Dear Teachers and Parents,

Come fly away with us to Neverland—a place where children never grow up, and the stuff of dreams is reality. This fall, First Stage Children's Theater will join Peter Pan on a thrilling adventure, as he battles Captain Hook, saves the life of Tiger Lilly, and struggles with the decision of a lifetime — staying a child forever or leaving Neverland to take on the greatest adventure of all: growing up.

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing PETER PAN AND WENDY with your students as a teaching tool. Use this guide to best serve your children—pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage of the enclosed student worksheets—please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Enjoy the show!
Julia Magnasco
Education Director

First Stage Policies

- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort him or her out of the theater space.
- In the unlikely event of a general emergency, the theater lights will go on and the stage manager will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for the stage manager to guide your group from the theater.

Seating for people with disabilities: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our School Sales Specialist at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your arrival to the theater.
All children grow up... all except one. In the nursery of the Darling home, Nana the dog chases young Michael as he runs around the room resisting to take his bath. Michael's older sister and brother, Wendy and John, are playing house and pretending to be the mother and father. This evening, Mr. and Mrs. Darling are going out, and the children will be left at home with Nana. As the parents get ready, Mrs. Darling tells Mr. Darling she believes an uninvited visitor has been entering the nursery window while the children sleep. She knows this because she caught the boy's shadow. While the parents discuss what to do, the children enter the dressing room and add their parents into their imaginary play.

As Mr. and Mrs. Darling leave for their night out, Mr. Darling decides to put Nana outside for the evening. With the nursery no longer guarded and the parents out of the house, Peter Pan and the fairy Tinkerbell burst through the window and leap into the nursery. While the children sleep, Peter and Tink search the nursery for Peter's shadow but they can't seem to find it anywhere. Wendy is awoken by Peter crying. Wendy is curious as to who this boy is, and Peter fascinated by Wendy. Wendy finds Peter's shadow and sews it back on him. To thank Wendy, Peter gives her a kiss in the form of a thimble, since he doesn't really know what a kiss is. Wendy is excited to meet a fairy, but Tinkerbell does not share the same enthusiasm about meeting Peter. Wendy asks Peter why he visited the nursery in the first place, and Peter tells her that he would come to their window every night to listen to stories. Peter and his Lost Boys do not have a mother and therefore, do not know any stories. He would listen to Wendy and Mrs. Darling's stories and bring them back to Neverland — there are fairies and mermaids and pirates there, and all children in Neverland never grow up. Wendy is very excited to meet a fairy, but Tinkerbell does not share the same enthusiasm about meeting Wendy. Wendy asks Peter why he visited the nursery in the first place, and Peter tells her that he would come to their window every night to listen to stories. Peter and his Lost Boys do not have a mother and therefore, do not know any stories. He would listen to Wendy and Mrs. Darling's stories and bring them back to Neverland to share with the Lost Boys. Peter asks Wendy to come to Neverland with him, to share lots of stories with the Lost Boys. Wendy is excited to learn to fly, and she wants her brothers to learn to fly and come to Neverland too. The boys wake up, and Peter teaches all three children how to fly by thinking wonderful thoughts.

While the Darling children and Peter fly for days to Neverland, Peter tells the boys about Captain Hook and the pirates. John and Michael get separated from Peter and Wendy, and make their way to Neverland by themselves. Down in Neverland, the Lost Boys miss Peter and anxiously await his return. As their wait, Captain Hook and his pirates come through the forest, looking for Peter Pan. Hook holds a deep grudge for Peter Pan, because it was Peter who cut Hook's arm off and fed it to the crocodile, who has been chasing him ever since. Hook sits on a large mushroom top, which burns his bottom! He finally realizes the mushroom is really a chimney to Peter and the Lost Boy's underground house, and he overhears the Boys saying Peter Pan is away from home. Before being seen by the Boys, Hook and his pirates return to their ship to cook up a secret plan of eliminating the Lost Boys and Peter Pan. As the pirates leave, the Lost Boys come up from their house and in the air they see what they think is a great white bird. Tink soon approaches the Boys and tells them that Peter wishes for them to shoot the Wendy bird down. The Boys, wishing to please Peter, quickly shoot down Wendy with their bows and arrows. When Wendy falls to the ground, the Boys realize that she is not a bird but a girl — Peter was bringing her to them to take care of them, and now they shot her! When Peter lands and asks the Boys if they have seen Wendy, the Boys sadly tell him that she is dead. They all mourn this death until they hear Wendy speak. Wendy did not die because the arrow hit the kiss she strung around her neck that Peter gave her. The thimble stopped the shot. When Peter lands, and the Boys join with the Lost Boys, they all ask for Wendy to be their mother. Wendy accepts this request, and as her first motherly duty she tells the Boys the ending to the story of Cinderella.

Life in Neverland continues with Wendy pretending to be the Boys' mother, and Peter pretending to be the father. One day the pirates get the attention of Peter by capturing Peter's friend Tiger Lilly and placing her on Marooners' Rock. This is a trap the pirates are setting to get Peter, however, Peter tricks the pirates first by disguising his voice to sound like Captain Hook's and demanding the pirates free Tiger Lilly. The pirates are confused by these orders, but not wanting to disobey their Captain's orders they do as they are told. When the real Hook meets up with his pirates, they tell him how they did as he ordered and let Tiger Lilly go. Hook is confused by this because he never gave such orders. Then, from across the lagoon, they hear another Captain...
Peter comes up with a plan to save Tink and he asks all Tinkerbell. Peter tries to save her, but the poison is too strong. He does not believe her and so Tink drinks the medicine to please Wendy. Tinkerbell sharply insists to rescue the Boys and Wendy, but first wants to take her medicine-to please Wendy. Tink drinks the medicine, but her life is in danger. Peter is asleep inside the house and, therefore, does not realize what is going on. Before leaving, Hook sneaks Wendy into the house and waits for the Boys. One by one, the Boys and Wendy greatly, however, they decide they still must make-believe. Wendy assures him that it is, but wanting it to be something else, she asks him what his exact feeling for her are. Peter responds be telling her his feelings are those of a devoted son. Wendy is disappointed by this answer, and Peter is confused. That night, Wendy tells the Boys the story of a lady named Mrs. Darling and a gentleman named Mr. Darling. Mrs. and Mr. Darling miss their children greatly when they fly off to a place called Neverland, but Mrs. Darling always leaves the nursery window open for her children. At the end of the story, Michael and John beg Wendy to go home to their mother. The Lost Boys beg for Wendy to stay, and Wendy suggests that they come with her and her brothers-they can all be the children of Mr. and Mrs. Darling! The Boys ask Peter if they can go with Wendy, and he agrees to this, but he tells them that he does not intend on joining them. This saddens the Boys and Wendy greatly, however, they decide they still must go back to their real mother. As they are saying their final goodbyes, Captain Hook and his pirates hide outside the house and wait for the Boys. One by one, the Boys and Wendy are plucked by the pirates as they leave the house. Peter is asleep inside the house, and therefore, does not realize what is going on. Before leaving, Hook sneaks into the house and adds a few deadly drops of poison to Peter's medicine.

Peter is awoken by Tink, who tells him the Boys and Wendy have been captured by the pirates. Peter quickly gets up to rescue the Boys and Wendy, but first wants to take his medicine-to please Wendy. Tinkerbell sharply insists that Peter not take the medicine because it is poisoned. Peter does not believe her and so Tink drinks the medicine to save Peter. The poison immediately begins to work on Tinkerbell. Peter tries to save her, but the poison is too strong and it looks like Tink will undoubtedly die. Finally, Peter comes up with a plan to save Tink and he asks all the children who may be dreaming of Neverland at this very moment to clap their hands if they believe in fairies. This belief in fairies could be the only thing to save Tinkerbell! The clapping is strong, so strong that Tink is saved and Peter and Tink race off to find the Lost Boys and Wendy.

At Captain Hook's ship, the Jolly Roger, the Boys and Wendy are held prisoners. Hook tells the Boys that he has room in his crew for two new pirates, but the Boys refuse to join the ranks of Hook and his pirates. So Hook informs the Boys that they will all be walking the plank tonight! As the pirates set up the plank, they hear the crocodile in the distance. But just as quickly as the tick-tock from the crocodile approached the ship, the tick-tock was gone. The pirates continue preparing the plank and suddenly they hear crowing coming from the cabin. Hook sends in a crew member to check out the strange noise, but this pirate does not come back out—he is dead. Then, they hear the crowing again. This time another crew member goes to check it out, and again, he does not come back out. Hook decides to throw the Boys into the cabin to get eaten up by whatever is crowing. Once inside, the Boys see Peter Pan and they pretend to struggle against the "doodle-do." Hook decides it is the girl aboard the ship that is causing the ship to be haunted. Just as the pirates are about to throw Wendy overboard, Peter Pan appears to save her. The Boys fight the pirates, as Peter takes on Hook. The fighting concludes when the crocodile enters the scene and Hook is thrown to the croc, who devours him in one gulp.

Back in the nursery, Mr. and Mrs. Darling grieve over the loss of their children. Peter arrives back at the nursery before Wendy and the Boys so he can close the nursery window to make Wendy think her mother has forgotten about her. But when Peter sees Mrs. Darling crying because she misses Wendy so badly, he opens the window back up. Soon after, Michael, John, and Wendy arrive at the nursery. When Mr. and Mrs. Darling see their children back in their beds they can hardly believe their eyes! They are so happy to see their children safe and back home with their parents, where they belong. Then the Lost Boys come into the nursery. Wendy begs her parents if they can stay, and Mr. and Mrs. Darling gladly open their house to the Boys. Mrs. Darling sees Peter resisting, and she approaches him and asks him to stay too, but he refuses. Mrs. Darling makes a deal with Peter that Wendy can visit him for one week every year, to help him with spring cleaning. Peter comes to get Wendy every year for spring cleaning. Back in the nursery, Captain Hook's ship, the Jolly Roger, the Boys and Wendy.

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Writer and playwright, J.M. Barrie was born on May 9, 1860, in Kirriemuir, Forfarshire, Scotland. After graduating from Edinburgh University in 1882, Barrie worked as a journalist. He published his first novel, Better Dead, in 1887. Barrie soon had a string of popular novels set in Scotland, including A Window in Thrums (1889).

After having some success with fiction, Barrie began writing plays in 1890s. In the late 1890’s, Barrie met the five Llewelyn Davies brothers in London’s Kensington Gardens, where he took long walks. He found inspiration for his best-known work—Peter Pan—in his friendship with the Davies family. Barrie would later become the boys’ guardian after the death of their parents.

The famous character of Peter Pan first appeared in the 1902 book The Little White Bird. Two years later, his play Peter Pan premiered on the London stage and became a great success. Audiences were drawn in the fantastical tale of the flying boy who never grew up and his adventures in Neverland with the Darling children. Barrie also wrote a book based on the play called Peter and Wendy, which was published in 1911.

After Peter Pan, Barrie continued writing, mostly plays aimed at adults. His last major play, Mary Rose, was produced in 1920 and centered on a son visited by his mother’s ghost.

J.M. Barrie died on June 19, 1937, in London, England. As a part of his will, he gave the copyright to Peter Pan to a children’s hospital in London. After his death, Barrie’s beloved characters were transformed into animated figures in the Disney classic Peter Pan (1953). The story was also the basis for the 1991 film Hook. And a live-action version of the story, Peter Pan, was released in 2003.

Through the years, numerous stage productions of Peter Pan have produced and have starred such actresses Mary Martin and Kathy Rigby. Barrie’s most famous play continues to be a favorite with young and old alike.

Doug Rand

Doug Rand is a playwright, publisher, and former evolutionary biologist living in New York City. His plays include The Idiot and the Oddity, a parody of ancient Greek theatrical classics and winner of the first-ever Thespian Playworks program; another one-act, The Auditioners; Peter Pan and Wendy, a new adaptation of the J.M. Barrie novel; and Plan B, Lights Out, The Concorde Fallacy, and The Rock – all Heideman Award finalists in the Actors Theatre of Louisville’s National Ten-Minute Play Contest.

1. Peter Pan wants to live as a child forever and never grow up. What do you think would be fun about living like this? What would you miss if you never grew up?

2. Peter Pan teaches Wendy, Michael, and John how to fly. Would you like to fly if you were given the chance? Describe how you think it would feel to fly through the air like Peter Pan. Make sure you try to use all five senses in your description of the experience!

3. Peter Pan and the Lost Boys don’t know any stories. They are thrilled when Wendy comes to live with them because she tells them new stories every night. What is one of your favorite bedtime stories, and what makes that story so exciting and memorable?

4. Neverland is an enchanted place where dreams are made, filled with pirates, mermaids, and fairies. Imagine your own magical land. What would it look like, who would inhabit this place, and what mystical powers would it possess?

Recommended Reading

- *The Little White Bird* by J. M. Barrie
- *Peter Pan in Kensington Gardens and Peter and Wendy* by J. M. Barrie
- *Peter Pan in Scarlet* by Geraldine McCaughrean
- *Peter and the Starcatchers* by Dave Barry
- *Escape from the Carnivale: A Never Land Book* by Ridley Pearson
- *Capt. Hook: The Adventures of a Notorious Youth* by J. V. Hart
- *Treasure Island* by Robert Louis Stevenson
- *The Jungle Books* by Rudyard Kipling
- *The Lion, the Witch and the Wardrobe* by C. S. Lewis
- *Alice’s Adventures in Wonderland and Through the Looking-Glass* by Lewis Carroll
It takes a lot of people to put on a production: the director, actors, stage manager, set designer, costume designer, prop master, lighting designer, sound designer, carpenters, painters, backstage crew, and costume staff, to name a few! There are also all the other people who support the development of the show, such as the box office, house manager, marketing and fundraising, and education staff.

Costume Designer Brandon Kirkham created this rendering of Captain Hook’s hook.
Initial Musings on Peter Pan and Wendy

by Jeff Frank

Peter Pan and Wendy is a study in contrasts: Courage and fear, fantasy and reality, happiness and sadness, strength and weakness, past and future – light and darkness. Peter’s shadow is a key symbol of the contrasts; comprised of darkness, it cannot exist without light. The same can be said of sadness and happiness; how can one experience happiness if one has never known sadness? The Lost boys are free and happy in the Neverland, but they are also lost and without a mother.

Perhaps the strongest contrast is the conflict between the innocence of childhood and the responsibility of adulthood. Must we give up the joys of childhood – imagination, wonder and adventure at every turn – to embrace the day-to-day drudgery of being an adult with a list of rules, responsibilities and commitments? It is certainly a fate that Peter fears – and seems to be Mr. Darling’s reality. However, we see in Wendy and in her mother a balance between responsibility and wonder and imagination that allows them to bridge, or perhaps at least understand, both worlds - even as they grow old. Because when all is said and done, there is tragedy for those who live their lives at either end of the spectrum. As joyful as Peter’s life is, how fulfilling can it be without truly opening his heart to anyone?

So to our young people, as the responsibilities of your lives continue to grow with your age, make sure you carry the joy of childhood and imagination with you. And for those of us who may have forgotten what it was like to escape into the Neverland of our imagination, may we rediscover the power that exists in believing in fairies once again.

I believe that is why First Stage is here, so that young and old can come together to share an experience in a place of magic, wonder and hope. Thank you for journeying with us today.

Imagination and Design

Peter Pan and Wendy celebrates the idea of story and imagination. It is not a huge leap for Wendy, John and Michael from their room at home full of stories and imaginative play to the shores of Neverland with adventure at every turn. We will celebrate the power of imagination with our design approach to the play. Returning to the idea of light and shadow, I’m struck by the idea of the vibrancy of the imagination emerging from the shadows. The dark is danger, but it is also ignorance. The light brings us knowledge, hope, and joy. If we translate that to a visual sense of the story, we begin by emerging from the “darkness with stars” to begin our story. The characters and the set itself materialize and form the world with the aid of puppeteer/stagehands (Kokins) to create our magical fantasy. We start the show in essentially a black void, and the pieces of the Darling nursery appear along with the characters themselves. Once the children fly out the window, these same room elements disappear and transform. Perhaps the bed breaks apart and becomes clouds and later part of the ship. Maybe a crocodile or some other toy in the room inspires the crocodile we see in the Neverland, reinforcing the idea that the Neverland is a world of the children’s creation.
Bunraku is the Japanese form of puppet theater. Japanese consider it as a serious art form and not as entertainment for children. Bunraku is more than making puppets appear lively on a stage. It is also narrative chanting and shamisen music, by which the Japanese puppet theater is accompanied.

Bunraku puppets are pretty different from the ones known from European puppet theater. First of all, the Japanese puppets are big - up to nearly life-size. And secondly, a Bunraku puppet cannot only move its arms and legs, it can roll its eyes or form its fingers into a fist. Bunraku puppets are not manipulated by strings from above a small stage window. Instead, they are displayed on a normal theater stage and manipulated by one to three puppet operators—the puppeteers. And the puppeteers are fully visible.

Next to the puppeteers comes the joruri performer. He is the great storyteller and singer. The joruri narrator recites the story in a mixture of chanting and emotional telling. Narrators must have a strong voice and be able to get emotions across to the audience. The shamisen player is another indispensable element of bunraku. The shamisen is an old traditional Japanese string instrument. It looks like a fancy three-string guitar. The music supports the action and the mood required by a special play or scene.

Bunraku theater is about 400 years old—roughly as old as its big cousin, the kabuki theater. The official Japanese administration tries to preserve and support the old Japanese cultural heritage. Bunraku is among those art forms which were declared an intangible cultural treasure by the government. Today, Osaka City has a large, modern bunraku theater for up to 750 spectators—the National Bunraku Theater. It is the largest in Japan and was founded with government support. Another large theater with bunraku performances is the National Theater in Tokyo with four performances per year.
These puppets are not intended to duplicate any kind of Japanese puppet. Rather, they are similar in concept to the puppets used in Bunraku and other Japanese “doll theatres.” They are incredibly simplified compared to these puppets, which can take a lifetime to learn to make, but they allow students to begin to understand some of the ideas of this kind of puppetry.

Materials

- A printout of the two templates included (or just draw your own) on heavy cardstock
- One-inch brass fasteners (brads), enough for four per student.
- Scissors
- Markers or crayons
- Paper punch

Activity

1. Provide each student with the puppet body template printouts. Do not cut them out right away.
2. Have students look at pictures of Japanese puppets in books and on the internet to get an idea of the level of detail attained in Bunraku puppets.
3. Set out markers or crayons for students to decorate their puppets with. The idea is to decorate the puppets so that they represent clear characters.
   a. Some students will want to draw clothing on them that goes “outside the lines.” This is perfectly okay.
4. When the decorating is complete, cut out the puppets carefully.
5. Using a paper punch, make four holes in the torso—two shoulders and two hips—and corresponding holes in the arms and legs.
6. Using brass fasteners, attach the arms and legs.
   a. For the most part it works best to put the legs behind the torso and the arms in front of it. That way the legs look more natural, and the arms can move in front of the body.

Manipulating the Puppet

Real Bunraku puppeteers spend years learning their craft. They use their whole bodies to manipulate their puppets. Obviously this level of skill cannot be mastered in a single lesson. But students are usually able to get facile enough with these enormously simplified puppets to make them move fairly naturally, and interact with each other. Stress that, as in Japanese puppetry, there is no need to hide the presence of the puppeteer. Rather than putting handles or something on the backs of the puppets, demonstrate manipulating the puppets by simple moving their various parts with hands in plain sight. Since these puppets are mostly about moving bodies rather than talking, try performing “pantomime” stories. One student might narrate a familiar story, while two or three others’ puppets act it out. Try to leave time for the manipulation, or the lesson becomes simply and arts-and-crafts project.
Japanese Doll Theater Puppets

PUPPET TEMPLATE
Japanese Doll Theater Puppets

PUPPET TEMPLATE
Noh is a major form of classical Japanese musical drama that has been performed since the 14th century. Many characters are masked, with men playing male and female roles. The repertoire is normally limited to a specific set of historical plays. A Noh performance often lasts all day and consists of five Noh plays interspersed with shorter, humorous kyōgen pieces. While the field of Noh performance is extremely codified with an emphasis on tradition rather than innovation, some performers do compose new plays or revive historical ones that are not a part of the standard repertoire.

The masks in Noh all have names. They are made out of materials such as clay, dry lacquer, cloth, paper, and wood. Usually only the shite, the main actor, wears a mask. However, in some cases, other actors may also wear a mask, particularly if they are playing a female roles. The Noh masks portray female or nonhuman (divine, demonic, or animal) characters. There are also Noh masks to represent youngsters or old men. Several types of masks are designed so that slight adjustments in the position of the head can express a number emotions such as fear or sadness due to the variance in lighting and the angle shown towards the audience.
Activity

1. Begin this lesson by asking students to point to the objects in the room that you name. For example: Where is the blackboard? Where is the teacher’s desk? Where are the windows? Why do we need to know where things are located in the classroom? What if we close our eyes, do we still know where the windows are? Point to them.

2. Have a discussion with students about maps. Whether to get across town or across the world, maps are crucial for navigation. They can help us discover the distances between objects and their relative orientation to one another.
   a. Discuss with students why people use maps, the different sorts of things a map can represent, and what information a map generally has on it.

3. Show students a map of Neverland or have students find maps online or in books.
   a. See how many landmarks the students can find, as well as other features, such as the Compass Rose, mountains, caves, or other alcoves distinguished on the map.
   b. Continue by discussing the following with students: What makes a good map? What should a map convey? Are all maps meant for the same purpose? How might the Neverland map been different if it were used for people driving cars or flying planes?

4. Place students into small groups of three or four. However, this lesson can also be done individually.

5. Explain that they will be constructing their own map—one of Neverland and the other of the classroom.
   a. Discuss the concept of “a symbol” and a “map key”. Show them where the map key would be located on a map.
   b. Students should first construct their map of the classroom, complete with coloring their objects and labeling the objects they have drawn. These objects could include the blackboard, the door, the bookshelves, student desks, etc.
   c. The map of Neverland should be constructed after seeing the production of PETER PAN, or reading the story. Students must recall the different regions of Neverland, as well as the topographical layout of the island, and include these in their map along with other features of Neverland they feel are important representations of the island.

6. Afterwards, discuss the differences between constructing the map of the classroom and the map of Neverland. Place all the classroom maps together, so students can compare and contrast their map designs, and then allow students to compare and contrast their Neverland maps.
   a. While comparing and contrasting their maps, ask students the following questions: What was similar about most maps? What differences were there between the maps? What landmarks did most maps represent? Which maps are the easiest to comprehend and follow, and why?
We’re Going on a Treasure Hunt… To Find a Story!

LANGUAGE ARTS/GEOGRAPHY CLASSROOM ACTIVITY

Activity

1. Begin by selecting a well-known fable or folktale. Simplify the plot into a sequence of events that can be transcribed onto note cards, with a short section of the story on each card.

2. Hide the cards out of sequence throughout the school or classroom and design a treasure map showing the exact location where all the cards are hidden.

3. Next, share the map with students, who must follow it to find all the cards and assemble the story into the correct order.
   a. For larger classes, you may wish to write multiple stories onto different colored note cards, so students can work in small groups and a few different treasure hunts can go on simultaneously.

4. When the students have found their story and have assembled it correctly, a few representatives should tell the story out loud in front of the class, or a group of students can act it out as a skit.

Activity

1. Introduce students to fairytales and folktales from different cultures by reading one to the class.
   a. Explain that many of these stories were created by storytellers who passed them on to others orally, not in 
      writing. Only later were they written down.
   b. Tell students that they are going to become oral storytellers themselves. They will choose a story to learn and then 
      present the story as part of a storytelling festival.

2. Divide students into storytelling teams. Provide books of legends, folktales and fairytales for students to use, as well 
   as internet access if possible, and give students time to do research and choose a story. Remind students that their 
   stories will be performed and that they might want to choose a story that lends itself to a dramatic reading or 
   presentation. (Note: You might want to review the groups’ choices.)

3. The group should study the story and make a plan for how they would like to perform, or “tell,” it.
   a. For example, students may want to assign different parts of the story to each group member or have one group 
      member act out a part or play an instrument, etc. No scripts are allowed while storytelling, so the group should 
      know the beginning, middle, and end of its story.
   b. Encourage students to be creative about their presentations. Some students may want to add music and props, 
      some may be able to incorporate costumes or rhythmic movements.

4. Allow enough rehearsal time for each group. Hold the performances in the classroom, and make it a festive occasion by 
   creating a relaxed and celebratory mood in the room.
   a. Critique each presentation in a constructive manner by having the students in the audience share the moments of 
      the performance that stuck out for them, and then allowing them to ask any questions they may have regarding 
      the story or the performance. No personal opinions should be shared, and questions and comments should remain 
      positive and inquisitive, not derogatory or judgmental.
The little girl holding a make-believe tea party for her stuffed animals; the young boy and his sister pretending to be brave, crime-stopping superheroes; the child acting as a police officer issuing traffic violations to everyone in the household; they are all engaged in, what might seem like simple child’s play. However, during these activities, important work is taking place in those children’s brains – work that can contribute to strengthened social, emotional and intellectual skills. Pretend play requires the ability to transform objects and actions symbolically; it requires social dialogue and negotiation; and it involves role-playing and improvisation (Bergen, 2002). When it comes to finding activities that promote children’s development, many parents rightfully consider music, sports and academic enrichment programs. These activities are indeed valuable to children’s growth. Playtime, for some families, is often seen as a time of relaxing fun with little benefit to a children’s intellectual progress. However, studies have consistently demonstrated that the benefits of play, and specifically imaginative play, can help to prepare even the youngest children for school (Singer & Singer, 1992). From ages three to about ten, imaginative play offers a host of benefits to children.

**Promotes social skills**
During pretend play, children are exploring social roles and trying out new ways to interact. They are able to practice sharing, taking turns, listening to others and negotiating. The child pretending to be a shopkeeper, for example, must deal with the give and take of customers (even if they are brothers, sisters or playmates). The children playing school are exploring appropriate ways to deal with authority and autonomy. The princess is negotiating how to rule over those in her kingdom without causing a rebellion or loss of playmates.

**Encourages intellectual aptitude**
Imaginative play is the foundation of abstract thought. Children who pretend to be camping with a blanket thrown between two chairs in the living room are learning to think symbolically. In school, abstract thought becomes essential for understanding the symbolic nature of letters, numbers, sounds and so on. Learning to use numbers to show how many apples is an exercise in using symbols to display an amount.

**Develops language and communication skills**
Pretend play with others requires much talking to get things straight -where the dragon lives, what planets the astronauts will visit, who will be the restaurant customer and who will be the server. Having to make one’s ideas clear to others promotes the growth of vocabulary and communication skills.

**Supports emotional development**
Role-playing can allow children to explore their feelings. When children pretend to encounter and conquer a monster in the closet, they gain a sense of control over the situation. The monster in their mind (and closet) can lose some of its frightening power. Pretending to be a veterinarian caring for sick animals can help a child examine and practice empathy. Imaginative play can also help children explore some of the more confusing feeling they experience, such as jealousy, anger or frustration.
• **Builds self-confidence**

Because a young child is not able to control much in his/her day-to-day life, taking on an adult role, such as a carpenter, mail carrier or astronaut can be very empowering. When children develop confidence in their abilities and their potential, they can become more determined and persistent when introduced to new skills that they are expected to master.

• **It’s easy and fun!**

Imaginative play experiences need not be expensive or complicated undertakings for families. Here are just a few simple ideas to help encourage children’s growth through play:

• **Put your junk mail to good use**

Save up those envelopes of unwanted credit card offers (especially fun are the ones with pretend credit cards inside), the coupon mailing packs with colorful advertising postcards, and the seemingly endless sweepstakes offers. Junk mail for music and/or book clubs sometimes comes with a set of perforated stamps (of CD or book titles). Pass along these stamps and envelopes to your little ones, so they can play with the mail. Licking stamps, sorting and organizing grown-up mail for delivery can be a fun experience for children.

• **Use everyday items that you don’t need anymore**

Encourages intellectual aptitude

Kids love to explore adult objects. Even items that seem pretty mundane to adults can be very interesting to children. When you buy new wallet, don’t toss out the old one. Pass it along. An adult wallet can be a pretty exciting possession for a child.

• **Choose open-ended playthings**

Toys that have more than one use, like blocks, simple toy vehicles, dolls not based on television or movie characters, an empty paper towel tube, etc., allow children to become more self-directed in their play as they find creative new uses and scenarios for items.

• **Enjoy good old-fashioned pretending**

Parents can also suggest imaginative, role-playing ideas. “Why don’t you pretend that you are an elephant?” Or “As I am mowing the lawn, why don’t you pretend that you are an explorer in the jungle?” Parents can be very clever and creative in offering scenarios for their children to try. There are so many ways for parents to promote pretend play: a box of dress-up items, putting up a sheet in a doorway to serve as a stage curtain, even offering up empty cardboard boxes.

• **Parents’ encouragement goes a long way**

Aside from helping to provide hours of fun and fond childhood memories, parents who encourage imaginative play experiences are also supporting their children’s development in critical areas of social, emotional and intellectual growth. Imagine that!

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**Works Cited**


Activity

1. Start by asking students how they would define violence.
   a. Why do they think people sometimes use violence to handle conflicts?

2. After the students have offered a few suggestions, ask them to name everything potentially positive they can think of about fighting or using violence to resolve conflicts.
   b. List their contributions on the board. Continue the brainstorm for five minutes.

3. Next ask students to name all the potential negative consequences of fighting or using violence to deal with conflicts.
   a. Repeat the brainstorming process.
   b. If necessary, ask about specific areas of students’ lives: What might be the consequences of fighting at home? At school? On the playground? The negative list will probably be significantly longer.

4. As a way to conclude the activity, discuss the following questions with your students:
   a. Which list is longer? Why? Which of these negative things is a short term consequence? Which is long term? What are some ways you could get the positive effects of fighting without fighting? If there are so many reasons not to fight, why do people fight? Where do we get our ideas about fighting?

5. Finally, have students take part in a role play activity. Take a particular conflict situation, possibly one that was mentioned in the prior discussion, and split students into pairs. One person’s objective is to escalate the conflict into a fist fight. The other person’s objective is to resolve it peacefully, or at least prevent a fight.
   a. The pairs can all role play the situation at the same time. Allow students 30-60 seconds to explore this scene.
   b. Afterwards, allow volunteers to share their scene with the class and have the class analyze what each person did to satisfy his/her objective. What general principles or guidelines can be drawn from this?
Ahoy, Matey! Once you understand this Pirate lingo, see if you can incorporate some of this new Pirate vocabulary into your everyday conversations!

- **Privateer**: An armed vessel sailing under the commission of a sovereign power against the enemy.
- **Buccaneer**: A piratical adventurer of the sea. A person who plunders at the sea, or land from the sea.
- **Mariner**: One whose responsibility it is to help in navigating a vessel.
- **Merchant ship**: A ship that is involved in trade/commerce. A cargo ship.
- **Galleon**: A large square masted vessel of the 1500’s used for war, or commerce.
- **Booty**: Goods obtained illegally. Spoils obtained as a result of war or battle.
- **Bounty**: Reward or payment, usually from a government, for the capture of a criminal.
- **Loot**: Gold, money, or other goods obtained illegally.
- **Plunder**: The act of pillaging or robbery.
- **Cutlass**: A short, heavy, single edged sword, once used predominantly by sailors.
- **Mutiny**: To rise against authority, particularly a naval or military power.
- **Maroon**: To isolate. Sailors would leave mutinous shipmates on deserted islands, without any means of survival.
- **Jolly Roger**: Typically a black flag bearing drawn white bones; indicates a pirate ship.
Activity

1. Discuss with students why they think families are important and what they like about their families. Ask students to think about special contributions each member makes to the family.
2. As students respond, create a chart on the board and record some of their responses. Encourage them to think about their own role in their family. What do they contribute? How do they help?
3. Distribute copies of the Family Member Chart and have each student fill it out. Remind students that they can use the chart on the board for ideas.
4. After they have completed their charts, have them share their charts with a partner.

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FAMILY MEMBER CHART

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Activity

1. Begin by asking your students to build a picture in their minds of Neverland – a wonderful and fantastical place, with forests and a river, amazing beasts and a lagoon where mermaids play!
   a. Allow students to share their ideas and images with the class. Some may have seen film versions and others may need encouraging to listen to descriptions of the setting and to use their imaginations.

2. Place students into small groups. In these groups, students must share their image ideas of Neverland with their partners and collectively decide what their Neverland looks like and includes.

3. After brainstorming with their partners, the small groups must first design a poster advertising Neverland as a holiday destination.
   a. You may wish to bring in examples of holiday brochures or travel posters to help students choose their style and gain a clear understanding of what information should be included in their poster.

4. After completing the travel posters, have the small groups use these posters to work together to create a commercial for vacationing in Neverland. The commercial must include everyone in their group, and must showcase the main attractions in Neverland, and tell the audience why they should make Neverland their vacation destination.
   a. Allow students to be creative, and include props and costumes and music, if desired.
   b. Before beginning this activity, you may wish to brainstorm with students the components of a successful commercial. Students should understand the purpose of a commercial—to sell the product in an informative and entertaining manner.
   c. Share these commercials with the class. Afterwards, discuss with students which commercials best grabbed their attention, and why.

5. Once the students have seen the commercials, it is time to pack for their Neverland vacation. Next, the small groups must come up with a ‘kit list’ of things that they will need to pack for their trip to Neverland. For example, real food, a dagger to fight off the pirates, a fairy lingo dictionary so they can understand Tinker Bell – and so on!
   a. Imagination is key to this activity, so encourage them to be as creative as possible.
   b. Share the lists with the class, if time allows.

6. Finally, the students are in Neverland. Have students individually write postcards home to their families based on their thoughts and experiences, imagining themselves in this mystical setting, and using the correct punctuation (capital letters, commas, full stops etc.) in their writing.
   a. Hang these postcards around the classroom for all the students to read.
Activity

1. Discuss what your class already knows about the story of *Peter Pan*. Who are the main characters? Who are the ‘goodies’ and ‘baddies’ and why? What sorts of words would you use to describe these characters? At this point, explain again the concept of adjectives.

2. Create a chart on the board, listing all the main characters. Ask students to come up with adjectives to describe each of these main characters.
   a. Write these adjectives on the chart.
   b. Encourage students to create new adjectives and to be as inventive as they can.

3. Have students choose one character each and ask them to try to capture everything they can about this character’s clothes, expression, and any other distinguishing features (Crocodile: dark, cold, scales, slimy, sharp teeth, ticking, noise, hungry etc.)
   a. Encourage students to experiment with the Thesaurus (book or online if applicable) to find synonyms for some of the adjectives they have used. Experiment with the various synonyms to see how well they fit the description of the character.

4. Ask students to create a ‘Wanted!’ poster for their chosen character, including a detailed picture and an in depth description of the character.

5. Share these Wanted! posters with the class by hanging them throughout the classroom.
**Make a Pirate Hat**

What you will need...
- Newspaper
- Stickers, markers, decorations

1. Get a large piece of newspaper; about half a page is good for a child size hat. Fold that piece of paper in half lengthwise.

2. Fold the two corners along the already folded edge in towards the middle, making a point at the top.

3. There should still be a strip of paper not covered by the previous fold at the bottom. Fold the front portion of that strip upwards. Then, flip the paper over and fold the other side of the strip upwards.

4. You are almost finished! The hat opens up along the folds just made. Now, decorate your pirate hat with stickers, markers, or cut-out stencils.

5. Once your hat is decorated, put it on and practice your Pirate Speech! Arrrrrrgh!
MAKE A PIRATE SWORD

What you will need...

- Long thin balloon

1. Blow up a long thin balloon, but leave a portion at the tip that is not blown up. Tie the balloon at the opening. You may find it helpful to use a balloon pump to help you blow up the balloon.

2. Leaving about a 4 inch section at the tied end of the balloon (big enough for a handle), twist the balloon to make 6 small sections. Start the twisting at the handle end so that the air will be forced into the tip the balloon. There should be a long section of the balloon left for the sword.

3. Once the 6 small sections have been twisted off, twist the first 3 small sections together and then the second 3 sections together. The final result should look like a ring.

You are now ready for a pirate battle!
All you need to send your class on a hunt for buried treasure is a large bin of sand or shredded paper and imagination. Create a pirate story that explains how you ended up with the bin: “A huge crate arrived at my house yesterday, and this container of sand was inside. It belonged to my great-great-grandfather’s uncle, who served as first mate on an English ship. We thought he had been lost at sea, but we later learned that he had joined the crew when his ship was captured by pirates. This is all that is left of his fortune, and I do not have any idea what it might be worth.”

Have your students search through the sand for real or imitation coins, plastic jewelry, and any other booty you have hidden. When they finish sifting through the bin, work with them to record what they found and add it together to show the total of the fortune. You can label the assorted plastic items or assign a value to them as they are uncovered. Make the tale more interesting by writing it down and including a map that leads the group to the treasure. Have another staff member deliver the documents to you during class.

Post-Show Questions

1. At first, Tinker Bell is not very kind to Wendy. Why do you think this might be? How can we resolve problems if we are jealous of other people becoming friends with our friends?

2. At the end of the show, the Lost Boys decide to go home with Wendy, to live with her, Michael and John, and their parents. If you were a Lost Boy and were given the choice to stay in Neverland or move in with Wendy and her family, which would you choose and why?

3. First Stage handled the challenge of flying actors across the stage by having masked and black clothed “puppeteers” hoist the actors up to give the allusion of flying. This is just one unique method of dealing with this theatrical obstacle. What are some other ideas of how else First Stage could have “flown” actors across the stage?

4. Wendy, Michael, and John left their nursery to follow Peter Pan, a boy they barely knew, to the far off land of Neverland. Why do you think they decided to leave their house without permission from their parents to follow Peter on this dangerous journey? What would you have done if Peter asked you to join him to Neverland?
1. My mind is made up! There can be only one master in this house!

2. I shall wear your kiss on this chain around my neck.

3. I’ll teach you how to jump on the wind’s back and then away we go.

4. Most of all, I want their captain, Peter Pan. ‘Twas he cut off my arm. I’ve waited long to shake his hand with this. Oh, I’ll tear him!

5. I did it. When ladies used to come to me in dreams, I said, ‘Pretty mother, pretty mother.’ But when at last she really came, I shot her.


7. We will seize the children and carry them to the boat: the boys we will make walk the plank, and Wendy shall be our mother.

8. If you are Hook, come tell me, who am I?

9. To die will be an awfully big adventure!

10. I was just thinking ... it is only make-believe, isn’t it, that I am their father?

11. You are so queer, and Tiger Lily is just the same. There is something she wants to be to me, but she says it is not my mother.

12. Dear ones, if you will all come with me I feel almost sure I can persuade my father and mother to adopt you.

13. Oh, children! All who might be dreaming of the Neverland — do you believe? If you believe, clap your hands; don’t let Tink die!

14. You see, sir, I don’t think my mother would like me to be a pirate. Would your mother like you to be a pirate, Slightly?

15. See here, honey — I’ll save you if you promise to be my mother.

16. No, lads, no, it’s the girl. Never was luck on a pirate ship wi’ a woman on board. We’ll right the ship when she’s gone.

17. Put up your swords, boys — this man is mine.

18. Oh, my dear ones — I have seen you in your beds so often in my dreams, and I must be dreaming still.

19. Keep back, lady, no one is going to catch me and make me a man. I shall have such fun ...

20. You won’t forget me, Peter, will you, before spring cleaning time comes?
Who Said It? (Answers)

1. My mind is made up! There can be only one master in this house! MR. DARLING
2. I shall wear your kiss on this chain around my neck. WENDY
3. I’ll teach you how to jump on the wind’s back and then away we go. PETER PAN
4. Most of all, I want their captain, Peter Pan. ‘Twas he cut off my arm. I’ve waited long to shake his hand with this. Oh, I’ll tear him! CAPTAIN HOOK
5. I did it. When ladies used to come to me in dreams, I said, ‘Pretty mother, pretty mother.’ But when at last she really came, I shot her. TOOTLES
6. Listen, Tinker Bell: I am your friend no more. Begone from me forever. PETER PAN
7. We will seize the children and carry them to the boat: the boys we will make walk the plank, and Wendy shall be our mother. CAPTAIN HOOK
8. If you are Hook, come tell me, who am I? CAPTAIN HOOK
9. To die will be an awfully big adventure! PETER PAN
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11. You are so queer, and Tiger Lily is just the same. There is something she wants to be to me, but she says it is not my mother. PETER PAN
12. Dear ones, if you will all come with me I feel almost sure I can persuade my father and mother to adopt you. WENDY
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15. See here, honey — I’ll save you if you promise to be my mother. SMEE
16. No, lads, no, it’s the girl. Never was luck on a pirate ship wi’ a woman on board. We’ll right the ship when she’s gone. CAPTAIN HOOK
17. Put up your swords, boys — this man is mine. PETER PAN
18. Oh, my dear ones — I have seen you in your beds so often in my dreams, and I must be dreaming still. MRS. DARLING
19. Keep back, lady, no one is going to catch me and make me a man. I shall have such fun … PETER PAN
20. You won’t forget me, Peter, will you, before spring cleaning time comes? WENDY