PETER PAN
EDUCATION PACK
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This Education Pack was written and designed by Heidi Bird with contributions from Danielle Pearson and work experience student, Shona Dance.
Introduction

This pack has been designed to support your visit to The Watermill to watch our production of *Peter Pan*.

Your feedback is most welcome, please email (outreach@watermill.org.uk) or call me on 01635 570934.

Don’t forget that we offer workshops on most aspects of drama, and visit many schools in the surrounding area to work with students and teachers. For an education brochure, please visit the Outreach pages on our website, or contact us.

We hope you find the pack useful.

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Peter Pan: A Short Synopsis

A Synopsis is a brief summary of all the major points within a story. It will usually tell us about the characters, where the story is set and an outline of the adventures that the characters will go on.

Wendy Darling is a young girl who lives with her strict father in London. Wendy dreams of adventure and when she is alone at night she tells imaginative stories where she fights pirates, plays with Indians and dives with mermaids. All Wendy wants is for her father to join her on her adventures and tell her bedtime stories, but he is always working and never has any time for her.

One night, while playing alone in her room, something wonderful happens; Peter Pan, who has run away from his family, swoops in through Wendy’s bedroom window. He tells Wendy about an adventurous and magical place called Neverland, where children never have to grow up. Wendy can’t resist such an enchanting idea and flies away with Peter in search of adventure.

In Neverland Wendy meets Tiger Lily and the Lost Boys, Tootles and Starkey, who dream up adventures, travelling round Neverland to fight pirates, play with mermaids and trick their arch enemy, Captain Hook. Captain Hook is a cruel and spiteful pirate, who gets his name from his hook, which replaced his hand after it was eaten by a crocodile during a duel with Peter Pan. Captain Hook follows the Lost Boys around Neverland. He captures Tiger Lily and takes her hostage on his ship, The Jolly Roger. Wendy and Peter set a trap to trick Hook and rescue Tiger Lily. Their plot ends with Captain Hook walking the plank and being eaten by the crocodile.

During her time in Neverland, Wendy takes on a motherly role by looking after all the children. She realises she misses her father and returns home to London taking Starkey, Tootles and Tiger Lily with her.

Wendy finds her father anxiously waiting in her bedroom. He is relieved that Wendy is safe and has learnt to spend more time with his daughter. They all live in the comfort of Wendy’s nursery playing games and going on imaginary adventures together.
About the Writer

Born in 1860, James Matthew Barrie had been writing for many years before he created Peter Pan, his most beloved and enduring work. After a period spent as a journalist in his native Scotland, Barrie branched out into novel-writing, before eventually finding success as a playwright with works such as Quality Street and The Admirable Crichton. At the turn of the 19th Century, he was known to the British public as a witty, sometimes whimsical writer for adults. Yet beneath his flair for comedy, Barrie had a serious and melancholy side. The death of his older brother David had cast a shadow over his childhood, and the young James became painfully unsure of his mother's love. He turned to literature for comfort, escaping the gloom of his grief-stricken household through popular novels such as Robinson Crusoe. As a result, the adult Barrie felt a lasting affinity for childhood escapism, and something of a yearning for lost innocence.

This fascination with the joys and traumas of growing up set the stage for Peter Pan, but it took a particular creative spark to magic Neverland into being. In 1897, Barrie met the Llewelyn Davies boys while walking in Kensington Gardens. A life-long friendship was formed, and Barrie found inspiration in their games and stories, claiming that without the family "Peter never would have existed." Early hints of tropical adventure appear in The Boy Castaways at Black Lake Island, a photo album he made for the children depicting their games of pirates and Indians. The following year, his novel The Little White Bird was published. In a section later known as Peter Pan in Kensington Gardens, Barrie introduces a brilliant child who lives among the birds and fairies, a boy who had "escaped from being a human when he was seven days old: he escaped by the window and flew". Peter had arrived.

However the unforgettable story of Peter Pan as we know it is a product of the British stage. Barrie completed a draft of his story in 1904, with Peter relocated to a magical island filled with many new friends. The result, from a staging perspective, was more than a little alarming. Many doubted it was even possible to realise such a madcap and lavish script, with its cast of pirates, mermaids, fairies, Indians, and a ticking crocodile. Indeed, after reading Barrie's draft, Herbert Beerbohm Tree wrote to their mutual friend and producer Charles Frohman; "Barrie has gone out of his mind... I am sorry to say it, but you ought to know it." Fortunately, Frohman adored Peter Pan from the outset, and commissioned it for the Duke of York Theatre that December.

The rehearsal process greatly influenced the direction of the play. Remarkably, Captain Hook did not feature at all in early drafts. He was eventually written in because a piratical monologue would allow time for a scene change. But the brilliant Gerald Du Maurier was cast as Hook,
and soon Barrie was substantially expanding the character, adding the actor’s insights to create the tragi-comic Etonian pirate. Not every development in this period, however, was creatively motivated. Many came about in an atmosphere of theatrical chaos and impending calamity. The budget could not always stretch to Barrie’s ideas, for example his notion that Tinker Bell would be played by an actress behind a "giant reducing lens". Also axed was a scene in which Smee was to be lifted by an eagle and carried across the auditorium, a comic but hardly practical idea. To top it all off, on the evening before the premiere, part of the rigging collapsed and destroyed half the set. Barrie worked all night to rewrite his script, and was forced to change the plot to compensate for lost stage pieces. When the curtain rose on December 27th 1904, it was, unsurprisingly, with an air of trepidation. The entire company knew they were taking a risk, and that this eccentric production could well be a disaster.

The rest of course is history. The play received instant success, rave reviews, and a cult audience. Hundreds of fan letters poured in from enchanted children, who tended to fall into two categories; those who wanted to know how to fly, and those who wished to offer their services; "Dear Peter Pan... how is the brutal and horrid James Hook? Bring him round here and I, being an English gentleman, will give him what he deserves!" The play transferred to Broadway, and became the longest running in the history of the Empire Theatre. It was soon a guaranteed feature of the Christmas season on both sides of the Atlantic, and was put on in London right up until the blitz halted production. Barrie, meanwhile, made adjustments almost every year. He was fond of adding new speeches and surprise one-off scenes, so that the play remained like its hero; unfixed, unpredictable, and exciting. Before he died, Barrie gave the copyright of his famous work unconditionally to Great Ormond Street Hospital for Sick Children. To this day, thousands of children continue to benefit from his generous gift.

When Barrie eventually wrote Peter Pan as a novel, he began; "All children, except one, grow up." He could hardly have realised how prophetic his words would come to seem, for over a century later, Peter is still obstinately refusing to age. His story is as relevant and enchanting as ever, constantly re-imagined in new mediums. Yet Peter’s real home will always be the theatre, where he first asked us to fly with him, second star to the right and straight on 'till morning.

DANIELLE PEARSON
The Characters

Wendy Darling
Wendy is a young girl who lives in London with her strict father. She loves to tell stories and run away with her imagination. Wendy wishes to stay young forever and longs for a friend to play with. During her stay in Neverland, Wendy becomes a mother figure to the lost boys before realising that she wants to grow up and go home to her father.

Peter Pan
Peter Pan is a mischievous boy who never wants to grow up because he thinks that adults are cruel and boring. Peter Pan lives in a magical place called Neverland along with mermaids, fairies and pirates. Peter can fly and is the Captain of the lost boys who love to go on dangerous adventures together, mostly to rescue Tiger Lily from pirates. His best friend is a tiny fairy called Tinkerbell. Tinkerbell gets very jealous when Peter starts to play games with Wendy.

Tiger Lily
Tiger Lily is the Indian Chief’s daughter and is one of Peter Pan’s close friends. She is always being captured by the evil pirates but Peter and the Lost Boys always come to rescue her. She does not speak to the Lost Boys because she thinks they never listen to her. When Wendy arrives, Tiger Lily realises that she has had enough of the games in Neverland and decides to live in London with her.
The Lost Boys

Slightly and Tootles are the Lost Boys. They are all Peter Pan’s best friends. They enjoy having Wendy around as their ‘Mother’ to look after them and tell them stories. They realise they miss their parents and when Wendy decides to return home to her father, they go back to London to live and grow up together.

Captain Hook

Hook is an evil pirate and Captain of the Jolly Roger ship. He has two companions, Smee and Starkey. Hook is Peter Pan’s arch enemy and he does all he can to outwit him. Although Hook can be brave, he is afraid of a crocodile that ate his hand during a battle with Peter Pan.
Meet the Cast

Oliver Izod | Smee

What did you do growing up that got you into trouble?
I didn’t do anything that got me into trouble.

What do you miss most about being a child?
My old garden, where I grew up – there were so many places to hide!

When you were a child, what did you want to be when you were older?
The Prime Minister

What would your Neverland look like?
Dirty, and I would never ever have to shower.

Abiola Ogunbiyi | Tiger Lily

What did you do growing up that got you into trouble?
When I was about eight, I called the emergency services although there was no emergency, I got through but didn’t say anything. Thirty minutes later two Police officers turned up at the house – I had a lot of explaining to do!

What do you miss most about being a child?
Sports Day and Rounders.

When you were a child, what did you want to be when you were older?
Originally, I wanted to be a tennis player and later I wanted to be a spy.

What would your Neverland look like?
Lots of rivers, fountains and bridges with lemonade instead of water and music always playing.
Morgan Philpott | Captain Hook

What did you do growing up that got you into trouble?
There were lots of things I got into trouble for; exploding kitchen light bulbs with a Super Soaker 500, climbing on the roof, getting stones stuck up my nose. Luckily I have the best parents in the world and they were always very forgiving.

What do you miss most about being a child?
I remember there being more snow at Christmas when I was young. I also miss family camping holidays.

When you were a child, what did you want to be when you were older?
Honestly, I always wanted to be in the band Status Quo. They were so cool when I was six; but I don’t want that now.

What would your Neverland look like?
A lot like Christmas; family, friends, Twiglets and fizzy pop.

Bronte Tadman | Wendy Darling

What did you do growing up that got you into trouble?
Mainly giggling and talking too much (this is still something I struggle with now!).

What do you miss most about being a child?
Being crazy and people thinking it’s endearing as opposed to odd!

When you were a child, what did you want to be when you were older?
A pony, then a ballerina and then an actress.

What would your Neverland look like?
A sunny island full of my family and friends, with a theme park and endless supplies of chocolate.
**Ed Thorpe | Lost Boy**

**What did you do growing up that got you into trouble?**
Showing off and being generally hyperactive.

**What do you miss most about being a child?**
Pocket money, 1p sweets and big 50p’s.

**When you were a child, what did you want to be when you were older?**
A squirrel!

**What would your Neverland look like?**
A jungle playground with lots of things to climb on, swing on and slide down.

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**Jay Worley | Peter Pan**

**What did you do growing up that got you into trouble?**
I learnt a naughty word when I was seven and was grounded for a day.

**What do you miss most about being a child?**
Not being judged for playing and creating stories with action figures. (What’s wrong with wanting to play with Action Man at the age of 21?)

**When you were a child, what did you want to be when you were older?**
An animated character called Goku from Dragon Ball Z, or an Astronaut. I don’t know which one’s more realistic.

**What would your Neverland look like?**
Space. Lots and lots of space. Everyone could fly to whatever planet or galaxy they want. I like space.
The Theatre Company

It’s not just the actors who make the show!

Before the show opens there are lots of things that need doing to make sure that the audience enjoy the performance. The script needs writing, the music needs composing, the set needs designing and the actors need directing.

Find out below who is involved and what they need to be good at for their job.

Writer
Job: The Writer is the person who writes the script.
What they must be good at: The writer needs to be creative and good at writing. They also need to be able to work well alone.

Director
Job: The Director is the person who brings all the different artistic elements together. They will choose the actors, advise on the set, run the rehearsals and help the actors decide what to do on the stage.
What they must be good at: The director needs to be good at having an overall vision for the performance and an overseeing eye for everything that is happening. They need to be very creative and a good team leader.

Designer
Job: The Designer is in charge of designing the set (what we put on stage to help create the world of the play) and the costumes. They produce a model of the set which they show to the director and the actors. To see the model box of Peter Pan, go to page 22.
What they must be good at: The designer needs to be very artistic and creative and have a good imagination to decide what the final set will look like. They also must be good at drawing.
**Musical Director**

**Job:** The Musical Director is responsible for teaching the actors the songs during the rehearsal process. They sometimes write and compose the music themselves, or they might choose appropriate atmospheric music that’s been written by someone else.

**What they must be good at:** The musical director needs to be very musical with a good knowledge of different songs and an ability to teach others.

**Stage Manager**

**Job:** The Stage Manager is in charge of everything that happens onstage. They will work with the designer to make sure that they have all the props and that everything looks exactly like the designs.

**What they must be good at:** A stage manager needs to be organised, good at communicating, and very resourceful.

**Wardrobe Department**

**Job:** The Wardrobe Department works with the designer to source and make all the costumes for the actors. Each day they have to wash and iron the costumes and do any last-minute repairs so that they look as good as new for every performance.

**What they must be good at:** The wardrobe department must be very organised and good at sewing.

**Lighting Designer**

**Job:** The Lighting Designer works with the designer to create the atmosphere in the theatre. They will choose the colours, the brightness, and the angle of the lights which will then be programmed into a computer so that they are the same in each performance.

**What they must be good at:** The lighting designer needs to be artistic, and good with technical equipment.

**Front of House**

**Job:** The Front of House team is in charge of looking after the audience. They sell programmes before the performance and ice creams in the interval. They also help the audience find their seats.

**What they must be good at:** The front of house must be very friendly and helpful.
Who Would You Like To Be?

Now that you have read all about the different people who make up a Theatre Company, have a think about what job you might like to do.

Work with a partner to fill in the diagram below. In the middle put the job title that you would like and in the surrounding bubbles write what qualities you think you would need for that role.

As a class, see if you can make your own Theatre Company. Who would do what and why? Make sure everyone is involved!
Be an Actor

Actors have to be good at remembering their lines and moves on the stage. They also have to be able to change the way they act to play different roles. Actors must be good at speaking clearly so that the audience can always hear what they are saying; otherwise they won’t be able to follow the story.

Practise being an actor, by acting out the scene on the next page with a partner. Where things are written in italics (like this: *italics*) then that means it’s an instruction for what the actors should do.

Think about how your character might **talk** and how they might **move**.

Try out lots of ideas to **see what works**.

See if you can take it in turns to **perform the scene** to your class.

The *Peter Pan* cast in rehearsals
WENDY  Peter, how old are you?

PETER  I don’t know, quite young I guess. I ran away the day I was born.

WENDY  Ran away, why?

PETER  Because I heard my parents talking about what I was to be when I became a man. Pah! So I ran away to live among the fairies.

WENDY  But fairies don’t really... *(He quickly stops her mouth)*
Do they?

PETER  Of course they do! When the first baby laughed for the first time, the laugh broke into a thousand pieces and they all went skipping about, and that was the beginning of fairies. Now, when every new baby is born, its first laugh becomes a fairy. There ought to be one fairy for every boy or girl.

WENDY  “Ought to be”? Isn’t there?

PETER  Oh no, they’re nearly all dead now. As children grow they stop believing in fairies. Every time a child says *(Mouths it)* “I don’t believe in fairies”, a fairy somewhere falls down dead.
WENDY  No!

PETER  *(Suddenly)* Talking of fairies, where did she go? Tink? Tinker Bell?

WENDY  You mean, there’s a fairy in this room, right now?

PETER  Ssh! Listen.

WENDY  I can’t hear anything. *(Muffled jingle)*

PETER  There.

WENDY  That’s just a bell.

PETER  *(Finding the box)* It's fairy language.

    *(Opens it. Angry jingle)*

PETER  There’s no need to be like that!

WENDY  What did she say?

PETER  She said you are a great ugly girl. *(He laughs, but stops when he sees WENDY’S face).* She isn’t very polite.
Be a Playwright

When stories are written down, we are told them by the writer; when we see a play, stories are told by living characters on the stage in ‘dialogue’ form.

On the next page is an extract from the novel.

See if you can turn it into a play script in dialogue form.

- What things do you have to add to make it make sense?
- What things can you leave out of the story?

Make sure that the audience knows where the characters are and what they are talking about!

**Dialogue** form is where you only write what is actually spoken by the people or characters in the story. Playwrights give the actors dialogue that tells us all we need to know so that we can follow the action.

**Stage Directions** The stage directions fill in the missing details and tell the actors what to do and where to go on the stage. They are usually written in *italics* or [brackets] as shown.
There was another light in the room now, a thousand times brighter than the night-lights, and in the time we have taken to say this, it had been in all the drawers in the nursery, looking for Peter's shadow, rumbled the wardrobe and turned every pocket inside out. It was not really a light; it made this light by flashing about so quickly, but when it came to rest for a second you saw it was a fairy, no longer than your hand, but still growing. It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage.

A moment after the fairy's entrance, the window was blown open by the breathing of the little stars, and Peter dropped in. He had carried Tinker Bell part of the way, and his hand was still messy with the fairy dust.

"Tinker Bell," he called softly, after making sure that the children were asleep, "Tink, where are you?" She was in a jug for the moment, and liking it extremely; she had never been in a jug before.

"Oh, do come out of that jug, and tell me, do you know where they put my shadow?"

The loveliest tinkle as of golden bells answered him. It is the fairy language. You ordinary children can never hear it, but if you were to hear it you would know that you had heard it once before.

Tink said that the shadow was in the big box. She meant the chest of drawers, and Peter jumped at the drawers, scattering their contents to the floor with both hands, as kings toss ha'pence to the crowd. In a moment he had recovered his shadow, and in his delight he forgot that he had shut Tinker Bell up in the drawer.

If he thought at all, but I don't believe he ever thought, it was that he and his shadow, when brought near each other, would join like drops of water, and when they did not he was appalled. He tried to stick it on with soap from the bathroom, but that also failed. A shudder passed through Peter, and he sat on the floor and cried.

His sobs woke Wendy, and she sat up in bed. She was not alarmed to see a stranger crying on the nursery floor; she was only pleasantly interested.

"Boy," she said courteously, "why are you crying?"

Peter could be exceeding polite also, having learned the grand manner at fairy ceremonies, and he rose and bowed to her beautifully. She was much pleased, and bowed beautifully to him from the bed.
"What's your name?" he asked.

"Wendy Moira Angela Darling," she replied with some satisfaction. "What is your name?"

"Peter Pan."

She was already sure that he must be Peter, but it did seem a comparatively short name.

"Is that all?"

"Yes," he said rather sharply. He felt for the first time that it was a shortish name.

"I'm so sorry," said Wendy Moira Angela.

"It doesn't matter," Peter gulped.

She asked where he lived.

"Second to the right," said Peter, "and then straight on till morning."

"What a funny address!"

Peter had a sinking feeling. For the first time he felt that perhaps it was a funny address.

"No, it isn't," he said.
Here is how the adaptors, Robin Belfield and Simon Slater, adapted the story into a play:

**Stage Directions**

Tired out by the singing, WENDY falls asleep. Music. We see a little light flickering at the window; it disappears and then reappears inside the room, this time accompanied by the tinkle and jingle that can only mean one thing - TINKERBELL. Her light moves around the room - flickering inside an object or toy, and then disappears before re-appearing somewhere else. Suddenly the window blows open and we see the shadowy figure that can only be PETER PAN. He is still for a moment before bounding into the room, searching for something. He is decked, as Barrie’s book describes, in ‘autumn leaves and cobwebs’, but mustn’t be prettily so, he has the air of adventure about him and so must be grubby like a boy who is always playing outside. He lifts the lid of a toy box, TINKERBELL’S light is seen inside.

**Dialogue**

TINK  
(Jingle.)

TINK  
(Jingle.)

(PETER follows her sound)

TINK  
(Jingle.)

PETER  
(Understanding her language completely.) Well I can see it’s not in there, now come out!

TINK  
(Jingle.)

PETER  
Well how should I know where it’s gone?

WENDY stirs in her sleep. PETER lets the lid of the box fall, turning to see if WENDY has woken up. With the coast clear, Peter continues to search, forgetting TINK is in the box. With all the rummaging, he doesn’t notice WENDY finally wake up. She watches him, until he gives up his search and sits in a sulk.

WENDY  
Boy, why are you crying?

PETER jumps up and bows to her ‘in the fairy way’, she bows in response.

PETER  
What’s your name?

WENDY  
Wendy Moira Angela Darling. What’s yours?

PETER  
Peter Pan.

WENDY  
Is that all?

PETER  
Yes.

WENDY  
Where do you live?

PETER  
(Pointer to the window.) Second to the right and then straight on till morning.

WENDY  
What a funny address.

PETER  
No it isn’t.
Be a Set Designer

The set is what we put onstage to help create the world of the play. The set designer would make a model box of the set to show the production department, director and actors what they want the set to look like.

1. Research

The design process begins with the designer, in this case Neil Irish, researching an idea for the play.

Designers often collect pictures to give them inspiration. They might create a scrap book of ideas including, materials, styles and shapes.

The designer will look at the size of the stage and work with the director to make sure that their design fits with the Director’s overall vision.

2. White Card

Once the designer has an idea, they make a ‘white card’ model box. This gives a clear idea of what the final design will look like, but without being painted.

The white card design is sent to the production team who check that the design will work in the space and is possible with the money that we have.

3. Model Box

The designer creates a model box. The model box is a scale model, exactly twenty five times smaller, of the final set.

The production team use the model to see what the set is going to look like and to help them build the final set.
4. Building the Set

The carpenter then starts to make the set. At The Watermill the set is built off-site in a large barn and then brought to the theatre and put together during the weekend before the show opens.

The designer draws a ground plan of the model box to the same scale.

This gives the carpenters the exact size of the set so they can start building it.

The ground plan to the left is from a previous Watermill show.

5. The Final Set

The set is fitted into the theatre. During this time the designer will work with the production team to make sure that all the final details are perfected before the show opens.
Draw the Set

See if you can design and draw your own set for *Peter Pan* in the box below.
Costume Designs

The wardrobe department are in charge of finding or making the costumes and then adjusting them to fit each actor. They also have to make sure that the costumes are perfect for each performance, which means that they must repair rips or tears.

Our wardrobe department will meet the designer a long time before the performance so that they have plenty of time to see the designs and get the costumes ready.

Below are some costume designs for Peter Pan.

The Indians - Great Big Little Panther and Alf

Smee and Slightly

The Mermaids

Captain Hook

Tiger Lily, Wendy and the Lost Boys - Tootles and Starkey

Peter Pan
Be a **Costume Designer**

There are lots of different ways that you could design a costume for Peter Pan, Wendy, Tiger Lily or Captain Hook. See if you can come up with a couple of your own designs for *Peter Pan* characters below. You could even find and stick pieces of material next to the pictures to show what textures you might like for your design.
Meet the Playwrights

During rehearsals, Heidi Bird interviewed Robin Belfield and Simon Slater, the adaptors of Peter Pan.

**How do you go about adapting a classic novel into a play?**

Robin: You start by reading the novel lots and lots!
Simon: You have to make sure you keep the story clear. We also have very clear limitations and parameters at The Watermill, which we have to keep within; we only have six actors and a lot of characters. Robin came up with a very good idea of how we could use them best to tell the story and move through all the worlds.

**What’s the biggest challenge?**

Simon: The biggest challenge is working with Robin, and his biggest challenge is working with me!
Robin: and Paddy! (Simon’s dog).
Simon: Who’s not playing Nana.
Robin: He has been auditioning every day.
Simon: He’s not quite right for it! Seriously, the biggest challenge is that it’s such a classic story and extremely popular.
Robin: We have to manage everyone’s expectations. Last year there was an expectation with Pinocchio’s nose growing, but there feels like even more expectation with this; everyone knows Peter Pan and loves it.
Simon: It has also had a flurry of activity recently with the film Neverland and the Broadway musical, Finding Neverland, which heightens the expectation.
Robin: I would say flying is definitely our biggest challenge!
Simon: We’ve had to raise the theatre roof by 30ft. Oh no, we haven’t done that, what have we done?
Robin: We can’t tell them. It’s a big secret!

**What is your favourite moment in the play?**

Simon: I love Hook; he’s such a great character!
Robin: The Lost Boys are funny. I like the moment when we go into their ‘hide out’ and we start to learn about Neverland.

**What is your top tip for any budding playwrights?**

Robin: Watch lots of plays and keep writing.
Simon: Practise every day!
Meet the Director

During rehearsals, Heidi Bird interviewed Robin Belfield, the director of Peter Pan.

What are the most important parts of a director’s job?
As the director my job is to bring all the different departments together and to make sure that everyone is doing the best job they can. The most important part about my job is making sure that the rehearsal room is a safe, creative and fun environment where people can be imaginative and make brilliant work.

What is your favourite thing about being a director?
I love the first day of rehearsals at the theatre; they are good fun and there is always a great atmosphere. My other favourite moment is going from the rehearsal room to the theatre and seeing the set for the first time; that is always quite a breathtaking moment!

What do you think makes a good children’s show?
Fun! It’s got to be fun! I think that part of being a director, especially a director of a family performance, is being a big kid and knowing what would make them laugh.

Why do you think it is good for children to visit the theatre?
I think it is good for everyone to visit the theatre, but especially children. Children can easily access TV and film, but there is something undeniably magical about 200 people being in the same room, laughing at the same joke. I think that it is good for children to enjoy that experience.

What do you like about working with actors who also play all the music?
I have absolute admiration for people who can do more than one thing, but that is what being a theatre performer is all about, and never more so than being in an actor-musician show. They have got to play, sing, move and act and they have got to do everything really well. It is slightly chaotic and that is what I love!

If you could direct any show of your choice what would it be?
I have got two. I really want to do a production of The Winter’s Tale by William Shakespeare and my favourite book as a child was The Three Musketeers so I would like to direct that at some point.
Can you recognise the Instruments?

All of the instruments you can see below are played during our production of Peter Pan. See if you can match the picture of the instrument to their name.

PIANO
FLUTE
DRUM KIT
UKULELE
ACCORDION
GUITAR
Find out more about the Instruments

All of the actors in Peter Pan are Actor-Musicians, which means they provide the orchestra as well as the singing, dancing and acting. There are lots of instruments used in Peter Pan. Find out more about different instruments below.

**GUITAR - STRINGS**
The Guitar is one of the string family of instruments. Other instruments that are part of the string family are Cello, Ukulele and Double Bass. The String family gets its name from the strings on the instrument that can be plucked or played with a bow. The Guitar is typically played by strumming or plucking the strings.

**FLUTE - WOODWIND**
The Flute is one of the Woodwind family of instruments. You play the Flute by blowing air across the mouthpiece to create the sound. Someone who plays a Flute is called a Flautist. Unlike other woodwind instruments the flute does not have a reed. Other instruments that are part of the Woodwind family are the Saxophone, Clarinet and Bassoon.

**DRUMS - PERCUSSION**
The Drum Kit is one of the Percussion family of instruments. A percussion instrument is an instrument that creates a sound by being scraped or struck with a beater. A Drum Kit is made up of a mix of drums and cymbals which are played by one person. Other instruments that are part of the percussion family are the Timpani, Cymbals, Triangle and Tambourine.

See if you can group the instruments below into the right families: Strings, Woodwind and Percussion. Can you think of one more family of instruments? Can you name any instruments in that family?

Ukulele  Cello  Violin  Cymbal  Double Bass
Triangle  Violin  Saxophone  Bassoon
Clarinet  Timpani
Pirate Themed Drama Games

Captain’s Coming
This is an energetic drama game, which is good for developing team work and spontaneity. It is suitable for groups of all sizes and abilities.

How to Play:
Assign one person to be the Captain. The role of the Captain is to call out the actions. If the group don’t perform the right action, or they can’t get into the right group number, then they are dismissed by the Captain and out of the game.

Below are the actions:

**North** Everyone runs to one end of the room.

**South** Everyone runs to the other end of the room.

**East** Everyone runs to one side of the room

**West** Everyone runs to the other side of the room.

**Captain’s Daughter** Everyone curtsies and says “Oh La La.”

**Scrub the decks** Everyone kneels and mimes scrubbing the floor.

**Crow’s Nest** Three players stand with their backs to each other and lock arms to form the crow’s nest.

**Walk the Plank** Five people stand in a single file row with their hands on the shoulders of the person in front of them.

**Captain’s Coming** Everyone stands too attention and salutes the Captain. They can’t move from this position until the captain says, “At Ease!” If they laugh or break from the attention, they are dismissed from the ship.
All the Fish in the Sea
This is a fun drama game, which is helpful to increase the energy in the room. It is suitable for groups of all sizes.

How to Play:
Start by choosing two children to be sharks.

Divide the rest of group into two and ask them to line up on opposite sides of the room facing each other.

Work along each line and name each child after an under-water sea creature (e.g. Jellyfish, Octopus, Stingray etc.) There should be two of each creature; one on each side of the room.

Now place the sharks in the middle of the room and call out one of the underwater creatures. The children should move through the space, acting out their creature, to cross the space without getting caught by a shark. If they get caught, they become seaweed by kneeling on the floor. They are now also allowed to try and catch the other sea creatures.

If you call “all the fish in the sea” then all the creatures should move through the sea to get to the other side.

Once all the creatures have been caught, swap over to give other children the opportunity to be the shark.
Learn a Song from

Peter Pan

Below is a song that is performed in Peter Pan, written by Simon Slater. As a class why don’t you learn the song below, so you can sing along when you come and see our show? An MP3 recording is available on our website, http://www.watermill.org.uk/education Packs

LAND OF ADVENTURE & MISCHIEF
My father bought me books to read,
Classic tales kids are meant to like.
The princess who finds her prince,
A lovelorn damsel not heard of since.
I never had the heart to say,
These soppy girls should run and take a hike.

My father meant well with what he chose,
Classic tales written to inspire.
The sleeping queen who wakes from a kiss,
The maid who turns to a Mrs from a Miss.
But I never had the heart to say,
These soppy girls should set my soul on fire.

As I look through the window,
Clouds racing by,
Under darkening sky,
I dream of a different life,
Beyond the moon and stars,
Neptune and Mars.

Let me find that world of excitement,
A far off world of fun.
I’d run and jump a thousand miles,
To feel my life’s begun.

Desert sands,
Waterfalls grand,
A peaceful lagoon,
Where the mermaids swoon,
This land I wish to become,
My world of adventure and mischief.

Let me live in this kingdom of danger,
A far off kingdom of chance,
Feel a sense of excitement,
A land of breathless expanse.
Pirate ships,
On ocean trips,
Indian chiefs,
Moonlit reefs,
This land I wish to become,
My land of adventure and mischief.

Let me feel this island of wonder,
A far off island of play.
Away from the London home,
Chief of all I survey.
Crocodile teeth,
Fairies beneath,
Up in the sky,
A tree house high,
This land I wish to become,
My land of adventure and mischief.
Design a Poster

On the front of this education pack is the picture we used to advertise Peter Pan. The image is used to tell people about the show. The Watermill will distribute flyers, posters and even bubbles to different places including shops, libraries, notice boards and schools, so that lots of people hear about the show and book tickets.

The Watermill’s Marketing Director, Jan Ferrer, will make sure the right image is created for each production.

Task
Design your own poster for Peter Pan or your school production. Here are some of Jan’s top tips to help you:

1. Make it eye-catching – the poster has to make people want to come and see the show.
2. Your poster must give people an idea of what the play is like e.g. is it funny? Dramatic? Or set in the past?
3. Don’t make it too complicated. You’re not trying to show everything that the play is about, just give people a feel for it.
4. Information must be easy to read: the play’s title is very important as well as the dates, times and where you can see the show.
5. Make sure you include information telling people where to get tickets – telephone numbers or websites.
6. If you have space, you might want to put down ticket prices and an age the play is suitable for, but remember tip number 3!

and one last thing...
Don’t forget your poster has to encourage lots of people to come to the theatre so make it as bright and exciting as you can!

Top tip
It is always important to know what your play is about so, if you haven’t already; make sure you read the synopsis on page 4 of this pack.
Make a Pirate’s Hat

What you will need:
Large piece of black sugar paper
White chalk
Stapler
Double sided selotape
Scissors

Instructions
1. Cut a long thick strip of black paper, measure it to fit the size of your head and fix it in place with staples (Please ask an adult to help with this).
2. Draw and cut out the front and back sections of the pirate’s hat.
3. Using the white chalk draw a skull and crossbones on the front of your hat.
4. Using double sided selotape, stick the front and the back of the hat to the section you made to fit your head.
5. Finally, staple the sides together to make the shape of your pirate’s hat.

Why not show your friends your Pirate’s hat or use it as a costume to act out scenes from the play?
Colouring In

Peter Pan

Christmas

The Watermill
West Berkshire Playhouse
Peter Pan Word Search

CAPTAIN HOOK
CROCODILE
LOST BOYS
MERMAIDS
NEVERLAND
PETER PAN

PIRATE SHIP
SMEE
TICK TOCK
TIGER LILY
TINKERBELL
WENDY
Peter Pan Crossword

Across
2. Adventurous boy who flies up high
3. The Lost Boys are called Tootles and who?
6. Peter Pan’s fairy friend
7. The name of the pirate ship
8. Peter Pan’s biggest enemy
9. Becomes mother to the Lost Boys
10. Wendy’s father

Down
1. What animal is Captain Hook scared of?
4. The Indian Chief’s daughter who lives in Neverland
5. Where Peter Pan lives?
Can you help Peter find his way through the maze to rescue Tiger Lily from the evil Captain Hook?

Can you help the Crocodile find his way to Captain Hook’s ship, The Jolly Roger?
Spot the **Difference**

Can you find the eight differences in the pictures below?
Word Scramble

These words from *Peter Pan* have all become scrambled can you unscramble them?

OKHCTAAPINO

DNYWE

LTGIRELYI

PRTEANEP

ALDNENREV

KERTNILBEL
Can you help Wendy?

Wendy is lost; can you help her find the way back to Peter? (Circle the Wendy who finds Peter)
Answers

Wordsearch

Crossword

Spot the difference

Peter Pan mazes

Can you help Wendy?

Word Scrabble

CAPTAIN HOOK, WENDY, TIGER LILY, PETER PAN, NEVERLAND, TINKERBELL
Credits

Peter Pan
By J M Barrie
Adapted by Robin Belfield and Simon Slater
By arrangement with Great Ormond Street Hospital Charity and Samuel French Ltd.

Directo r Robin Belfield
Original Music by Simon Slater
Designer Neil Irish
Lighting Designer Mark Dymock
Sound Designer Rob Jones
Movement Director Frances Newman
Fight Director Robin Colyer

Cast List in alphabetical order

Oliver Izod Smee / Slightly / Great Big Little Panther
Abiola Ogunbiyi Tiger Lily
Morgan Philpott Mr Darling / Captain Hook
Bronte Tadman Wendy
Ed Thorpe Starkey / Tootles / Alf
Jay Worley Peter Pan

Production Manager Lawrence T. Doyle
Company Stage Manager Ami-Jayne Steele-Childe
Assistant Production Manager Nelly Chauvet
Theatre Technician Josh Robinson
Deputy Stage Manager Victoria Horn
Assistant Stage Manager Catherine Pewsey, Sara Shardlow
Wardrobe Supervisor Amanda Dooley
Wardrobe Assistant Eloise Short
Sound Operator Tristan Richards
Set Construction Belgrade Production Services
Production Photographer Philip Tull
National Press and Publicity Mark Senior