

PETER PAN

or The Boy Who Would Not Grow Up

J.M. Barrie

in a new version by John Caird and Trevor Nunn

Directed by Donovan Marley

October 10 - November 3, 1996



Photo by Gary Isaacs

Study Guide

prepared by the Education Department of the Denver Center Theatre Company
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Catch Us In The Act.

Denver Center Theatre Company

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J.M. BARRIE AND PETER PAN

“Nothing that happens after we are twelve matters very much.” ~ J.M. Barrie in *Margaret Oglivvy*



J.M. Barrie

Peter Pan's source was Pan, the Greek god of nature. This half-boy, half-beast was a playful outdoor hero who never aged. Barrie was born in 1860 when girls were the icons, but by the time he started to write, boys had replaced girls in the limelight as seen in Millais' painting of his four-year-old son in "Bubbles," the books: *Little Lord Fauntleroy*, *Treasure Island*, *Kidnapped*, *Huckleberry Finn* and *A Picture of Dorian Grey* led the way. The ideal of youth was

duty, team spirit and male fellowship. In this spirit, Lord Baden-Powell established the Boy Scouts. To all those boys who could not face growing up, World War I was the idealistic answer because it came as a climax to the values of youthful beauty and "strength in perfect service."¹

J.M. Barrie's personal crises led to his writing of *Peter Pan*. His brother, David, died at 13 in a skating accident and his mother grieved for months. Young James tried to become like his brother, wearing his clothes and fixating on remaining a boy. Even when he became a successful writer in 1888, he wrote his mother daily. Although he felt uncomfortable in the presence of women (due in part to his short stature), he married actress Mary Ansell when he was 34. She had pursued him and nursed him back to health after he contracted pneumonia, but the relationship never produced children and ended in divorce in 1909.

In 1900, Barrie met the Llewelyn Davies boys, George, Jack and Peter in Kensington Gardens. Michael and Nicholas (Nico) were born later. He admired their attractive mother, Sylvia, but she was devoted to her husband, Arthur, who tolerated Barrie's presence because his boys adored him. Barrie played out his childhood fantasies with the boys. On holiday with the Llewelyn Davies family in 1901, Peter Pan was invented in a 6-week long game of pirates, Indians and islands. Into *Peter Pan*, Barrie poured the dreams, dashed hopes and terrors which had always haunted him.

The play contains the archetypes [standards] of fairy stories—Wendy and Peter Pan as heroes and Captain Hook as the villain. The boys are the Davies boys; Wendy originated as a nickname Barrie bestowed on the poet W. E. Henley's daughter, Margaret. She called Barrie her "Fwendy" (friendly). Captain Hook was based upon Mr. Wilkinson, headmaster of his own private school in Orme Square. Mrs. Darling was the lovely Sylvia. The unsympathetic Mr. Darling is not Arthur, but rather the powerful symbol of father that every child fears. But Barrie himself was Peter Pan, always the outsider looking in at the secure, happy Llewelyn Davies family. His fixations—on boyhood, mothers, other people's families—is unmistakable in *Peter Pan*.

The Llewelyn Davies moved out of London in 1904, but the family's country idyll began to shatter and Barrie's "lost boys" really came to be. Arthur died in 1907 of cancer of the jaw and Barrie devoted himself to Sylvia and the boys. When she died in 1910, he assumed guardianship of the boys (though her will did not stipulate it) and poured his energy into caring for his inherited family. Peter, beginning at Eton, was mocked as the "real" Peter Pan, while the other boys were deeply affected by the loss of their parents. Barrie reassured and consoled the boys and wrote them long letters during their times away at school. In 1914, George and Peter signed up to serve in World War I; George was killed in Flanders in 1915. Michael, Barrie's favorite, survived the war but drowned in 1921, leaving the author nearly inconsolable. Twenty years after Barrie's death in 1937, Peter threw himself under a train. Despite the joy and enchantment the play has brought to audiences, Peter Llewelyn Davies always called it "that terrible masterpiece."²

**“And off they sailed among the waves,
Far, and far away.
They sailed across the silent main,
And reached the great Grombolian plain;
And there they play forevermore
At battlecock and shuttledoor.”**
~ Edward Lear, "Daddy Long-legs and the Fly"

THE VICTORIAN AGE AND THE IMAGE OF CHILDHOOD

“It is only in childhood that books have any deep influence on our lives.” ~ Graham Greene³

In 1837, an 18-year-old girl named Victoria became queen of England. She was autocratic and rigid. Her husband, Prince Albert, urged her to convey the image of purity and restraint and her behavior entranced her subjects. Victoria remained distant from her subjects, never read newspapers, opposed reform [change] of any kind and rigorously supported social hierarchies. Indeed, she was so pompous [haughty] that her son, Edward VII said she was reluctant to go to heaven because “the angels would precede her.”⁴ The monarchy’s sobriety [dignity] and restraint permeated society and the stamp of the Victorian age became an image of pomposity and mannerisms, while underneath surged repressed romance, sexual frustration and a sense of vengeance toward an absurd world. The only escape was fantasy.

During the Victorian Age, the British Empire reached its height. It included about a quarter of the world’s landmass and about a quarter of the world’s people. Wealth poured into Britain from its colonies and British industry continued to expand. Children’s literature expressed the view of this prosperity, for there is something bold and optimistic about Lewis Carroll’s *Wonderland* and Barrie’s *Neverland* that expressed the confidence of Britain between 1860 and 1914.

This prosperity prompted a new way of looking at childhood. Childhood became a special stage, not a training ground for adulthood. The child came to be seen as a symbol in a rich society of hope and optimism. This vision of children as good and innocent connected with spirituality and imagination. In addition, there was an enlarged sympathy for children that resulted in a growing sense of their needs, desires, behavior and rights. This developing “nursery” culture affected clothes, toys, pastimes and books which could be shared with grown-ups. Social developments were also influenced. In 1833, the *Factory Act* passed, limiting children to an eight-hour work day, while the *Education Act* of 1870 made schooling compulsory and tried to better the educational process. Queen Victoria set an example by holding cozy family gatherings. Middle class families grew smaller, so more time could be given to the children. Child portraiture flourished in the works of John E. Millais, who painted endearing children in such works as “Bubbles,” “Cherry Ripe,” “First Sermon,” “Second Sermon” and “Boyhood of Raleigh.” Thus, the masterpieces of children’s literature were born into a society which made childhood a high priority. Between 1837 and 1914, classics like Lewis Carroll’s *Alice in Wonderland*, Edward Lear’s nonsense poems, Nesbitt’s *The Railway Children*, Burnett’s *The Secret Garden*, Stevenson’s *Treasure Island*, Grahame’s *Wind in the Willows*, Potter’s *Peter Rabbit* and Barrie’s *Peter Pan* were published.

As childhood was celebrated, it also became a refuge. The settings of the books suggest the mood of a golden age, yet there is a flight to escape into an unreal dream world, a regressive desire for a pre-industrial rural countryside where the child represented purity, simplicity and a pre-sexual life. Childhood was also seen as morally redemptive with adult men cared for and rehabilitated by children. We see the examples in Scrooge and Tiny



“Cherry Ripe” by Sir John Everett Millais

Tim, the old earl and Little Lord Fauntleroy and Silas Marner and the girl, Eppy. Meanwhile, the young girl was seen as a secular [earthly] goddess (like Wendy) and expressed the prim Victorian attitude. Thus, Carroll’s *Alice* celebrates the pre-pubescent girl and turns her into a queen, but not before she is lost in the mad-house of the Duchess’s kitchen or the Mad Hatter’s Tea Party. Like Carroll in real life, she does not fit in and goes through the book never quite connecting with anyone.

Fantasy allowed men like Lewis Carroll and Edward Lear to escape the etiquette and restraint of the time and to emphasize rebellion and chaos in their works while pointing out no moral and rejoicing in free thought. This emphasis on childhood prepared the way for the view that only youth mattered and the later Edwardian celebration of youth for youthful pleasure’s sake. This homage [praise] to playfulness reaches its apex [peak] in *Peter Pan*, the boy who didn’t want to grow up and who mirrored a society that didn’t want to either.

“Ah, leave me alone in my pubescent park,
in my mossy garden. Let them play around me forever.
Never grow up.”
- Vladimir Nabokov, *Lolita*

NANNIES, NURSEMAIDS AND THE VICTORIAN FAMILY

“For the Victorians the home was the foundation and the family the cornerstone of civilization and within the family were first learned morals, religion, ethical and social precepts of good citizenship.”⁵

To those of us who viewed the Masterpiece Theatre series “Upstairs, Downstairs,” one of the most pervasive images of that Victorian family was the army of servants who ran the household and raised the children of that middle to upper class English family before 1900. One of the reasons for this abundance of servants was the increase in size and wealth of the middle class in the mid-19th century. This class was especially concerned about intimacy, domestic comfort and child rearing. Servants were also a status symbol and to lack such help in the household was to risk sinking “from genteel poverty into the darkness of vulgarity.”⁶ The average middle class family in London at mid-century employed 1.8 servants, but it is important to realize that significant elements of the middle class were servantless at the height of live-in domestic service (1850-1880) and that the most typical household included only a single maid.

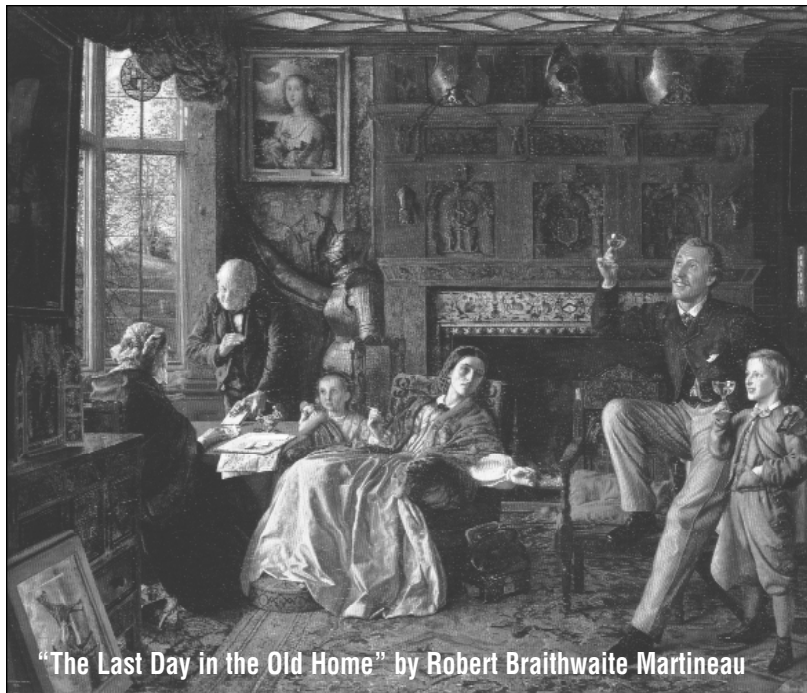
One need for domestic assistance was the desire to make the environment comfortable. The advancement of household technology was slow and urban services were limited. For example, lavatories did not come into general middle-class use until after 1850 and most London kitchens were dominated by a huge coal-burning fireplace which required constant replenishing with coal. The necessity to carry coal, shop daily for provisions, heat stoves and keep themselves clean without the benefit of running water was solved by the middle class at the expense of the servant class.

The center of most domestic circles was the children and the parental desire for their education. Many families eventually entered their boys into Eton or Harrow, but the early childhood years remained troublesome unless one was a disciple of Marie Edgeworth. Best known today for her novels, Miss Edgeworth was one of the first writers to give serious attention to early childhood education. With her father, Richard Lovell, she wrote *Practical Education*, a full theoretical guide to the development of children—a sort of 19th century Dr. Benjamin Spock manual. She also wrote a series of books for children, among them *Frank, Harry and Lucy*, *Sanford and Merton*; she also recommended reading *Aesop's Fables*, *Mother Bunch's Fairy Tales* and *Grimm's Fairy Tales*, along with the *Bible*, to children. Edgeworth advocated painstaking concerns for children; parents

should always be willing to explain to them, read to them and reason with them.⁷ With this advice in mind, many parents employed nursemaids as servants, not supervisors of children.

The character of Mrs. Darling in *Peter Pan* might have been a portrait of Miss Edgeworth. At least, Barrie paints a picture of her as an extremely caring mother.

“She does not often go out to dinner, preferring when the children are in bed to sit beside them tidying up their minds, just as if they were drawers.”⁸



“The Last Day in the Old Home” by Robert Braithwaite Martineau

Barrie implies that the family has not yet attained the security of middle class, for Mrs. Darling has made the children’s bed coverlets out of her wedding gown and her own evening gown is “made by herself out of nothing and other people’s mistakes.”⁹ Liza, the maid servant of Act V, has not yet appeared and the only assistance comes from Nana, the Newfoundland dog Mrs. D. had trained to be the children’s nursemaid.

Thus, to Barrie, nannies were unnecessary—or, if present, should be as compliant as dogs. In his relationship with the

Llewelyn Davies boys, he was not appreciated by the boys’ nanny, Mary Hodgson. “She was the boys’ nurse, not Mr. Barrie. How could she be expected to retain her authority over the boys when he so obviously gloried in their waywardness?”¹⁰ In turn, Barrie’s feelings toward Hodgson are recognized in the character Irene in *The Little White Bird*.

“Irene did not improve with acquaintance. I found her to be high and mighty—She assumed the airs of an official person and always talked as if generations of babies had passed through her hands—I brought the following accusations against her: That she prated too much about right and wrong—(That she accused me of) fibbing and corrupting youthful minds.”¹¹

NEVERLAND/CYBERLAND

“Let’s pretend the glass has got all soft like gauze, so that we can get through. Why, it’s turning into a sort of mist now, I declare. It’ll be easy enough to get through. In another moment Alice was through the glass, and had jumped lightly down into the looking glass room. The very first thing she did was to look whether there was a fire in the fireplace and she was quite pleased to find there was a real one, blazing away as brightly as the one she left behind.” ~ Lewis Carroll, *Through the Looking Glass*

A new “looking glass” is cyberspace, a term used in the novel *Neuromancer* by William Gibson. It’s a computer-generated world (a virtual world) that lives in computer networks. Cyberspace is the interconnected computer networks around the world. The word holds mythic power for it is a medium that gives people the feeling they have been transported from the ordinary world to worlds of pure imagination. It is a complete multisensory and interactive system; in Gibson’s version, it’s an alternative universe, a computer dimension of reality you can enter via special virtual-reality machines. No one can know what will happen from one moment to the next in cyberspace, not even the designers or “spacemaker” who has constructed these new worlds. Every moment gives each participant an opportunity to create the next event. Whereas film depicts a reality to an audience, cyberspace grants a virtual body and a role to everyone in the audience.

According to Randal Walser, a pioneer in this area, cyberspace is fundamentally a theatrical medium, in that it enables people to invent, communicate and comprehend realities by “acting them out.” Acting within this point of view is not a means of expression, but a way of knowing. Being someone else in another set of circumstances requires a person to know and experience a different reality.

Cyberspace is a medium that is emerging out of a new way of thinking about computers and their relationship to human experience. Instead of just tools for the mind, computers are regarded as engines for new worlds of experience and the body is regarded as inseparable from the mind.

Cyberspace has its own language. We have “virtual reality,” which refers to both a virtual [implied] space and experience involving the whole body within the space. A “character” is a being with a virtual body in a virtual reality; a character can be played by an “intellect,” either a human or an artificial intelligence program. An object that embodies an intellect is a “puppet” because it is

directed by a role-player. Since an intellect plays the role of a character, a character can be said to be embodied by a puppet. A puppet that embodies a human intellect is a “droid” (as in android), and a puppet that embodies artificial intelligence is called a “bot” (as in robot). A virtual reality is “consensual” if its players have agreed to “play fair.” But the reality is constructed through an organic process of interaction among the players, whether through co-operation, conflict, negotiation, compromise, argument, force, etc. Just like life.

One kind of virtual reality coming to a shopping mall near you is *Battle Tech*. *Battle Tech* Centers are based on the idea of networked military tank simulators, but the games go beyond just tanks. *Battle Tech* is configured for two teams of four people who play against each other. Each player sits inside a ten foot long cab called a Battle Mech, a command cockpit for giant robot warriors made of metal and plastic. A uniformed “officer” explains the “mission” to the players and they can see the enemy and the action through TV monitors in the cab. Speakers heighten the sense of realism with sounds of machinery and battle as the players make the decisions that will bring victory or defeat.

Another example is *Legend Quest*, available right now in Nottingham, England. It’s a very elaborate *Dungeons and Dragons* world for four players. The players assume identities, such as elf, human, dwarf whose profession is either wizard, thief or warrior. *Legend Quest* players leave their bodies and personalities behind and go questing for wealth and knowledge across the network and into software worlds.

“The Universe is as much a construct of man’s imagination as it is a brute, concrete reality outside of him.”
~ R. Hasan. *Semiotics of Culture and Language*. 1984

“It’s a schizophrenic existence on a rational basis.”
~ Alan Gass, player android

PRODUCTIONS OF PETER PAN

"Some say that we are different people at different periods of our lives, changing not through effort of will, which is a brave affair, but in the easy course of nature every 10 years or so.—I think one remains the same person throughout, merely passing, as it were, in these lapses of time from one room to another, but all in the same house."

~ J.M. Barrie, "Dedication to Five Boys", 1928¹²

The first draft of *Peter Pan* or *The Great White Father*, was finished by Barrie in March, 1904. He had promised it to Charles Frohman, the American producer, as a vehicle for Maude Adams, the leading American actress of the day; Barrie looked at the role of Wendy for Maude and assumed Peter would be played by a boy. But, Frohman perceived at once that Peter Pan was the starring role; besides, if Peter were played by a boy then the ages of the other children would have to be scaled down in proportion, which in England could not be under 14 years since English law prohibited the use of minors on stage after 9 pm. Since Maude Adams was not available until the following summer and Frohman was impatient to see the play produced, he proceeded to mount a London West End production that would be in time for Christmas. The play opened on Tuesday, December 27, 1904 at the Duke of York's Theater in London. Nina Boucicault was the first Peter Pan, Hilda Trevelyan was Wendy and Gerald du Maurier played the dual role of Mr. Darling/Captain Hook. The flying apparatus was done by George Kirby's Flying Ballet Company.

The play was an unqualified success. For a number of years, London audiences had been subjected to a bombardment of "problem plays," concerned with social criticism and enveloped in gloom. They were astonished when the curtain rose on a large dog preparing a small boy for his bath and for the rest of the evening the audience was under Barrie's spell. Another reason for its extraordinary success was its theme of childhood and the love of adventure. But the mature audiences recognized that the whole essence of *Peter Pan* was its melancholy. "It is the striving against the inevitable, a striving not to grow up that we all really wish, though we pretend that we would on no account be children again."¹³

Peter Pan has been produced in London every year at Christmastime except from 1939-41 when the air bombings of World War II devastated England. In 1908, the last scene of Peter visiting a grown-up Wendy was added. In 1929, Barrie gave the rights and future income from *Peter Pan* to the Great Ormond Street Hospital for Sick Children in London. In England, Peter has been played by such actresses as Margaret Lockwood (1949-50), Joan Greenwood (1951) and Joyce Redman (1942). Sir Ralph

Richardson, Charles Laughton and Alastair Sim have portrayed Captain Hook. In the United States, Maude Adams and Eva Le Gallienne have been Peter Pan. In 1950, the first musical version premiered in New York with Jean Arthur as Peter, Boris Karloff as Hook and a score by Leonard Bernstein. Walt Disney released his cartoon film in 1953. A year later Mary Martin starred as Peter in the musical with music by Moose Charlap, lyrics by Carolyn Leigh with additional music by Jule Styne, additional lyrics by Adolph Green and Betty Comden and directed and choreographed by Jerome Robbins. This version was revived in 1979 with Sandy Duncan in the title role.

In the Denver Center Theatre Company production, the director, has chosen to make it Wendy's play. It explores the question of what it means for a girl to grow up, for she is the one who makes the greatest journey throughout the play, trying on all the roles of her gender. First she is the little girl/daughter, then she feels the urges of sexual yearning (thimbles and kisses). She goes away with a boy and puts him in a husband role and herself in the role of a wife, then she tries out the role of being a mother to the lost boys. When she decides that she is not ready for that role yet, she goes back and takes all the lost boys with her. She then tries, for real, the role of wife and mother and moves to that of grandmother, great-grandmother until we finish the play in 1996.¹⁴

"Mr. Barrie has never grown up. He is still a child, absolutely. But some fairy once waved a wand over him and changed him from a dear little boy into a dear little girl."

~ Max Beerbohm, *The Saturday Review*¹⁵

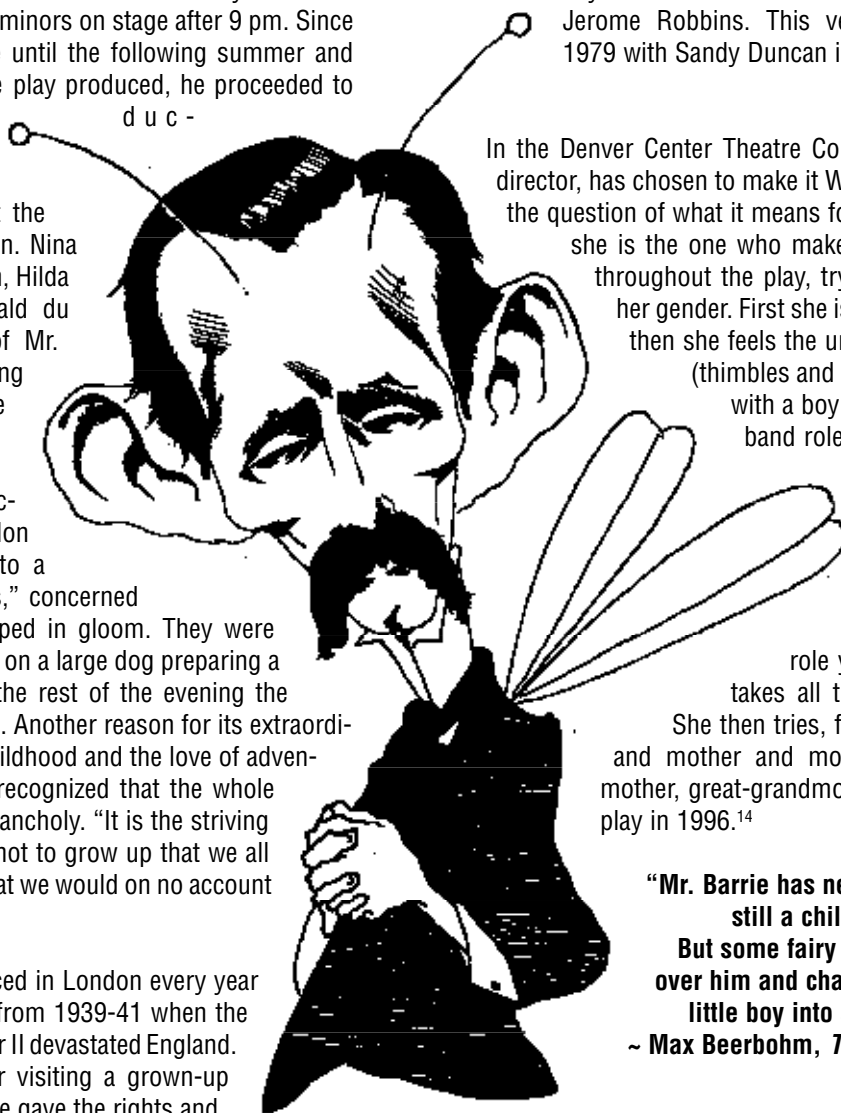


Illustration by William D. Bramhall, Jr.



ORIGINAL PETER PAN



ORIGINAL WENDY



CAPTAIN HOOK

E.T. - A 20TH CENTURY PETER PAN?

“Imagination is more important than knowledge”

~ Albert Einstein. *On Science*

In Steven Spielberg's 1982 movie, ET is accidentally left behind by his mother when the spaceship has to make an emergency take-off. The motherless alien is left to search for help and sustenance and in doing so finds Elliot. Elliot, abandoned by his father and almost overlooked by a mother preoccupied with separation/divorce, befriends the creature. Both are “lost boys” who form a telepathic bond that leads them in a series of adventures, some earthbound and some generated by the alien's magic.

When ET drinks a beer from the refrigerator, Elliot at school feels the giddy bravery necessary to free the about-to-be dissected frogs, creating a mêlée of toads, teacher and teen-agers. He feels so empowered that he kisses the girl he “loves.” Meanwhile, at home, Gertie, Elliot's sister, “mothers” ET by teaching him English using TV as a tool and dresses him up as “her child.” ET learns enough to communicate his wishes, so on Halloween, when he goes trick or treating (an experience for him) with the children, he takes Elliot into the woods to set up the communication apparatus necessary to “phone home.” Older brother Michael is drawn into the scenario to keep ET's presence a secret and as ET becomes ill, the mother is taken into the children's confidence, also. Instead of separating children from parents, this otherworldly “Peter Pan” has drawn the family closer.

But the Hookish adult/hunter/scientists invade the sanctity of the family to capture the sick, innocent alien. The dying ET severs his connection to Elliot, but the grief-stricken boy will not give in. And neither does the audience. Just as we applauded for the poisoned Tinker Bell to revive, we silently root for ET's survival. ET does revive and the family sets off on an escapade to send ET home. In the process, there are further adventures, including a bicycle race in which the children escape the pursuing police when ET levitates the bicycles over a roadblock. In the forest, the spaceship returns and ET invites Elliot to go home with him for future adventure. It is here that Elliot must leave his Peter Pan alter-ego and abandon his instincts. He must become a rationalist; the heart has been essential in rescuing his alien friend, but now the head must be assertive and make the practical decision. Elliot will stay. He has experienced the adventures and escaped his loneliness—no small accomplishment. Now he must assume the mantle of manhood and help his family muddle through.

“(Spielberg's) line to the common heart is so direct that he unmans you with the frailty of your own defenses and the transparency of your most intimate fears and hopes”

~ Martin Amis, *critic*. 1982.¹⁶

THE PETER PAN SYNDROME AND THE WENDY DILEMMA

“To live would be an awfully big adventure.”

~ James M. Barrie. *Peter Pan*

Twentieth century psychologist, Dr. Dan Kiley, explored the underside of the character, Peter Pan—and unearthed a serious psychological phenomenon: PPS, Peter Pan Syndrome. This affliction causes hundreds of thousands of boys to refuse to become men. Though they have reached adult age, they are unable to face adult feelings and responsibilities. Out of touch with their true emotions, afraid to depend on even those closest to them, irresponsible, self-centered and narcissistic, they hide behind masks of normalcy while feeling empty and lonely inside. Like the fairy tale hero, they resort to pretense, false gaiety and “magical thinking” in an effort to hide their failure from themselves and others. Feelings of isolation follow because they encounter a society that has little patience with adults who act like children. Many men do their best to forget about it, but, needless to say, the situation just gets worse.

Adult women are not immune either. They can be immobilized by something just as injurious—the Wendy Dilemma. They suffer from a distorted notion of control. Because of low self-esteem or immaturity, they feel that they have no mastery over their own lives, so they adopt attitudes and behaviors that make them feel they are controlling the lives of others. In their relationship with a man, they tend to become “mothers” because this is the key strategy in their attempts to gain some semblance of adult control. The mother

role-playing is the woman's way of avoiding growing up and taking responsibility for an adult relationship.

In Dr. Kiley's opinion, we would all be better off if we acted like Tinker Bell. She flits around Neverland doing her own thing. She wants to be Peter's special person, but not at the price of her freedom. She refuses to be intimidated by Peter's whims and is outspoken to a fault. She accepts her responsibility for half of the relationship (even if it means nearly dying for him) and expects the same of him, refusing to indulge in immature ways. In short, she is willing to grow up.

Perhaps a better idea is to enjoy these characters on the stage and to remember they are fictional and do not necessarily represent and ideal to be emulated.

“Man has his will – but woman has her way!”

~ Oliver Wendall Holmes. *The Autocrat at the Breakfast Table*

NOTES

1. Wullschlager, p. 118
2. Wullschlager, p. 141
3. Wullschlager, p. 8
4. Wullschlager, p. 9
5. Wohl, p. 10
6. Wohl, p. 44
7. Wohl, p. 90
8. Barrie, p. 8
9. Barrie, p. 7
10. Birken, p. 61
11. Birken, p. 62
12. Barrie, p. xiii
13. Braybrooke, p. 121
14. Design notes, p. 3
15. Birken, p. 118
16. Taylor, p. 27

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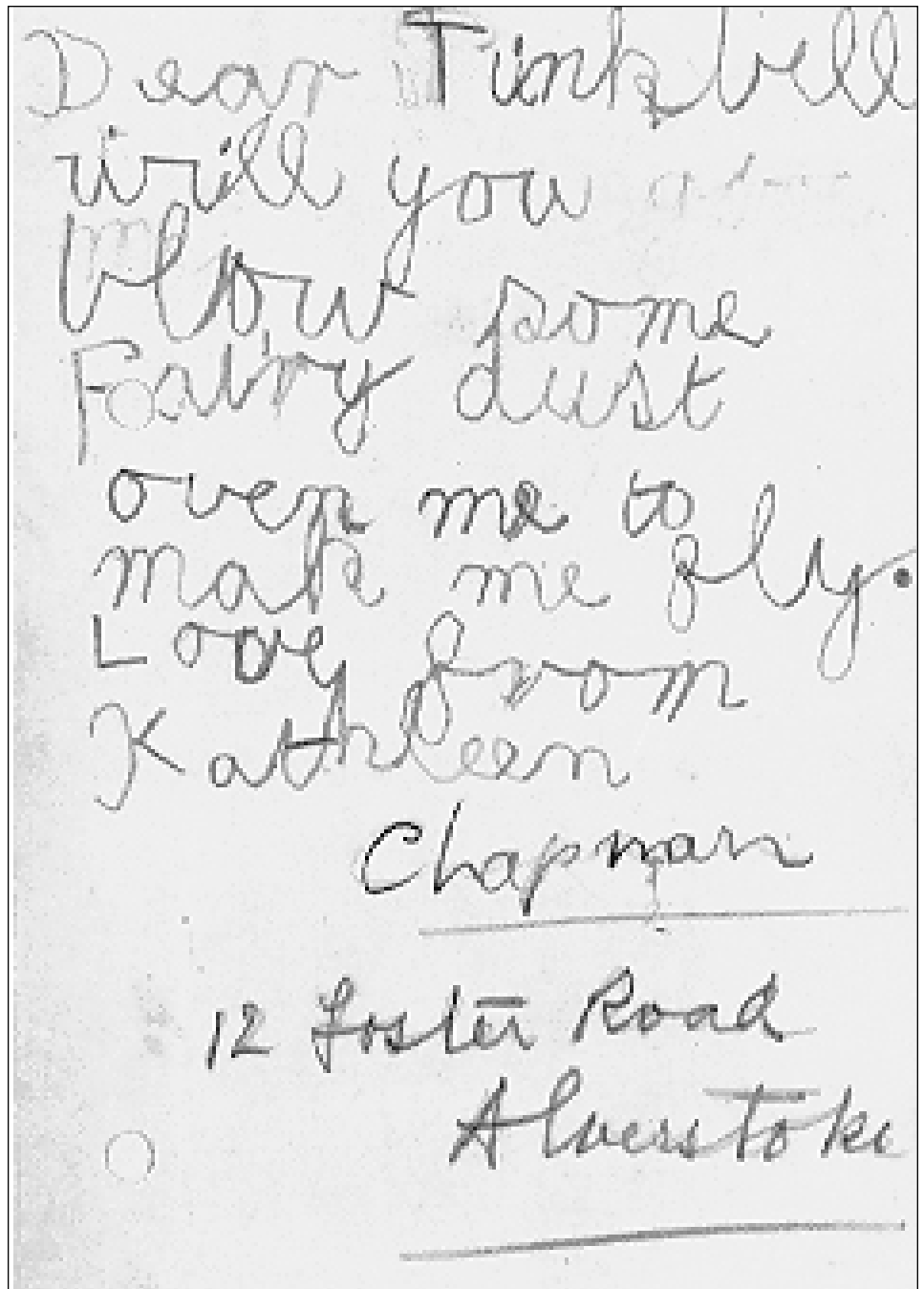
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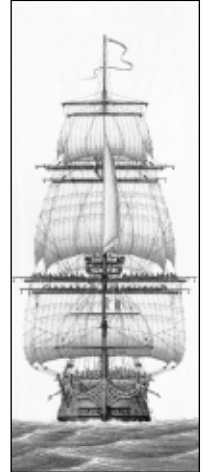
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ACTIVITIES



Intermediate Activities

1. Create a pirate, a lost boys and an Amazon rap. Have a competition and see who can outdo the other.

2. Classroom Court is in session:
Children vs. Hook.

Create an argument. List the crimes that Captain Hook has committed.

Select a:

DEFENSE ATTORNEY

DEFENSE WITNESSES (Like Smee, etc.)

PROSECUTOR

WITNESSES FOR THE PROSECUTION

(Like Wendy, Lost Boys, etc.)

A JUDGE

HAVE THE REST OF THE CLASS ACT AS THE JURY

Now repeat the process with Captain Hook vs Peter Pan and the pirates as the jury.

3. You have just been appointed the Governor of Neverland. There are five groups on Peter's island. They don't get along very well—the pirates, the mermaids, the Amazons, the lost boys and the fairies. Their differences are: age, environment (mermaids), gender, background, place of origin. How would you mediate between the five groups so that all could live together? What steps would you take to start the process?

4. What are Wendy's and Peter's responsibilities and activities? Who has the most fun? Who works the hardest? Regardless of y o u r gender, what activities would you like to participate in?

Wendy's jobs: _____

Peter's jobs: _____

Which responsibilities would you want to be yours. Budget your time for the responsibilities you have chosen. How much time would you spend working, how much free time would you have? Is your choice still acceptable?

5. Look in books on ship lore and find out the different superstitions. One superstition used to be that it was bad luck for a woman to be on board a ship. Can you find more?

6. What would *your* Neverland look like? Would it be an island with pirates? Would it have electricity and running water? Take the time to freewrite (writing whatever comes into your head) about a fantasy place that you would like to create. Some items you might include are: people, animals, food, housing, typical day, fun things

Elementary Activities

1. Peter Pan, Wendy, Captain Hook and Tinker Bell are students in your classroom. As teacher, you have to write a report (parent teacher conference) to their parents or guardian reporting on their behavior and progress. What would you say to their parents about their probable success in school?

OR

Peter Pan, Captain Hook, Wendy and Tinker Bell are students. Have the class list their good and bad traits.

- favorite subjects
- behavior in school
- cooperation
- how hard s/he tries
- what subject they like least
- other

2. Take a brown grocery bag, slit up front, make neck, cut out arm holes and decorate to create a pirate vest.

3. Captain Hook is advertising for new pirates. He lost a few. Create an advertisement by making up a snappy pirate jingle.

For example:

*yo ho yo ho
the places you will go
we'll take you to the sun
we'll take you to the snow.*

4. Check out Stephen Biesty's *Man-of-War* from your library and find out what life aboard ship was really like. Explain to the class about:

- words used at sea from the glossary
- life at sea
- sailing
- different jobs on board ship

to do, clothing and more. How does this fantasy land run? Who is the boss or ruler?

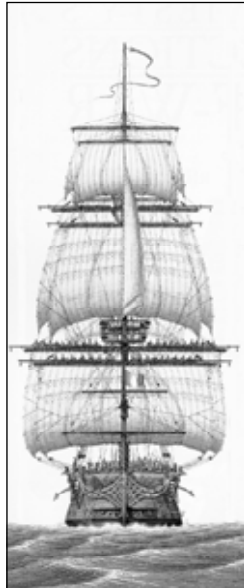
7. Thesaurus activity: You are a writer and you are looking for synonyms and antonyms of certain words that you are using so that you don't use the same word all the time. The English language is full of colorful words. Look up the following and see how many other words are available to use: **pirate, piracy, mermaid, fairy, mutiny, captured, prowling, pretend, scruples, noble, vindictively, vex, indignant, cleave, sinister, avenger, fiend, vulgar, desolate, precarious.**

Advanced Activities

1. Write on the following:

Peter is a pure fantasist. Rather than an escapist play *Peter Pan* is a comment on the stasis and delusion of fantasy; the tension between the desirability and knowledge of the impossibility of remaining in a fantasy without losing your humanity. Peter Pan is the boy who would not grow up rather than the boy who did not grow up. Does he play with his humanity?

Wendy acknowledges the fun of fantasy but she recognizes that reality and fantasy are mutually exclusive. Even in Neverland, she provides a constant standard of reality, which allows her to learn about herself. Why an island? Is it necessary that one be isolated for the fantasy to exist?



2. Examine "accepted" male and female roles in society and how they are portrayed in *Peter Pan*.

Exercise: Reverse roles. At next class meeting revisit the topic of male and female roles with your new perspective.

3. Selfish: Concerned excessively or exclusively with oneself; self-centered. Look at the characters in *Peter Pan*, list their jobs, activities and concerns. Who is selfish and who is not?

Wendy _____

Peter _____

Captain Hook _____

Tinker Bell _____

The Lost Boys _____

When someone says that you are selfish how do you feel? Is it a negative or positive comment? Is it an insult or praise? Should it be either? Are their appropriate times to be selfish and other times when it may not be appropriate?

WORD LIST

rakish looking: showy, jaunty.

to lord over: to dominate.

lair: dens or dwellings of wild animals; nests.

conceited: holding too high an opinion of one's self.

vulgar: lack taste or refinement; crude.

dative: a verb form.

pram: baby carriage in England.

surf: offshore waters between shoreline and breakers.

impertinent: impudent; rude.

imposing: impressive; awesome; grand.

lagoon: a body of water separated from the sea by sandbars or coral reefs.

romp: to play or frolic boisterously.

bo'sun: officer of the ship in charge of deck crew; abbreviation of boatswain.

hub: the center of some activity.

nonconformist: one who refuses to be bound by the rules.

scrapings: leftovers; bits and pieces of some material.

profound melancholy: deep sadness.

draught: a cold breeze (English usage).

prodding: poking or urging.

pamper: to treat with special care.

wards: children placed under the care or protection of a guardian or the court.

row: a lot of noise or uproar.

carousing: drunken merrymaking.

coddle: to baby.

marooned: put a person ashore on a deserted island.

impudent: rude; disrespectful.

cozening: deceiving by means of a trick.

desert: to abandon; leave alone.

lam: escape.

submerged: to be below water.

grottos: caves formed by the sea.

niche: a situation or activity specially suited to a person.

dunce: a slow learner.

progeny: children or descendants; offspring.

scruples: a set of personal values or ethics.

wanton: cruel; merciless; spoiled; undisciplined.

descendants: children; grandchildren, etc.

perilous: dangerous.

detestable: hateful; horrible.

premonition: a feeling something is going to happen.

tail o' nine: a nine-stranded whip (tail o' nine cats).

mutiny: rebellion of soldiers or sailors against the officers.

avenger: one who gets satisfaction for a wrong or injury.

cipher: zero; a nothing.

calabash: dish or ladle made from the gourd of the calabash fruit.