have designed a comprehensive **Teacher Resource Guide**. This guide includes:

- **Historical Context:** Background on author J.M. Barrie and the origins of the story.
- **Production Insights:** A deep dive into the making of the ballet.
- **Interactive Activities:** Lessons aligned with Academic Standards designed to enhance your curriculum and engage students in the interdisciplinary nature of the arts.

Thank you for partnering with **Hot Springs Children's Dance Theatre Co.** and for your tireless commitment to keeping Arts Education a vital part of your school curriculum. We invite you to relish the beauty of the theater and explore with your students how the arts can enrich our everyday lives.

We cannot wait to welcome your classroom to Neverland!

Warmly,

The Hot Springs Children's Dance Theatre Co. Team

# Table of Contents

<b>Synopsis of the Ballet</b> .....	4
<b>About the Author: J.M. Barrie</b> .....	5
<b>A Peter Pan Literary Timeline</b> .....	6
<b>Peter Pan on Stage and Screen</b> .....	6
<b>The Choreography</b> .....	8

## **ENRICHMENT ACTIVITIES FOR PETER PAN**

<b>Creating the Ballet Peter Pan</b> .....	9
Activity 1. Designing the Set	
Activity 2: Characterization—Building Character through Costume and Music	
<b>The Music of Peter Pan</b> .....	12
<b>The Boy Who Wouldn't Grow Up</b> .....	13
Activity 1. Writing Prompt	
Activity 2. Create an Ad Promoting Eternal Youth: Reading, Writing, Speaking, and Listening	
<b>Have You Seen My Shadow?</b> .....	13
Activity 1. Moving Like a Shadow: Arts and Humanities	
Activity 2. Observing and Drawing Shadows: Science and Technology; Mathematics	
<b>Finding Neverland</b> .....	15
Activity 1. Create a Map of Neverland: Geography	
Activity 2. Greetings from Neverland! Create a Neverland Postcard: Reading, Writing, Speaking, & Listening	
<b>Shiver Me Timbers! The Pirate Life</b> .....	17
Activity 1. Pirate Biography: Reading, Writing, Speaking, and Listening	
Activity 2. Wanted (Dead or Alive!) Poster: History, Arts and Humanities	
Activity 3. Somalian Pirates: History, Arts and Humanities	

# Synopsis of the Ballet

## ACT I

The Darling household is a place of joy, consisting of the three children: Wendy, John, and Michael; the practical and sometimes stern father: Mr. Darling; the loving mother, Mrs. Darling; and the children's nurse: a dog named Nana.

But sneaking into the children's bedroom at night to listen to Mrs. Darling's bedtime stories is Peter Pan. One night, Nana and Mrs. Darling see him and try to stop him but are only able to catch his shadow as he flies out the window. So, they roll it up and put it in a drawer. Peter, of course, wants his shadow, and returns later after Mr. and Mrs. Darling have left for a dinner party. He brings with him his not-very-polite fairy, Tinker Bell. However, when he finds his shadow, he can't make it stick to him and wakes Wendy as he begins to cry.

Peter is entranced by Wendy and tells her that he had run away the day he was born because he heard his parents talking about all the things he would do when he was a man, and he went to live with the fairies so that he would never have to grow up. Now he lives in the Neverland with the Lost Boys, children who fell out of their perambulators and were never found again.

Wendy sews Peter's shadow back to him, and then Peter convinces Wendy and her brothers, by teaching them how to fly, to return to Neverland with him and Tinker Bell. So off they fly, over the rooftops of London to Neverland, where the Lost Boys share the island with the mean pirates, led by Captain Hook, and with the very British Piccadilly Tribe, led by their chief and princess, Tiger Lily. It was Hook's greatest desire to capture Peter Pan and his friends because it was Peter who had cut off Hook's hand and fed it to a crocodile. The crocodile had so liked the taste of the hand that he followed Hook everywhere, waiting for the rest of him. The crocodile had, unhappily, also swallowed a clock, and its ticking warned Hook of any approach. To this magical land Wendy and her brothers fly with Peter Pan.

## ACT II

The Lost Boys, spurred on by a jealous Tinker Bell, think Wendy is a giant bird and shoot her with a bow and arrow, stunning her. Peter arrives, and, after banishing Tinker Bell for a week, tells the others that it was he who has brought Wendy to them.

Elsewhere in Neverland, the Piccadilly Indians are out hunting when Tiger Lily, their leader, and the rest of the hunting party are ambushed by Captain Hook and his pirates. A battle begins in which Tiger Lily is captured by Captain Hook. Peter saves her, and she and the rest of the Piccadilly's become the Lost Boys friends and guardians.

Upon returning back to the Lost Boys hide out, Wendy gives them their medicine and puts them all to bed while telling them beautiful bedtime stories. Once the boys are sleeping snug in their beds, Captain Hook sneaks into the Lost Boys hide out and switches the medicine for poison in hopes of poisoning Peter Pan. Unable to sleep, the Darling children begin to worry about their parents, and feeling the pangs of homesickness, decide it is time to return to their warm beds in London. The Lost Boys decide to go with them, but Peter will not hear of going if he will have to grow up. Hook and the pirates, however, foil their plans and capture all the children and take them to their ship. Only Peter, with Tinker Bell's help, avoids capture.

Peter Pan, originally refusing to take his medicine, finally decides to take it and accept his responsibility, in order to save the Lost Boys and Wendy. Tinkerbelle, aware that the bottle has been tainted with poison, quickly snatches it from Peter Pan and swallows it herself. To save Tinkerbelle from certain death it is required that some child, any child, anywhere believes in fairies.

The pirates are about to have their captives walk the plank, when suddenly Peter arrives and saves them. In the final fight with Hook, Peter forces the pirate captain to the edge of the ship where Hook hears the ticking of the crocodile

and unnerved, falls into its waiting jaws. The three children then return home, along with the Lost Boys, who the Darlings adopt. Peter stays in Neverland, coming to visit Wendy on occasion, but she soon turns into an adult and mostly forgets Peter. However, she has a daughter, Margaret, who dreams of pirates, Indians, and magical places far away...

## About the Author: Sir James M. Barrie

Sir James Matthew Barrie (1860-1937), British author and dramatist, was born in the Lowland village of Kirriemuir in Scotland. His father, David, was a handloom weaver and his mother, Margaret Ogilvy, the daughter of a stonemason. He was the ninth of ten children. When he was growing up, his mother would read adventure stories, including some about pirates, to her children. When James was seven his eldest brother David died in a skating accident at the age of thirteen. Margaret became deeply depressed. The Lost Boys author Andrew Birkin called its effect on Margaret "catastrophic beyond belief." For James, the emotional effect may have been the seed for the notion of a boy who wouldn't grow up:

"Many a time she fell asleep speaking to him, and even while she slept her lips moved and she smiled as if he had come back to her, and when she woke, he might vanish so suddenly that she started up bewildered and looked about her, and then said slowly, "my David's dead!" or perhaps he remained long enough to whisper why he must leave her now, and then she lay silent with filmy eyes. When I became a man...he was still a boy of thirteen."

When James himself turned thirteen, he went off to school at Glasgow Academy and later to Dumfries Academy at the University of Edinburgh. He received an M.A. in 1882. He was a journalist for the Nottingham Journal before he moved to London as a freelance writer. During his university years and his career in London, his circle included many icons of literature, including H.G. Wells, George Bernard Shaw and Arthur Conan Doyle.

Barrie was a prolific writer of plays, novels and films. His 1888 play *Auld Licht Idylls* brought considerable fame. Among his writings is an adoring biography of his mother, entitled *Margaret Ogilvy*, which was written in 1896, after her death. After his novel *The Little Minister* (1892) he primarily wrote for the theater. The play *Peter Pan* or *The Boy Who Wouldn't Grow Up* premiered in 1904.

Barrie was a man of small and slight stature and was reportedly shy and awkward around girls. In 1894 he met and married the actress Mary Ansell, after she appeared in one of his plays. The marriage lasted for 15 years, although not happily, before it ended in 1909.

Around 1898, Barrie developed a friendship with the Arthur Llewelyn-Davies family, which had a profound influence on *Peter Pan*. Barrie walked his dog in Kensington Gardens and there met the two oldest Llewelyn-Davies children, George and John, when their nurse brought them to the Gardens to play. He later met their parents, Arthur and Sylvia (daughter of novelist George du Maurier). His strongest friendship was with Sylvia and the five boys, whom he adored. Barrie spent hours playing with the boys, telling them stories and creating plays for them. When Arthur and Sylvia Llewellyn-Davies both died, he in 1908 and his wife in 1910, Barrie became an unofficial guardian of their five sons, George, John, Peter, Michael and Nicholas.

Barrie received many accolades for his work: he became a baronet in 1913, and in 1922 received the Order of Merit, the highest honor awarded by the British Monarch, for exceptional service and for the advancement of arts, learning, law and literature. He was elected Lord Rector of St. Andrew's University, and then in 1930, became chancellor of the University of Edinburgh. Even in his old age, he continued to play Captain Hook and Peter Pan with the young son of his secretary. Barrie died in June 1937 at the age of 77, with Peter and Nicholas Llewellyn-Davies at his side.

### Learn More!

Follow these links for more information about Barrie's life and the genesis of the Peter Pan story:

- o Primary research material collected by Andrew Birkin, creator of the BBC docudrama *The Lost Boys*, 1978, and a 2003 Yale University Press book of the same name: <http://www.jmbarrie.co.uk/>
- o "J.M. Barrie and Peter Pan," by Terri Windling: <http://www.endicott-studio.com/rdrm/rrPeterPan1.html>
- o "A Discussion of Peter Pan" by Colleen Mondor: [www.eclectica.org/v9n1/mondor\\_pan.htm](http://www.eclectica.org/v9n1/mondor_pan.htm)

## A Peter Pan Literary Timeline

- 1898 Barrie strikes up a friendship with the Arthur Llewelyn-Davies family after having met their nanny and two of their five sons in Kensington Gardens, where he was walking his dog. He became very close with the family, especially the five boys whom he adored, and their mother Sylvia, daughter of novelist George du Maurier and aunt of novelist Daphne du Maurier.
- 1898 – 1902 Barrie meets regularly with the Llewelyn-Davies boys, creating stories of pirates and adventurers for them to act out.
- 1902 Barrie's book *The Little White Bird* is published, a novel written for adults. Several of the chapters form a story-within-a-story and introduce the character and mythology of *Peter Pan*. A huge success, the play swept through England and the United States over the next year. Producer and Barrie's friend Charles Frohman created an elaborate production with new elements (including flying actors) that were highly technical for that era.
- 1906 Following the very successful play, the chapters of *The Little White Bird* (13-18) that originated the story of Peter Pan were published separately as the book, *Peter Pan in Kensington Gardens*.
- 1911 Barrie published the novel *Peter and Wendy* based on his 1904 play. He added a final chapter, "When Wendy Grew Up," which was not in the play. The book later became known as *Peter Pan and Wendy* and then simply *Peter Pan*.
- 2006 *Peter Pan in Scarlet*, by Geraldine McCaughrean, is published. This official sequel was commissioned by England's Great Ormond Street Hospital, to whom Barrie gave the copyright to the Peter Pan works in 1929.

## Peter Pan on Stage and Screen: A Select Listing

On stage, the character of Peter Pan has traditionally been played by a woman. This was a common convention at the time the play was produced, which arose due to restrictions against using child actors in evening performances. The tradition continued in later versions due to the demands of the role and the advantage of using a "star" actress in the part. The roles of Captain Hook and Wendy's father, George Darling, have often been played by the same actor.

### Stage

- 1904 *Peter Pan*, or the *Boy Who Wouldn't Grow Up*  
The original production, which ran from 1904-1914 in London. Gerald du Maurier, brother of Sylvia Llewlyn Davies, played George Darling and Captain Hook.
- 1905 *Peter Pan*, or the *Boy Who Wouldn't Grow Up*  
Original Broadway production, with Maude Adams as Peter Pan. 223 performances.

- *1924 Peter Pan*  
Broadway adaption with songs by Jerome Kern
- *1950 Peter Pan*  
Broadway adaption with music by Leonard Bernstein. Jean Arthur played Peter Pan and Boris Karloff was both Mr. Darling and Captain Hook. The show ran for 321 performances.
- *1954 Peter Pan*  
Broadway musical directed by Jerome Robbins. Mary Martin won the Tony Award for Best Actress in a Musical for her portrayal of Peter Pan, and she remains the actress most closely associated with the role. Cyril Richard, who played Captain Hook and Mr. Darling, won the Best Actor in a Musical award.
- *1979 Peter Pan*  
Broadway revival of the 1954 musical, starring Sandy Duncan as Peter Pan. The show had 554 performances.
- *1990 Peter Pan*  
Broadway revival of the 1954 musical, starring Olympic gymnast Cathy Rigby as Peter Pan. Rigby played Peter Pan in additional revivals in 1991, 1998 and 1999.

## Film

- *1924 Peter Pan*  
A silent film produced by Paramount Pictures. J.M. Barrie was involved in the production and selected unknown actress Betty Bronson for this role, turning down silent film stars Gloria Swanson and Mary Pickford. It is thought that Bronson's ballet training and performance experience with the celebrated company Ballet Russe gave her an edge over the famous actresses.
- *1953 Walt Disney's Peter Pan*  
Perhaps the most recognizable adaption of the story, this animated version uses little of the original dialog from the play or the novel. The role of Peter was voiced by 15-year-old Bobby Driscoll, the first boy (on stage or screen) to play the part.
- *1991 Hook*  
Produced by Stephen Spielberg, starring Robin Williams as an adult Peter (who has forgotten his childhood), Julia Roberts as Tinker Bell, and Dustin Hoffman as Hook. It was the fourth highest-grossing movie of 1991.
- *2002 Return to Never Land*  
Disney's animated sequel to its 1953 movie. Set during World War II, Jane, daughter of an adult Wendy, is kidnapped by Captain Hook and Peter Pan comes to the rescue.
- *2003 Peter Pan*  
A live-action feature with state-of-the-art special effects. This film is somewhat truer to the original story than other adaptations, and hints at a romantic relationship between Peter and Wendy.
- *2004 Finding Neverland*  
A biographical drama starring Johnny Depp as J.M. Barrie and Kate Winslet as Sylvia Llewellyn-Davies. A partially fictional story of Barrie's relationship with Davies and her children and his creation of the Peter Pan story.

## Television

- *1955 Peter Pan*  
This production was a re-staging of the Robbins Broadway musical of 1954, with Mary Martin as Peter Pan. An historic, live, color television event, it was repeated (live) in 1956 and 1960. The 1960 version was videotaped and rebroadcast in 1963, 1966, 1973 and 1989.

- 1976 *Peter Pan*  
An NBC production starring Mia Farrow as Peter and Danny Kaye as Captain Hook.
- 1978 *The Lost Boys*  
A BBC biographical docudrama about J.M. Barrie by Andrew Birkin.

## The Choreography

### Edmond Cooper, Choreographer

Edmond Cooper began his formal ballet training under Fernando Schaffenburg, founder of the Fort Worth Ballet, and was subsequently awarded Texas Christian University's prestigious Nordan Scholarship. He later moved to New York City to train extensively with world-renowned instructor David Howard.

Mr. Cooper's professional performance career includes tenures with Southwest Ballet, Fort Worth Ballet, Milwaukee Ballet, and Ballet Arizona under the direction of Jean-Paul Comelin. Additionally, he has appeared as a guest artist with numerous contemporary and classical companies, including Lexington Ballet, the Bill Evans Dance Company, Victory Ballet, and Ballet Arkansas.

In 1986, he received the National Association of Regional Ballet's Young Choreographers Award, adjudicated by David Barnett, former Artistic Director of the Atlanta Ballet. His choreographic portfolio includes works for the Fort Worth Opera, Hawaii Opera Theatre, and the Interlochen Center for the Arts. His most notable choreographic achievement was his collaboration with Stewart Copeland on the original opera *Holy Blood and Crescent Moon*, which premiered in 1994 with the Fort Worth Opera.

Following his retirement from the stage, Mr. Cooper continued to contribute to the field as a guest performer, choreographer, and instructor nationwide. His career has now come full circle as he serves the Hot Springs Children's Dance Theatre Co. in his hometown of Hot Springs, Arkansas.

### Edmond Cooper on Choreographing Peter Pan

#### When were you first approached on doing Peter Pan?

EC: I have always been deeply invested in the classical literary ballet. I believe these narrative works are essential for preserving the art form's relevance, as they serve as a powerful bridge for inspiring young people and demonstrating the enduring importance of classical technique.

#### What drew you to Peter Pan?

EC: The sense of wonder and magic that surrounds Peter and Neverland—the characters and how clear and fantastic they are—the endless possibility of imagination he (author J.M. Barrie) writes about.

#### When choreographing this ballet, what is the first thing that you thought about?

EC: The music and how it had to work/fit with the characters (Tink, Wendy, Smee, etc.)

#### What are some of the things you need to plan for or consider when choreographing any piece?

EC: Prepare for lots of rehearsal, endless hours tethered to the music, persistent headaches, and the

heartbreak of discarded choreography. However, true creation requires a relationship with the music that transcends mere familiarity or fondness; you must inhabit it. You must understand precisely how the movement fits the dancers and the intention behind every extension.

In a narrative work like *Peter Pan*, you must identify which scenes will serve as the foundation for character development, which will drive the plot forward, and which will evoke a specific emotional resonance. Your ultimate task is to weave these disparate threads into a seamless, living story line.

**How did the music come about?**

EC: The music was selected with a specific vision: to feature a single composer who had created the entire score for the ballet. Utilizing multiple composers has never resonated with me, as it often results in a fragmented, medley-like effect with less than graceful transitions. Stephen Warbeck’s work is wonderful, inspiring, and well developed, lending itself naturally to my choreographic process.

**How long did the choreographic process take for *Peter Pan*?**

EC: I had dancers for twelve weeks and four weeks prior I worked on my own.

**Have you made any changes to the choreography since you first created it in 2016?**

EC: In 2021, I reimagined the production, evolving it from the original 2016 play-ballet collaboration into a comprehensive, full-length ballet. This evolution allowed me to expand the narrative, introduce characters into the ensemble, and refine the choreography of the swordfights for greater precision and impact.

**What are your favorite moments in *Peter Pan*?**

EC: I have several favorite moments: I Do Believe in Fairies (Tinker Bell’s resurrection); The Lagoon (Mermaids); The Fight (on the Jolly Rodgers)

***Look For!***

o Tinker Bell’s distinctive movements: splayed feet, flat-footed walk, “staccato” arms, precision toe work

## **Enrichment Activities for *Peter Pan*: Creating the Ballet *Peter Pan***

Costumes, scenery and lighting are an important part of ballet. They convey mood and character and contribute to the interpretation of the story or impulse behind the ballet.

### **Activity 1: Designing the Set**

Grade: 3-12

Arts and Humanities, Mathematics, Materials: Art paper and supplies, rulers; printout of sample of stage ground plan <https://www.youtube.com/watch?v=Bd8NZcFJ4C8>;

Duration: 2-3 class periods

Teacher and students read the Peter Pan Synopsis together. Open a discussion about set design in ballet and theater. How does designing a set in a theater differ from a set in a movie? What are the issues/constraints? The images below of the stage at the Woodlands can give students an idea of the physical space designers must work with.

Divide the synopsis into five parts; divide students into five groups. Each group is assigned a scene, rereads it together and discusses the important elements in that scene. As set designers, how do they envision those elements translated to the stage? How does a designer determine the overall look of a production? What artists or locations might inspire them?

Groups work together to come up with two design items for their scene: a ground plan (top-down view of the stage and where the scenic pieces are located) and a design and a mural backdrop for their scene.

For the ground plan, students should refer to the sample ground plan provided, analyze what elements to include (scale, scenic pieces, name, title of scene, etc.), and draw a ground plan to scale using their rulers. If there is time, have students analyze and explain the geometric properties of their ground plans (angles, circumferences, etc.). <https://www.youtube.com/watch?v=jDOuoMckz5s>

For the mural backdrop, students should design and paint a backdrop for their scene. If appropriate for the class and if there is time, groups may research artists and locations on the internet or in the library for ideas for their design.

The murals and ground plans are hung in story order in the classroom, and each group describes the action in their scene, the design elements they focused on, the artists or images that inspired their design, and what kind of mood their design is intended to set.

Post-Performance Extension Activity: How did students' sets compare to the sets in the production? What did students like/not like about the ballet's sets? How did the set design convey the mood of the ballet? Now that they have seen the stage and production in person, is there anything about their own set design that they would change? Would their group's design work?

## **Activity 2: Characterization—Building Character through Costume and Music**

In a ballet story, a character's personality is expressed primarily through the choreography of his/her dance and the dancer's own interpretation of that choreography. It can also be expressed in the dancer's costume and in the music that the character dances to. Students will explore Tinker Bell's personality through these elements and create a character web that visually depicts various aspects of her character.

Grade: 1-5

Arts and Humanities; Reading, Writing, Speaking, and Listening

Other Resources: Internet access to links, ability to print images or show on screen, character

Duration: 1 class period

1. Open a discussion by asking students what they already know about Tinker Bell. What are generally considered characteristics of fairies? What do they think Tinker Bell looks like? What does she wear? What is her personality like? Write these ideas on the chalk board.

2. Read to the class the following phrases describing Tinker Bell from Peter Pan and Wendy:

▪*There was another light in the room now, a thousand times brighter than the night-lights, and in the time, we have taken to say this, it has been in all the drawers in the nursery, looking for Peter's shadow...and turned every pocket inside out. It was not really a light; it made this light by flashing about so quickly, but*

when it came to rest for a second you saw it was a fairy, no longer than your hand, but still growing. It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square...She was slightly inclined to embonpoint (plumpness).

- ☐....she flew about the nursery screaming with fury
- ☐(Faries) hardly ever stand still
- ☐She is not very polite
- ☐She is quiet a common fairy...she is called Tinker Bell because she mends the pots and kettles
- ☐Her language was like...the loveliest tinkle of golden bells

Are these descriptions different from the ideas the students came up with? How? Compare and contrast the students' conception of Tinker Bell and how Barrie originally described her.

3. Show students the photograph of the ballet character:



Photo: Aaron Brewer

How does her costume help create Tinker Bell's personality? How does it illustrate (or not illustrate) Barrie's description, above?

In ballet, the character of course has to dance in his/her costume. How might Tinker Bell dance in this costume? What is different about this costume from other ballet costumes students might know about?

4. Listen to Musical Segments 6 and 25 on <https://classical.music.apple.com/us/work/stephen-warbeck-1953-pp38> This is music that Tinker Bell dances to.

What does the music make students think of? What is the pace or tempo? What kinds of instruments can students hear? What kind of movements might Tinker Bell make when dancing to this music?

5. What do we learn about character from Tinker Bell's costume and from her music? How does this compare with Barrie's description? Have students complete the character web worksheet with the characteristics of Tinker Bell generated through the day's discussion. From the character web worksheet, have students write a paragraph describing the most important aspects of Tinker Bell's personality.

6. If there is time, show Disney’s image of Tinker Bell and have students compare and contrast with the characteristics they have come up with during the course of the activity. How is the Disney version different from or similar to the ballet version?

7. Post-performance Extension Activity: When students attend the ballet, have them watch for Tinker Bell’s dances. How does she dance? How is her dancing different from other characters? What does her choreography say about her personality? How does this compare to the assumptions made from observations about her costume and music?

## The Music of Peter Pan

When he created Peter Pan, the first thing the choreographer thinks about was the music: “how it had to work/fit” with the characters and scenes, and how the music can help to express character through a dancer’s movement. The music also creates an atmosphere that envelops the audience in the mood and era in which the story is set. The choreographer chooses a composer whose music lends a feeling of authenticity of time and place and transports the audience to Peter’s world—early 1900s London and the magical Neverland. In this case the work of Stephen Warbeck was specifically created for the ballet *Peter Pan*.

The musical excerpts from this will familiarize students with the music that creates both a cohesive score for the ballet and the foundation for movement and dance in *Peter Pan*.

A full listing of the music of the ballet is available on iTunes and similar resources.

Listen to the music and imagine the recording and scenes described. How might the characters dance and move to this music? In small groups, create a sequence of 3 gestures or movements that the characters might use in these scenes.

Act 2, Scene 8 – Tink’s Recovery Dance

In Act 2, Tinker Bell drinks poison intended for Peter and begins to weaken. The fairies and audience sense this and perform a magical dance to revive her. The music used in this scene a composition using a diverse orchestral arrangement including a wide array of **percussion** (glockenspiel, rain stick, tiny shakers, and various drums), harp, keyboard, and strings to create a magical atmosphere.

### Stephen Warbeck, Composer of *Peter Pan*

Stephen Warbeck is a British composer primarily celebrated for his Academy Award-winning score for *Shakespeare in Love* (1998) and his music for films such as *Billy Elliot* and *Captain Corelli’s Mandolin*. His relationship to *Peter Pan* is as the composer of a **full-length ballet score**, which was his first work in the genre.

Key Details of the *Peter Pan* Ballet

- **Commission:** The score was commissioned by the **Northern Ballet** (formerly Northern Ballet Theatre) and premiered in Leeds, UK, in December 2004.

**Collaboration:** Warbeck developed the music in close collaboration with choreographer **David Nixon** over several months in 2004.

- **Musical Style:** The score is a 122-minute work in two acts, designed for a full orchestra. It features character-specific motifs, such as:
  - **Tinker Bell:** Represented by skittering woodblocks, glockenspiel, and tambourine.
  - **The Crocodile:** Evoked through the use of a pair of woodblocks to mimic a ticking clock.
  - **Peter Pan:** Introduced with a playful, clarinet-led sequence to depict his shadow.

## **The Boy Who Wouldn't Grow Up**

“All children, except one, grow up.” The first line of the novel *Peter Pan and Wendy* sets the stage for a central theme of the story. In these activities, the teacher opens a class discussion about what it would be like to never age or grow up. What age would students choose to be if they were to stay young forever? Why? What are some of the pros and cons of staying young forever? What would be fun and exciting about staying the same age? What would you miss out on?

### **Activity 1: Writing Prompt**

Grade: 3-8

Reading, Writing, Speaking, and Listening

Materials: whiteboard or interactive smartboard

Duration: 1 class period

### **Activity 2: Create an Ad Promoting Eternal Youth**

Grade: 6-12

Reading, Writing, Speaking, Listening and History

Materials: Art paper and supplies Other Resources: Internet or library access

Duration: 3 class periods (one for research, one for ad creation, one for pitches)

Throughout history humans have sought to stay young. Students should consider and research historical trends and efforts to delay aging (i.e. the search for the “Fountain of Youth,” Egyptian potions and remedies, etc.) using a variety of print and online resources. If appropriate for the grade level, have students cite their sources and create a bibliography. Based on their research, students then create an advertisement for a new product that promises eternal youth. Some elements to include in the ad:

- How the product/idea works
- The benefits of using the product/idea
- Cost and how to obtain it
- Why it is “better” not to age
- Before and after images

Next, students should write up a short, persuasive “pitch” for their ad that includes at least 3 major references from their research. Have students “pitch” their ads to a small, selected group of student “executives” (similar to the Shark Tank TV show on ABC). The student executives will then choose a winning product based on the design quality of the ad, the uniqueness of the product and the persuasiveness of the pitch.

## Have You Seen My Shadow?

In the story and in the ballet, Peter Pan loses his shadow in the Darlings' nursery and returns there to find it. He has trouble re-attaching his shadow (he tries to put it on with soap, but it doesn't work) and finally Wendy sews it back on for him. In the ballet, the shadow is an actual character who dances with Peter.

### Activity 1: Moving Like a Shadow

In this activity, students explore Peter Pan's character through "shadowing" movements.

Grade: K-6

Arts and Humanities

Duration: 1 class period

Part 1. We know that Peter is a young boy, with "all his first teeth," who is mischievous, adventurous, "careless," and a little full of himself. With these attributes in mind, discuss and have students demonstrate how Peter Pan might move in different situations:

- Sneaking around the Darling bedroom looking for his shadow
- Flying to Neverland
- Running through a forest
- Sword fight with Captain Hook

How would his movements differ in these scenarios if he were shy and not adventurous? Would his movements be different if he were an adult? How?

Part 2. Divide students into pairs. Assign one in each pair to be Peter and the other to be his Shadow. Peter selects one of the above scenarios. Shadow stands in front of Peter and as Peter begins to move, Shadow mirrors him/her. Once the pair is in sync, Shadow moves behind Peter to actually shadow his/her movements. The teacher should monitor the groups, urging students to work together and move slowly.

Part 3. The pair switches roles.

How is it different to mirror someone's actions as opposed to shadowing them? Is one harder than the other?

### Activity 2: Observing and Drawing Shadows

Grade: 1-3

Science and Technology; Mathematics

Materials: chalk, paper, and art supplies

Duration: one class period in the morning, plus additional time class time at the end of the day. Other

Requirements: A sunny day, large sidewalk area or asphalt surface outside. \*Ensure that shadow tracings outside will not be disturbed between the two parts of the activity.

Part 1: Discuss shadows with students. How are shadows made? (When an object—or person—gets between the sun and the surface of the earth.) If the sun is behind us, where will the shadow be? Where will they be if the sun is in front of us? What happens if it is a cloudy day? Does the moon ever create a shadow? Could Peter Pan (or anyone) really lose his shadow?

Divide students into pairs for outside activity. **Remind students to never look directly at the sun.** Outside, position pairs with plenty of space to make individual shadows. Student 1 traces the outline of Student 2's shoes with chalk on the sidewalk or asphalt; label the shoe outline with the Student 2's name. Student 1 then traces Student 2's shadow on the sidewalk. Be sure to include as much detail as possible. Repeat so that Student 2 outlines Student 1's shoes, traces his/her shadow, and labels the shadow with Student 1's name.

Part 2: Later in the day, return to the playground or sidewalk and ask students to find their shadows. Ask students to reposition themselves in the outlines of their shoes. Student 2 traces Student 1's new shadow; switch students and repeat. If time permits, have students measure their shadows and calculate the difference.

Discuss the results/changes with questions such as: Did anything change in your tracings? What looks different? What do you think made the shadows move? How do you explain that? Did the sun move? Did we move? (Shadows move as a result of the Earth's motion.)

Part 3 (optional): On paper, students draw their partner, the two shadows, and the approximate positions of the sun for both shadows (remind students to never look directly at the sun).

## Finding Neverland

Neverland in Peter Pan is an island where Peter lives and where he takes Wendy and her brothers. It is a wonderful and fantastical place, full of danger and adventure.

The island has sugar cane fields, a lagoon, a forest, giant mushrooms, caves, coral reefs, a decaying hut, a Mysterious River, "zigzag lines that are probably roads" and "astonishing splashes of color." Its inhabitants include the Lost Boys, Indians, pirates, mermaids and various beasts, including at least one crocodile.

### Activity 1: Create a Map of Neverland

Grade: 1-6

Geography

Materials: Drawing paper, markers/crayons/paints or other art supplies

Duration: one class period

1. The teacher describes Neverland using the above information and explains that students will be drawing a map of Neverland. What is the purpose of maps? How do we use maps? What information can you find on a map?

2. Provide students with the following definitions:

- Island: A small body of land surrounded by water
- Lagoon: A large shallow area of salt water along a coastline. A sandbar separates the water in the lagoon from the larger sea or ocean.
- Coral reef: a mounded area of limestone in shallow waters, consisting of skeletons of coral and other organisms
- Map key: the symbols used on a map are defined in the map's key or legend
- Symbol: picture that stands for something else
- Compass Rose: symbol on a map that orients the map to North/South/East/West

3. Students draw a map of their island. Include these geographic features on the map:

- Lagoon
- Coral Reef
- River
- Forest
- Cave
- Zigzag lines for roads

4. Students come up with symbols for the following elements and create a Map Key identifying them:

- |             |                    |
|-------------|--------------------|
| ▪ Pirates   | ▪ Sugar cane field |
| ▪ Indians   | ▪ Decaying hut     |
| ▪ Lost Boys | ▪ Various beasts   |
| ▪ Mermaids  |                    |
| ▪ Fairies   |                    |

Students place symbols for the above on their maps and include a compass rose (should be their own design) indicating direction on their map.

Students share maps with the class. This is a map of an imaginary place. How would it be different if it were a map of the students' city or neighborhood? What similar and different information would you include on those maps?

**Activity 2: Greetings from Neverland! Create a Neverland Postcard**

Adapted from <http://www.gosh.org/peterpan/schools-and-youth-groups/educational-resources/>

Grade: 3-8 Arts and Humanities Reading, Writing, Speaking, and Listening

Materials: Paper, art supplies, examples of postcards

Duration: one class period

Referring to the description above or pulling excerpts from J.M. Barrie's novel, the teacher begins a discussion about Neverland. Ask students to build a picture in their minds of their own Neverland. What would it look like? What would happen there? Allow students to share their ideas and images with the class. Write these ideas on the board.

Ask students to imagine that they are visiting Neverland on vacation and want to send a postcard to their parents (only children visit Neverland). Each student designs a postcard, utilizing the description above and the ideas discussed by the class. The postcard's design should show Neverland as a vacation destination and should include a short title or slogan.

On the reverse of the postcard, students write a note to their parents describing their thoughts and experiences in Neverland. Hang postcards around the classroom.

Extend the conversation by discussing Neverland as a place that exists only in our imaginations. Ask students to consider: How does imagination shape our reality? How does imagination help us deal with reality?

# Shiver Me Timbers! The Pirate Life

Captain Hook is possibly the most famous fictional pirate. But history is replete with real pirates and pirates continue to be a threat in several parts of the world. In these activities students gain a historical and cultural perspective on Barrie's fictional character.

## Activity 1: Pirate Biography

Students research real-life pirates and write a brief narrative biography about one of them.

Grade: 6-12

History Reading, Writing, Speaking, and Listening Other Resources: internet or library access

Duration: 2 class periods

Pirates to Consider: Samuel Bellamy "Black Sam," Edward Teach "Blackbeard," Anne Bonny John Rackham "Calico Jack," William Kidd "Captain Kidd," Jean Lafitte, Bartholemew Roberts "Black Bart"

(Many other names available on the Internet)

Using and citing at least 3 sources, students should include the following information in their essay:

- Era and location in which pirate operated
- Family
- Method of operation
- Pirate Code of Conduct
- Various beasts
- Rank on ship
- Reason for becoming a pirate
- Life on pirate ship
- Food, drink and clothing

## Activity 2: Wanted Dead or Alive!

Grade: 3-8

History; Arts and Humanities

Materials: Art Supplies, Other resources: Internet or Library access

Duration: one class period

Create a "Wanted" poster for a real-life, historical pirate. Search for descriptions of a real pirate and draw, sketch, or paint an image of him/her. Discuss the art concepts of "realistic" versus "impressionistic" and have students decide which style would best suit the purpose of a "Wanted" poster. On the poster, list some of the crimes committed by the pirate, where he/she has been seen and offer a reward for his/her capture.

## Activity 3: Somalian Pirates

Grade: 8-12

History, Reading, Writing, Speaking, and Listening

Duration: 2 class periods, one for research, one for essay.

Research recent pirate activity in the Indian Ocean and piracy during the Golden Age of Piracy (mid 1600s – early 1700s) Write an essay comparing the methods, ships, pirate "culture" and pirates' goals in the two eras.



Somalian Pirate Ship in the Indian Ocean, 2006 U.S. Navy photograph