

STUDENT/TEACHER STUDY GUIDE

The Children's Theatre Company • 08-09 Season

2400 3rd Ave. S. • Mpls, MN 55404 • Tix :612-874-0400 • www.childrenstheatre.org

The Children's Theatre Company is committed to creating theatre experiences that educate, challenge, and inspire young people. It is our hope that by presenting significant themes that affect young people's lives in our community, we can help to foster dialogue and active participation in important areas.

It is with this in mind that we offer: **Peter Pan**

Adapted and directed by DOUGLAS IRVINE

from the novel by J.M. BARRIE

A Co-production from The Children's Theatre
Company and Visible Fictions, Scotland

Set Design and Shadow Concept

by FABRIZIO MONTECCHI



Presented by arrangement with the Great Ormand Street Hospital Children's Charity and Samuel French, Ltd.

Most enjoyed by ages 7+

September 5 - October 5, 2008 and December 5 - January 3, 2009

ON THE CARGILL STAGE

TO TEACHERS: As you most certainly know, an experience in theatre can be a gateway into a greater understanding of who we are; it can enhance our understanding of life. You may bring students to ***Peter Pan*** expecting a fun break in your school routine. However, they may find they walk away having glimpsed a significant truth about the world and how we live in it. It is important to take the time to process your classroom's experience of the theatrical event itself in free conversation and questions about costumes and sets and magical techniques. Equally important can be using the topics introduced by the play to springboard into other areas of your curriculum. The activity suggestions that follow are designed to that end. Choose what suits you, and enjoy!

The Big Ideas in *Peter Pan*:

- The stories we pass from generation to generation are invaluable.
- Shadows are capable of wild transformations in perspective...so are we.
- Growing up is not all about time.
- Courage counts, and every one of us is capable of living up to our convictions.

The ***Peter Pan*** you will see is a stunning new production developed through collaboration between three leading theaters from three nations as **The Children’s Theatre Company** joins with Italy’s ***Teatro Gioca Vita*** and Scotland’s **Visible Fictions**. The use of shadow puppetry to tell the story – in all it’s fabulous possibility – allows for astonishing shifts in time, place, and perspective as it combines with live action. It is unusual and brilliant: grand and intimate, thrilling, surprising, mysterious and FUN!

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Minnesota Academic Standards Addressed:

SCIENCE:

- Scientific Inquiry: The student will raise questions about the natural world, make careful observations and seek answers.
- Earth and Space Science: The student will observe and describe the changes in the position of the sun and the moon through shadow manipulations.

ARTS:

- The student will understand and use artistic processes to create, perform, and interpret art works in theater. Read, understand, respond to, analyze, interpret, evaluate and appreciate a wide variety of fiction, poetic and non fiction texts.

THEATER:

- The student will understand the characteristics of theater from a variety of cultures and historical times.
- The student will create characterizations of animate objects, or shapes; and communicate a story and character using voice, movement, costume and props.

LANGUAGE ARTS:

- Writing: The student will write in narrative, expository, descriptive, persuasive and critical modes.
- Writing, Speaking, Listening and Viewing: The student will compose various pieces of writing (informative, expressive and persuasive) and the student will communicate effectively through listening and speaking in a variety of forms.
- Reading: The student will listen to and understand the meaning of text.
- Reading: The student will use a variety of strategies to expand reading, listening and speaking vocabularies.
- Viewing: The student will become familiar with the structure of the printed material using different types of books such as fiction, non-fiction and reference materials that have different purposes.
- Speaking and Listening: The student will demonstrate understanding and communicate effectively through listening and speaking. (Perform expressive oral readings of prose, poetry and drama.)

SOCIAL STUDIES:

- Geography: The student will use directional and positional words to locate and describe people, places, time, attitude and things.

FOR PROCEDURE OR EXACT RUNNING TIME CALL THE CTC BOX OFFICE: 612-874-0400.

SYNOPSIS OF THE STORY

Wendy Darling says there is a boy that flies into the nursery window, but Mother is busy getting Father ready for a party and puts her off. Still, when her parents have gone Wendy meets Peter. He comes to hear the stories Mrs. Darling tells, and he's lost his shadow. Tinker Bell, a fairy, helps him search, but it's Wendy that re-attaches his shadow in trade for a kiss. Tink doesn't like it, and likes it even less when Peter flies Wendy and her brother Michael to Neverland to mother the Lost Boys.

The flight is the entrance to adventure! In Neverland, pirates, led by the infamous Captain Hook have stumbled on the secret underground home of Peter and the Lost Boys. They hatch a poisonous pirate plan, but hear the crocodile that stalks Hook and run away – just as the Boys come home. The Boys see what they think is a white bird flying. Tink tells them Peter wants it shot, and Tootles shoots Wendy with an arrow. Peter angrily banishes Tink and then realizes Tootles' arrow was stopped by the acorn-kiss Peter gave Wendy. The boys and her brother build a tiny house around her.

On Marooner's Rock, the children escape the grasp of mermaids, and hide as Smee and Starkey, two pirates, bring a captive to tie there. Peter saves the Indian princess, Tiger Lily, by tricking the pirate pair, but when Hook comes, they fight and Peter is wounded. Wendy escapes on Michael's kite, but Peter is stranded. Still he mysteriously turns up back in the Lost Boys' hide out for story time. The time spent with all the Lost Boys, Peter and Michael gathered together for stories makes Wendy homesick, and soon she and the boys ask to go back to London. Peter refuses to go, but sends them off. As he falls asleep below, the pirates capture all the others as they leave the underground house!

As Peter sleeps, Tinker Bell sees Hook poison the medicine Peter promised Wendy he would take. When Peter wakes up, Tink quickly drinks the poison herself to save him. The audience saves her life by believing in fairies, and Peter flies to the rescue, engaging Hook in battle just as he is about to make the children walk the plank. After an elaborate fight, the waiting crocodile eats Hook, and Peter delivers the children home. He promises to return, and indeed he does, years later, to meet Wendy's daughter, Jane, so that the story can continue.

A FEW QUESTIONS TO PLAY WITH:

- Why is it that storytellers often challenge the character of children by “getting rid of their parents” first thing? How are the parents “gotten rid of” in this story?
- What does the fact that he's lost his shadow tell us about Peter?
- What do we gain in the story by symbolic, rather than real, kisses?
- Why are there no lost girls? (There is an answer in the script...but what do you think?)
- Would we call Tiger Lily an Indian princess? What else might we call her?
- Why do the Lost Boys and Peter have such a longing for stories?
- Why does the fairy Tinker Bell drink poison to save Peter? Would a human do that?

NOTE: Tink is a feisty character who has an “attitude” about Wendy – to the point of calling her names! What do you think about name calling in your classroom? How will you deal with a character in a play that does so? Make a plan.

THE COLLABORATION OF THREE THEATRES



A few years ago, Peter Brosius, Artistic Director at Children's Theatre Company, had an idea to introduce two theater artists whom he admired to each other and then, perhaps, get them together on a project. The project, as it has turned out, is ***Peter Pan***, and the two artists are Italian puppet maker, Fabrizio Montecchi, and Scottish director, Douglas Irvine. The production you'll see of ***Peter Pan*** is a collaboration of several masterful artists from three different countries!

Peter Pan, The Children's Theatre Company, Minneapolis
Photo: Rob Levine

CTC's many creative resources, Fabrizio Montecchi's mastery with shadow puppets, and Douglas Irvine's mastery of puppet animation* combine to tell the story of Peter Pan, which does after all deal with shadows – both directly and indirectly. Peter loses his shadow quite literally, and Jane is a “shadow” of her mother Wendy, figuratively speaking.

The collaboration has created a Peter Pan that mixes shadow and live actors. Shadows loom out of nowhere and give the audience wonderful surprises. The fantasy is real, dangerous, exciting and fun – like Neverland itself.

*Animation in puppetry doesn't mean the same thing as, say, an animated movie. What it means is that an object is manipulated, or “animated,” given movement and sometimes a voice. Think of making a ketchup bottle talk about how much it wants to help you sauce your fries...that's animation.

What do the three artistic directors think about this collaboration?

Montecchi, of Teatro Gioca Vita company (Piacenza, in northern Italy), says: *[Doug] makes me see my work in new ways. I am a director, but I learn new things.*

Irvine, of Visible Fictions (Glasgow, Scotland) says: *I've worked with other types of puppets before and have also created shows with object manipulation but this is a brand new experience and I'm thoroughly enjoying the discoveries, the headaches and the joys of finding out their possibilities. They are so magical to watch – playful and poetic and Fabrizio's knowledge is outstanding and so has been the ideal person to help me explore what they can and can't do.*

Brosius, of CTC, says: *This is a very exciting time in the United States in terms of international exchange. There are many theatres across the country working with companies from around the world. Many collaborations are not three part like this but others are even more complex. It is so critical in this time of a rapidly shrinking world to work together, to learn how the artists from other nations work/think/dream/survive. A great respect is born in this work, as well as a humbleness in seeing the genius that exists in nation after nation. Artists have often been a bridge between cultures, finding ways to create common language, and forge new bonds.*

It is perhaps some of the most important work we as theatre professionals are doing - the creation of partnerships, the struggling through cultural differences, the accepting of those differences and the struggle to find a new way together. The joy of those breakthroughs where

the work is not just the vision of one company or one artist but something new, something that none of the partners could have done on their own, is incomparable.



Jason and the Argonauts, Visible Fictions



Dido, Teatro Gioca Vita

After reading about this three-theatre collaboration, discuss the following questions (in large or small groups):

What kinds of issues would you imagine the artists had to deal with, specific to working with artists from other countries?

(Examples: language, working styles, little familiarity with one another, etc.)

What do you think is important about the fact that these artists – and other people – learned to work together?

(Examples: new ideas, making something together they couldn't have made individually, cooperation, etc.)

EXTENSION ACTIVITY:

Design a collaboration. This can be a purely imaginative exercise or a real one. In either case, use the activity to talk about the difficulties and rewards of collaborative effort.

For example have students:

CONSTRUCT a plan for a project of their own design and imagine whom they would like to work on it. Include at least two other points of view in the collaborators and describe the important diversity they would bring to the work. This can be building a racecar or planning a ballet – any project, the sky is the limit!

WORK WITH ANOTHER CLASS on a project for your school – paint a wall, pick up trash on school property, plan a tribute, etc. Be intentional about combining different age groups, interest groups, etc.

CYCLES OF STORIES

In *Peter Pan* and at Home

Peter Pan was originally a story written by James Barry, a Scotsman. Inside the story are other stories. Mrs. Darling tells her children stories that Peter hears and carries back to Neverland to tell the Lost Boys. In fact, Peter takes Wendy to Neverland to tell the stories in person. Even the pirates are susceptible to stories about mothers! And at the end of the play, we see that as Wendy grows to adulthood she has her own child, to whom she tells the stories of Peter.



Photo, Teatro Gioca Vita

Then Peter comes to take that child, Jane, to Neverland to tell the stories to a whole new group of Lost Boys. When Jane grows up do you suppose she will tell stories about Peter Pan to her children? Will those children go to Neverland and then return to tell the stories to the next generation? Will this go on and on forever?!

It does in real life. The story of *Peter Pan* is more than 100 years old. There are stories people have been telling each other for thousands of years. The stories we choose to keep around have a lot to do with making certain patterns of behavior more (or less) acceptable to us. Think of an old story; say a fairy tale like *Hansel and Gretel*. There is a lesson in that story about bravery and devotion – the sister, Gretel, saves her brother's life because she stays with him and finds a clever way to get rid of their enemy.

List on the board: some of the things you think the story of *Peter Pan* has to say. These are likely the reasons it is told so often. Discuss whether and why you think this story should or shouldn't be told for another 100 years. Is it outdated or universal? Would the story work only in the United States, or Europe? Is there a place it wouldn't work? (There are no wrong answers.)

ACTIVITY:

Ask each student to recall a story told in his or her own family or neighborhood. Allow an overnight – let the students ask their families for stories. Usually these stories start something like, "When your grandfather first came to this country..." or "When you were very small..." or "Once when we were traveling to see your Aunt Matilda..." These stories pass down the virtues and silliness of families and the people in them.

FIRST: Have each student write out the story. Ask them to keep in mind exactly how they heard it. If they want to add details to it, they may, but make sure the goal is to "pass the story on" to new hearers.

THEN: Ask the students to list a couple of things they learn from the story. Do they, for example, learn that bravery is a quality that is important to their family because their grandfather was brave? Do they learn that they have a reputation for being messy because of something that happened when they were small? Is their mother resourceful because she solved a problem when the family was traveling?

NEXT: Have each student write about how these lessons show up in how they think of themselves and others in their families.

FINALLY: Ask the student whether or not they think this is a good story to pass on to another generation. Does it carry in it something they want to be part of the future?

EXTENSION ACTIVITY:

Have students read their stories aloud to the class.

AND/OR

Illustrate the stories and make a book out of them – either a large book containing all the class stories, or a personal storybook that could even be given as a gift to someone at home.

SHADOW PLAY

People have been telling stories with – and about – shadows for many centuries. It is an ancient form of art, yet *Peter Pan* gives it a new twist and combines it with live action. As long as there is light, there are shadows, and they change from moment to moment, and yet never lose who/what they are. This is a perfect medium for telling the story – filled with magical fantasy – of the boy who never ages while those around him change and grow. Think of it: Are you young? Change the angle of the light and see your face old. Are you old? Cast your shadow on the wall and dance like a child. Are you big? Stand under a light and your shadow is tiny. Are you small? Stand in front of a light and your shadow fills the world! Both real and fantastic, shadows are the element of Neverland.

Make sure your students understand the basics of shadow making:

A shadow is made when you [B]

- A. turn off the lights.
- B. block light with an object.
- C. turn on the lights.

When a thing is closer to the light its shadow gets [C]

- A. smaller.
- B. crooked.
- C. bigger.

When the sun is behind you, your shadow is [A]

- A. in front of you.
- B. in back of you.
- C. beside you.



Photo from: www.eyeonthesky.org/lessonplans/04sun_shadows.html

If at all possible bring a light into your classroom and:

- Experiment with casting shadows with various objects and your own bodies
- Make objects have conversations with each other
- Tell a story with shadows of things and people

(You will need simply a strong light source shining on a fairly blank wall in a room that you can dim significantly. It doesn't have to be dark, however.)

Here are two outside shadow games for a bright day:

Shadow Tag: Try to “catch” each other by stepping on each other’s shadows. No touching of actual bodies allowed.

Shadow Friends: Find the shadow of someone and let your shadow shake its hand or give it a hug. Again, no touching of actual bodies allowed.

For a more scientific shadow experience:

Turn on the lamp, turn off the overhead lights, and ask students to observe the student's shadow being cast in the classroom. Ask them where the light source is and where the shadow is cast.

Demonstrate how to trace the shadow by following the outline of the student's shadow with your finger or a pointer.

Explain that in a moment each student will use chalk to trace the outline of his or her partner's shadow outside.

Tell students that after the tracing is complete, they can use pencils to draw their partner, his or her shadow, and the location of the Sun on a sheet of paper.

(Remind students it is not good for their eyes to look directly at the Sun.)

After students have drawn on their work sheets they can add more detail in the classroom.

Outdoor Activity

Again, remind students NOT to look directly at the Sun, but to concentrate on the shadows.

In pairs, students spread out over a concrete slab or on the sidewalk. Distribute chalk.

Ask students to position themselves to make shadows.

Begin tracing by outlining partner's shoes--this is especially important if doing the extension activity in this lesson. Write the initials of the tracer beside the tracing.

As students complete the shadow tracing with chalk on the outdoor surface, distribute paper and pencils for them to draw/record their chalk outlines.

Make sure that each student gets the opportunity to create a shadow and also document the shadow of a classmate.

Extension Activity: Changing Shadows

Two or three hours after students have completed their first shadow tracings, explain that they will go outside again to observe their partner's shadow and make tracings of what they see.

Return to the playground and ask students to find their shadows. Distribute chalk. Remind students again, NEVER to look directly at the Sun, but to concentrate on the shadows.

Have students reposition themselves in their original locations, using their shoe outlines, marked by initials, as a guide.

Ask students to complete the second shadow tracing.

Redistribute student drawings and have students add the second shadow.

The following questions can guide a discussion of what students observed:

- Did anything change in your tracings? What looks different?
- What do you think made the shadows move? How can you explain that?
- Did the Sun move? Did we move? (Of course, we moved! Explain to students that shadows move as a result of the Earth's motion.)
- Discuss how these same principles made the shadows in *Peter Pan* change from moment to moment. What can you deduce about the light source/s in relation to the actors?

Extension extended: Explore how shadows can tell time by making a sundial. Complete instructions can be found at: www.eyeonthesky.org/lessonplans/14sun_sundials.html



Photo from, analyzer.depaul.edu/paperplate

WHAT IF...EXPLORING POSSIBILITIES

One of the things that makes *Peter Pan* so rich is that it contains many pivotal turning points, many “what if’s”:

- What if Mr. Darling found Peter in the nursery?
- ... Wendy had refused to go to Neverland?
- ... Peter lost the battle with Captain Hook?

The use of shadows in presenting the play is also filled with possibilities and transformations:

- What if a ship could grow right before your eyes?
- ... a person could talk to a shadow?
- ... the shadow talked back?
- ... people could multiply into many characters simultaneously?



Photo, Teatro Gioca Vita

ACTIVITY: Create a traveling story so that students experience how many turning points there are in a story of their own creation. The seed of a story that an individual plants will grow into a flower s/he could not have imagined alone.

FIRST: Divide the class into small groups of five or six and ask each person in each group to choose a different topic from one of the six “What if” statements above or one of those suggested below: (Each group will have five or six topics.)

- What if Tink didn’t see Hook put the poison in Peter’s medicine?
- ... Wendy wasn’t wearing her acorn “kiss” when the arrow hit her?
- ... Peter grew up?
- ... Jane became the permanent mother in Neverland?
- ... Mr. Darling snuck into the pirate band in Neverland?
- ... the crocodile became a vegetarian?

EXPLAIN: The students are going to work together to write some very short stories. One rule is that nobody can undo what someone else writes, i.e., if somebody says Peter Pan is wearing a red hat nobody can say, “No, his hat is green.” They must use the idea that Peter’s hat is red this time in this story.

THEN: Ask each student to write two things: the topic s/he has chosen at the top of a page of paper much like a title, and the first sentence of a story that will answer the topic question. Each student must write only one sentence of the story. (Encourage quick response... “Don’t think too hard about it.” It should feel light, like a game; it will be difficult if the students get too seriously attached to what they are writing.)

NEXT: When each student has finished writing, have each student pass their paper to the person on their right (or left, your choice) in their small group. That student will read what is already on the paper and add one more sentence to the story.

CONTINUE passing the papers around until each person in each group has written one sentence of the story, and allow the student who began each story to write the last sentence.

FINALLY: Share some of the stories by reading them aloud. Let the kids talk about the surprises that turned up because they shared the story writing with others.

GROWING UP – OR NOT

One of the central questions in *Peter Pan* is: What does it mean to grow up? It's about as easy to answer that question, as it is to put a shadow in your pocket.

ACTIVITY: Make a piece of poetry contrasting images often associated with growing up.

FIRST: As a class, work together to make two lists of words. One list is of the great things about “growing up” and the other of not-great things associated with “growing up”. (Some of these can be the loss of the great things associated with being a kid.) Include objects as well as ideas.

For example: Great – go to bed late, have money, fast car, fire starter

Not great – have to pay bills, don't ever get to play, heavy briefcase, neckties

This is raw material to use/expand as students write the diamante poems below.

EXPLAIN: A diamante gets its name from its shape. If you center your lines of poetry above and below one another on the page your poem will be diamond shaped. The shape emerges because the middle lines are longer than the first and last lines. It will look something like this.

```

              1. _____
             2. _____
            3. _____
           4. _____
          5. _____
         6. _____
        7. _____
  
```

Have each student write the poem as follows, adapting words and phrases as they wish:

Line 1. Write “Growing up” or a similar phrase (Getting old or Done with kid stuff).

Line 2. List two objects from the negative side of growing up.

Line 3. List three other things from the negative side of growing up.

Line 4. Write a phrase that expresses that it might not be that way at all.

For example you could use: “But maybe it isn't all bad.”

Line 5. List three of the activity type things from the positive side of growing up.

Line 6. List two of the objects from the positive side.

Line 7. Repeat line one.

EXAMPLE:

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                Done with kid stuff
              Bifocals and knitting needles
            Can't play kickball, worrying about bills, always in a meeting
              But what do I know?
            Staying up late, making all the rules, driving a new car
              I'll wear diamond earrings, and eat filet mignon
                When I'm done with kid stuff
  
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FINALLY: Share your poems with your classmates by reading them aloud.

Extension Activity

- Illustrate your poetry with original or found art and compile all of the poems into a booklet.
- Give your booklet a title, such as *I Won't Grow Up... Yet*.
- Make a copy of the booklet for each student.

WHAT'S YOUR ADDRESS? ...and a collection of prompts...

These ideas and questions can be used as prompts for class discussion, small group discussion, journal writing, or creative projects.

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- Peter Pan's address is "second star on the right and straight on to morning." This address combines three elements: geography, geometry, and time. We know something about Peter because of his address. Have students write addresses for themselves that use these three elements (in whatever order they choose). Ask them to reflect on what their "new" address says about them.

Example: Take a right at Ben & Jerry's and zigzag down the basketball court until snow falls.

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- Often stories about young people begin by "getting rid of" parents. What do writers – and their audiences – accomplish with this technique? Primarily, they empower the young people in the story to act independently. There are many different ways parents are absented in books and movies. (Examples run from *Madeline* and *Matilda*, to *Harry Potter* and *A Series of Unfortunate Events*, to *Cinderella* and *Hansel and Gretel*.)

In *Peter Pan* there are several different circumstances that result in absent parents:

Peter Pan's, Wendy and Michael's, the Lost Boys

Have a class brainstorm on children's stories, books, movies, etc. that dispense with parents and other significant adults. Then students can discuss the technique, compare two stories that use it, write their own stories using it, or find new ways to "get rid of parents" temporarily that depend on contemporary technology.

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- Here are several quotations from the play that make excellent prompts. Each is followed by one suggestion for a related topic:

"When the first baby laughed for the first time, its laugh broke into a thousand pieces and that was the beginning of fairies. So there should be one fairy for every boy and girl." (Create myths of origins for something besides fairies.)

"The Lost Boys are the children who fall out of their prams when no one's looking. If they're not claimed in seven days, they find themselves in Neverland. It's great fun. But we're so lonely. You see there aren't any ladies – girls are far too clever to fall out of their prams." (What is a different explanation of why there are no Lost Girls in Neverland?)

When Peter finds Wendy shot with an arrow. "See. The arrow struck against this. It is the kiss I gave her. It's saved her life." (Can a kiss really save a life? Why or why not.)

"To die will be an awfully big adventure." (Why does Peter say this?)

"Oh Tink, are you dying? Your light – it's growing faint and if it goes out then... She says...she says...that she could get well again if children believed in fairies. Do you believe in fairies? Say quick that you believe. If you believe then clap your hands." (What besides fairies dies if you don't believe – or comes to life when you do?)

Hook says, "No little children love me. I am told they play at Peter Pan, and that the strongest always chooses to be Peter. They force the baby to be Hook. The baby! That is where the canker gnaws." (What role in **Peter Pan** would you most like to play and why? Least like to play and why?)

At the end of the play Wendy mentions Captain Hook and Peter says, "Who's Captain Hook?" Wendy says, "Don't you remember, how you killed him and saved our lives?" and Peter answers, "I forget them after I kill them." (What is something that is good to forget when it's over? What's something worth remembering?)

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• Think of an incident from the story of Peter Pan and tell it three different ways: from the point of view as a child, of a "middle aged" adult, and of a person more than 70 years old. For example: How does the night on which Peter arrives at the nursery to take Jane to Neverland look from these three different perspectives?

OR

Act out the incident three times with the same lines and characters, but at three different ages.

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• Create a puppet show of a story all of you know. Use shadow puppets or any other kind.

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• If it were actually possible to choose to stay a child, would you? Why?



Shadow puppet design by Federica Ferrari

A PLAY IS NOT A MOVIE

It's a good thing to talk about the experience of live theatre, especially if this is the first time your students have gone to a play as a group. Every live performance is different, and so much depends on how the audience fills the theatre and participates, as they get lost in the show.

The Auditorium:

The Cargill stage was chosen for *Peter Pan* so that the audience can be as near the action as possible. If you have been to a play on the other stage at CTC, you'll have a chance to enjoy a different kind of stage.

The World of the Play:

Entering a theatre is, in a way, entering another world. As you go from the bus, past the ticket office, to the lobby, to the theatre you pass into a place where anything can happen! It can feel overwhelmingly exciting. You might want to talk over behavior that will help your group participate in the excitement without losing control.

Lighting and Sound:

The amount of light and the volume of sound in the theatre will vary wildly during the play. There may be times where it is almost completely dark. There may be times when it seems very loud to some people. Make sure everyone knows to simply sit tight and they will be safe.

Heads up:

If characters say and do things you would never condone in your classroom, it's important to remember the context of the play. Often this sort of thing is actually used to reinforce appropriate behavior rather than to encourage children to misbehave. (For example, the fighting of Peter and Hook or the name calling Tinkerbell does.)

Audience Participation:

Actors will always give their best performance to an audience who encourage their efforts. Laughter, groans, applause and cheers will all add to the show. So, when you are invited to participate, make sure you join in – with gusto!

Appropriate Behavior:

Remember that a play is not a movie. If you miss something – because you're wiggling, or talking, or picking up the candy you dropped – you miss it. There is no rewind button to push! Also, if you are talking loudly or making noise, somebody near you may miss something.

TRY THIS GAME designed to help kids practice going to live theatre.

FIRST: Talk about how we behave differently in different places, asking questions such as "How do we behave on the playground?" "How do we behave during math?" and "How do we behave in the library?"

THEN ask "How will we behave at the theatre?"

NEXT: Divide the room into four squares designating each space as one location (library, math class, playground, theatre). Have the students move around the room. When they are in the library square, they must behave as though they were really in the library and so on.

FINALLY: After the activity, get students to make a list of 'ground rules' for attending the theatre.

FEEDBACK

It is useful for us to know what was helpful to you as you read and/or used this guide. If you could fill out and mail this quick response sheet or email us it would be appreciated.

1. Did using this Study Guide add to your theater experience?

- Yes Some No

2. How much of the Guide did you read?

- Didn't have time Some All

3. What did you use from the Guide?

4. Was it easy for you to find and download the Guide?

5. How did the experience of preparing for and then seeing the play impact you students?

6. Is there something you would like to see included in the Guide that wasn't here?

7. Did you spend more time working with the material BEFORE or AFTER the play?

- Before After About the Same

8. Which of the following best describes you?

- I teach: middle school high school home school
 other _____

Comments: _____

Mail to: Children's Theatre Company • 2400 3rd Ave. So. • Mpls, MN 55404 • Attention: Education Dept. OR email: lthoreson@childrenstheatre.org

The Children's Theatre Company, awarded the 2003 Regional Tony Award for sustained artistic excellence, is nationally and internationally acclaimed as America's flagship theatre for young people and families. Each year, CTC's public performances, school matinees, regional tour performances, and Theatre Arts Training Programs serve nearly 330,000 people.

Peter Brosius, Artistic Director Gabriella C. Calicchio, Managing Director
 Louise Thoreson, Interim Director of Education

This Study Guide was written by Chris Kliesen Wehrman with input from Jay Scoggin, September 2008.

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