

2015-2016 ARTISTIC DIRECTOR TERRENCE S. ORR
SEASON PITTSBURGH BALLET THEATRE



PETER PAN

Student Matinee • February 12, 2016 • 11 AM

Benedum Center for the Performing Arts



Teacher Resource Guide

PITTSBURGH BALLET THEATRE

Teacher Resource Guide



Choreography by **Jorden Morris**

February 12 - 21, 2016 ■ Benedum Center ■ Pittsburgh



Pittsburgh Ballet Theatre gratefully acknowledges the Jack Buncher Foundation, whose generous donation enables PBT to offer free tickets and transportation to the *Peter Pan* student matinee for all school children. PBT also thanks the following organization for their commitment to our educational programming:

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PITTSBURGH BALLET THEATRE

January 2016

Dear Educator:

Is there anyone who is not captivated by Peter Pan and the dangerous, exciting adventures of Neverland? I don't think so! In our everyday lives, there are times when we all, no matter our age, would like to recapture that childhood sense of wonder—flying past the “second (star) on the right and straight on ‘til morning.” We feel certain that both you and your students will be enchanted by Pittsburgh Ballet Theatre’s production of Jorden Morris’ *Peter Pan*.

This ballet has it all: lush scenery, music that beautifully evokes the London and Neverland of author J.M. Barrie’s imagination, and choreography that is as fun and athletic as it is technically dazzling. We feel that this production, in fact, is the perfect introduction for students to the art and discipline of ballet. Many children and teens have grown up with *Peter Pan*—and as the familiar story unfolds on stage it creates a uniquely accessible ballet experience. We are thrilled to be able to present this literary and popular classic through the lens of dance.

We have designed this Teacher Resource Guide to prepare you and your classroom for the ballet. It includes background information on Barrie, the story of *Peter Pan*, and the ballet production. It also includes activities aligned with PDE Academic Standards that are meant to enhance your curriculum, enliven your students’ experience at the ballet, and actively engage them in the interdisciplinary nature of the arts.

We would like to extend our heartfelt gratitude to the Jack Buncher Foundation for their wonderful and generous gift, which allows us to make the student matinee entirely free for students and teachers in our region and provides substantial funding for transportation. We are humbled by this opportunity and are so grateful for their commitment to providing all children with the opportunity to experience the transformative power of the arts.

We would also like to thank you for keeping Arts Education a vital part of your school curriculum. It is so important in our world today. Please take this opportunity not only to relish and enjoy the beauty of the performance and the theater, but also to explore with your students how the arts can be woven into our everyday activities. We welcome your classroom to PBT’s production of *Peter Pan*.

Sincerely,

A handwritten signature in black ink that reads "Terrence S. Orr". The signature is written in a cursive, flowing style.

Terrence S. Orr
Artistic Director

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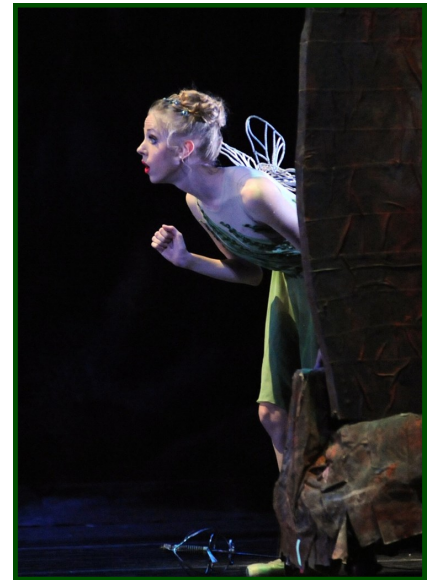
SYNOPSIS

ACT I

At the Darling family home in London, young Wendy dances in her bedroom with Nana, the faithful family dog. Her brothers John and Michael arrive and join in the fun. Mrs. Darling and Liza the maid enter to ready the children for bed. Mr. Darling arrives and is worried about being late for a dinner party. After the boys pretend to be pirates and kidnap Father, the playful children foil all of Mother's attempts to get them into bed and convince their parents to tell them a story. Finally peace is achieved and with the children drifting off to sleep, Mother and Father leave for the dinner party.

When the coast is clear, Tinker Bell enters the nursery in search of Peter's shadow, which he lost while listening at the window to Wendy telling stories to the boys. After madly searching the room she finally finds it in the washstand. Peter enters and tries frantically to catch his shadow. Unable to do so, he slumps down beside Wendy's bed and begins to cry.

Wendy awakens to see Peter crying and offers to sew his shadow back on. She is quite taken with Peter and seems to have a vague recollection of him. She offers him a kiss and when he doesn't know what that is, gives him a thimble. Peter invites Wendy to Neverland where she can be the mother and tell stories to the Lost Boys. Meanwhile Tinker Bell is very jealous and upset at Peter's attention to Wendy. After accepting Peter's invitation, Wendy wakens John and Michael who are overjoyed to see Peter and Tinker Bell in the nursery. All three children have a quick flying lesson and with the help of Tinker Bell's fairy dust take off through the nursery window. After flying over London they are off to adventures in Neverland – *second to the right and then straight on till morning!*



In Neverland, Tiger Lily, the Fairies and the Crocodile are in the lagoon when they hear the pirates coming and quickly hide. Smee tells Captain Hook that Peter has returned to the island with new treasures when suddenly the Crocodile appears and tries to get another taste of Hook.

Peter brings the children to the Fairy forest where all of the sprites dance in celebration. The Lost Boys arrive and everyone is happy that Peter has returned to Neverland. But the merriment does not last long when the Pirates challenge Peter and the boys to a fight. Dueling with Hook, Peter is almost defeated, when just in the nick of time the Crocodile chases Hook away.



Photos by Rich Sofranko. Artists: Amanda Cochrane, Eva Trapp, Alexandre Silva, Christina Schwaner, Robert Moore

SYNOPSIS (CONT.)

ACT II

In London, Mr. Darling and Liza try to console Mrs. Darling who is heartbroken over the disappearance of the children. Meanwhile in Neverland Wendy has settled into the role of Mother to the Lost Boys. When Peter goes to check on the island, Wendy and Tinker Bell give the boys their medicine and tuck everyone into bed for the night unaware of the adventure just ahead.

The Pirates enter the underground home and capture all the children. Only Tinker Bell escapes! Captain Hook, disappointed in not finding Peter, poisons the medicine bottle in hopes that he will drink from it when he returns. Later as Peter gathers his sword and his courage before heading out to save the children, he remembers to take his medicine. But before he can, Tinker Bell drinks it herself to save Peter's life. Tinker Bell begins to fade despite Peter's attempt to revive her. She slips away. Only the Fairies, having sensed Tinker Bell weakening, are able to revive her by dancing until she is magically resurrected.



On the pirate ship the new "recruits" are put to work. Peter flies to the ship and after a fierce battle defeats Captain Hook and the pirates. After celebrating their victory, Peter begrudgingly agrees to take Wendy, John and Michael home. Wendy is worried that her brothers are forgetting their real parents. The Fairies fly the ship home, where the children surprise Mrs. Darling in the nursery. Mr. Darling, Nana & Liza hear the commotion and rush in where they are introduced to the Lost Boys who have decided it is time to grow up. After the others leave the nursery, Wendy returns, having sensed that Peter is still nearby. He has been waiting outside the window. After a tender moment, with Peter promising to return, Wendy watches him fly off into the stars. *And on to another adventure!*



Photos by Rich Sofranko. Artists: Amanda Cochrane, Luca Sbrizzi and artists of Pittsburgh Ballet Theatre, Alexandra Kochis and Christopher Budzynski

ABOUT THE AUTHOR



Barrie, ca. 1898;

Source: jmbarrie.co.uk;

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 affect 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 Llewelyn-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 Llewelyn-Davies at his side.



Barrie as Hook and Michael Llewelyn-Davies as Peter Pan, August 1906.

Learn More about the Author—Follow these links for more information about Barrie’s life and the origins of the Peter Pan story:

- 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/>

- “J.M. Barrie and Peter Pan,” by Terri Windling:

<http://www.endicott-studio.com/rdrm/rrPeterPan1.html>

- “A Discussion of Peter Pan” by Colleen Mondor:

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.



Cover of *Peter Pan and Wendy*.

illustrations by F.D. Bedford, ca. 1911

1904 The play *Peter Pan or The Boy Who Wouldn’t Grow Up* debuts in London on December 27th. A huge success, the play swept through England and the United States over the next year. Producer and Barrie 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.

A Peter Pan Production Timeline

STAGE

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.

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.

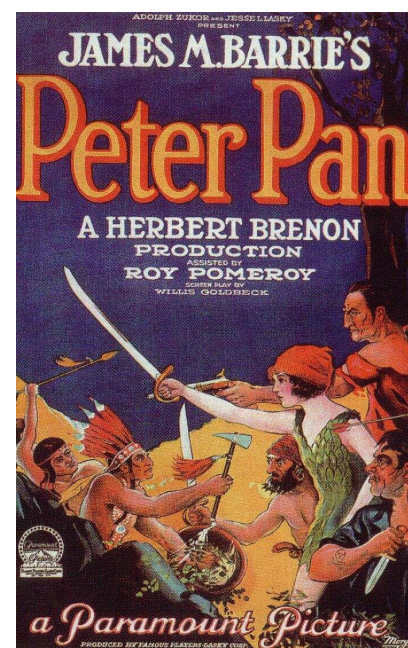
FILM

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.



"Peter Pan 1924 movie" by Paramount Pictures

A Peter Pan Production Timeline (Cont.)

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 moving 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*

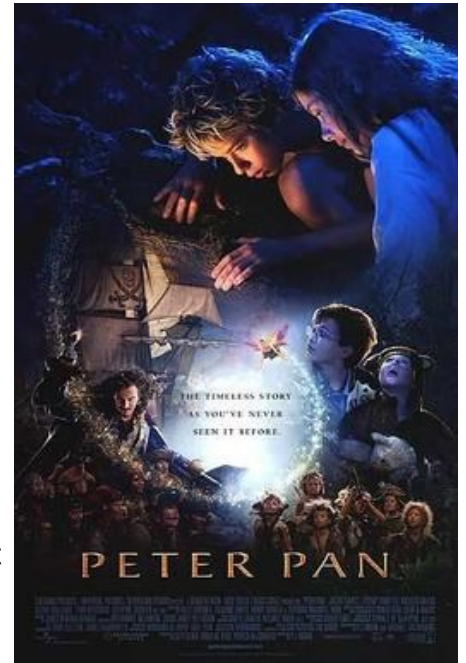
A live-action feature with state-of-the-art special effects. This film is somewhat truer to the original story than other adaptations, and hints at a romantic relationship between Peter and Wendy.

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.

2015 *Pan*

An invented story revealing the origins of Peter Pan and Captain Hook.



"Peter Pan 2003 film" by http://www.im-pawards.com/2003/peter_pan_ver2.html.

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.

2014 *Peter Pan Live!*

An NBC broadcast featuring a live production of the 1954 musical adaptation of *Peter Pan*.



"Peter Pan Live!" by 41nbc.com

About the Ballet

THE CHOREOGRAPHY

JORDEN MORRIS

Choreographer

Originally from Banff, Alberta, Canada, Jordan Morris began his dance training at age ten. He studied at the Royal Winnipeg Ballet School and joined the Royal Winnipeg Ballet (RWB) as a corps de ballet member in 1987. He was hailed by the *Winnipeg Free Press* as a “future star” and quickly rose to principal dancer, where he was a beloved figure in Canada’s dance world.

Morris retired from the stage in 1999 and began to explore choreography. He studied dance and theater at New York University and early French

choreography with the Paris Opera Ballet. His first work, *The Three Musketeers*, based on the classic Alexandre Dumas novel, was created for the Royal Winnipeg Ballet School. In 2000 he choreographed *Elle est Quatre*, set to the music of Aaron Copland (for Alabama School of Fine Arts) and was commissioned by RWB Artistic Director André Lewis to choreograph two works for the visit of England’s Queen Elizabeth. *Faure*, a pas de deux and *Pas Espagnol*, a classical group piece, were performed for Her Majesty and broadcast nationally on Canadian television.

In 2002 Morris created the concept, direction and choreography of Head Start/Feet First. This project was a collaboration between the RWB School and four inner-city junior/high schools. Morris choreographed his popular *Free Zone* for this project as well as a work that incorporated 160 dancers on stage.

Morris transformed a popular children’s television show, *The Toy Castle*, into a dance performance show in 2006. Directed and choreographed by Morris, the production was broadcast live and included interactive dance for pre-school children. Morris starred in the television series and was nominated for a Canadian Genie Award.

In December 2006, RWB presented the world premiere of Morris’ full-length classical ballet *Peter Pan* (which PBT first performed in the fall of 2011). The critically acclaimed work played to sold-out houses and toured extensively. His keen sense of characterization in the ballet was widely praised. Morris’s *Moulin Rouge® –The Ballet* had its world premiere in October 2009 at RWB (the company’s biggest box office success to date) and PBT premiered it here in Pittsburgh in February 2013.

Morris has continued to create new works for RWB and other companies. He is currently the artistic director of Citie Ballet in Edmonton, Canada.



About the Ballet (Cont.)

The Royal Winnipeg Ballet interviewed Choreographer Jorden Morris about creating *Peter Pan*:

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

JM: André Lewis (Artistic Director of RWB) approached me in 2004. He was curious to know if I would be interested in choreographing a full length ballet that was based on the story of Peter Pan. I immediately expressed my enthusiasm for the project and with further conversations it became a reality.

What drew you to *Peter Pan*?

JM: 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?

JM: 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?

JM: You need to plan for sleepless nights, endless hours with the music score, lots of headaches and discarded ideas/choreography. . . .but really, you need to have a relationship with the music that goes far beyond knowing it and liking it. You need be aware of how the movement fits the dancers and why. In a story ballet like Peter, you have to decide what scenes and chapters are going to be the character building scenes. Which ones are going to advance the plot, and which ones are going to create an emotional situation or reaction—then figure out how to put them all together as seamlessly as possible.

How did the music come about?

JM: The music came about from the desire to use composers that were writing and performing music while J.M. Barrie was writing the book. It's quite possible that J.M. Barrie attended concerts of these composers while writing the book and perhaps heard some of the characters in the music. The Montague Phillips and Eric Coates have that "London" soundscape I was looking for as well as certain characters' theme music (i.e. Wendy, Peter), while the Elgar provides the Neverland and Ship scenes plus other character themes (Tink, Tigerlily, and Croc, etc....)

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

JM: About a year—I had the dancers for 6 weeks; the rest was pre-work on my own.

Have you made any changes to the choreography since you first created it in 2006?

JM: I have made some changes since the original...I added Nana the dog as a character in 2008, as well as some female pirates, plus tweaked the sword-fights a bit.

What is the most common question that people ask you about choreographing this piece?

JM: Do they fly?

What is your favorite piece in the choreography and why?

JM: I have several favorite moments: Tinker Bell's entrance; the *Boy Why Are You Crying* pas de deux (in Act I); the pas de deux between the mother/father at the top of Act II; Tinker Bell's resurrection (Act II). I like them because the final outcome of these scenes is exactly what I saw in my imagination.

Partial Interview, photo and adapted biography courtesy Royal Winnipeg Ballet

Look For!

-Tinker Bell's distinctive movements: splayed feet, flat-footed walk, "staccato" arms, precision toe work

-Morris' favorite scenes:

Tinker Bell's entrance

Boy Why Are you Crying Pas de Deux

Mother/Father Pas de Deux

Tinker Bell's resurrection

About the Ballet (Cont.)

HOW PETER PAN TAKES FLIGHT

I can't tell you the joy I felt in flying in that show...I loved it so. The freedom of spirit that was Peter Pan was suddenly there for me. I discovered I was happier in the air than on the ground.
--Mary Martin, who played Peter Pan in the 1954 Broadway musical.

Flying in *Peter Pan*, whether in the ballet or a Broadway production, is magical. Foy Invention Enterprises (also known as Flying by Foy), the company that creates the flying sequences in this ballet, owes its existence to *Peter Pan*. Always interested in theater, Peter Foy was acting in a stage production of *Where the Rainbow Ends* in 1941. When the stage manager became ill, Peter took over the flying sequences. By 1950, as an employee of Kirby's Flying Ballets, he supervised the flying in the Broadway production of *Peter Pan* with Jean Arthur and Boris Karloff; and in 1954 Jerome Robbins selected him to create the magic of flight for his Broadway musical with Mary Martin. The company is now known the world over and has created the flying techniques and systems used in hundreds of movies, concerts, commercials, television shows, and theatrical productions. Foy has "flown" numerous stars, including "Peter Pans" Martin, Sandy Duncan and Cathy Rigby, as well as Lady Gaga, Jack Benny, Robin Williams, Sandy Duncan, Lucille Ball, Beyonce, David Letterman, Taylor Swift and Gene Kelly.

Flying by Foy worked with choreographer Jordan Morris to create the flight sequences for the original production of *Peter Pan* for Royal Winnipeg Ballet. For PBT's production, Foy will send a Flying Director to oversee the flight set-up and choreography. The Flying Director supervises installation of the flying equipment in the theater, conducts an "Introduction to Flying" class for PBT dancers, fits harnesses on dancers, and solidifies the choreography with Mr. Morris and PBT Artistic Director Terrence S. Orr.

For *Peter Pan*, Foy uses 2 track systems and 2 pendulums, requiring six operators (Benedum Center stage hands). The track systems allow for vertical and horizontal travel, while the pendulums can only create vertical travel, though with an illusion of horizontal flight. Though the systems Foy uses are highly complex and utilize state-of-the-art technology, the company never loses sight of the intent of founder Peter Foy: to create magic in the theater.

Learn More about Flying by Foy!

A brief look at Flying by Foy's new software to improve the art of stage flying can be found at this link:

<http://www.youtube.com/watch?v=bBtOD-s66o0&NR=1>

Look For!

Two different kinds of flight: vertical and horizontal



Photo by Rich Sofranko. Artists: Luca Sbrizzi and artists of Pittsburgh Ballet Theatre.

About the Ballet (Cont.)

COSTUME DESIGN

ANNE ARMIT

Wardrobe Director

“The first thing that came to me was the Crocodile, it was immediate and I felt quite successful,” RWB Wardrobe Director Anne Armit says of the colorful and unusual costume for the reptile (note: it is *not* green). She also had fun with the pirates—giving each a different personality and different characteristics: one has tattoos, another is a romantic; still another’s costume has an Oriental flair. The fairies too were a favorite: care was taken to make each unique, with the inspiration for the wings (wire and rows of sequins) taken from a variety of butterflies.

Anne Armit spends her days amid silk and tulle, sequins and thread, helping create the look and feel of RWB’s ballets. Her career has been full of such days. After attending Seneca College and Ontario College of Art she worked in the fashion industry, then became a seamstress, freelanced for several theaters, and eventually owned a company that created costumes for television, film and theatre. She joined RWB in 1989 as Director of Wardrobe.

The design process for *Peter Pan*, says Armit, started with Choreographer Jorden Morris. It was their first big collaboration—a major production with dozens of costumes. Armit’s job was to make Morris’ vision come to life: Morris gave her the characters, the time frame and a basic idea of what he was looking for. Armit took that information and went to work on a treasure hunt of sorts, pulling inspiration from old movies, history books, illustrations and the internet. As her ideas took shape, Morris continued to be heavily involved, reviewing design and fabric choices. Armit sketched out a few of the costume designs but she primarily “draped” the production—draping a mannequin with fabric pieces until she found the perfect design for each costume.

Research, planning, design, fabric selection, construction, fittings—building the costumes for a full-length story ballet is a huge task. The flying in *Peter Pan*—part of the excitement and magic and fun of the ballet—made creating the costumes even more challenging. Many adaptations were needed to accommodate harnesses and wires. Armit rose to the challenge, creating a wardrobe for the ballet that is as imaginative and high-flying as Peter himself.

Look For!

Character’s costumes to:

- Identify the different pirate characters
- See variety of butterfly wings on the fairies

Photos by Rich Sofranko. Artists: Julia Erikson and artists of Pittsburgh Ballet Theatre, Christina Schwaner, Robert Moore



The Benedum Center



The Benedum Center for the Performing Arts is the crown jewel of the Pittsburgh Cultural Trust and the Cultural District in downtown Pittsburgh. It was renovated in 1987 and is on the National Register of Historic Landmarks. The 2800 seat theatre used to be the Stanley Theater, still visible on the lighted marquees outside. It has the third largest stage in the United States measuring 144 feet wide by 78 feet deep. The Pittsburgh Ballet Theatre, Pittsburgh Opera, and Pittsburgh Civic Light Opera all use the Benedum for their performances.

[Learn](#) more about the Benedum Center. [Investigate](#) the Stanley Theatre's role in music history here in Pittsburgh.

Accessibility

PBT is committed to being an inclusive arts organization that serves everyone in the greater Pittsburgh community through its productions and programs.

In conjunction with the Benedum Center for Performing Arts, the following accessibility services are provided to patrons:

- Wheelchair accessibility
- Braille and large print programs
- Assistive listening devices
- Audio recordings of select program notes
- Audio-described performances (**Sunday, February 14, 2016 at 4:30 pm** for *Peter Pan*).

For more information about all of these programs please visit the [accessibility page](#) on PBT's website. Should you have a special request that is not listed above or have any questions about our accessibility services, please do not hesitate to contact Christina Salgado, Director of Education and Community Engagement, at 412-454-9105 or csalgado@pittsburghballet.org.

For more information about the accessibility services at the Benedum Center for the Performing Arts, please visit their [accessibility page](#).

Peter Pan Activities

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: Create an Ad Promoting Eternal Youth

Grade: 6-12

PDE Academic Standards: Reading, Writing, Speaking, and Listening 1.4-1.9; History 8.4

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
- ✦ How to obtain it
- ✦ Cost
- ✦ 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 2: Shadow Dance

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

Grade: K-6

PDE Academic Standard: Arts and Humanities 9.1

Duration: one class period

Part 1: Peter's Movement

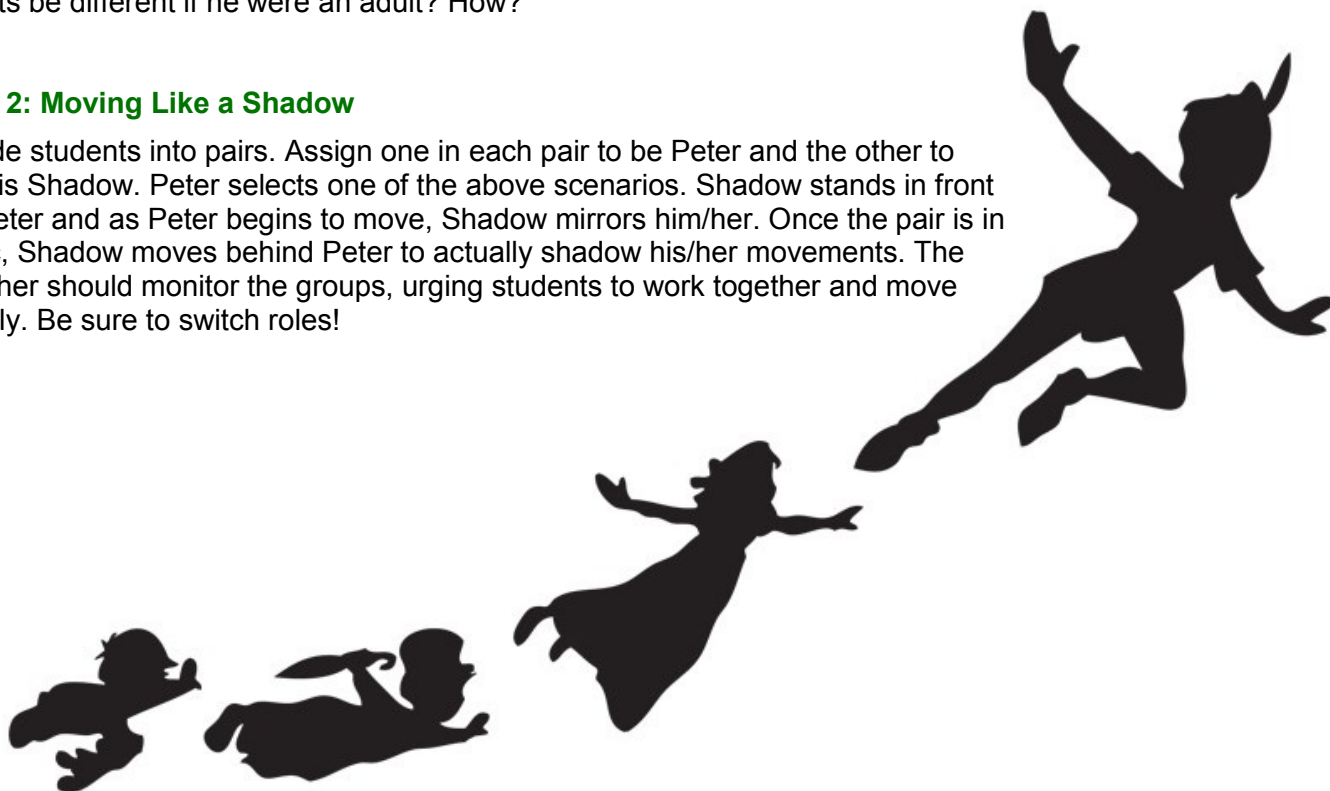
We know that Peter is a young boy, with "all his first teeth," who is mischievous, adventurous, "careless," and a little full of himself. With these attributes in mind, discuss and have students demonstrate how Peter Pan might move in different situations:

- ◆ 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: Moving Like a Shadow

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. Be sure to switch roles!



Activity 3: Observing and Drawing Shadows

adapted from Eye on the Sky Lesson Plan No. 4:

http://www.eyeonthesky.org/lessonplans/04sun_shadows.html

Grade: 1-3

PDE Academic Standards: Science and Technology 3.2-3.3; Mathematics 2.2-2.3

Materials: chalk, paper and art supplies

Duration: one class period in the morning, plus additional 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.)



Activity 4: Shadow Puppets

Adapted from *Theatre by the Lake* Family Activity Pack <http://www.theatrebythelake.com/>

Shadow puppetry is a form of storytelling originating in China and India. This form of storytelling utilizes light and a screen to create a “stage” for the puppet. Manipulating the placement and/ or distance of the puppet to the light results in the illusion of movement.

Grade: 3-6

PDE Academic Standards: Reading, Writing, Speaking, and Listening 1.4-1.9

Materials: construction paper, cardboard, a light source, cardboard box, glue, tap, scissors, tissue paper, straw or small wooden sticks

Duration: three class periods

Part 1: Choosing your characters

Ask children to select two characters from the story of Peter Pan. These two characters will interact with one another in their short story. Student will be prompted to write a short story featuring the two characters they selected.

Part 2: Creating your stage and puppets

Children will create a shadow puppet stage following the directions listed below:

1. Take a cardboard box and cut the bottom out of the box, leaving a border of 1 inch.
2. Gently take a piece of tissue paper and tap or glue it to cover the rectangle you just cut out of the bottom of the box. This will create your “screen.”
3. Use the construction paper to draw the two characters you selected.
4. Cut your characters out using scissors.
5. Tape the straw or wooden stick to the base of your puppet.
6. Set up your light source to shine slightly above your “stage.”

Part 3: Storytelling

Practice using your puppets, placing them in between the light source and the screen. Tell your story using your shadow puppets and “stage.”



Finding Neverland

The 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 5: Create a Map of Neverland

(adapted from Peter Pan Unit Lesson Plans by Pamela Lee and Margaret Davenport, R. B. Green Elementary School, San Antonio, TX. http://www.coreknowledge.org/mimik/mimik_uploads/lesson_plans/34/Peter%20Pan%20by%20J%20M%20Barrie.pdf)

Grade: 1-6

PDE Academic Standards: Geography 7.1-7.2

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

Duration: one class period



Describe Neverland using the blurb above. Explain 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?

Provide students with the following definitions to assist in the creation of their map:

- ✦ Island— A small body of land completely 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.

Students should include a lagoon, coral reef, river, forest, and roads on the map of their island. Symbols and annotations should be used to easily identify each geographic location included. A compass rose of their own design should also be included 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?

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 6: Pirate Biography

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

Grade: 6-12

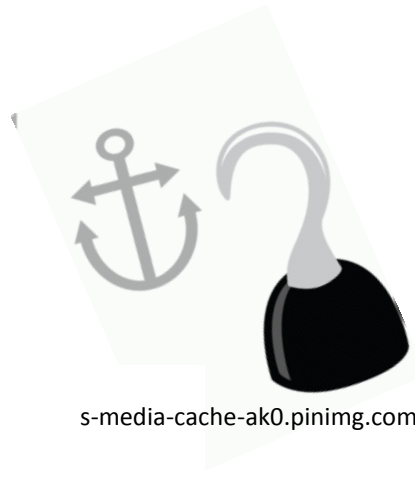
PDE Academic Standards: History 8.3-8.4; Reading, Writing, Speaking, and Listening 1.8-1.9

Other Resources: internet or library access

Duration: 2 class periods

Pirates to Consider:

- Samuel Bellamy (Black Sam)
- Blackbeard (Edward Teach)
- Anne Bonny
- William "Captain" Kidd
- "Calico Jack" John Rackham
- Jean Lafitte
- Bartholemew Roberts ("Black Bart")



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

- Era and location in which pirate operated
- Rank on pirate ship
- Method of operation
- Food/drink/clothing
- Life on a pirate ship
- Family
- Reasons for becoming a pirate
- Pirate code of conduct

Activity 7: Wanted Dead or Alive!

Grade: 3-8

PDE Academic Standards: History 8.3-8.4; Arts and Humanities 9.1

Materials: Art supplies

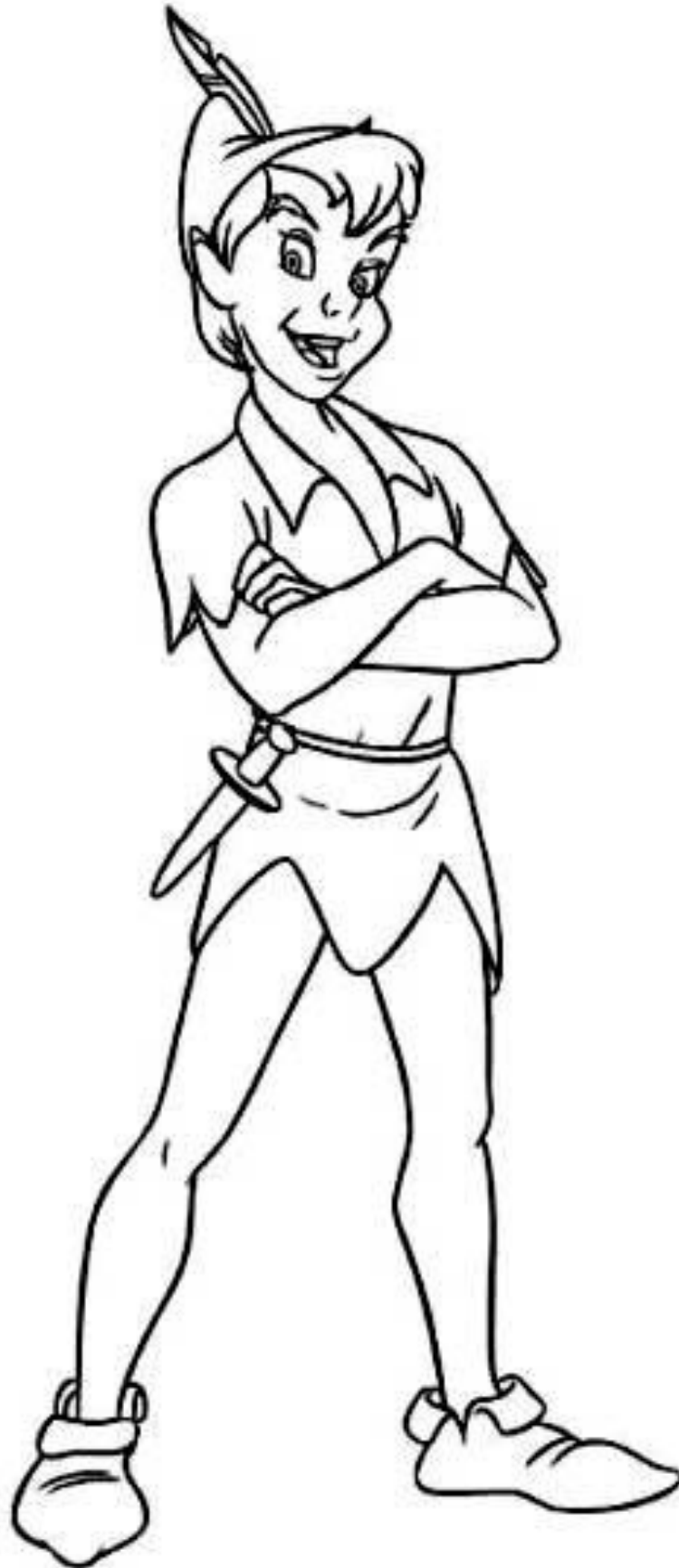
Other Resources: Internet or library access

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.

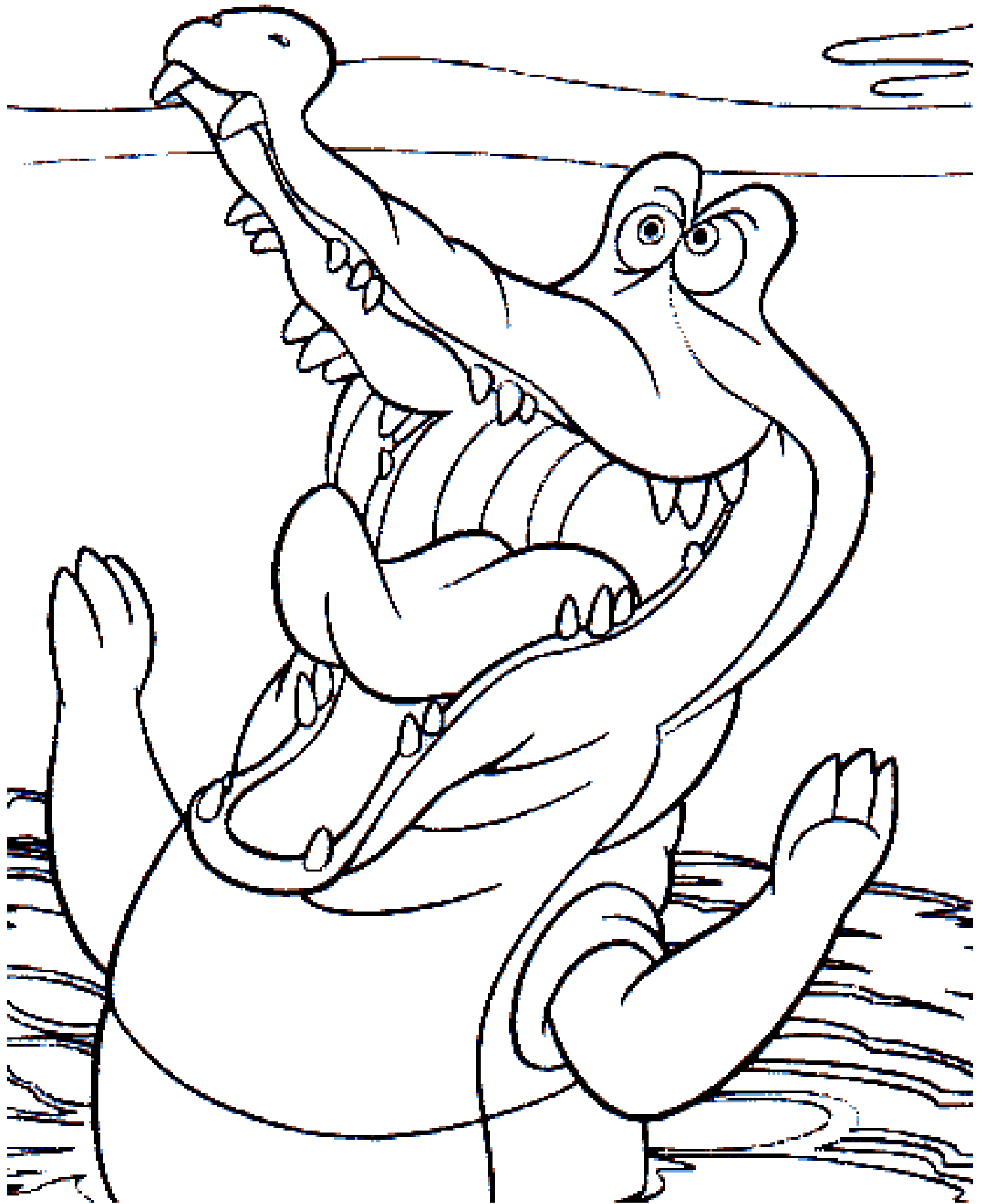


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Entry Pointes

“Entry Pointes” are questions, topics, and areas of focus for educators to use and make connections between their curriculum and the ballet. We strive to make meaningful connections in each content area of the Pennsylvania Academic Standards and provide numerous entry pointes for a multitude of different learners at all levels. Educators are encouraged to expand and adapt the entry pointes as necessary to meet the needs of their students and address certain standards.

Other important notes about “Entry Pointes:”

- After each individual entry pointe on the following pages is a suggested grade range (elementary, middle or high school) in parentheses.
- The Mathematics and Language Arts sections are Common Core Friendly

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Reading, Writing, Speaking, Listening
(PDE Standards 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8) Common Core Friendly

Fairies, like Tinker Bell, are magical creatures that have many stories to tell. Write a story about a fairy and create a fairy house for him or her to live. What does your fairy like to do? What is important to him or her? Does the fairy have any human friends? (ES)

Practice and review the following vocabulary words:

faithful, convince, pretend, drifting, nursery, frantically, madly, washstand, vague, recollection, thimble, jealous, lagoon, merriment, heartbroken, disappearance, capture, escape, poison, courage, revive, resurrect, weaken, recruit, fierce, begrudgingly. Use the vocabulary words to write a new story about an adventure. (ES)

Explore the traits of the characters in Peter Pan. How does the dancer or choreographer convey each character's traits? (MS, HS)

Peter Pan and the Lost Boys are happy that Wendy has come to take care of them because she tells them stories every night. Share your favorite story. What makes it exciting and memorable? How would the characters in Peter Pan get along with the characters from your favorite story? Write a poem or short story about the characters from Peter Pan meeting the characters from your favorite story. (ES, MS)

Create a graphic short story re-telling the story of Peter Pan with a modern twist. What modern-day adventure would Peter Pan go on? (MS,HS)

Write your own adventure story by incorporating elements from Peter Pan and other popular adventure stories. What leaders, heroes, etc. inspired your story? Be prepared to explain your influences. (ES, MS)

Compare and contrast the consequences of never growing up. Make a pros and cons sheet and write a few sentences about what you think would be best. (ES, MS)

Create a short 3-5 minute play of your favorite scene. Why did you pick this scene? If you wrote it yourself, what would you change? How would you act if you couldn't use words? (ES,MS)

Practice expanding a sentence. After reading the synopsis of Peter Pan aloud to the students, create short sentences and have the students expand the sentences using the word "because." For example, "Tinker Bell is mad," can become "Tinker Bell is mad because Peter invites Wendy to Neverland." (ES)

Explore different character's perspectives by rewriting a scene in Peter Pan through another character's point of view. How would they see things differently? How would they feel? (ES)

Take turns interviewing one another as a character from Peter Pan. Create questions based off of the ballet or story but let the role-player give creative answers. Have the interviewer record the interview, then switch roles and repeat the process. Once both partners have taken their turns in both roles, have them write a news article based on their interview. (ES, MS)

Create a poem about flying. What do you see outside of your bedroom window that flies? If you could fly, where would you go and what would you like to see? (ES)

The book Peter and the Star Catchers was written in 2004 and uses the story of Peter Pan as its basis but tells the story rather differently. Compare and contrast Peter and the Star Catchers to J.M. Barrie's Peter Pan. (HS)

Write a short story explaining Tinker Bell and Peter's relationship through her point of view. (MS,HS)

In Peter Pan, Wendy takes on a motherly role. What other fictional characters from novels take on that role? What do they have in common with Wendy? (MS,HS)

Mathematics

(PDE Standards 2.1, 2.2, 2.3, 2.4) Common Core Friendly

Pretend you are traveling by plane from Pittsburgh to London. London is 3,713 miles away from Pittsburgh and you are traveling in a plane that goes 600 mph, how long will it take you to get to London? (MS)

Calculate the distances between the locations in England i.e. London to Oxford; London to Bath etc. (ES)

A 26 ft. tree cast a shadow of 13ft. Now, let's pretend that Peter Pan is 5ft tall. How long of a shadow would he cast? If Mr. Darling were 6 ft. tall, what would be the length of his shadow? (MS)

Create a Peter Pan addition, subtraction, multiplication, and division worksheet. Have students count the amount of mermaids, pirates, lost boys, fairies, etc. and solve each problem. Utilize clipart to create your worksheet. (Upper ES)

Choreography is filled to the brim with mathematical concepts. During the performance track the various mathematical concepts you see at work. (ES, MS, HS)

With so many performers on the stage at one time, how does the choreographer keep everyone from running into each other? How does he or she divide the space? How do the dancers know exactly where to be? How do you adjust to a smaller or larger stage? (MS, HS)

Set designers have the important job of making the stage look realistic. How do set de-signers make sets look proportionately correct? How do they show depth? (MS, HS)

Pittsburgh Ballet Theatre brings its own special floor to the Benedum Center for performances. Research the type of floor that is best for dancers to use and find out its cost by square foot. Then, find out the size of the stage. Consider transportation costs when bringing the floor to the Benedum to and through five times a year. How much in total would it cost to provide a special floor for the dancers annually? (HS)

Arts and Humanities

(PDE Standards 9.1, 9.2, 9.3, 9.4)

The music for the ballet Peter Pan is a combination of five English composers. Select one of the composers and explore his music and style. How does his music differ from composers of past eras? What makes his compositions different than other contemporary compositions? (MS, HS)

Imagine you've been given the opportunity to select the cast for a brand new production of Peter Pan. Out of today's most popular "stars," who would you select for the major roles and why? (ES, MS)

Peter Pan is a very popular story that has been retold many times through various methods like stage, film, and ballet. After seeing Pittsburgh Ballet Theatre's production of Peter Pan, watch another version through the lens of a different art form. Compare and contrast the ballet with the other version. (ES, MS, HS)

Reimagine the story of Peter Pan in a different time period. What if Peter Pan took place during the Renaissance, Antiquity, the 21st Century, or even the future? How would the characters dress? What weapons would they use? How would they fly? Draw a scene of how you would imagine Peter Pan in another era. (ES, MS, HS)

How is the illusion of stage flying created? What special training and skills must the flyers have to do it safely and artistically? (ES, MS)

Many artists have interpreted Peter Pan through illustrations (David Hall, Scott Gustafson, Mabel Lucie Attwell, Arthur Rackham, etc. Research these works of art and talk about what you like them and why. Which

ones do you feel are the most successful? Create your own piece of art (painting, sculpture, etc.) that conveys your interpretation of more of your favorite characters in Peter Pan. (MS, HS)

Explore the photography that captured the time period in which Peter Pan was created (1904). Create a photo album, PowerPoint, or display of your favorites and write descriptions/information on the photos to accompany the collection. (MS, HS)

J. M. Barrie first shared the concept of Peter Pan as a play. He made various changes to the play before the book. Other dramatizations have been created and have adapted the original work. What is your favorite interpretation of Peter Pan and why? (MS)

Use the pieces of music from the Peter Pan ballet to create your own movements. What kind of story is your piece of music telling? Would changing the piece of music slightly alter your movements and story? (ES, MS)

Pablo Picasso painted “The Two Sister” the year Peter Pan originally premiered. Study some of Picasso’s famous works then have the students paint a scene from Peter Pan in the style of Picasso. (ES,MS)

Create a “Wanted” poster for a real-life, historical pirate. Search for descriptions of a real pirate and sketch an image. Discuss concepts of “realistic” versus “impressionistic” and have students decide which style would best suit the purpose of the “wanted” poster. Be sure to list all the crimes the pirate has committed and offer an award for his/her capture. (ES, MS)

Business, Computer, and IT **(PDE Standards 15.2, 15.3, 15.4)**

In 2006 Peter Pan the ballet premiered. YouTube was also created during this year. What are the affects YouTube (and similar websites) have had on ballet? How have these websites been used by ballet companies? (ES, MS, HS)

Captain Hook lost his hand to a crocodile. Numerous people have lost limbs in war, in an accident, or due to illness. How are prosthetics created? What computer programs are used for this process? (MS, HS)

Create social media pages (Twitter, Instagram, Facebook, etc.) for some of the characters in Peter Pan. Based on what you gather from their personalities, what sorts of things would they tweet or post? (MS, HS)

Jorden Morris selected music that was previously recorded to use in his ballet Peter Pan. What modern music would you select to make a contemporary Peter Pan ballet. Create a playlist of your selections and explain your song choices. (MS, HS)

Research various synopses of Peter Pan. What makes these similar and different? If you were to create a new version of Peter Pan, how would you adapt the story? Create a PowerPoint presentation to explain your creative process. (ES, MS, HS)

Career Education and Work **(PDE Standard 13.1)**

Suppose Peter Pan and Tinker Bell did grow up. Based upon what you know about their characters, what occupations would seem fitting for them and why? After brainstorming, write a short story about Peter Pan or Tinker Bell in the work force. (MS, HS)

J. M. Barrie was a successful author and dramatist. What motivated him to become a writer? How did he make his dream happen? What are the steps to follow a similar career today? (MS)

In 1967, choreographer Jorden Morris was born and British Model, Twiggy, took the U.S. fashion industry by storm. Create and design a fashion line based on the story and characters of Peter Pan. (ES,MS, HS)

Investigate careers in and related to performing arts and writing. What kind of career can you have in a ballet company besides being a dancer? What other jobs are there in the writing field besides being an author? Which career would you like best? (HS)

If you were to work for Pittsburgh Ballet Theatre, which job would you like to have and why? Draw a picture to accompany your writing. (ES)

This year, Pittsburgh Ballet Theatre will perform a sensory-friendly version of Peter Pan. What adjustments must be made to shows to create a welcoming environment for individuals with special needs? (ES, MS)

Read through two “Getting to Know You” profiles on dancers in our Company. What personal attributes and attitudes can you infer from the profiles that have contributed to their success? What attitudes and values do you think dance and ballet teach that can be transferred to everyday life? (MS, HS)

There are many things that must go into a production of Peter Pan. Backstage assistance plays a huge role in any ballet production. What are some jobs for people working backstage during the show? What do these jobs entail? (MS, HS)

Civics and Government (PDE Standard 5.3)

Are there any real pirates in today’s world? If so, who are they? What leads someone in today’s society to become a pirate? Who are their enemies and allies? Compare and contrast pirates of the past to today’s pirates. (MS, HS)

In 1904, the year Peter Pan was created, Teddy Roosevelt won the presidential election. J.M. Barrie was living in Scotland during that time. Today Scotland is part of the United Kingdom. When did Scotland become a part of the United Kingdom? What is the United Kingdom? Who is the leader? How are officials elected? (MS,HS)

In 2006, the year Peter Pan premiered as a ballet, Evo Morales was elected as Bolivia’s first indigenous president. In Peter Pan, one of the main characters is Tiger Lily, is a Native American. Investigate and create a time line of the world’s indigenous presidents and note their contributions to their country. (MS, HS)

Economics (PDE Standards 6.2, 6.3, 6.5)

The story of Peter Pan involves pirates. Throughout history, pirates are depicted as seeking buried treasure, gold in particular. What could a pirate do with their gold, and how was it converted into physical goods? (MS, HS)

In 1904, a ten-hour workday was established in France. What were workdays like prior to this establishment? How did this change affect the workers? Why was this change made? How did this change affect productivity? Does France still have a ten-hour work day? What are working conditions like today? (MS, HS)

Environment and Ecology (PDE Standards 4.1, 4.4, 4.5)

Think about the climate in London and the climate of an island in Neverland. What is an island climate typically like? What would live there other than the characters? What would the ecosystem of the island be like? (ES, MS)

The set design for Neverland was based upon the YS Waterfall in Jamaica. What was the ecosystem of Neverland like? How does it differ from our ecosystem? Would a crocodile survive in this environment? What kinds of plants and animals would you find in this ecosystem? (MS)

Family and Consumer Science **(PDE Standards 11.2, 11.3)**

What does the story of Peter Pan say about traditional Victorian gender roles? How does the story of Peter Pan rebel against or confirm these roles? (HS)

What would the diet of the Lost Boys be like on the island? Did they garden? Fish? Hunt and gather? Create a healthy and balanced breakfast, lunch, and dinner menu for them based on the food pyramid. (MS,HS)

Peter Pan takes place in turn of the century London. Research daily life for children of that time and see what would your day consist of if you were a girl or if you were a boy. Make a chart or collage comparing and contrasting the two. (ES,MS)

Geography **(PDE Standard 7.1)**

The story of Peter Pan begins and ends in London England. Discuss Europe's location then locate London, England. Discuss Big Ben, Thames River, and Parliament. Use video streaming of famous locations in order to explore what makes London unique. Calculate the distance between your school and London, England. (ES, MS)

The YS River Falls in Jamaica inspired the backdrop used to represent Neverland during Peter Pan the ballet. Research this location and describe the geographic features of this location. What specific features help create the setting for Neverland? (ES, MS)

Create a Map of Neverland. 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." Be sure to create a map key and use symbols to label the various aspects of Neverland. (ES)

Health, Safety, and Physical Education **(PDE Standards 10.1, 10.2, 10.3, 10.4, 10.5)**

What do dancers do to stay healthy? How do they help their bodies when they are sick or injured? (ES, MS)

Explore moving like a shadow with a partner. Demonstrate different types of movement based on different part of the story. For example, have students practice shadowing one another pretending to sneak around the Darling's bedroom, flying to Neverland, or running through a forest. (ES, MS)

History **(PDE Standards 8.1, 8.3, 8.4)**

In the story of Peter Pan, Peter's arch nemesis is a pirate named Captain Hook. Explore and research famous pirates. What happened to them? Why are they famous? Compare and contrast these pirates to other fictional pirates in a research paper. (MS, HS)

J. M. Barrie, the author of Peter Pan, would often play with the Llewelyn-Davies boys in a London Park. Research what the year 1898 would be like for an affluent English family. What kinds of activities would you expect the boys to be involved in? (ES, MS)

How were children viewed when J.M. Barrie wrote Peter Pan? What was it like to be a child in England in the early 1900s? Pretend you are a child from that time period. What was your day like? What would you read, play, or pretend? Create a collage based on your research. (ES, MS)

Peter Pan was written during the Golden Age of Children's Literature. What was the Golden Age and how was it different from previously written children's books? What other works were popular during this time? How are they similar and how are they different? (MS, HS)

Find articles about reactions to the book Peter Pan. Why did it resonate with the public? Use primary sources to defend your answer. (HS)

In Peter Pan, the character Tiger Lily is a Native American. Choose and research an indigenous tribe. Describe aspects of their culture. What geographic location do they reside in? What is the form of government they adopted? What language do they speak? What religion do they practice? (MS)

Which French monarch is closely tied to the ballet? What was their influence in the world of dance? Research and write a short paper to explain your findings. (HS)

Research and discuss the aspects of J.M. Barrie's life that influenced the story of Peter Pan? (HS)

Science and Technology **(PDE Standards 3.2, 3.3, 3.4)**

Investigate shadow puppetry and silhouettes. Create characters from Peter Pan and reenact your favorite part of the story using shadow puppets. (ES)

What is the physics of flying? Could a human fly? What about a fairy? How is it possible for a creature like a fairy to fly? Which insect would be the most similar to a fairy? (MS, HS)

In Peter Pan, Peter and Tinker Bell try desperately to catch Peter's shadow. A shadow is a dark area made by an object coming between rays of light and a surface. Experiment by creating shadows and measuring shadows. How short can you make a shadow? How long? Experiment by making the light brighter then dimmer, then higher and lower. Create a diagram to illustrate your results. (ES, MS)

Use a drawing application to create a Neverland. This should have elements of the book and some additions based on perceived wants and needs. (MS)

Look up shadow poems for children and take turns reading parts of the poems aloud in class. Then, explore the concept of light and shadow and have students write a poem that creatively, yet accurately explains this concept. (ES,MS)

Stage flight appears to be something magical; however, the illusion of flight is created by the use of pulleys. Have students create their own pulley system to simulate the stage flight in Peter Pan. (MS)

What chemical compounds or elements cause things to "fly"? Could "pixie dust" really be created? Why or why not? (MS,HS)

How do ballet dancers fly? What are the physics involved when a dancer leaps? Why can some dancers jump higher than others? How long is their "hang time?" (HS)

Poisons have been used throughout history to kill off plants, animals, and even people. What are some common poisons? How was using poison to kill people "fool proof" in the past and why would it be more difficult to get away with poisoning someone today? (HS)

Student Interpersonal Skills **(PDE Standards 16.1-16.3)**

Imagine if Peter Pan was actually **Paula** Pan, or Tinker Bell was really Tinker **Bill**. How would the story of Peter Pan change if Wendy was male or Captain Hook was a female? Reimage and write a scene or synopsis of Peter Pan with reversed gender roles. (ES, MS, HS, CC: Writing)

What actions did you see throughout the ballet that went against your moral code? Be prepared to explain why. How might have specific characters solved their problems more ethically? (MS)

Discuss with a partner the elements of good and evil. Each student should pick a side and debate the merits of two characters, one traditionally seen as good, and one traditionally evil. What does this teach us? (MS, HS)

Pittsburgh Ballet Theatre offers sensory friendly performances. What is a sensory friendly performance and how does Pittsburgh Ballet Theatre make the needed changes to those performances? (MS, HS)

When you think of what it means to be a leader, what comes to mind? Why was Peter selected as the leader of the Lost Boys? What qualities does he possess that are common throughout great leaders? Who are a few leaders that are similar to Peter Pan? (ES, MS)

Why weren't there any Lost Girls? What was the attitude like towards women at the turn of the twentieth century? Has this attitude changed during the years leading up to present day? (MS, HS)

World Languages (PDE Standards 12.2, 12.2, 12.3)

Create a Neverland language. What linguistic influences do you think it would have? (HS)

Have students translate the synopsis of Peter Pan into their language of study to the best of their ability. (HS)

Have students write their reaction to the performance in their language of study. What did they like best about the performance? What did they find confusing? What would they have done differently? (MS, HS)

Have the class break up into medium sized groups, or in a partnership. Then have students close their eyes and select a piece of paper with a character's name from Peter Pan. Have the other students give clues so that the other student can discover which character he or she is. (HS)

Part of Peter Pan is set in London. Compare and contrast British English to American English. Which words are different? (ES, MS)

Create writing prompts in which students can respond in their foreign language of study such as "If I could stay a child forever..." or "If I were a pirate I would..." (Upper ES, MS, HS)

Come up with a list of ballet terms and translate their meaning. Do the meanings of the terms match the movements that they're associated with?" (MS, HS)

Analyze the pronunciation of ballet terms in this resource guide. What conclusions can you draw about French phonemes from your analysis? Investigate the French influence on the English language. (MS, HS)

The Music of *Peter Pan*

When he created *Peter Pan*, the first thing Jorden Morris thought 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 envelopes the audience in the mood and era in which the story is set. Morris’ choice of composers who were creating music at the same time that Barrie was writing *Peter Pan* lends a feeling of authenticity of time and place, and transports the audience to Peter’s world, early 1900s London, and the magical Neverland.

The musical excerpts on this CD 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 upon request.

1. **Kingston Market** from *A Surrey Suite*, by Montague Phillips (1885-1969)

Act 1, Scene 2—In the Nursery and Act 2, Scene 3—Wendy and the Lost Boys

British composer Montague Phillips composed *A Surrey Suite* as a musical portrayal of Surrey, a county in England southeast of London. Its third movement is called **Kingston Market** and is intended to evoke the happy bustle of a market in a small town during the early 20th Century.

Kingston Market is used in the very first scene of the ballet and in Act II, Scene 3. In the first scene, Wendy is reading a story and pretends to sword fight with her brothers and Nana. In Act II, Wendy is again reading a story, this time to her new friends the Lost Boys as well as her brothers in their underground home. This time Wendy and Peter pretend to sword fight.

Discussion:

What is the purpose of using the same music for both scenes?

How are the scenes similar and different?

2. **Soliloquy for Oboe and Orchestra**, by Sir Edward Elgar (1857-1934)

Act 1, Scene 12—Neverland / Crocodile and Lily

This music is for the first scene in Neverland, in which the Crocodile and Tiger Lily dance a pas de deux (dance for two).

Discussion:

How does this music differ from the first piece of Music, **Kingston Market**?

Why do you think this piece of music was used to introduce Neverland?

3. **Prelude and Hornpipe (17th Century)** from *Four Centuries (suite) for Orchestra* (Hornpipe section only), by Edward Coates (1885-1957)

Act 1, Scene 16—Fairies Return and Dance

This vibrant piece of music represents the moment when the fairies dance.

Discussion:

How is this representative of the fairies’ characteristics?

4. **The Villagers’ Dance** (allegro vivace) from *Four Dances from “The Rebel Maid,”* by Montague Phillips (1885-1969)

Act 1, Scene 17—Lost Boys Enter

The Villagers’ Dance is meant to be played *Allegro vivace* which means cheerful, brisk, lively, up-tempo.

Discussion:

How is this representative of the Lost Boys’ characteristics?

5. **No. 3 in C Minor** from *Pomp and Circumstance Marches (5)*, Op. 39, by Sir Edward Elgar

Act 1, Scene 18—Pirates Enter / Fight

This music has been described as tense, nervous, thrilling and turbulent.

Discussion:

What are the dominant instruments?

What makes the music thrilling or exciting?

What makes it tense?

6. **IX (Nimrod)**, *Variations on an original theme “Enigma,” Op. 36*, by Sir Edward Elgar (1857-1934)

Act 2, Scene 2—Mr. and Mrs. Darling Pas de Deux

Elgar wrote this music after a particularly difficult time in his life and it has become one of his most well-loved works. In the ballet, it is used for a pas de deux with Mr. and Mrs. Darling, who are terribly worried about their missing children.

Discussion:

What emotion is evident in this music?

How do composers use music to convey their own emotions.

7. **Fugue** from *The Young Person’s Guide to the Orchestra*, Op. 34, by Lord Benjamin Britten (1913-1976)

Act 2, Scene 8—Tinker Bell’s Revival

In Act 2, Tinker Bell drinks poison intended for Peter and begins to weaken. The fairies sense this and perform a magical dance to revive her. The music used in this scene is a *fugue*: a composition with many parts in which a short melody is introduced by one instrument and is successively taken up by other instruments, one after the other. It is further developed by interweaving the parts.

Discussion:

What instruments introduce the initial melody (piccolo or flute).

This piece has been described as “wild.” What makes it wild?

8. **IV Sun Dance** from *The Wand of Youth Suite No. 1, Op. 1a*, by Sir Edward Elgar (1857-1943)

Act 1, Scene 5—Tinker Bell Enters

9. **II Little Bells** from *The Wand of Youth Suite No. 2, Op. 1b*, by Sir Edward Elgar

(Act 1, Scene 9—Tinker Bell Gets Upset)

Both pieces of music are used to represent Tinker Bell and her personality.

Discussion:

How does each piece of music show a different layer of Tinker Bell’s personality?

What are the similarities? What are the differences?

Musical Resources:

Composer biographies and information

Sir Edward Elgar

<http://www.pbs.org/wnet/qperf/education/elgar.html>

Lord Benjamin Britten

<http://www.pbs.org/wnet/qperf/education/britten.html>

Montague Phillips

http://www.naxos.com/person/Montague_Phillips/43275.htm

Edward Coates “The King of Light Music”

<http://www.musicweb-international.com/garlands/coates.htm>

Pomp and Circumstance March No. 1

<http://www.songsforteaching.com/graduationschoolconcerts/pompandcircumstance.htm>

Elementary Synopsis

ACT I

One night at the Darling home, Wendy dances and plays with the family dog, Nana. Her two brothers, John and Michael enter the bedroom. They all pretend they are pirates and swing their swords back and forth. Their parents and Liza, the maid, enter to get the children ready for bed. The children continue playing and refuse to listen. Finally, their mother gets their attention by reading them bedtime story. The children fall asleep. Mr. and Mrs. Darling and Liza tiptoe quietly and leave the bedroom.

When the coast is clear, Tinkerbell enters the bedroom. Peter Pan has lost his shadow. Tinkerbell searches, but can't seem to find it. She finally walks over to the children's wash stand and there it is! She found his shadow. Peter flies into the room to join Tinkerbell. She tells him that his shadow is in the wash stand. He tries to catch it, but can't. He begins to cry. Then, Wendy wakes up and tells him she can help sew his shadow back to his feet. He thanks her and invites Wendy to Neverland to be a mother to his friends, known as the Lost Boys. Wendy agrees and wakes up John and Michael to invite them also. Tinkerbell uses her fairy dust to help the children fly. They all take off together through the bedroom window. They are headed to Neverland.

In Neverland, Tiger Lily, the Fairies, and the Crocodile are in the lagoon. When they hear the pirates coming, they quickly hide. Smee, Captain Hook's assistant, tells Captain Hook that Peter has returned with new friends. Suddenly, the Crocodile who ate Captain Hook's hand appears. He tries to get another taste of Hook.

Peter brings the children to the forest and the fairies welcome them with a dance. The Lost Boys arrive and are happy to see that Peter has returned to Neverland, but the celebration quickly ends when the Pirates return and challenge Peter to a fight. Peter and Captain Hook begin to fight and Peter is almost defeated, but the Crocodile chases Hook away.

ACT II

Back in the nursery, Mrs. Darling worries about her Wendy, Michael, and John. Liza and Mr. Darling try to comfort her. Meanwhile in Neverland, Wendy and Tinkerbell get the boys ready for bed and give them their medicine. Peter is away checking on the island. Captain Hook sneaks in with his crew and captures all the children. Only Tinkerbell escapes! Captain Hook is angry because he was not able to find Peter. He poisons Peter's medicine bottle hoping Peter will drink it when he returns.

Later, as Peter realizes the children have been captured. He grabs his sword and gets ready to have the children. Before he leaves he remembers he has to take his medicine. Before he has the chance, Tinkerbell drinks it to save his life. After she drinks it, Tinkerbell's light begins to fade. Peter tries to help her, but nothing seems to make her better. Then, the fairies enter and do a magical dance. Tinkerbell is saved!

On the pirate ship, the children are put to work by Hook. Peter flies to the ship and defeats Captain Hook and his crew. Once they finish celebrating their victory, Peter agrees to take Wendy, John, and Michael back to their home. Wendy is worried that her brothers are beginning to forget their real parents.

The fairies fly the ship home, and the children surprise Mrs. Darling in the nursery. Mr. Darling, Liza, and Nana rush inside to find the children home safely. The Lost Boys are also there. They have decided that it is time for them to grow up and they ask to stay with the Darlings.

Once everyone has left the nursery, Wendy rushes to the window. She sees Peter waiting outside, not ready to say goodbye. They share one last dance. Peter promises to return and Wendy watches him fly off into the night sky. *And on to another adventure!*