

BIRMINGHAM CHILDREN'S THEATRE

# STUDY GUIDE



## Peter Pan

ADAPTED BY DOUGLAS IRVINE  
FROM THE BOOK BY J.M. BARRIE

This classroom guide for BCT's production of Peter Pan is designed for Alabama students in 3rd through 6th grade. The activities can be easily adapted for a wide range of age groups.



## PETER PAN

Adapted by Douglas Irvine  
From the book by J.M. Barrie

Directed by Ashley Ann Woods

December 2nd - 16th, 2023

**Special Cookies & Cocoa Night**  
**Friday, December 15th at 7:00pm**

In our Mainstage Theatre  
Recommended for ages 6 and older  
Approximate Time: 75 minutes

## SHOW THEMES

Curiosity, Family, Playful Discovery, Growing Up

## SHOW DESCRIPTION

This fresh adaptation of the classic J.M. Barrie tale has everything you love – Wendy and the Lost Boys, the dastardly Captain Hook, and the boy who never grows up. Let your imagination soar as – through the magic of shadow puppetry – Peter Pan and his friends sail through the night sky to Neverland. Daring sword fights, tricky fairies, and a very hungry, ticking crocodile await in a spectacular production that's perfect for the holidays.

## WHY THIS SHOW IS IMPORTANT FOR KIDS TODAY

There's a reason this story has remained popular for over 100 years. Peter Pan is an imaginative fairy-tale adventure to the place between childhood and what comes next. Through Peter we are called to explore the contradictory human desire to be both free from responsibility and part of a family and society. The play joyously captures the elemental child in each of us and reinforces the importance of play in the lives of children.

A natural part of growing up is Discovery, often through trial and error. The characters in this play are testing boundaries, they jump out of a window trusting they will fly, they believe they can out-fight ruthless pirates, they build a house. There is danger in these adventures, and it is a necessary part of growing up. Why does Wendy let Jane go to Neverland at the end of the story? Because children need to go on their own adventures.

## HOW TO USE THIS GUIDE

We invite you to use this guide to prepare for your trip to the theatre. On the following pages are activities that can be integrated into your current classroom curriculum before and after attending the performance at BCT to enrich the education experience for your students.

We would love to hear from you! Please have your students fill out the Post-Show response at the end of this packet and send it back to BCT! Classes who return their post-show responses will be entered into a drawing for free tickets to an upcoming performance.\*

Questions? Email at [education@bct123.org](mailto:education@bct123.org)

\*One winner per semester. Up to 30 free tickets for their class to attend an upcoming performance at BCT.

## THEATRE INFO



### ACCESS

- Ramp to Main Entrance of Theatre
- Wheelchair lift to access Wee Folks & PlaySpace
- Wheelchair accessible seating in Mainstage, Wee Folks & PlaySpace

### LOBBY

- Three single stall restrooms (Handicapable, with a changing station)
  - Lower & Upper Lobby have Men's and Women's restrooms, both have multiple stalls
  - Mothers Room for nursing needs
  - First Aid kits available
  - Two water fountains

*(One on the upper, lower and hallway of WeeFolks)*



### BOX OFFICE

- Kulture City bags if needed by any sensory sensitive students
- Masks for both students and adults
- Printouts of our CARES Commitment
- First Aid kits
- Extra clothes if accidents occur

### SENSORY ROOMS

- Two Sensory rooms.
    - One downstairs by our Wee Folks/ PlaySpace.
- (One in the back right corner of the Main Lobby)*



### EDUCATIONAL RESOURCES

- All of the above resources are available during any of our classes or workshops
- Resources include:
  - Classroom management tactics
  - Diverse learner tools and exercises
  - CASEL - Collaborative for Academic, Social & Emotional Learning
    - Framework guide
  - In Class tools and exercises
    - Examples of Social and Emotional Learning in Theatre Arts Standards

*For specific Educational needs email [education@bct123.org](mailto:education@bct123.org)*

### ADDITIONAL NEEDS

*(upon request)*

- Water
- Clothes
- Diapers and Wipes



**WWW.BCT123.ORG**

OR CALL US AT  
**205.458.8181**

Where does “Peter Pan” fit into my curriculum?

## GRADE 3

Third-grade students begin to participate in self-directed activities that reflect their artistic individuality. They are inquisitive, enthusiastic, eager to learn, and sensitive to the opinions of peers and teachers. These students are more mature, competent, and confident than students in earlier grades. The classroom environment, therefore, promotes collaboration and provides opportunities for all students to experience success in guided dramatic play. In Grade 3, theatre students begin to grasp artistic productions through their own personal interpretations. They identify various forms and uses of drama as well as the different elements of a theatrical performance. They create ideas for various components of a dramatic production and continue to work with movement as a vital part of the total theatre experience. Students are also encouraged to view performances that evoke a greater understanding of society and various cultures.

## GRADE 4

Students in fourth grade enjoy learning and display an abundance of energy and enthusiasm. They are more verbal; they see themselves as more mature, and place more importance on social experiences. The theatre class is a place for students to express themselves through self-reflection. They will be encouraged to channel their energy and enthusiasm into well-defined activities that strengthen their theatrical knowledge and talent. Theatre students in Grade 4 focus on the roles and responsibilities of those involved in staging a theatrical production. Standards require that students begin to identify interpersonal relationships, thoughts, and feelings evoked by a performance. They will also evaluate theatrical performances and utilize introductory theatrical techniques.

## GRADE 5

Fifth-grade students exhibit the capacity for enjoying and participating in all areas of the arts. They demonstrate skills for artistic expression and show a heightened appreciation for the arts and their role in shaping and reflecting the history of all cultures. Theatre content standards for Grade 5 are designed to broaden and deepen the knowledge and processes begun in Grade 4. These standards require students to analyze and describe ways to improve a performance while under a director’s supervision, to identify universal themes and basic conflicts evident in theatrical productions, and to use age-appropriate theatre vocabulary. At this grade level, emphasis is also placed on constructive criticism, including self-evaluation.

## GRADE 6

Students in Grade 6 are moving from childhood to preadolescence. Therefore, this course is transitional from childhood drama to the beginnings of informal theatre. Sixth graders require teacher direction, but at the same time need to be provided with opportunities for self-expression. Content standards for Grade 6 address the intellectual needs, learning styles, talents, interests, and maturity level of early adolescents. Students will transition from dramatic play and exploration into more academic theatre work. Standards continue to emphasize the development of the four artistic processes of creating, performing, responding, and connecting while introducing the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. Students begin to examine specific acting processes and dramatic structures. Students begin to examine theatre genres and styles, broaden theatre vocabulary, and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices.

## PLAYWRIGHT



Douglas Irvine is the Artistic Producer of Visible Fictions. His work has been performed across Scotland, England, Ireland, Denmark, Germany, Canada, and the USA. Under his leadership, the company was the first Scottish theater company to perform on Broadway.

He has also collaborated with Seattle Children's Theatre, and has directed at the Mark Taper Forum in Los Angeles and the Polka Theatre in London. He loves telling stories in new and exciting ways – with puppetry, dance, video, and foley artistry.

## THE AUTHOR



Sir James Matthew Barrie, also known as J.M. Barrie, is most well known for writing *Peter Pan* in 1904. He was inspired by his own children and the Llewlyn Davies brothers, whom he met in London, England during the late 1890s. The character of Peter Pan first appeared in 1902 in the book *The Little White Bird*. Based on Peter Pan's success, he wrote an additional book that continued the story titled *Peter and Wendy*, published in 1911. His other literary works and plays include: *Better Dead* (1887), *Auld Licht Idylls* (1888), *When a Man's Single* (1888), *A Window in Thrums* (1889), *The Little Minister* (1891), *Walker London* (1892-1893), and *Sentimental Tommy* (1896). J.M Barrie was born on May 9, 1860 in Scotland. Barrie became a baronet in 1913, he was awarded the Order of Merit in 1922, became the president of the Society of Authors in 1928, and the chancellor of the University of Edinburgh in 1930.

He died on June 19, 1937 in London, England. As a part of his will, the copyright for *Peter Pan* was given to Great Ormon Street children's hospital in London.

## THE DIRECTOR



Ashley Ann Woods is a theatrical designer, director, artisan, and arts administrator. She has served as the Executive Artistic Director of Birmingham Children's Theatre since 2020, and held a variety of positions within the theatre since 2017. Previously she was the Associate Artistic Director of 20% Theatre Company Chicago and remains a Company Member with Collaboraction Theatre, an organization committed to developing new plays around critical social issues. Prior to arriving in Birmingham, Ms. Woods spent a decade designing in the storefront theaters of Chicago. Favorite credits include: *La Havana Madrid* (World Premiere, Teatro Vista), *Miss Holmes* (World Premiere, Lifeline Theatre, Joseph Jefferson Award nominee - Scenic Design), *Parade* (Broadway in Chicago Award nominee - Scenic Design), *Choir Boy* (Birmingham Black Repertory Theatre), *Posh* (Steep Theatre), *Alice in Wonderland* (BCT), and *Bonnie & Clyde* (Kokandy Productions). Most recently she co-directed and designed the scenery

for BCT's world premiere of *Miss Fancy: Elephant Queen of the Zoo*. Regionally, Ms. Woods designs across the midwest and the southeast. [www.ashleyannwoods.com](http://www.ashleyannwoods.com)



## VOCAB SPECIFIC TO THE SHOW / WORDS TO KNOW

**Crocodile:** A large predatory semiaquatic reptile with long jaws, long tail, short legs, and a horny textured skin, using submersion and stealth to approach prey unseen. The crocodile has been extensively hunted for its valuable skin.

**Pirate:** A person who attacks and robs ships at sea. "in the three weeks leading up to the attack, sixteen container ships had been boarded by pirates"

**Mermaid:** A fictitious or mythical half-human sea creature with the head and trunk of a woman and the tail of a fish, conventionally depicted as beautiful and with long flowing golden hair.

**Lagoon:** A stretch of salt water separated from the sea by a low sandbank or coral reef.

**Shadow:** A dark area or shape produced by a body coming between rays of light and a surface. "trees cast long shadows"

**Light:** The natural agent that stimulates sight and makes things visible. "the light of the sun"

**Hero/Heroine:** A person who is admired or idealized for courage, outstanding achievements, or noble qualities. "a war hero"

**Monologue:** A long speech by one actor in a play or movie, or as part of a theatrical or broadcast program.

### **How this show supports teachers and students through the Alabama Literacy Act:**

"Peter Pan" at BCT is an adaptation of a classic novel. Your class will have an opportunity to read the book before or after attending the play. Seeing the live retelling of a written story enhances reading comprehension. By participating in this production and applying the study guide to your classroom, educators will implement steps to improve reading and comprehension proficiency of students from 3rd grade through 6th grade or higher.

## OTHER BOOKS AND ADDITIONAL RESOURCES

***Lost Boy: The True Story of Captain Hook*** by Christina Henry

***Peter Darling*** by Austin Chant

***Peter Pan and Wendy*** by James Matthew Barrie

***Hook*** by Terry Brooks

***The Secret Garden*** by Frances Hodgson Burnett

***The Wonderful Wizard of Oz*** by L. Frank Baum

Other Resources (with links):

<https://www.britannica.com/biography/J-M-Barrie>

<https://arts.alabama.gov/PDF/AIE/ALC/2017%20Arts%20Education%20COS.pdf>

## READING/WRITING (ELA) ACTIVITY

J.M. Barrie was inspired by his family, friends, and events in his life. He used his imagination to create magical places and fun adventures. Fill out the chart below with characters, places and events from your life and your imagination.

### Real People

1.

2.

3.

### Real Places

1.

2.

3.

### Real Events

1.

2.

3.

### Imaginary People

1.

2.

3.

### Imaginary Places

1.

2.

3.

### Imaginary Events

1.

2.

3.

Use a dice to find combinations for your story. Rolling once for each column gives you a person, place, and event to write about. Keep rolling for more combinations to use in your story.

## STEM ACTIVITY

### Physics of Light

- **Description:** Dark surfaces absorb more light and heat than lighter ones. Light surfaces reflect more light and heat than darker ones

- **Experiment:** What you'll need: 8 identical jars, water, thermometer, 8 elastic bands or clear tape, Paper in multiple different colors (white, black, red, orange, yellow, green, blue, violet)

### Instructions:

- Wrap one piece of paper around each of the jars using an elastic band or clear tape to hold it on.
- Fill the glasses with the exact same amount of water
- Leave the glasses out in the sun for a couple of hours
- Measure the temperature of the water in each jar
- Which jar is the hottest? Which is coolest? Why?

## KINETIC MOVEMENT ACTIVITY

### SHIPS AND SAILORS

This game works with all the young people trying to follow the commands to stay in the game, similar to Simon Says. The main leader calls out commands from the front.

#### COMMANDS

**Captain's Coming** - standing still, hand saluting, you can't move until the leader says: "At Ease"! (You can't do any other command unless you have been told At Ease, otherwise you are out)

**Ships** - go to the left (Stage Left)

**Sailors** - go to the right (Stage Right)

**Hit the Deck** - drop to lying on the floor.

**Seasick** - go to the back and pretend to throw up

**Mermaid**- All sit in a mermaid position and say "Hey Sailor"

**Three Men Rowing** - in threes, row in a line of three together

**Four Men Eating** - four people eating together

If young people don't have a partner or aren't in the groups (person overboard, rowing and eating) or don't complete an action quickly enough, they are put out!

## HISTORY ACTIVITY

### ACTING OUT HISTORY

J.M. Barrie wrote *Peter Pan* in 1904, during the Edwardian period in England. Imagine you lived during this time period. Use your answers to these questions about your Edwardian character to create a monologue:

1. Are you male or female?
2. Are you high class or working class?
3. What is your job?
4. What do you do for fun? Sports or games? Artistic events?
5. What do your clothes look like? Draw a picture.
6. How do you travel around town? Out of town?
7. If you read the newspaper, what famous people and events would you read about?



## POST-SHOW RESPONSE

Dear (who was your favorite character?) \_\_\_\_\_

I am (how old are you?) \_\_\_\_\_ and I am in the \_\_\_\_\_ grade at (what school do you attend?) \_\_\_\_\_.

I saw your performance of \_\_\_\_\_ on (what day?) \_\_\_\_\_.  
I thought the play was (how did the play make you feel and why?) \_\_\_\_\_ [at least three full lines] \_\_\_\_\_.

My favorite part of the play was \_\_\_\_\_.

I really liked (who was your favorite character?) \_\_\_\_\_ because (what made you like them?) \_\_\_\_\_.

The music sounded like (what did you hear?) \_\_\_\_\_.

Something else I loved about the play was \_\_\_\_\_  
\_\_\_\_\_.

I would really love to see a play about \_\_\_\_\_  
performed next year at Birmingham Children's Theatre.

Love,  
  
\_\_\_\_\_

Please send us your responses! You can email [education@bct123.org](mailto:education@bct123.org) or mail them to:

Birmingham Children's Theatre  
P.O. Box 1362 | Birmingham, Alabama 35222

## CORE STANDARDS

Attending a theatrical production and completing the accompanying activities will satisfy the Core Standards listed below:

1. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
2. Identify the basic technical elements that can be used in drama/theatre work.
3. Make observations explaining why artistic choices are made in a drama/theatre work.
4. Identify multiple personal experiences when participating in or observing a drama/theatre work.
5. Examine how connections are made between oneself and a character's emotions in drama/theatre work.
6. Recognize how and why audiences evaluate drama/theatre work.
7. Consider and analyze technical elements from multiple drama/theatre works.
8. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.
9. Explore how stories are adapted from literature to drama/theatre work.
10. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.
11. Identify artistic choices made in a drama/theatre work through participation and observation.
12. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.
13. Identify and discuss physiological changes connected to emotions in drama/theatre work.
14. Develop a plan to evaluate drama/theatre work. Example: Before viewing a performance, brainstorm questions such as: What do I see? What do I hear? What do I feel? I have an opinion – would you like to hear it?
15. Investigate how technical elements may support a theme or idea in a drama/theatre work.
16. Observe how a character's choices impact an audience's perspective in a drama/theatre work.
17. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.
18. Articulate how technical elements are integrated into a drama/theatre work.
19. Describe and record personal reactions to artistic choices in a drama/theatre work.
20. Explore the production elements used in a drama/theatre work to assess aesthetic choices.