

**STUDY GUIDE**  
for  
**PLAYHOUSE ON THE SQUARE'S**  
production of

**PETER PAN**

Based on the novel by J.M. Barrie  
Music by Mark Charlap and Jule Styne  
Lyrics by Carolyn Leigh, Betty Comden, & Adolph Green



**Nov. 17, 2015 - Jan. 8, 2016**

**Playhouse on the Square**  
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**Memphis, TN 38104**

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# TABLE OF CONTENTS

<b>Part One: The Play.....</b>	<b>1</b>
Synopsis.....	1
Characters.....	4
<b>Part Two: Background.....</b>	<b>5</b>
Author, J.M. Barrie.....	5
From Play to Musical to Film.....	6
Fairy Tales.....	6
Vocabulary.....	7
Pirates.....	8
Indians.....	9
<b>Part Three: Curriculum Ties.....</b>	<b>10</b>
<b>Part Four: A Closer Look.....</b>	<b>11</b>
Before Seeing the Play.....	11
After Seeing the Play.....	11
Post-Show Curriculum Activities.....	12
Classroom Activities.....	13
<b>Part Five: The Theatre.....</b>	<b>16</b>
History of Playhouse on the Square.....	16
Elements of Theatre.....	18
A Glossary of Theatrical Terms.....	20
Theatre Education.....	21
<b>Part Six: Bibliography.....</b>	<b>22</b>

# 1

# THE PLAY

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Teachers,

Playhouse on the Square has perusal scripts available for all of our student matinees and tours. If you would like to read a copy of the script here are your options:

- A teacher can come to Playhouse on the Square and check out one of the scripts.
- If you read it at Playhouse there is no deposit.
- If you prefer to take the script with you, there is a \$10 charge.
- If the script is brought back to Playhouse your \$10 is refunded.

OR

-A teacher can have the script mailed to them. If we are given a credit card number, Playhouse will charge the teacher \$15 and the script will be mailed to them priority.

-If the script is brought back to Playhouse \$10 will be refunded.

## SYNOPSIS

### ACT ONE: The Upstairs Nursery of the Darling Home in London

Mr. and Mrs. Darling prepare for an evening out; but the nursery is bustling. Their children, Wendy, John, and Michael, prefer playing make believe to bedtime. Asserting that a chaotic nursery will not do, Mr. Darling blames the nursemaid Nana, the family dog. Mrs. Darling defends Nana, revealing that one night last week, as the children slept, Nana barked at a mysterious young boy in their very nursery. The startled boy flew out the window, but his shadow hadn't time to escape. Despite this peculiar tale, Mr. Darling sends Nana downstairs to spend the night chained in the yard. Mrs. Darling consoles her children with the lullaby, "Tender Shepherd."

Once the children are asleep, a fairy, Tinker Bell, leads Peter Pan flying in through the window. He retrieves his shadow but can't manage to stick it back on. He begins to cry. Wendy wakes and engages the stranger: "Boy, why are you crying?" He complains of his shadow, and Wendy dutifully sews it on for him. Peter delights in his newly attached shadow with his braggart anthem, "I Gotta Crow." Wendy wonders at the tales of fairies and far off places. Peter tells her that sadly, the fairies are dying because children don't believe in them anymore. Wendy asks where he lives





, and Peter tells her of “Neverland.” Peter invites Wendy to fly with him to Neverland where she can be mother to the Lost Boys. She accepts on the condition that Michael and John may join them. Peter teaches the Darling children to fly with the help of some fairy dust and happy thoughts in “I’m Flying.”

### Neverland

Outside their underground hideout, the Lost Boys wonder when Peter will return. They flee when Captain Hook and his Pirates are spied stalking behind them. Hook is a weary old man who wants to kill Peter Pan. Hook recalls to his sidekick Smee that it was Peter Pan who cut off his hand and threw it to a crocodile. The crocodile swallowed a clock and since hunts Hook, hungry for more. By chance, Hook discovers the Boys’ underground home. Accompanied by Smee and the Pirates, he devises a plan for the Boys’ end, “A Princely Scheme (Tango).” Hearing the tick-tock of the approaching crocodile, the Pirates bolt. The coast seems clear for the Boys until the arrival of a tribe of Indians, led by Tiger Lily. The Indians dance their sacred “Indian Dance” and nearly capture the frightened Boys; but an omen in the sky sends them running. The Boys

spy the “strange flying bird” and shoot it with an arrow. Peter arrives, distressed to see dear Wendy with an arrow in her heart! Wendy is revived, and the grateful Boys, safe at last, ask her to be their mother.

The jealous Hook develops a plan to kidnap Wendy for himself and kill the Boys with “Another Princely Scheme (Tarantella).” Meanwhile, the Lost Boys are happy playing house. Peter, acting as father, offers a lesson with the playful “I Won’t Grow Up.” The Boys retreat as the Pirates approach with their prisoner, Tiger Lily. Hiding nearby, Peter

imitates Captain Hook and orders the pirates to set Tiger Lily free. The real Captain arrives and is enraged to find his prisoner has been released. Who or what set Tiger Lily free? Hook speaks out to this strange Spirit of the Forest. Peter, still hiding, happily teases Hook using different voices in “Mysterious Lady.” Peter and Tiger Lily help one another escape the clutches of the



dastardly Hook and thereby form a pact as the curtain falls.

### **ACT TWO: Home Underground**

The Boys are enthusiastic in their love for Wendy. Only a jealous Tinker Bell wishes Wendy would leave. Peter and Tiger Lily rush in from the chase and proclaim friendship between their two groups with the joyous “Ugg-a-Wugg.” Tiger Lily and the Indians agree to stand guard above the underground home against the Pirates. As Wendy sings the Boys a lullaby, Michael and John long to return home. Wendy confesses that she too is homesick and asks Peter if they may fly home. Wendy offers to take all of the Lost Boys with her to be adopted by her



parents. Everyone is excited at the prospect of adoption except Peter. He insists he won't grow up. Wendy, seeing how sad he is, assures him that she'll come back once a year for spring-cleaning.

Just then, the Pirates attack and defeat Tiger Lily and the Indians. Saying goodbye, Wendy takes care to pour Peter's medicine before she departs. Unaware of danger, Peter sends Wendy and the Boys off for their journey. They are captured; all to be taken to Hook's ship, the Jolly Roger, where the Boys will walk the plank, and Wendy will become the Pirates' mother! Hook then sneaks into the home underground, and pours poison into Peter's medicine. Tinker Bell tries to warn Peter of the danger. In order to save his life, Tinker Bell drinks the poison. As her light fades, she tells Peter that if all the boys and girls who believe in fairies would clap their hands, she would survive. Peter asks children of all ages to believe and clap their hands. They do, and Tinker Bell is saved! Taking his dagger, Peter heads off to rescue Wendy and the Boys.

### **The Jolly Roger**

Hook basks in his moment of glory with the snooty “Hook's Waltz.” Presiding over his prisoners, Hook panics at the sound of the ominous ticking of the hungry crocodile. The Boys are aware the sound is actually the arrival of Peter carrying a loud clock. Peter reveals himself, he and Hook fight an exciting duel. Hook is defeated by Peter who proclaims: “I am youth! I am joy! I am freedom!” Hook is forced to walk his own plank where he is confronted with the real crocodile! He dives overboard and meets his well-deserved miserable fate. All celebrate Peter's bravery and victory with “I Gotta Crow (Reprise).”

### **The Upstairs Nursery of the Darling Home in London**

Night after night, Nana Mr. and Mrs. Darling await the return of the children. Then, one night, the Darling children appear at the open window and sing to their Mother. Amid tears of joy, the family is reunited, along with the Lost Boys, who are adopted by the Darlings in “I Won't Grow Up (Reprise).”

Many years pass. One night, the ever-youthful Peter flies again into the Darling nursery. He discovers a much older Wendy, tucking in her daughter, Jane. Peter wants Wendy to join him for spring-cleaning, but she is now too grown up to fly. As Peter begins to cry, young Jane wakes and calls to him, “Boy, why are you crying?” Peter introduces himself. Jane knows all about him and has been waiting for him to come and take her to Neverland. Peter covers Jane in fairy dust, and Wendy reluctantly lets her go - just for spring-cleaning. Jane, like her mother before her, flies off into the night with Peter Pan “Neverland (Reprise).”

# THE CHARACTERS

**Peter Pan** - The boy who refuses to grow up. He represents the wish in us all to remain forever young, playful, and without responsibility.

**Captain Hook** - Peter's arch rival; a classic villain. He is mean spirited, but underneath his tough exterior he is a coward.

**Wendy** - The oldest of the Darling children, she is a young girl on the brink of adolescence. She plays mother to the Lost Boys.

**John & Michael** - Wendy's younger brothers who accompany her and Peter to Neverland.



**Smee** - Captain Hook's right-hand man. He is jolly, simple, and loveable

**Tiger Lily** - An Indian princess who is Peter's friend.

**Lost Boys** - Peter's friends in Neverland. They are all orphans.

**Mr. and Mrs. Darling**- Wendy, John, and Michael's parents. Mr. Darling is stern but loving, while Mrs. Darling is graceful, warm, and loveable.

**Tinker Bell** - Peter's friend, a magic fairy.

**Nana** - The Darling family's dog and nanny.

# 2

# BACKGROUND

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## ABOUT THE AUTHOR: J.M. BARRIE

J.M. Barrie was born May 9, 1860 in Kirriemuir, Scotland. Margaret Ogilvy, the mother he adored, raised him among ten other children.

When Barrie was six, his older brother, David, his mother's favorite, died. Barry spent the rest of his childhood trying to replace his brother for his mourning mother. This attempt to create a forever-young David would take its toll on the rest of Barrie's adult life and writing.

Barrie could be described as small and shy. As a man, he stood little more than five feet tall and was quiet and awkward around women. Fortunately for Barrie, he was a success as a writer. He got his start writing for the *Nottingham Journal* after graduating from Edinburgh University. Previous to this break, young Barrie was captivated by theatre and in 1891, wrote his first play, *Ibsen's Ghosts*. He followed this with *Walker, London*, during which he met his future wife, actress Mary Ansell. The marriage was not a success, but in its duration, Barrie wrote his most successful plays which include, *The Little Minister*, *The Admiral Crichton*, and his most memorable work, *Peter Pan* in 1904.

Barrie wrote *Peter Pan* as a tribute to the sons of his friends, Sylvia and Arthur Llewelyn Davies. It was distinctly different from the previous, more mature material that Barrie had written and would write. *Peter Pan* was a fantasy, but not any mere fairy tale. Like Peter Pan himself, Barrie was a

boy who refused to grow up. Barrie took elements of his own life such as his awkwardness with, yet dependence upon women, his love of children, and his own longing for childhood and shaped them into one of the best-loved stories of all time.

*Peter Pan* was Barrie's greatest success. In 1912, he turned the premise into a novel, *Peter and Wendy*. Other playwriting credits include *What Every Woman Knows*, *Dear Brutus*, and *Mary Rose*.

Barrie's wife, Mary Ansell, divorced him in 1908. Within the next two years, Arthur Llewelyn Davies and wife Sylvia, died of cancer, leaving their five boys in Barrie's care. In his later years, Barrie received several honorary degrees for his literary work. He died in 1937, leaving a lasting legacy behind.



## FROM PLAY TO MUSICAL TO FILM

J.M. Barrie's play, *Peter Pan*, started out as a series of skits acted for (and with) the sons of his friends Sylvia and Arthur Llewelyn Davies, and evolved into one of the most popular plays ever. Barrie's script was originally rejected due to the use of elaborate spectacle. Eventually, the play was put into production, and 37 year-old Nina Boucicault originated the title role. Despite the hefty technical requirements (*Peter Pan* flew even in the original play!) and fantastical plot elements, the play was a success in England and transferred to the United States in 1905.

The musical, *Peter Pan*, first appeared on Broadway in 1954 - fifty years after the original play was written by J.M. Barrie, and was another great success! The music for the production was written by Mark Charlap and the lyrics by Carolyn Leigh and Jule Styne, and famed lyricist team Betty Comden and Adolph Green. The original Broadway production starred Mary Martin as Peter Pan.

Since then, *Peter Pan* has been recorded and shown on television, immortalized by Walt Disney as an animated film (which boasts a sequel, *Return to Neverland*), and adapted into three other movies: *Peter Pan* (1924), *Hook* (1992), and *Peter Pan* (2003). Another film, *Finding Neverland*, was based on the life of J.M. Barrie and starred Johnny Depp.



**"Peter Pan deals with the ordinary child at its very best; it deals with that remarkable love of adventure that children have. It is the portrait of childish faith, that faith which sees in fairies something that is eternally beautiful and eternally just out of sight."  
-Patrick Braybrooke, 1924**

## FAIRY TALES

Fairy tales, at the most basic level, are wonderful tales involving marvelous elements and occurrences that are full of hope and wonder. *Peter Pan*'s reluctance to grow up reminds us to keep alive that glint of childhood fun and always stay young at heart.

However, while fairy tales can give people of all ages an escape back to the child-like imagination in us all, hidden within, they contain encouraging morals and life lessons. As the German poet, Schiller, once said, **"Deeper meaning resides in the fairy tales told to me in my childhood than in the truth that is taught by life."** Disguised by fantasy and entertaining characters, fairy tales point out to children that there are severe and unavoidable challenges in life, but if you challenge them head-on, they can be overcome. That is why in fairy tales, the good guy always wins!

A great aspect about fairy tales is that there are so many messages tucked away that people can read them many times throughout their life. The story's meaning will be much different for each person, depending on where they are in their life at that point in time.

# VOCABULARY

**Buccaneer** - Another word for a pirate. Arrrrr!

**Captain** - The name given to a person in charge of a ship. Hook is the captain of the Jolly Roger.

**Coddle** - To pay special attention to someone. Mr. Darling wants his family to coddle him.

**Conceited** - When someone thinks really highly of himself or herself. Peter is conceited at times.

**Crow** - To brag. Peter crows that he is the “cleverest fellow ‘twas ever his fortune to know.”

**Cypher** - As Mr. Darling explains, a cypher is “a symbol zero; a nothing.” He doesn’t want to be a cypher.

**Hamlet** - One of the most popular stories in literature, written by William Shakespeare. Wendy tells it to Peter and the lost boys, because Mrs. Darling told it to her.

**Pirate** - Someone who robs ships on the high seas. Captain Hook and his crew are all pirates.

**Plank** -A wooden board attached to a ship that hangs over the ocean. Pirates were also notorious for making their enemies “walk the plank” into the ocean, as Hook tries to make Wendy and the Lost Boys do.

**Tango & Tarantella** - Types of music; upbeat and stylized. The pirates beg Hook to play these for them to put them in the mood as they plot out the murder of Peter Pan.

## INSULTS!

Below are a few fun words that Captain Hook uses in the show, primarily as insults to Peter or his own pirates:

Dogs, Rogues, Lubbers, Codfish, Bullies,  
Swine, Mice,

and our personal favorite, Pewling Spawn!



This flag is often flown on Pirate Ships!

# PIRATES!

“His eyes were blue of the forget-me-not, and of a profound melancholy, save when he was plunging his hook into you, of which time two red spots appeared in them and lit them up horribly.” -J.M. Barrie’s *Peter Pan*

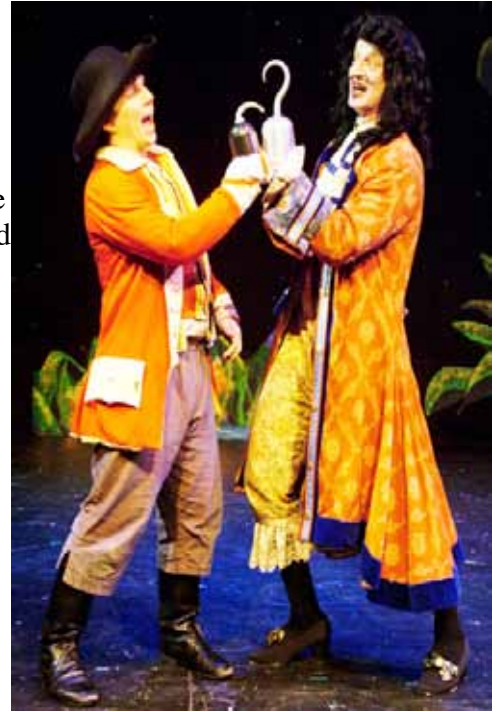
From Robert Louis Stevenson’s *Treasure Island* to J.M Barrie’s *Peter Pan*, and even Disney’s *Pirates of the Caribbean*, fiction and fantasy have painted some despicable portraits of pirates. Ruthless and bloodthirsty outlaws with missing limbs and rotten hearts, fictional pirates live only to kill, pillage, and spend their booty frivolously in taverns. So how much truth is there to this shameful portrait? Well, some. But pirates came from all walks of life. A few great pirate captains were even considered nobles in their native countries, and

**Roman Empire** From ancient times, pirates terrorized the major shipping routes of the world’s oceans. Sailing on the horizon in the Mediterranean Sea and pillaging passing merchant ships and vulnerable coastal cities, the governments actually withheld control over these thieves. Pirates supplied Rome with slaves and reduced the amount of imported grain coming into the city, making homegrown grain more valuable.

**Medieval Times** During this period, the fearsome pirates from Norway and Denmark were known as Vikings! Although Vikings pillaged, their explorations also opened the first trade routes through Russia into Persia. Their adventures brought new trade and spices such as cumin and coriander back to Europe.

**Sixteenth Century** The great age of exploration and technology proved to be very prosperous for pirates. Feuding nations would actually hire pirates, known as “Privateers,” as a cheap and stealthy weapon against their enemies. Sir Francis Drake, one of the most famous Privateers, befriended African slaves and led successful battles against their Spanish masters in the Caribbean. Drake was also commissioned (and eventually knighted!) by Queen Elizabeth I to travel the globe, collecting profitable booty to return home with.

**Seventeenth Century** When King James abolished piracy, “buccaneers” took the stage. Named after the French word for barbeque since they were often seen barbequing their meats, buccaneers allied with slaves to fight against the Spanish in the Caribbean and West Indies. One of the most famous pirates, Henry Treach (or “Blackbeard”) hailed from this era, and would often tie hemp string in his hair and light it on fire during battle, terrifying his enemies. Two famous women pirates, Anne Bonny and Mary Read, disguised themselves as men and eventually took over Calico Jack’s ship. When captured, they were set free by pleading pregnancy!



*Did pirates really have hooks and peglegs? Yes - Amputation was very common on ships and the pirates had to use materials readily available to replace missing limbs! Pirates prided themselves on looking terrifying for it was an effective scare tactic in battle!*

*Did pirates terrorize children, fear crocodiles, and hunt fairies? At least in Neverland they do!*

## BUT WHY IS PETER PLAYED BY AN ADULT? AND WHY IS HE A GIRL??

“The boy who never grew up” has traditionally been played by an adult woman since the first performance by Nina Bouiciault in 1904. There are many reasons for this. In the early twentieth century, children were not permitted to work at night (when performances took place), so the role of Peter needed to be played by an adult. An adult would also possess the necessary dramatic “chops” and the stamina to perform (and fly!) eight shows a week. As for Peter being played by a woman, his songs are written too high for a man to sing, but fit perfectly in a woman’s voice. Another reason to cast a female is that in order to make Peter’s flying ability as magical as it is in the book, they need a very lightweight body typical of small females. Therefore, that “little boy who won’t grow up” in most productions of *Peter Pan* is really a grown up girl!

# NATIVE AMERICANS IN PETER PAN

When *Peter Pan* first debuted in 1904, the broad term “Indians” was not seen as an offensive word to the audiences of that time. While the script hasn’t been changed since 1904, there is now question about the appropriateness about the term used to describe the characters.

So what term has been decided as the most appropriate for today? There are many you can use: “American Indians,” “Native Americans,” and “First Nations people” are all interchangeable. “Indigenous people” is also still acceptable, but the term refers to *any* culture that first lived in a region. It is a very broad term because while all Native Americans are indigenous, not all indigenous people are classified as Native Americans (for example, native African



Disney’s representation of an “Indian” civilization.

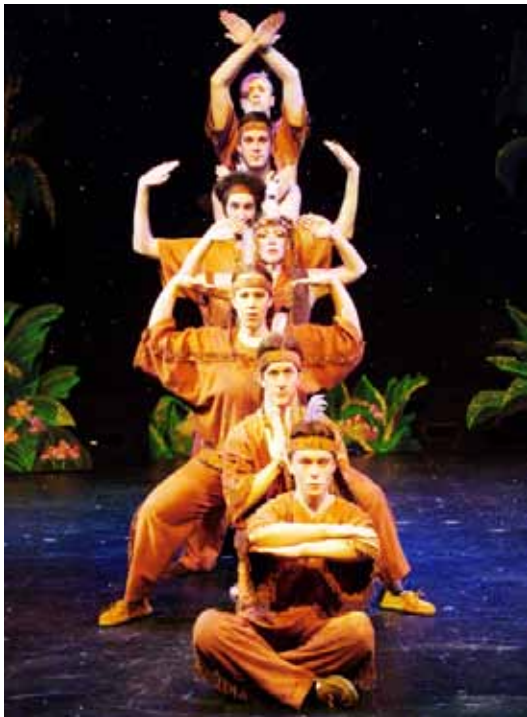
cultures are considered indigenous as well).

Now that you are completely confused, the easy answer is that most Americans use the term, “American Indians,” and it is even better to refer to them by their tribe name, for example, Cherokee. Try to avoid using the following words, as they are seen as rude and racist by Native Americans today: “Red Indian,” “savages,” “primitives,” or “redskins.”

Although Peter Pan befriends the “Indians,” the musical and animated version of *Peter Pan* are not innocent in the way they portray these indigenous people. In the musical, the Lost Boys unite with the Indians in the song, “Ugg-a-Wugg.” While it is a fun and entertaining production number, “Ugg-a-Wugg” is also a broad generalization of Native American language and culture. The term “Ugg-a-Wugg” is a nonsensical phrase that simulates what their chants and songs sound like to the “white man’s” ear. Even more politically incorrect, the animated Disney movie contains a song entitled, “What Makes the Red Man Red?” As we’ve learned earlier, the term “Red Indian” is derogatory and rude, and this Disney song is very offensive to modern audiences.

**As a stepping off place for classroom discussion, search on YouTube for the following and compare the two videos: Disney’s “What Makes the Red Man Red?” And “Native American Dances” to see a proper representation of American Indian cultures.**

Although the many versions of *Peter Pan* have portrayed Native Americans in a sometimes unrealistic light, the play succeeds on many levels through Peter Pan’s friendship with the neighboring Indian tribe. Despite being somewhat outdated, “Ugg-a-Wugg,” more than anything, is a celebration of two cultures overcoming differences and coming together to work as one. Barrie also makes them very strong characters and much smarter than their Pirate enemies. In fact, the Indians in *Peter Pan* are not the enemy, but rather the heroes who help defeat Captain Hook and his crew of Pirates!





# CURRICULUM TIES

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## Theatre Arts

### Level I - Kindergarten

1. Sensory perception - identify and respond to various sensory stimuli.
2. Emotional expression - identify and respond to feelings resulting from various sensory stimuli.
3. Theatre management - recognize selected elements of theatre house management through theatre attendance.
4. Audience - experience live theatre.
5. Theatre and other arts - experience various art forms.
6. Aesthetic response - respond effectively to dramatic activities.

### Level II - Grades 1 - 3

1. Sensory perception - focus on details of sense awareness and sensory recall.
2. Emotional expression - focus on details of emotional and empathetic experiences.
3. Problem solving - explore problem solving and risk taking in dramatic context.
4. Theatre management - examine elements of theatre management through theatre attendance.
5. Audience - respond to live theatre and understand the audience's role.
6. Theatre and other arts - explore various art forms and relate to drama/theatre.
7. Aesthetic response - recognize and respond to unique qualities of drama/theatre.

### Level III - Grades 4 - 6

1. Sensory perception - use the senses to interpret experiences as actor and viewer.
2. Emotional expressions - use emotional recall to interpret and communicate experiences as actor and viewer.
3. Audience - respond to live theatre and understand the audience's responsibility.
4. Theatre and other arts - explore relationships between drama/theatre and other arts.
5. Aesthetic response - explore drama/theatre in order to understand and appreciate the creative process.

### Other Curriculum Ties

Please refer to the Tennessee Department of Education Curriculum Standards manual for reference to English, History, Social Studies, Music, and Dance Curriculum Ties for Kindergarten, Grades 1 - 3, and 4 - 6.

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# A CLOSER LOOK

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## BEFORE SEEING THE PLAY

Go over the vocabulary, plot synopsis, and background information from the guide with your students.

Review the story of *Peter Pan* and its many movie versions (Disney's *Peter Pan*, the filmed Mary Martin and Cathy Rigby versions, *Hook*), as well as some of the songs from the musical.

Discuss with your students the etiquette of being an audience member at a live theatrical performance. Items for discussion: don't talk during the play, appropriate responses, no chewing gum, going to the bathroom before the performance, etc.



## AFTER SEEING THE PLAY

1. What do you think about living forever as a kid and never growing up? What would you miss if you never grew up? What would be the pros and cons? Would you be interested in trying it? Would you risk it?
2. What good qualities does Wendy bring into Peter and the Lost Boys' lives? (i.e. Kindness, Generosity, Organization, etc.)
3. The kids go to bed, and then the whole adventure starts when Peter arrives. Do you think it's a dream?
4. How do the characters change throughout the show? Peter? Wendy? Mr. Darling? Does Hook change at all?
5. What kind of adventures will Wendy's daughter, Jane, have when she flies away with Peter to Neverland? Will they be similar to Wendy's, or will there be new characters and stories? How does Wendy feel about Neverland 20-30 years later?

## POST-SHOW CURRICULUM ACTIVITIES

### Writing

The Lost Boys team up with Peter in Neverland where they can stay young forever. But what happened before the play started? What is their backstory? Write a biography for your favorite Lost Boy. Tell us his past. Did he always live in here? If not, where did he live before, and why did he decide to come to Neverland forever? At the end of the play, the Lost Boys leave Neverland and come back to London with Wendy to live with the Darling family. What kinds of new adventures will they have in London? (National Standards for Language Arts: Content Standards 4, 5, & 12)

### Story

When J.M. Barrie first wrote *Peter Pan*, he drew upon elements of his own life to create a fantastical adventure. He took some happy moments and some sad realities and turned it into a fantasy, as a means of escaping the “real world.” After your students have seen the production, and witnessed all of Peter and Wendy’s amazing adventures, have them create their own story. Ask them to think about a favorite activity they have participated in with a friend or sibling, or a routine every day event (like getting ready for school!) and turn it into a story with fantastical elements. Stories can be written or told orally, shared or handed in. (National Standards for Language Arts: Content Standards 6 & 12)

### Reflection

Encourage each student who saw the production to take five minutes to think about the thoughts and feelings that the show inspired in them. Have them artistically express these feelings in a poem, picture, story, or letter. Let them choose whichever form of expression they feel will best represent their individual experience. Encourage them to share these reflections with the other students in their class. (National Standards for Theatre: Content Standard 8)



### Theatre

Think about how you would have put together the musical, *Peter Pan*. Cast your favorite actors from movies or television in your own production. Would you change the look of the locations of the Darling home, Neverland, the Jolly Roger? More special effects? Different year? Sketch out some concept drawings of your designs and ideas! (National Standards for Theatre: Content Standards 1 & 2)

# CLASSROOM ACTIVITIES

## ACTIVITY: WRITE A PLAY REVIEW

### HEADING

1. Title, playwright, and type of play
2. Date, place, and name of performing group
3. Include a play program with review

### ESSAY OUTLINE

- I. Theme of play (main subject or message)
- II. Atmosphere (how it was expressed in the scenery, lighting, and sound)
- III. Brief summary of story or plot
- IV. Technical evaluation
  - A. Setting/Scenic design
  - B. Lighting
  - C. Costumes
  - D. Sound design
- V. Acting evaluation
  - A. Were actors convincing in their roles?
  - B. Did all characters work together to create an ensemble?
  - C. How did voice/movement impact believability?
  - D. Did actors underplay/overplay the parts?
  - E. Any outstanding performances? Be specific.
- VI. Directorial evaluation
  - A. Did the stage stay balanced?
  - B. Did all the aspects communicate the same concept or were some distracting?
  - C. Did the production interpret the script to your satisfaction?
  - D. Was the director true to what you think the playwright intended?
  - E. Were any aspects of the show confusing?
- VII. Personal opinion (Discuss any aspect of the play you wish, but give reasons to justify your beliefs.)

## YOUR TURN TO ACT! GAME: TABLEAUS

1. Break up into groups of 3-5 students.
2. Take 10 minutes to do the following:
  - Decide the 6 main scenes / plot points of *Peter Pan*.
  - Assign people to play each character in each scene. (for example: Hook, Crocodile, Nana, people passing below as Peter flies)
  - Act like the characters and set the scene for each silent, frozen tableau. Be creative about body language to communicate your ideas. How you use your body in relation to the space and other actors reveals a lot to the audience.
  - Practice as much as you can in that 10 minutes!
3. Each group will present their tableaus to the class. The class will close their eyes inbetween each tableau as they set up, and will only open them when the group is ready.
4. After all the groups have performed, discuss what everyone thought the major plot points were from the exercise!



# PETER'S HAPPY THOUGHTS

Search the letter grid below and circle the words listed. How many can you find?

Words may be listed left-to-right, right-to-left, top-down, bottom-up, and diagonally up-or-down.

BARRIE  
 BELIEVE  
 CAPTAIN HOOK  
 CATHY RIGBY  
 CHILDHOOD  
 CROCODILE  
 CROW  
 DARLINGS  
 FAIRIES  
 FLYING  
 GROWN UP  
 INDIANS  
 JOHN  
 JOLLY ROGER  
 LONDON  
 LOST BOYS  
 MICHAEL  
 NANA  
 NEVERLAND  
 PETER PAN  
 PIRATES  
 PLAYHOUSE ON  
 THE SQUARE  
 SHADOW  
 SMEE  
 TIGER LILY  
 TINKER BELL  
 WENDY

B	E	L	I	E	V	E	S	P	E	A	D
A	L	O	F	A	I	R	I	E	S	C	O
I	R	S	N	S	S	E	E	T	E	O	T
T	E	T	N	A	G	I	P	E	E	A	C
A	G	B	W	A	N	E	I	R	R	A	B
K	O	O	H	N	I	A	T	P	A	C	F
I	R	Y	E	K	L	D	B	A	U	O	O
C	Y	S	A	O	R	O	N	N	Q	N	P
A	L	I	N	N	A	L	H	I	S	N	C
A	L	D	C	Q	D	O	T	E	E	N	P
V	O	E	W	D	J	L	T	H	H	O	W
N	J	M	I	C	H	A	E	L	T	E	P
N	D	N	A	L	R	E	V	E	N	E	O
W	O	I	L	I	G	C	Y	D	O	E	F
I	O	T	P	N	S	A	Y	C	E	M	V
I	H	D	I	A	O	T	A	R	S	L	H
E	D	Y	A	G	D	H	S	O	U	N	H
A	L	W	D	H	E	Y	R	C	O	S	T
F	I	A	L	L	S	R	C	O	H	N	B
E	H	S	K	E	K	I	L	D	Y	A	H
L	C	U	M	G	N	G	D	I	A	N	S
T	I	N	K	E	R	B	E	L	L	Y	B
B	L	H	E	L	E	Y	I	E	P	Y	N
P	U	N	W	O	R	G	C	O	C	L	O

# MAKE IT AT HOME!

**Tootles:** Oh, mother, it was such a wonderful dinner. Strawberry shortcake, vanilla ice cream, chocolate pudding, lemon merangue pie, and fudge for dessert.

**Wendy:** Yes, I always believe in a well-balanced diet.

The Lost Boys love the “well-balanced diet” Wendy has put them on. While cake and fudge and pudding may not actually be nutritional, it sure is delicious!

Wendy was still very young when she had to take care of an entire house of Lost Boys. Luckily, she knew some basic recipes, and was able to feed all the hungry growing boys! You can start learning how to cook when you’re still a kid too! Make one of Wendy’s dishes at home with your mom or dad! This quick and easy recipe can be made in less than an hour. Best of all, it’s made with marshmallows and Jello!

## Wendy Darling’s Quick and Easy Strawberry Shortcake Recipe

- 1 strawberry cake mix
- 1 small package frozen strawberries
- 1 small strawberry Jello
- 1 package small marshmallows
- 1 container Cool Whip

Line the marshmallows on bottom of 8x13 inch pan. Mix Jello into strawberries (no cooking). Layer over marshmallows. Mix cake and pour over strawberries. Cook as directed on cake mix. Put Cool Whip (and any extra strawberries!) on top of each pie.



The best thing about this recipe is that you can modify it in many ways. You can combine the Strawberries mixed with Jello with cupcakes, biscuits, anything! Be creative! Invent the next best Strawberry Shortcake recipe!



### DID YOU KNOW?

It’s been proven that the only tried and true way to save a fallen fairy is for all believers, young and old, to proudly clap their hands for all to hear. Don’t believe it? Well, you never know when you may come across a fallen fairy who needs your help...

# 5

# THE THEATRE

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In the summer of 1965, Jackie Nichols was a rising senior at Overton High School. He teamed up with fellow students to form a troupe of actors to perform shows in churches and civic centers. They called themselves The Circuit Players, and for the next four years, they performed a variety of musicals and straight plays wherever they could.

Circuit Playhouse, Inc. was born on November 20, 1969 near the University of Memphis when the company rented a former home that had been converted to a ballet academy. In 1971, the space was sold, and the company relocated to 1947 Poplar across from Overton Park. When Circuit Playhouse, Inc. moved to this larger building, it rented an adjacent building to be used for a costume shop and a new performance space known as Workshop Theatre. It was a venue for new, original, and one-act plays. Two years later, another adjacent building was used to create Theatre II; a space for producing little known plays. This helped to spearhead a widespread revitalization of Midtown Memphis. For the next several years, the three theatres operated on an annual budget of approximately \$30,000 with no paid staff.

Recognition of the organization's well-established position in the community came at this time with the first funding grant from the Greater Memphis Arts Council.

In 1975, Circuit Playhouse, Inc. acquired a building in Overton Square in Midtown Memphis. With \$30,000 provided by Overton Square Investors for renovation, and with increased funding from the Greater Memphis Arts Council, Playhouse on the Square was born. It was an offspring of Circuit Playhouse, Inc., which continued to produce the kind of adventurous theatre its audience had come to expect. Playhouse on the Square opened on November 12, 1975 with a production of *Godspell*. It also had a resident company of professional actors and a paid staff. The first season was graced with the performances of many fine actors including Larry Riley and Michael Jeter, who would later achieve notable careers in New York and Hollywood.

In 1979, Circuit Playhouse, Inc. bought and moved to the former Guild Movie theatre at 1705 Poplar. It was a 10,000 square foot building and included space for a larger costume shop, its first dedicated scene shop, rehearsal space, improved dressing facilities, and storage for costumes and props. The two theatres continued



to pursue their own directions. The Circuit Playhouse initiated the MidSouth Playwright's Contest, offered a

Foreign Film Series, and staged Off-Broadway and experimental works. Playhouse on the Square began to offer weekday matinees for school groups in addition to its regular season.

In 1981, Playhouse on the Square initiated the Intern Program. The program was begun to enable emerging theatre artists to explore every avenue of the profession and apply their education in the real world. Today it includes twelve college graduates hired to assist in all phases of production.

By 1985, Playhouse on the Square was again feeling growing pains. The student matinee series had outgrown the theatre's capacity, and seating for many productions was limited. The Memphian Movie Theatre just down the street (a favorite after-hours screening facility for Elvis) was available. Circuit Playhouse, Inc. purchased the building and solicited three-year pledges from individuals and corporations and was able to complete a \$150,000 renovation of the building.

1986 saw the inception of the Playhouse on the Square's Theatre for Youth program, which expanded into a full-scale Summer Youth Conservatory, TnT (Teens in Theatre), a touring program, and a full season of school matinees. In 1990, Playhouse on the Square instituted the city's first independent Theatre School with theatre classes for children, teens, and adults. From the five classes offered during the first season, the school has expanded to a total of twenty courses.

Having been concerned for some time that arts events were beyond the financial means of the city's poorest citizens, Jackie Nichols suggested to the Arts Council that they arrange some way of making art, theatre, music, and dance available to the disadvantaged. In January 1990, Arts Access came into being making free tickets to arts events available to those on food stamps. In addition, Jackie Nichols instituted the Pay What You Can program in 1991. Every show produced at both The Circuit Playhouse



and Playhouse on the Square has a Pay What You Can night, ensuring that those who cannot afford the full price of a ticket will not be denied the pleasures of an evening at the theatre.

In 1992, Playhouse on the Square acquired an adjoining building adding 6,000 square feet in which to build a new scene shop, a large multi-purpose room with bar, a meeting room, and wheelchair-accessible restrooms. To finance this expansion and ensure the financial stability of the theatres into the 21st century, Jackie spearheaded the Silver Challenge, a \$350,000 fund-raising effort. Again, the Memphis community responded by producing the needed revenue in a matter of months.

In 1994, construction began on TheatreWorks, a building near Playhouse on the Square, which was built to house a variety of small performance groups unable to afford quarters of their own. The following year saw the inception of a program that has had national impact in the theatre world—the Unified Professional Theatre Auditions. In February 1995, Playhouse on the Square hosted twenty-five theatres and two hundred actors from around the country. Since then, the growth has been phenomenal. Over 90 theatres and over nine-hundred actors and production personnel attended in 2015.

With a view to ensuring a new generation of theatre patrons, Jackie Nichols launched the After School Acting Program (ASAP) in 1997. Several months were spent developing this program for 7-12 year-olds. Churches, schools, and community centers all over the metropolitan area host sites for troupes of children for the twice-weekly activity, which, under the guidance of a director, creates an original theatrical piece to be performed at a festival at the end of each semester.

In December 1997, long-time supporters of the theatre donated to Circuit Playhouse, Inc. a building adjacent to The Circuit Playhouse. This building, now known as the Jeanne and Henry Varnell Theatre Arts Education Building, was refurbished to house all of our Theatre For Youth programs. In order to refurbish the building, Circuit Playhouse, Inc. created the 21st Century Challenge: Building for Generations, a capital funds drive that raised \$600,000.

The growth in artistic capability and maturity of the theatres has resulted in an expanded awareness and appreciation in the local community and beyond. This is reflected in the numerous Memphis theatre

awards presented to Circuit Playhouse, Inc. in recent years. In December 1990, Circuit Playhouse, Inc. was honored by the Tennessee Arts Commission with the Governor's Award in the Arts. In October 1993, Jackie Nichols was awarded the Gordon Holl Award for Outstanding Arts Administration at the Governor's Conference on the Arts, and in June 1999, Jackie Nichols received the Rotary Club Community Service Award. Circuit Playhouse, Inc. celebrated its 35th anniversary in 2004.

The stimulus for "Breaking New Ground," the Capital Campaign to build a new state-of-the-art theatre came from a strategic planning retreat attended by Board and staff over four years ago. The realization evolved that Playhouse on the Square could not move to the next professional level without a quality space in which to present its productions. The drive began for the \$15 million campaign and was greeted enthusiastically by foundations, corporations, and individual supporters. With Playhouse on the Square occupying the new location at 66 S. Cooper, The Circuit Playhouse moved to the old Playhouse location at 51 S. Cooper. In keeping with the organization's attitude of support for all of the arts in our community, the new Playhouse on the Square and The Circuit Playhouse have performance time set aside for other groups such as Ballet Memphis, The Memphis Symphony Orchestra, Opera Memphis, and others,

## OUR MISSION

To produce a challenging and diverse repertoire of theatrical work that speaks to the intelligence, the soul, and the imagination of the Memphis community;

To provide a nurturing artistic home for actors, directors, designers, and staff in which they can practice their craft and share their talent; and

To make all of our productions available through access, outreach, and educational activities to everyone in the community regardless of financial circumstances.

creating a fantastic new synergy for performing arts in the Midtown area of Memphis.

As we move toward the half-century mark, our vision of "enriching lives through theatre" remains constant. As artists that make up Circuit Playhouse Inc., we will continue to bring a challenging and diverse repertoire of theatrical work that speaks to the intelligence, soul, and imagination of the Memphis community.

## DID YOU KNOW?

Playhouse on the Square is proud to be Memphis' Professional Resident Theatre Company. That means that the artists you encounter in our theatre, onstage and off, are professionals.

Nearly all of the actors, the designers, technicians, and administrators do this as a full-time job. People interview from all over the country to be hired for these coveted career opportunities. Nearly all of the artists have been to college, trained, and earned degrees specializing in their field.

Together, we work very hard to produce season after season of quality work; serving our community with art, as well as education and outreach programs.

Most importantly, this is our home. We are honored to open our doors to you and share the excitement of the performing arts. To show respect for our home, we ask that teachers prepare students for their theatrical experience, aided by the use of our free study guides.

The skills and guidelines herein enhance students' cultural literacy. We encourage educators to integrate these principles into further study throughout their curriculum. Thank you for supporting the arts!

# ELEMENTS OF PRODUCTION

## Creative Team

No musical would be possible without the imagination and inspiration of its **authors**. Many times, the idea for a show grows from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. Once an idea is developed, **composers** and **lyricists** begin to write the songs. The music needs to not only fit the overall tone and pace of the musical, but also contain lyrics that help the audience understand the story and its characters. The **choreographer** designs the dance sequences for the performers. The dances are intricate movements that allow the performers to express the meaning of each song. The **director** works with all of them to help guide the overall artistic vision of the show.

## The Cast

The director works to cast both the **principle performers** and the **ensemble** or **chorus** members. Each performer must have a well-trained singing voice, acting skills, the ability to dance, and fit the look of his/her character. These elements are all evaluated during the audition process. Actors are asked to bring a **headshot** as well as perform two songs, one **uptempo** and one **ballad**, as well as one or more monologues. Once the actors are chosen for the principal roles and for the ensemble, they become the cast, and begin working with the director during the rehearsal process.

## The Rehearsal

The cast will do an initial **readthrough** of the script, without singing or dancing, followed by additional practices with the **rehearsal pianist**. The **music director** teaches and rehearses the music with the orchestra and is responsible for the musical aspect of the production. The **dance captain**, sometimes together with the **choreographer**, teaches and rehearses the dance sequences with the performers. During rehearsals, the director coaches the actors' reading of the lines and emotions and also gives them their **blocking**, line by line, scene by scene. Next, the cast does a **sitzprobe**, where they sit and sing with the orchestra before incorporating any staging, scenery, costumes, or props. Eventually, the cast does a **wanderprobe**, where they run through the show, including movements and dancing, while the orchestra plays. The **technical rehearsal** is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also go through a **dress rehearsal** many times to bring all the different elements (costumes, music, dance, lights, sound) together.

**Crew:** The **set designer** creates the locale and period in which the musical occurs. While some sets are very simple and focus the audience's attention on the show itself, some are lavish and extravagant providing visual appeal. The **master carpenter** is responsible for building the actual set. The **lighting designer** decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time. The **master electrician** implements the lighting designer's work and makes sure the lights are set properly and safely. The **property (props) master** is in charge of obtaining or making and maintaining all props used in the show. He or she also sets the props in their proper places before the show begins. The **stage manager** is responsible for the overall integrity of a production. He or she assists the director, and "**calls the show**," making sure each performance runs as smoothly as possible.

**Sound:** The **sound designer** plans the layout of all sound playback and equipment for the show and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The **sound operator** executes the sounds designer's plans and handles the mixing equipment for the show. Music and sound must fit the context in which they are used. The adjustments are made using the **soundboard**.

**Costumes and Make-up:** The **costume designer** first researches the setting of the musical. Costumes must be appropriate for the time period and culture of the show, beautiful and elaborately designed, while also practical enough for movement and dance. He or she then decides which styles and fabrics to use, and draws the costumes in **renderings**. Through costume fittings, the costumes are adjusted to fit each individual performer. During dress rehearsals and performances, actors have **dressers** to help put on and/or change their costumes. The **make-up artist** is responsible for applying cosmetics to each performer's face and body to increase visibility, enhance certain features, and modify the actor's look to resemble his or her character. In addition to make-up, certain roles call for a specific hairstyle. The **wig master/mistress** obtains the wigs, styles and shapes them, and helps the actors put them on.

# Q: What Makes Theatre Magical?

## A: The Audience!

Going to see a production at the theatre is an exciting experience! You will be watching live actors perform onstage. This makes each performance very special. No two shows are alike, due to the spontaneity of live performance.

Each time you come to the theatre, it is like making a promise to come inside the world of the play we have made for you. We agree to create a theatrical world for you to visit, and you agree to step inside it for awhile. That agreement is the last step in the process of making a play happen!

So, when you walk into a theatre, you can feel a sense of impending discovery. Something important is about to happen. It's exciting to be in the room. That stage holds the secret of what is about to come to life as you find the seats reserved for you. Sometimes, it is so thrilling you want to get wiggly, laugh, and shout. But remember that once the play begins, everybody in the theatre has a responsibility. Everybody is part of the play - including you.

Theatre is an art form that depends on both the artists and the audience. As members of the audience, **you play an important part** in the success of a theatrical performance. Audience reaction strongly affects the actors.

They certainly don't want a passive audience; they thrive on the audience's response - the laughter and the applause. When appropriate, such reactions "fuel the fire" - but that response must be in co-operation with the action onstage, or it is off-putting and distracting for the performers and other audience members.

Students accustomed to watching television in their homes or attending movies are used to eating snacks, moving around, getting in and out of their seats, or sharing comments aloud during a show. Movies and TV shows are not affected by the audience, **but theatre performances are!** Students may not be aware of how disturbing such behaviors can be in live theatre. As a courtesy, prepare students for their theatre experience. Discuss behaviors that are problematic and why they are a problem.

You are connected with the other people in the audience as well as the ones onstage. They can **see you, hear you, and feel you**; just as you see, hear, and feel them. Your laughter, your responses, your attention, your imagination, and most especially your energy are important. They are a real part of the performance, and the wonderful truth is that the play can be better because of YOU!

- *Theatre is entertaining, as much as it is educational, mirroring society in all its complexity artistically through conflict and resolution.*
- *Audiences are able to observe and celebrate society's heroes who overcome life's obstacles to a prosperous or detrimental end.*
- *Audiences enjoy live theatre because it provides an escape from the outside world. Within the walls of the theatre, moral dilemmas are more easily grasped, and its characters can be scrutinized according to society's mores.*
- *Delving into moral dilemmas elicits an emotional response from the audience for any one of the particular characters, thus encouraging the audience to critically become aware of their own prejudices and suppositions of human behavior.*



**The Drowsy Chaperone 2010, Playhouse on the Square**

# A GLOSSARY OF THEATRICAL TERMS

## A

**Act** (v) to perform or play a role; (n) a division of a drama

**Action** the core of a theatrical piece; the sense of forward movement created by a sense of time and/or the physical and psychological motivations of characters

**Articulation** clear pronunciation of words

## B

**Blocking** the pattern actors follow in moving onstage, usually determined by the director.

**Box Office** where ticket sales are handled, usually located in the theatre's lobby

## C

**Cast** (v) to choose the actors to play specific roles in a play; (n) the group of actors who take the roles in a play

**Catharsis** an emotional purification or relief (Greek)

**Character** one of the people who figures in a play; a part played by an actor

**Choreographer** an artist who designs (choreographs) dances for the stage

**Climax** the turning point in a plot when conflict comes to an emotional crest

**Conflict** struggle between opposing ideas, interests, or forces in a play. The existence of conflict, either external (between two or more characters) or internal (within one character), is central to drama.

**Costume** any clothing an actor wears onstage for a performance

**Costume Designer** the person who decides what the actors will wear, he/she designs costumes to build or chooses costumes to rent, borrow, or buy for a production

**Cue** a final line or action that signals an actor to begin the next speech

**Curtain call** the return of the cast to the stage after the end of the performance, when the actors acknowledge applause

## D

**Denouement** the final resolution of the conflict in a plot

**Dialect** language features specific to the speech of a particular region

**Dialogue** the lines of the play spoken by the actors in character

**Director** the person who oversees the entire production

**Downstage** the part of the stage closest to the audience

**Dramatic conflict** the conflict in which the main character in a play engages. There are four types of dramatic conflict: 1) person vs. person; 2) person vs. society; 3) person vs. self; 4) person vs. nature/fate

## E

**Ensemble** the interaction and blending of the efforts of the many artists involved in a

theatrical production

**Exposition** the beginning of a plot that provides important background information

## F

**Falling action** the series of events following the climax of a plot

**Fight director** a movement and combat specialist who choreographs both armed and unarmed fight scenes and stunts onstage

**Fourth wall** an imaginary wall between the audience and actors in a representational play

## G

**Gesture** an expressive movement of the body or limbs

## H

**House** the auditorium or seating of a theatre

## I

**Improvise** to speak or to act without a script

**Inciting incident** the event that sets in motion the action of the plot

## L

**Lighting Designer** the person who develops a lighting concept and design for a production, he/she oversees installation and operation of lighting for the production

## M

**Monologue** a story, speech, or scene performed by one actor alone

**Motivation** a character's reason for doing or saying things

## O

**Objective** a character's goal or intention

**Obstacle** something that stands between a character and his/her ability to meet an objective or achieve a goal

**Open** to keep the face and front of the body visible to the audience as much as possible

## P

**Pantomime** to act without words through facial expression and gesture

**Performance** a representation before an audience; entertainment

**Playwright** a person who writes plays

**Plot** the sequence of events; the structure of a play

**Producer** the person or company who oversees the business details of a theatrical production

**Project** 1) to make your voice fill the performing space; 2) to cast an image or patterned light onto a screen or other surface

**Property or Prop** anything that an actor handles onstage as well as furniture and other items used to enhance the set

**Proscenium stage** performance space in

which the audience views the action as if through a picture frame

**Protagonist** the main character of a play; the character with which the audience identifies most strongly

## R

**Rising action** the middle part of a plot, consisting of complications and discoveries that create conflict

**Role** a part in a play that is written by the playwright; the basis of an actor's characterization

## S

**Scene** the basic structural element of a play; each scene deals with a significant crisis or confrontation

**Scenery** onstage decoration to help establish the time and place of a play

**Script** the text of a play

**Set** the onstage physical space and its structures in which the actors perform

**Set Designer** the person who develops the design and concept of the set

**Sound Designer** the person who determines the kinds of sound needed for a production, recorded or live

**Stage Manager** director's technical liaison backstage during rehearsals and performances

**Stage Picture** the succession of tableaux created by a director through blocking

**Strike** 1) to remove something from the stage; 2) to take down the set

**Symbol** a concrete image used to represent a concept or idea

## T

**Tableau** a silent and motionless depiction of a scene, often from a picture

**Theatre** 1) the imitation/representation of life, performed for other people; 2) the place that is the setting for dramatic performances

**Theme** underlying meaning of a literary work

**Thespian** an actor (named after the first actor, "Thespis")

**Tragedy** a play that ends in defeat or death of the main character

## U

**Understudy** an actor who learns the part of another actor playing a major role, able to replace the original actor in case of emergency

**Upstage** 1) (n) the stage area away from the audience; 2) (v) to stand upstage of another actor on a proscenium stage, forcing the downstage actor to turn away from the audience; 3) (v) to steal the focus of the scene

## W

**Wings** the sides of a stage just outside the scenery, unseen by the audience

# THEATRE EDUCATION

Born in 1985, Playhouse on the Square's Theatre for Youth Program now serves close to 30,000 young people every year in Memphis, Shelby County and beyond. From preschoolers to young adults, they all are engaged and enlightened, either as audience members or as active participants.

## ASAP

After School Acting Program (ASAP) sites are meeting at various locations throughout the Mid-South for children **ages 7-12**. Classes meet **twice a week for twelve weeks**. Instruction in the elements of Acting, Improvisation, Movement, Music, and Design are taught through a Style of Theatre. Students also receive a ticket to a Playhouse production to enrich their aesthetic awareness. These skills are then utilized in the Troupe's creation of a short production that is performed at Playhouse on the Square on the final day. More information about Fall A.S.A.P. will be announced at a later date.

## Teens in Theatre (TNT)

Teens In Theatre provides a performance and learning venue for **12-17 year olds** from around the Mid South. Teens may audition to be involved in the Fall and Spring productions which perform at Evergreen Theatre, 1705 Poplar Avenue.

## School Matinees and Touring

An opportunity for students, **K-12**, to attend live performances, either at Playhouse, Circuit, or brought to their school. We offer school matinees this coming season for *The Matchmaker*, *Peter Pan*, and *Pinkalicious*. We will also tour productions of *The Garden of Rikki Tikki Tavi* in the Spring and *Junie B Jones* in the Fall and Winter.

For more information about any of our Theatre for Youth programs listed above, please call (901) 728-5631, or email

[theatreforyouth@playhouseonthesquare.org](mailto:theatreforyouth@playhouseonthesquare.org).

You can also visit our website at

[www.playhouseonthesquare.org/education](http://www.playhouseonthesquare.org/education).

## Summer Youth Theatre Conservatory

Playhouse on the Square's Summer Youth Theatre Conservatory is open to any student interested in theatre regardless of experience. Self-esteem is of primary importance to our program. Theatre is the perfect environment for a child to find their voice. Sessions are taught by professional artists and split by age group. Enrollment is limited to allow for maximum individual attention and development. Offering:

- **One-week** sessions for **ages 5-6**
- **Two-week** sessions for **ages 7-11**
- **Three-week** sessions for **ages 12-17**

Please call for specific dates.

## Theatre School Classes

Celebrating over 20 years, the Theatre School offers classes for both **Youth and Adults**.

Classes, taught by professional artists, meet for 9 weeks in both Fall and Spring and end with a final showcase on one of our stages. Children **ages 7-17** can take classes in Acting, Singing, or Dance.





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