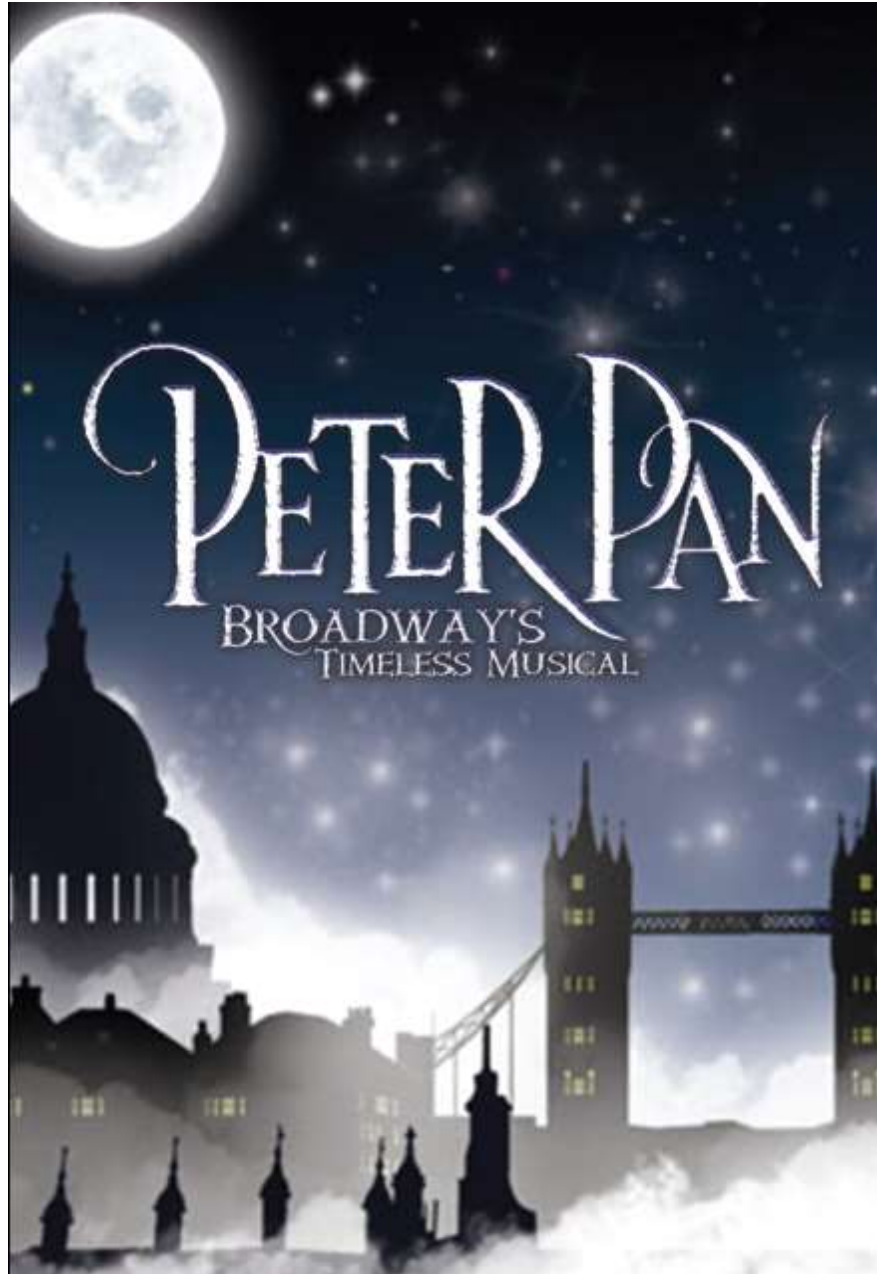


The Jefferson Performing Arts Society

Presents



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Teacher's Notes

- Lyrics by Carolyn Leigh
- Music by Morris "Moose" Charlap
- Additional Lyrics by Betty Comden & Adolph Green
- Additional Music by Jule Styne
- Based on the play by Sir J. M. Barrie

Broadway's timeless classic musical whisks you away to a place where dreams are born and no one ever grows up! Peter and his mischievous fairy sidekick, Tinkerbell, visit the nursery of the Darling children late one night and, with a sprinkle of pixie dust, begin a magical journey across the stars that none of them will forget. In the adventure of a lifetime, the travelers come face to face with a fierce Indian tribe, a band of bungling pirates and, of course, the villainous Captain Hook! "Flying Effects" by ZFX, Inc.

Before **Peter Pan** was a stage play, it was a book. The character Peter Pan first appeared in a novel called **The Little White Bird**, published in 1902. The novel introduced Peter Pan in one of the chapters, titled *Peter Pan in Kensington Gardens*. The character of Peter Pan was so popular J.M. Barrie decided to write a play just for this character. The play, titled **Peter Pan, or the Boy Who Wouldn't Grow Up** opened on December 27, 1904 at the Duke of York's Theatre in London, England. J.M. Barrie's play was very popular, so popular Barrie's publishers decided to extract the chapters from **The Little White Bird** that featured Peter Pan and republish them as a book titled **Peter Pan in Kensington Gardens**. This book was so popular J.M. Barrie wrote another in 1911 titled **Peter Pan and Wendy**. This adaptation of the story is the one we know today as the book **Peter Pan**. Since these first versions created by J.M Barrie, **Peter Pan** has been adapted many times, including as the popular Disney movie (1953,) Steven Spielberg's **Hook** (1991,) the Warner Brothers' film **Pan** (2015,) two animated T.V. series **Peter Pan & the Pirates** (1990) and **The New Adventures of Peter Pan** (2012,) and several plays including Broadway's **Peter Pan** (1954) and **Peter Pan the British Musical** (2009.)

The silhouettes used in this Study Companion were created by beginning with iconic images. Peter Pan is developed from a famous photo of Mary Martin and Tinker Bell is developed from a photo from Walt Disney World of Tinkerbell flying over Cinderella's Castle during the evening fireworks display.

In **Smile Like a Crocodile**, students will explore the story of Peter Pan by reading and discussing the synopsis of the Broadway play. They will follow this discussion by exploring numbers as they practice counting with a fun dot-to-dot activity. By connecting the

dots students will complete the picture of a crocodile and clock and then color the picture with colored pencils.

In **Mythical Creatures** this lesson, students will explore the story of **Peter Pan** by J.M. Barrie (originally titled **Peter Pan and Wendy**.) During this exploration they will learn about some of the mythical creatures that live in Neverland and a game these creatures play. They will use these explorations to invent their own mythical creatures and a game for their mythical creatures to play. Reflecting on the game J.M. Barrie invented will provide opportunities to consider sequence, order and strategy. Planning their own game will allow students to think objectively, use logic to create a sequence and use order to develop strategy. Students will also use a map of Neverland to learn about number lines and Cartesian coordinates, learn how Cartesian coordinates can be used to read maps and locate things in a setting and use Cartesian coordinates to identify and plot different locations on their map.

Shadow Self-Portrait requires technology, either a hand-held device that takes pictures or a digital camera and a computer. Students will be working in pairs to photograph shadows. This lesson is best done either on a sunny day or in a very well-lit room where shadows are visible. Atudents will explore the story of **Peter Pan** by reading and discussing the [Character Breakdown](#) from the Broadway play and an excerpt from J.M. Barrie's novel. They will follow this discussion by reading and discussing an excerpt of one of the songs from the play, **I'm Flying**, including comparing and contrasting the different characters responses—different things make the different characters happy. They will use these discussions to reflect on things that make them feel like they're "flying," things that bring them joy, their "lovely thoughts." They will use their reflections to complete the **Shadow Self Portraits Mad Lib**. They will use their **Mad Lib** to assist them as they design a shadow self-portrait.

There have been many adaptations of **Peter Pan**. In every version, **The Little White Bird**, **Peter Pan**, or the **Boy Who Wouldn't Grow Up**, **Peter Pan and Wendy** Steven Spielberg's **Hook**, Broadway's **Peter Pan** as well as countless others, flying is a key component of the story. Peter flies. Wendy, John and Michael Darling fly. And Tinkerbell flies. They all fly through the sky, over water and land.

In **Heading for the Clouds**, students will explore an excerpt of the story of **Peter Pan** by J.M. Barrie (originally titled **Peter Pan and Wendy**.) learn about elements of the sky by studying the water cycle and then create a mini-cloud environment for either Peter Pan or Tinkerbell.

The path of anything you throw is shaped like a parabola. So is the path of a jump up and down in the air. Flight too is shaped like a parabola, from lift off to touch down. In **Off to**

Neverland, students will explore the story of **Peter Pan** by J.M. Barrie (originally titled

Peter Pan and Wendy.) They will use this exploration to analyze mathematical relationships to connect and communicate mathematical ideas, explain what the focus and directrix of a parabola are, describe and create different types of parabolas and use their curiosity and analysis of mathematical relationships into a flip book.

Following their study of flip books, **Off to Neverland Stop Motion Animation** guides students as the use map reading, Microsoft Paint and Microsoft PowerPoint to create their own animations.

“Let out a crow!

You’ve nothing to fear,

Come and whisper it close to my ear...

...Just like a rooster

We’ll be our own booster

And let out a crow!,”

~Peter Pan

“Then come with me where dreams are born.

And time is never planned.

Just think of lovely things

And your heart will fly on wings

Forever

In Never Never Land!”

~Peter Pan



Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS

In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

<http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula>

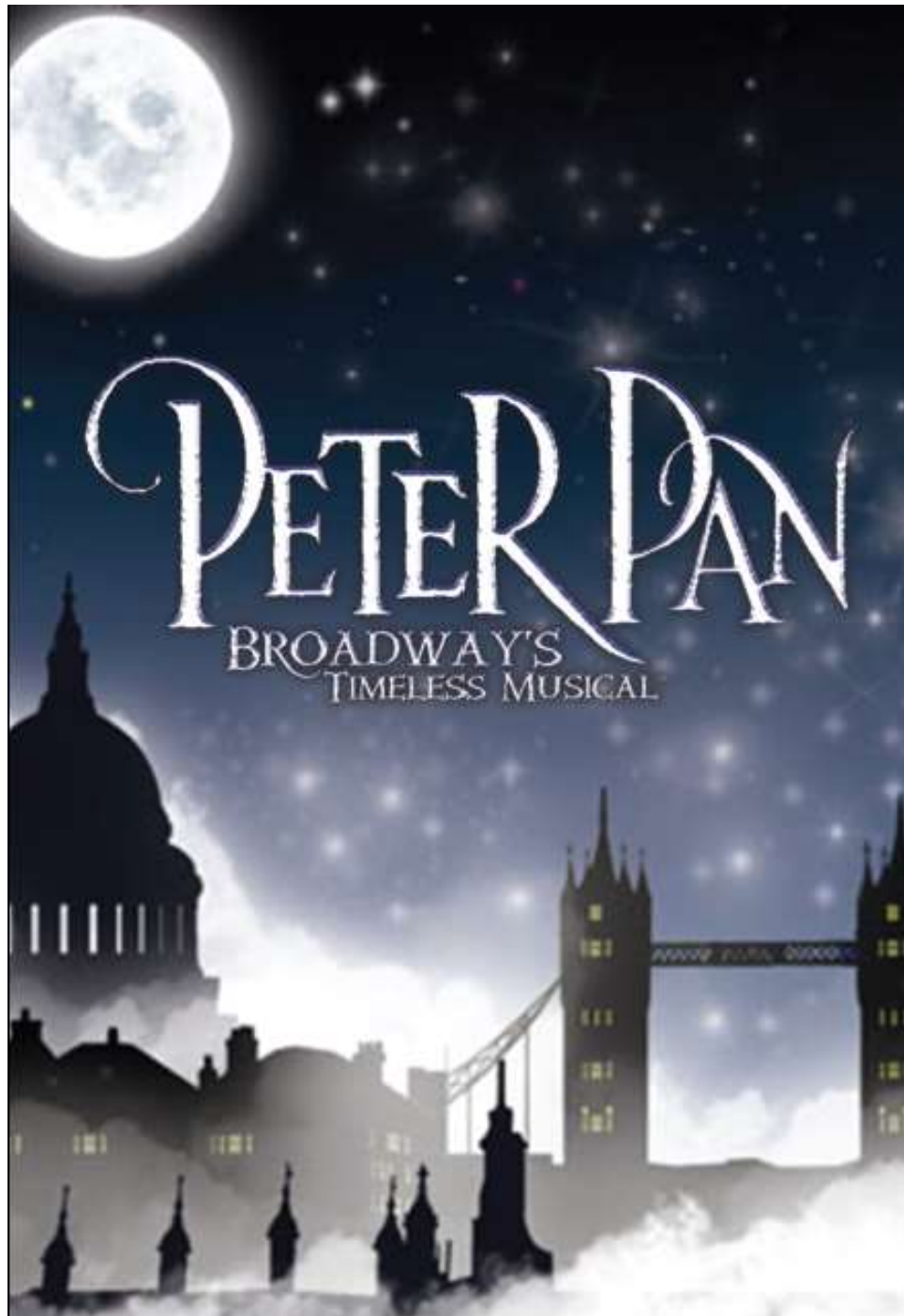
<http://www.louisianabelieves.com/academics/louisiana-student-standards-review>

All Louisiana State Standards were retrieved from:

<http://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=36>

<https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/louisiana-student-standards-for-k-12-math.pdf?sfvrsn=52>

Background





FEATURE

The surprisingly morbid origins of *Peter Pan*

Charles Moss



The original Pan was even more childlike, for better and for worse. (Blue Lantern Studio/Corbis)

December 4, 2014

It's been more than 100 years since Peter Pan made his debut, but he's never been more popular — or more difficult to pin down. The first trailer for *Pan*, a star-studded *Peter Pan* prequel, debuted in November. He played a major

role as a villain in ABC's *Once Upon a Time*. *Jake and the Neverland Pirates*, a cartoon spin-off of the 1953 Disney film, has been showing up on TV since 2011. And tonight, you can tune in to NBC for the holiday event *Peter Pan Live!* starring Allison Williams as Pan and Christopher Walken as Captain Hook.

The most notable thing about all these adaptations is how different they are from one another. When it comes to your average adaptation, changes are inevitable — particularly when you're working in different formats, like film, TV, or theater. Peter Pan is no different, but those who think they know his story might be surprised just how much he's changed along the way.

Peter Pan originally debuted as an infant in *The Little White Bird*, a novel written by J.M. Barrie for adults in 1902. Though he's only prominent in a few chapters, the book's popularity — due, in part, to readers' attachment to Pan — led Barrie to write the 1904 play *Peter Pan, or the Boy Who Wouldn't Grow Up*. (Barrie eventually adapted his play into another, better-known novel: *Peter Pan and Wendy*.) The play was the first to introduce audiences to characters such as Captain Hook, Wendy, and Tinkerbell, and to a fleshed-out version of Neverland.

But despite these familiar trappings, Barrie's version of Peter Pan is quite darker than the character audiences know and love today. Barrie's original draft depicts Pan as a villain, kidnapping children from their beds; Captain Hook was only added later, as a theatrical device to distract the audience while stagehands changed the scenery. "To die would be an awfully big adventure," says Peter Pan in one of the novel's most famous lines — a sentiment, coming from a child, that's both courageous and ghoulish.

How did we go from that grim version to the cheery Disney version most remember? I reached out to a pair of experts: Dr. Lester D. Friedman and Dr. Allison Kavey, professors and co-editors of a 2008 book about the cultural history of Peter Pan called *Second Star to the Right: Peter Pan in the Popular Imagination*. Both have developed unique takes on the story's darker edges. Friedman interprets the story's hungry crocodile as time, and Captain Hook as death — two forces that the never-aging Peter Pan is obsessed with avoiding. Kavey's interpretation goes all the way back to *The Little White Bird*, in which, she argues, Pan escapes aging only because he's already dead. "There is the sense that Neverland is the place that sick children go in their minds. But some never get to come home," she says.

But Barrie's Peter Pan isn't *entirely* different from the character popularized by Disney. The darkness of Barrie's Peter Pan is tempered by an equally important quality: his childishness. "The Peter in *The Little White Bird* and *Peter and Wendy* is among the most honest depictions of a literary child I think I have ever read," says Kavey. "He is selfish, devoted to his own entertainment, and except in battle scenes, incapable of taking care of himself. He also loves like a child, without thought to the effect his love has or what it will mean if he forgets for a while."

It's no surprise that Walt Disney excised some of Barrie's more sinister traits — but in making the character a young teen instead of an infant, Disney synched him up with the cultural standards of the time. Disney's Peter Pan is well in line with the expectations for an American child in the 1950s: resourceful, spunky. As the decades have passed, similar changes have kept him similarly relevant. Most recently he has become an adult symbol of eternal childhood, an appeal to the inner child who never truly goes away.

To be a kid again — to not have to worry about the obligations and responsibilities of adulthood — is something everyone struggles with, and Peter Pan offers an appealing escape. The character may have strayed a bit from his bleak origins, but as long as people keep reinventing him, he's not going anywhere.

RETRIEVED FROM: <http://theweek.com/articles/441765/surprisingly-morbid-origins-peter-pan>



[Main Blog](#) > The Dark Side of Peter Pan

The Dark Side of Peter Pan

[Miss Cellania](#) • Monday, September 16, 2013 at 5:00 AM •

"All children except one, grow up. They soon know that they will grow up ...this is the beginning of the end." The first paragraph of James Barrie's classic story, Peter Pan, introduced its central theme. It sounds innocent, but a look at Barrie's life gives it a more sinister twist.

I WON'T GROW UP

"All of James Barrie's life led up to the creation of *Peter Pan*," wrote one of his biographers.

A pivotal point came in 1866 when Barrie, the youngest in a Scottish family of ten children, was six: his brother

David, the pride of the family, died in a skating accident. Barrie's mother was devastated. To comfort her, little James began imitating David's mannerisms and mimicking his speech. This bizarre charade went on for years... and only got weirder: when James reached 13, the age at which David had died, he literally stopped growing. He never stood taller than 5', and didn't shave until he was 24. He always had a thin, high-pitched voice.

SUCCESS AND FAILURE

From childhood, Barrie's main interest had been creating stories and plays. After graduating from college, he moved to London to pursue a career as a writer, and soon his work was being published.



In the 1880s, his novels about a "wandering little girl" -his mother- captured the public's imagination and put him on the road to fame and wealth. He soon became one of England's most famous writers.

Despite his professional success, the gawky Barrie was painfully shy with women, and the thought of marriage terrified him. After a nightmare, he wrote in his journal: "Greatest horror, dream I am married, wake up screaming." But that didn't stop him from putting lovely actresses on a pedestal. Barrie became enamored of leading lady Mary Ansell, who appeared in his early plays. Motherlike, she nursed him through a life-threatening bout of pneumonia. And when he recovered, they decided to marry.

It was a disaster. Barrie wasn't capable of an intimate relationship and was probably impotent as well -stuck, physically and emotionally in a state of perpetual boyhood. Eventually, Mary fell in love with a young writer named Gilbert Cannan and demanded a divorce. Barrie refused, because his marriage had provided him the appearance being normal. But when Mary threatened to tell the world that he was impotent and had never consummated their marriage, Barrie gave in.

THE LOST BOYS



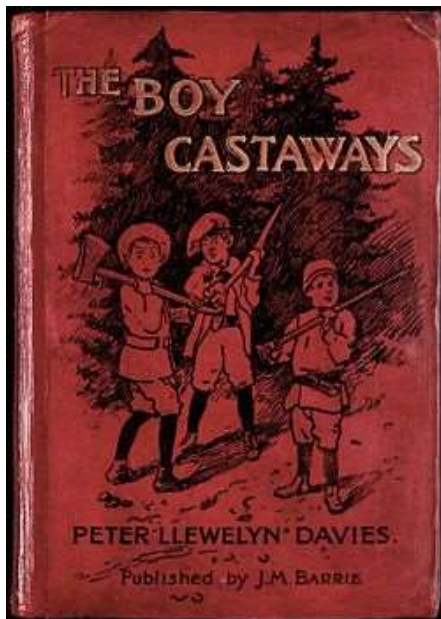
In 1899, while still unhappily married, Barrie befriended young George, John, and Peter Davies and their mother, Sylvia, in London's Kensington Park. The boys' father, Arthur Davies, was too busy tending to his struggling career as a lawyer to spend much time with the family. So childless Barrie was only too happy to play with the Davies boys. He became a frequent caller at their home, and even rented a cottage nearby when they went on vacations in Surrey.

Barrie idolized the children's beautiful mother. But it was with the children that he could truly be himself. He met with them daily in the park or at their home. They played Indians together, or pretended to be pirates, forcing each other to "walk the plank." Barrie made up stories for the boys, featuring talking birds and fairies, and acted them out.



M. Barrie with Michael Llewelyn Davies in 1906.

PETER IS BORN



In 1901 Barrie ordered a printing of only two copies of a photo essay book of his adventures with the Davies boys. He entitled it *The Boy Castaways of Black Lake Island* and gave one copy to the boys' father (who promptly left it on a train). The next year, Barrie published these adventures in a novel called *The Little White Bird*. In a story-within-a-story, the narrator tells "David" (George Davies) about Peter Pan, a seven-day-old boy who flies away from his parents to live with fairies. All children start out as birds, the story goes, but soon forget how to fly.

Peter eventually flies home, and tearfully sees through his nursery window that his mother is holding a new baby and has forgotten him. Now Peter Pan can never go home and will never grow up.

The Little White Bird was popular, and readers begged Barrie to give them more of that new character, Peter Pan.

Barrie knew exactly how to bring Peter Pan back. He had often taken the Davies boys to pantomimes - dazzling Christmastime musical dramas put on for children. The plays always featured a young hero and heroine (both played by actresses), a Good Fairy, a Demon King, fight scenes, characters flying (on invisible wires), and a "transformation" scene, in which the ordinary world became a fairyland. During the performance, Barrie carefully observed the boys' reactions. They seemed to love every moment.

So why not, Barrie thought, put Peter Pan in a similar children's play for the London stage?

THE DARLINGS



Arthur Llewelyn Davies holding baby son Nicholas, with Jack, Peter, George, and Michael in 1905.

Barrie always acknowledged that the Davies boys' free-spirited youth was the inspiration for Peter Pan. "I made Peter by rubbing the five of you together, as savages with two sticks produce a flame," he wrote on the dedication page of the printed version of the play. More than that, however, the Davies family -loving mother, impatient father, and adorable sons- served as Barrie's model for the Darlings in the play. He even used their names:

- * Mr. Darling was named after the eldest boy, George Davies.
- * Jack Davies became John Darling.
- * Michael and Nicholas became Michael Nicholas Darling.
- * Peter Davies' name went to Peter pan.



As for the author, he appears as Captain James Hook, whose right hand is gone. Barrie suffered paralysis of his right hand from tendonitis. Hook is relentlessly pursued by a crocodile who has swallowed a ticking clock, which biographers say was "a metaphor of Barrie stalked by cruel time." Porthos, his St. Bernard, became nurse-dog Nana, who exasperated the stuffy father (in real life, he was exasperated not with the dog, but with Barrie).

Barrie added a sister, Wendy, modeled after Margaret Henley (right), the deceased daughter of Barrie's friend, W.E. Henley. The six-year-old girl had called Barrie her "fwendy" (friend) and from that child-word, Barrie invented the name Wendy. It rapidly became one of England's most popular girls names.

WILL PETER PAN FLY?

Peter Pan posed a radical departure for adult theater. Barrie had an agreement with producer Charles Frohman to deliver a play manuscript. He offered Frohman another play gratis if he would only produce his "dream child," *Peter Pan*. "I'm sure it will not be a commercial success," Barrie said of *Peter*.



But Frohman, a wealthy American who liked risky ventures, said he would produce both plays. After reading the manuscript of *Peter Pan*, Frohman was so excited, he would stop friends on the street and force them to listen to passages from it. With an American staging now secured, it was easier for Barrie to find backing for a London opening.

The play was first performed at the Duke of York's Theatre on December 27, 1904, with an actress, Nina Boucicault, as Peter Pan. Having an actress play the boy -a tradition that continues to this day- began as a practical matter. The role was too demanding for a child; only an adult could handle all the lines. And only an adult female could pass for a boy.



Peter Pan was an immediate hit, quelling Barrie's misgivings that an audience of adults wouldn't go for a play he'd originally written for children. One review compared Barrie's genius with that of George Bernard Shaw. Later, Barrie would cash in on the play's popularity by writing the novels *Peter Pan in Kensington Gardens* (1906) and *Peter Pan and Wendy* (1911).

THE FATE OF THE LOST BOYS

But this story has no happy ending. Arthur Davies died of cancer, which left Barrie and Sylvia free to marry. Barrie went so far as to give her an engagement ring, but then she, too, died of cancer. Suddenly Barrie was the legal guardian of five boys, ages 7 to 17.



He devoted his life to them, imagining them as his own, but the boys felt he was overbearing in his possessiveness. Some biographers claim that the Davies brothers grew uncomfortable with their lives because they were always badgered about their relationship with the famous James Barrie. (On the other hand, he had little affection to bestow upon his real family. Barrie was also named guardian of his brother's grandchildren when their parents died... but although he paid for their education, he refused to see them.)

George, the eldest Davies child and Barrie's favorite, died in World War I in 1915. Michael drowned in a pool at Oxford while being taught to swim by a close friend; there were rumors of a suicide pact. John married and distanced himself from Barrie. Peter Davies committed suicide as an adult in an attempt to escape, some say, from forever being called "Peter Pan."

Barrie ended up famous and rich, but a sad and lonely man. He was described as looking prematurely old and withered. Just before he died in 1937, he willed all proceeds from the copyright of *Peter Pan* to London's Great Ormond Street Hospital for Sick Children. Millions of dollars were realized from the bequest. Under British law, copyrights may extend no longer than 50 years before becoming public property. In this special case, Parliament made an exception and allowed the hospital to continue offering the world's best pediatric care because of the boy who never grew up.



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RETRIEVED FROM: <https://www.neatorama.com/2013/09/16/The-Dark-Side-of-Peter-Pan/>



With its astute observations about the human brain and behaviour, JM Barrie's classic tale pre-empted modern neuroscience by decades.

Britain: Special Series

- **By David Robson**

2 February 2017

A couple of years ago, the neuropsychologist Rosalind Ridley was browsing through a friend's bookshelf when she came across JM Barrie's original Peter Pan stories. Ridley had always been an avid reader and collector of books, but as she read on, she realised that this was more than just a charming children's tale of fairies and talking animals: within Peter's whimsical adventures, Barrie was hiding some profound insights into the human mind, and in particular, the ways it develops over childhood.

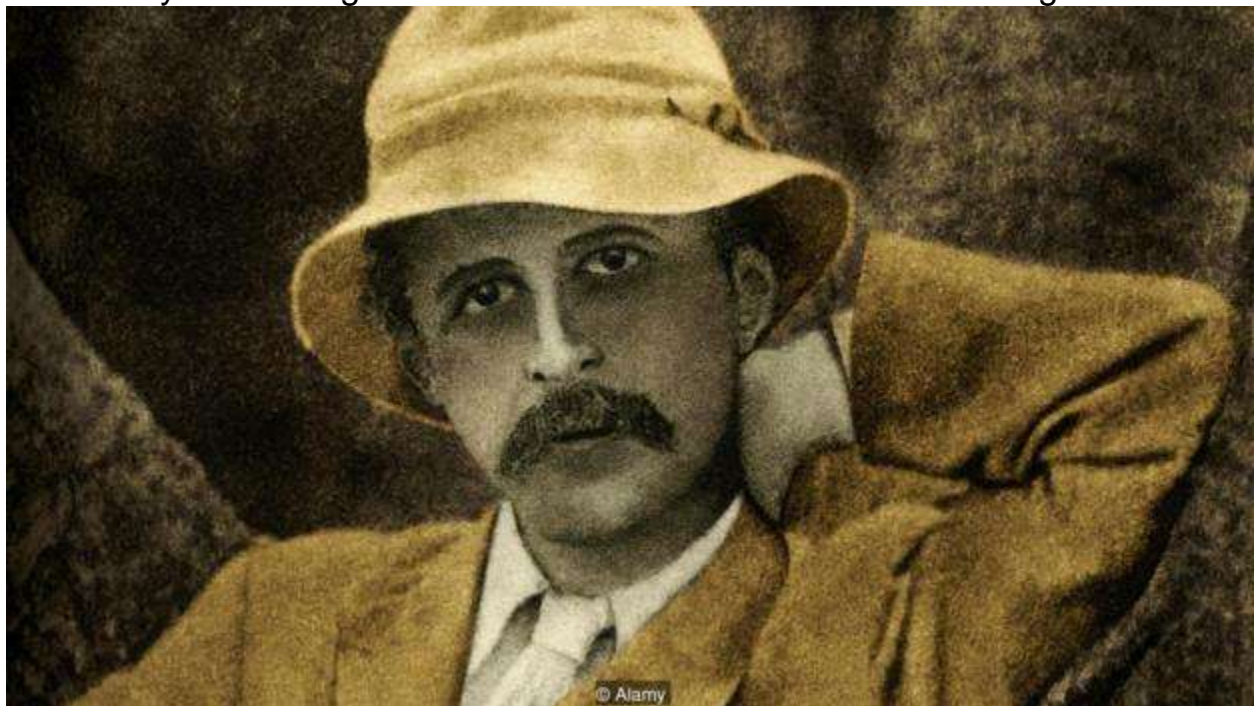
Here, she realised, was a tale that teaches us all how we learn to think. "That just got me hooked, and the more I read, the more I found there."

The result of that initial interest is a fascinating **new study**, exploring his astute observations on the peculiarities of human memories, sleep and dreams, and the puzzle of consciousness. Indeed, Ridley argues that many of Peter's adventures point to scientific theories that would only emerge decades after the tales were first written. "Many of the things being discussed weren't discovered until the 1970s," says Ridley, who is based at the University of Cambridge.

Looking through Barrie's life, it is apparent that many influences may have shaped the tales, which took years to crystallise. Barrie had formulated some of the elements of Peter Pan's adventures **while still a child himself** – stories he then elaborated on to entertain the Llewellyn Davies family, whom he met during a walk in London's Kensington Gardens. The character made his first

public outing in 1902, with a minor role in Barrie's adult novel, *The Little White Bird*, before taking centre stage in a play and children's novel, *Peter and Wendy*, which was published in 1911.

By this point, Barrie was already an established writer, moving in a fashionable social circle that would have introduced him to, among others, the pioneering American psychologist William James (through his novelist brother, Henry James). Through these connections, he would have heard the leading scientific theories of the day – discussions that may have fired his already fertile imagination and informed the tales he was writing.



JM Barrie, pictured here, would have been well-acquainted with scientific debates about the evolution of the mind (Credit: Alamy)

The stories appear to follow a tradition of great cross-pollination between the arts and the sciences

In this way, the stories appear to follow a tradition of great cross-pollination between the arts and the sciences – particularly in children's literature.

Charles Kingsley's *The Water-Babies* was written, in part, **as a response to Darwin's theory of evolution**, while Alice's *Adventures in Wonderland* were a playful exploration of mathematics and logic. Even some of **Hans Christian Andersen's tales were inspired by new scientific and**

technological developments – such as the invention of the home microscope.

Ridley emphasizes that Barrie did not just borrow others' ideas, though – he embellished their theories and offered new insights that were completely his own. "I think a lot of it just comes from very good observation of people, of animals, and of himself."

Mapping the mind

Consider the following episode at the very start of Peter and Wendy's adventures:

"Mrs Darling first heard of Peter when she was tidying up her children's minds. It is the nightly custom of every good mother after her children are asleep to rummage in their minds and put things straight for next morning, repacking into their proper places the many articles that have wandered during the day... When you wake in the morning, the naughtinesses and evil passions with which you went to bed have been folded up small and placed at the bottom of your mind; and on the top, beautifully aired, are spread out your prettier thoughts, ready for you to put on."

As Ridley points out, this hints at an astute understanding of sleep's role in memory maintenance. **First floated in the late 19th Century**, this idea is now the subject of substantial scientific research. Brain scans of sleeping subjects show the passing of "**slow wave**" electrical signals between the hippocampus (a seahorse-shaped region implicated in memory formation) and the bark-like neocortex on the surface of the brain, where memories are stored in the long-term.

As it files away our recollections in this way, the brain appears to integrate our newest memories with records of older events, forging a coherent story of our lives. And in the same way that Mrs Darling folds up the children's "evil passions", this process also **soothes some of the nastier feelings accrued**

during a stressful day and helps us put unpleasant experiences in perspective; it may be for this reason that sleep disturbances are often associated with mental illness.



The journey to Neverland may reflect hypnagogia, the twilight zone between waking consciousness and sleep (Credit: Alamy)

Barrie is also extraordinarily eloquent on the transition between waking and sleep.

Much of the plot of Peter and Wendy takes place in Neverland – a fantastical island that children can reach through their imagination – and it is most easily accessed within this twilight zone. “When you play at it by day with the chairs and tablecloth,” Barrie writes, “it is not in the least alarming, but in the two minutes before you go to sleep it becomes very nearly real.”

Those ultra-vivid images on the edge of sleep are now known as “hypnagogic imagery”, and they may be the result of a spike in **brain regions responsible for visual processing** as the brain shuts down for sleep.

Barrie suffered from sleep paralysis, describing the presence of a suffocating shapeless mass pinning him down

Many of the children's experiences may have been inspired by Barrie's own sleep disorders. He intermittently suffered from "sleep paralysis", in which you feel yourself to be awake in bed but unable to move. Often this can be accompanied by strange hallucinations, with Barrie describing the presence of a suffocating shapeless mass pinning him down. (In some dreams this took the form of a ghostly bride.)

"I've had it a couple of times myself, and I can assure you it is very, very unpleasant," says Ridley. She suggests that this is reflected in the children's experiences of flying in Neverland:

"Nothing horrid was visible in the air, yet their progress had become slow and laboured, exactly *as if they were pushing their way through hostile forces*. Sometimes they hung in the air until Peter had beaten on it with his fists."



Unlike the other birds, Solomon Caw can reason about the future (Credit: Alamy)

But perhaps Barrie's most sophisticated observations revolve around one of the most pressing debates of the era.

Following Darwin's theory of natural selection, scientists were engaged in a fierce debate about the ways our sophisticated minds differed from other animals' – and the reasons we evolved our advanced skills.

Barrie's answer can be found in the 1906 novel *Peter Pan in Kensington Gardens*, which charts Peter's early life before he met Wendy.

There we meet the character of Solomon Caw, a crow with an unusually sophisticated mind. Unlike other animals, Solomon seems to be able to plan for the future, filling a stocking with nuts, crumbs, and bread crusts, as a kind of "retirement fund" in old age. This is known as "secondary representation", since it involves imagining possibilities that are one step removed from the here-and-now.

The distinction is most obvious when Peter asks the birds to build a boat for him to sail on the lake. Whereas Solomon can quickly see that they could use a nest, lined with mud to render it waterproof, the other birds are perplexed: they cannot imagine using the nest in a new situation for a new purpose. As Mrs Finch tells Solomon: "We don't place our nests on the Serpentine."

In this way, we can see how secondary representation enriches our behaviour, allowing us to be more inventive and flexible and to respond and adapt to our circumstances.

For a long time, this capacity was thought to be uniquely human, but recent findings suggest that it can be found in a select set of animals – including corvids like Solomon. One study from the University of Oxford, for instance, found that New Caledonian crows will **bend a piece of wire into a hook to grab food** from hard-to-reach places. Barrie was once again ahead of his

time in imagining the overlap of these abilities between humans and other species.

Intriguingly, Peter himself appears to struggle with some of these skills. He is apparently incapable of being afraid, for instance, and thinks that death is just an adventure. “To be afraid you need to imagine alternatives to the present,” explains Ridley. “Peter could be happy – that’s a simple emotion – but dread of the future, that requires a greater level of representation.”



A statue of Peter can be found in London's Kensington Gardens near Barrie's home (Credit: Alamy)

Peter also struggles to form “theory of mind”, the capacity to understand that another’s viewpoint may be quite different from your own. All of which reflect some core ideas in modern developmental psychology, as scientists came to understand the ways that complex thought processes emerge in our first few years.

“It is remarkable,” says Ridley. “The modern structure of how we make mental representations is all there in Barrie’s books from the 1900s.”

And who knows what other findings will shed new light on these timeless stories in the future?

As Ridley readily points out, we need to be careful not to read too much into historical texts – not to shoe-horn our current scientific understanding into every line; Barrie was not some kind of prophet.

But she nevertheless thinks that scientists and writers today could both learn a lot from the rich exchange of ideas at the end of the 19th Century. Rigorous scientific endeavour does not have to be at odds with imagination and whimsy.

As Barrie's friend Cynthia Asquith wrote on his death: “He tended to wander in some entrancing borderland between fantasy and fact. For him the frontier between these two realms was never very clearly marked.”

David Robson is BBC Future's feature writer. He is @d_a_robson on twitter.

*This story is a part of BBC Britain – a series focused on exploring this extraordinary island, one story at a time. Readers outside of the UK can see every BBC Britain story by heading to the **Britain homepage**; you also can see our latest stories by following us on **Facebook** and **Twitter**.*

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BIOGRAPHY™

J.M. Barrie & Peter Pan: From Fantasy to Dark Realities

The author behind one of the most beloved childhood fairytale characters of all time was known for his joyful embrace of youth and creativity, but there were dark elements surrounding his life that remain mysteries.

SARA KETTLER DEC 2, 2014



J.M. Barrie (Photo: Wikimedia Commons)

With the creation of Peter Pan, author and playwright [J.M. Barrie](#) came up with a character who would go on to delight audiences for more than a century. Over the years, Peter Pan has appeared on stage, [television](#) and in the movies, in iterations that include Disney's beloved 1953 animated film and

now today, [NBC's live broadcast of *Peter Pan* on December 4th](#). But no matter how much of an icon Peter Pan is today, there are things you may not know about him and his creator. Fortunately, these seven fascinating facts will tell you more!

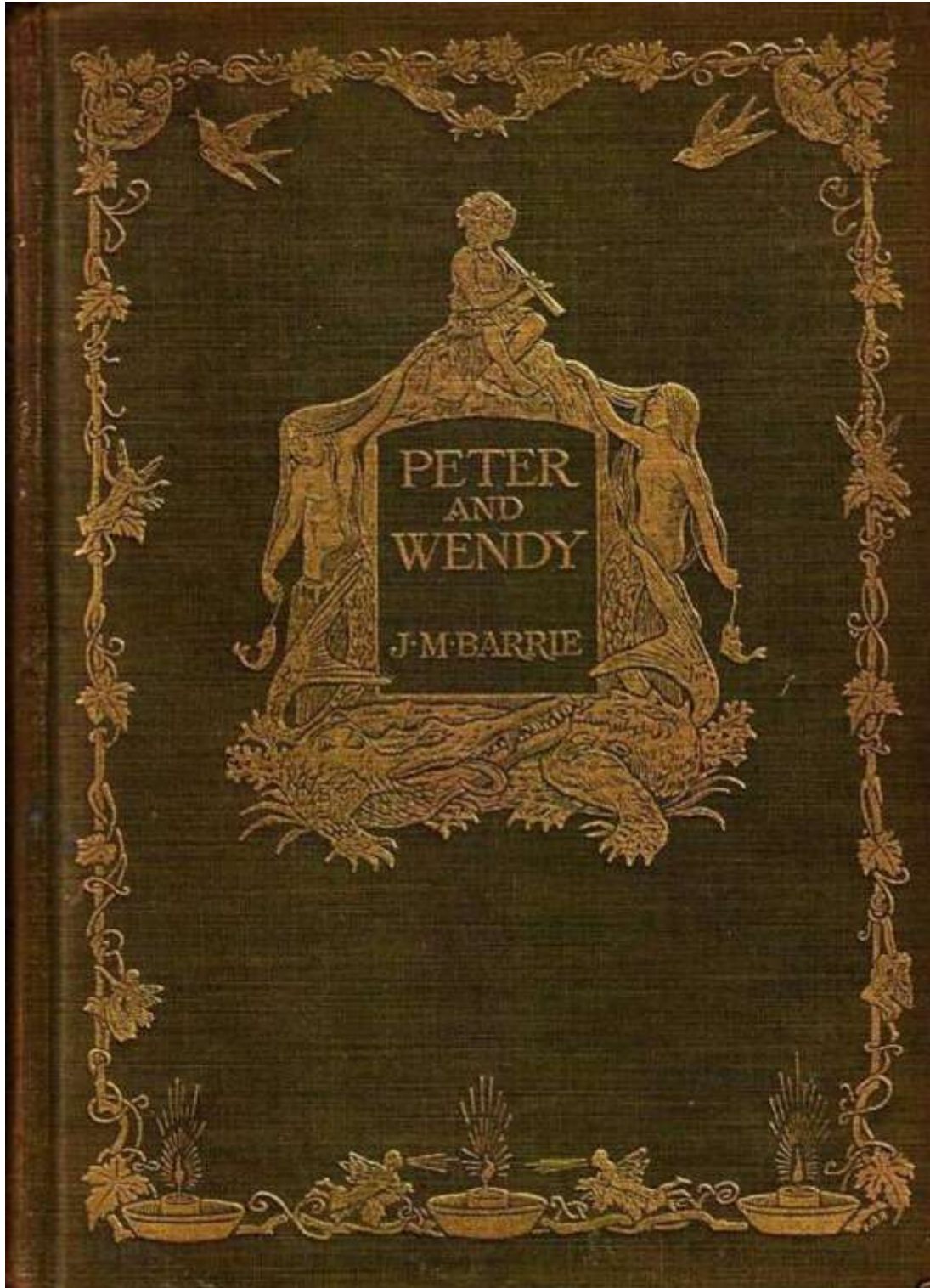
Peter Pan's Beginning

Peter Pan first appeared as part of a story within a story in Barrie's 1902 novel *The Little White Bird*. However, there were a few differences that make this version of Peter hard to recognize. Instead of living in Neverland, Peter had flown from his nursery to London's Kensington Gardens, where he spent time with fairies and birds. In fact, he was described as being "Betwixt-and-Between" a boy and a bird. And while there were no pirate ships, Peter had another means of transport: a goat.

All in all, we should be glad that Barrie chose to revisit Peter Pan. With a few changes (such as ditching the goat), Peter transformed into "the boy who wouldn't grow up" that the world loves today.

The Genesis of Captain Hook

It was in Barrie's 1904 play, *Peter Pan; or, The Boy Who Wouldn't Grow Up*, that Peter Pan lived with the Lost Boys, met the Darling family and had a friend named Tinker Bell. However, the first draft of the play was missing an important person: Captain Hook.



Peter Pan cover, 1911. (Photo: Wikimedia Commons)

Barrie's notes show that he saw no need for a villain like Hook—he felt Peter was a “demon boy” who could create his own havoc. And the reason the story changed was an unromantic one: To give stagehands more time to switch scenery, Barrie needed a scene that could be performed at the front of the stage. He ended up writing one that featured a pirate ship; with this, Captain Hook came to life. The role soon expanded into a full-fledged nemesis for Peter.

Let's be thankful those stagehands couldn't switch sets faster! Otherwise the world might've missed out on both the colorful pirate and the ticking crocodile who loved to pursue him.

The Spark Behind Peter Pan



Michael Llewelyn Davies as Peter Pan, 1906. (Photo: Wikimedia Commons)

Barrie was the author of *Peter Pan*, but he credited five boys with inspiring the tale: George, John (Jack), Peter, Michael and Nicholas (Nico) Llewelyn Davies.

Barrie first met young George and Jack while walking in Kensington Gardens in 1898. Charmed by the boys, he also grew close to their mother, Sylvia (their father, Arthur, was less impressed by Barrie). Barrie began to invite the family to vacation at his estate, where the time he spent playing with the children gave him the idea for Peter Pan's adventures.

Though Barrie's famous creation shared a name with the middle Llewelyn Davies boy, the writer was actually closest with George and Michael. And he gave all of the boys credit; in 1928, his preface to the play read: "I suppose I always knew that I made Peter by rubbing the five of you violently together....That is all he is, the spark I got from you."

Real-life Lost Boys

The Llewelyn Davies boys lost their father in 1907, and their mother developed cancer soon afterward. In her will, Sylvia named Barrie as one of four guardians she wanted to look after her sons.

After Sylvia's 1910 death, Barrie copied her handwritten will and sent it to Sylvia's mother. His version contained the line: "What I would like would be if Jimmy would come to Mary, and that the two together would be looking after the boys..." (Barrie, whose first name was James, was also known as Jimmy; Mary was the boys' nanny.) Following these instructions, Barrie took primary responsibility for the children.



J.M. Barrie took this photo of Sylvia Davies, 1898. (Photo: Wikimedia Commons)

Years later, Barrie biographer Andrew Birkin looked at the original document and discovered that Sylvia had actually written: “What I wd like wd be if Jenny wd come to Mary & that the two together wd be looking after the boys...” (Jenny was Mary’s sister.)



J.M. Barrie playing with Michael Llewelyn Davies, 1906. (Photo: Wikimedia Commons)

It's impossible to say whether Barrie made a simple mistake, or if he deliberately altered the name in order to avoid sharing guardianship. The mystery is something Peter Pan himself might have enjoyed.

Barrie's "Fatal Touch"

Was it bad luck for the Llewellyn Davies boys to have Barrie as a guardian? As [D.H. Lawrence](#) noted in 1921, "J.M. [Barrie] has a fatal touch for those he loves. They die."

Barrie's personal losses began when he was a child: His older brother, David, died in a skating accident at the age of 13. In 1915, George Llewelyn Davies was fighting in World War I when he was killed. Six years later, Michael Llewelyn Davies drowned along with a friend (some speculated that the two young men were lovers who had participated in a suicide pact).

Though Peter Llewelyn Davies—who grew up being teased for sharing a name with Peter Pan—outlived Barrie, he committed suicide by jumping in front of a Tube train in 1960, just a few weeks before the 100th anniversary of Barrie's birth.



A book illustration of Peter and Wendy in *Peter and Wendy*, pg. 245. (Photo: Wikimedia Commons)

As Popular as Peter Pan

As is fitting for the man behind Peter Pan, Barrie was especially well-liked by children. Even a three-year-old [Princess Margaret](#) (the sister of [Queen](#)

[Elizabeth II](#)) fell under Barrie's spell. After the two met, she declared, "He is my greatest friend and I am his greatest friend." Barrie also had many adult friends, including [Arthur Conan Doyle](#), [H.G. Wells](#), [Robert Louis Stevenson](#) and the explorer Captain Robert Falcon Scott. In 1912, at the end of his fatal Antarctic expedition, Scott wrote a letter to Barrie, saying, "I never met a man in my life whom I admired and loved more than you, but I never could show you how much your friendship meant to me."

The Gift of Peter Pan

Barrie produced numerous works featuring Peter Pan: The Peter Pan chapters from *The Little White Bird* were re-released as *Peter Pan in Kensington Gardens* in 1906. *Peter and Wendy*, a book based on the 1904 play, saw the light in 1911. The play itself was published in 1928.



Great Ormond Street Hospital today. (Photo: Wikimedia Commons)

In 1929, Barrie generously allocated the rights to Peter Pan to Britain's Great Ormond Street Hospital, a bequest that was confirmed after his death in 1937.

For years, every Peter Pan-related production—whether a book, movie, musical or TVshow—earned money for the children’s hospital (thanks to legislation, the hospital will always receive royalties for productions in the United Kingdom, but *Peter Pan*’s copyright has expired or is going to expire soon in other parts of the world).

It’s unknown how much money the hospital received over the years, but given Peter Pan’s popularity it’s safe to say numerous children benefited from Barrie’s gift.

RETRIEVED FROM: <https://www.biography.com/news/peter-pan-jm-barrie-facts-biography>



the culture concept circle

BY CAROLYN MCDOWALL JULY
26, 2012

BARRIE, PETER PAN & NEVERLAND – BELIEF, HOPE & PIXIE DUST

When the Scottish born author J.M. Barrie (1860 – 1937) wrote his delightful children's tale of adventure, love, kindness, belief, hope and pixie dust **Peter Pan** his hero came from 'never never never land where he lived together with a group of Lost Boys in fear of Pirates and wolves'.

"Wendy," Peter Pan continued in a voice that no woman has ever yet been able to resist, "Wendy, one girl is more use than twenty boys."

The story and its setting is a perfect metaphor in many ways for aspects of the patriarchal society of Barrie's time, as well as for our own, despite us being 100+ years on. Peter Pan has the eternal optimism of a child.

This means that no matter what hurdles or obstacles he needs to overcome so that he can win the admiration of the lost boys and that puzzling girl Wendy who keeps hugging and kissing him, what is important is that he believes he can.

Peter Pan has to bravely step up to save Wendy, at the end of Barrie's terrific tale, from being thrown overboard from the pirate's ship. He has to fight off the evil pirate Captain Hook so that he can save her.

As they engage in a sword duel the terrified Hook, faced with such a formidable opponent cries out "Tis some fiend fighting me! Who are you, Pan?" With all the



innocence he can muster Peter Pan shouts back, "I'm youth!" "I'm a little bird that has broken out of the egg.

I'm youth! I'm joy!"

His actions otherwise however seem calculated as he wrenches Hook's sword from him and pushes him into the sea, right into the jaws of that always waiting crocodile.

The lost boys 'burst into ringing cheers as they, and Wendy crowd round their hero, who stands like a 'conquering Napoleon' (Barrie's comparison not mine), while the pirate flag is lowered.

This final action reveals that while Peter is still only a child he is also entirely capable of

showing a distinct lack of compassion and performing a dark deed after all.

Peter Pan does not want to understand that as an adult he will simply face the same choices, albeit in different guises?

For the rest who do grow up the challenges arise daily, from having relationships of any kind from family to friendship from business and partnership, personal and otherwise.



*Wendy reading aloud to Peter Pan and the Lost Boys from The Peter Pan Picture Book
by Alice B Woodward and Daniel O'Connor London George Bell & Sons 1907 250
copies printed on handmade paper with plates mounted*

At the end of the story Peter, having delivered Wendy safely home to her parents Mr and Mrs Darling and Nana the dog, realizes that no matter how much he loves her he cannot consent to 'grow up' because that might challenge his belief system.



To remain intact it is based on a great dash of bravado, the eternal optimism of youth and, the admiration of those around him.

Belief is surely the most powerful of all the emotions we have and, in so many ways, impossible to analyze.

Some have suggested it is a function of will rather than a state of intellect, while others point out that that it is neither active nor aggressive, but basically passive.

In the evolution of the world belief has driven people to leave their homeland for somewhere new, where they believe they can change the course of their lives.

It has motivated the

emergence of new ideas and generated philosophical, intellectual and scientific debate, as well as helped imagine grandiose visions of the future.

Belief has changed the course of history many times over, it is such a powerful concept.

By the end of J.M. Barrie's story determinedly Peter Pan, despite his belief system being intact, clearly does not want to face any sort of reality or reason and so the adults, and Wendy, take on the responsibility of jointly making a decision on his behalf.

They reach a compromise that 'once a year Mrs Darling will allow Wendy to go and stay with him for a whole week (in never never land) to do his spring cleaning'.



Today's modern woman would have a field day with this attitude, which was of Barrie's time, and still part of my own era growing up in 50's Australia.

Despite what you may be thinking, that is not really so long ago.

What this does serve to illustrate is how quickly we can change our minds, attitudes and belief systems if we really want to and believe that they are wrong.

Peter Pan as a child was always able to act on his beliefs knowing that everything would always come right in the end. That was how simple it was for him.

However, as an adult by always remaining

on the fringe not making decisions he restricted himself to only having shallow options for the rest of his life.

Suspending reality became the norm for Peter Pan, who has the fairies build a little house high up in the treetops for Wendy, a place where 'the singing of birds and the ringing of hundreds of little fairy bells' happen daily. The sweetest sound of all is the fluting of Peter's pipe as he sits outside the little house calling for Spring to make haste, because with Spring one thing for sure that he knows, and believes, is that Wendy will come.

*"All the world is made of faith, and trust, and pixie dust."**

Carolyn McDowall, The Culture Concept Circle, 2012 – 2016

*J.M. Barrie

The Illustrations are taken from a now very rare Peter Pan Picture Book: Edition de Luxe 1907, (250 copies) with illustrations by Alice Bolingbroke Woodward (1862-1951) an English illustrator who created 28 coloured plates for the 250 copies of this book printed on handmade paper, with the plates mounted and reproduced courtesy Collector.

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Shades of a Shadow - Symbolism in J.M. Barrie's *Peter Pan*

By Elizabeth G., published Feb 18, 2007

One of the most well known and best loved literary fantasies of this century, J.M. Barrie's *Peter Pan* romanticizes the world of childhood. While pirates, mermaids, and fairies give the story intrigue and adventure, Barrie's underlying themes are seen most clearly in the play's subtleties. In John Caird and Trevor Nunn's enhanced version of the play, descriptive stage directions and narration contribute to the audience's awareness of these otherwise veiled aspects. Of particular interest is Peter's shadow which somehow "falls off" in the first act. The notion of a free shadow, detached from its source object, is rather peculiar. In order to explain its purpose in the text, Barrie's themes of courage and fear, fantasy and reality, happiness and sadness, strength and weakness, and past and future must be kept in mind. A possible symbol of each of these elements, Peter Pan's extraordinary shadow sheds light on childhood and the process of growing up.

The shadow's most basic and obvious function is to contribute to the fantasy of the play. In reality, a shadow is simply a dark spot on the ground. In *Peter Pan*, a shadow has color, shape, texture, and mass; it is tangible. The stage directions describe it as "a flimsy thing, which is not more material than a puff of smoke, and if let go would probably float into the ceiling without discolouring it. Yet it has human shape," (Act I). At first, the Darling household seems very familiar and realistic. There are two parents, three children, a dog, and a servant. The children are rowdy and resist going to bed, the father is authoritative, and the mother is nurturing. Barrie shatters this familiar reality when Mr. and Mrs. Darling accept the fantasy of a shadow falling off as an everyday occurrence. Wendy reacts to this incident in a similar fashion. When Peter tells her that he cannot get his shadow back on, she is not at all surprised. In fact, she knows exactly how to reattach it. It is not uncommon for children to play with their shadows or to imagine that they are tangible. However, in order to grow up, children must leave behind this fantasy. In this light, Mr. and Mrs. Darling are seen as children. By creating adult characters with a childish belief in fantasy, Barrie suggests that no one ever fully grows up. Instead, growing up is a process that continues throughout life. Because the adult figures in *Peter Pan* do not understand the reality of a shadow, it becomes the audience's responsibility to do so.

In reality, a shadow is the projected image of a blocked light source. In a more abstract sense, a shadow is the darkness that results from the absence of light. Darkness and light are prevalent motifs throughout the play. Traditionally, darkness

represents sadness, ignorance, and fear, while light represents happiness, knowledge, and courage. In order for a shadow to exist, light and darkness must both be present. Once Peter's shadow is attached to him, it does not come to life until the lights are turned on. The light "awakens" the shadow. Although a shadow is dark, it is created by light. The same concept is true for happiness and sadness. How can one experience happiness if one has never known sadness? In *Peter Pan*, childhood depends on both of these elements. The children of Never Land are playful, free, adventurous, and happy. Yet at the same time, they are stranded, lost, and without a mother. If Peter had not experienced the disappointment of finding the window to his nursery barred, he would have never known the wonderful excitement of Never Land. In the same way that light and darkness coexist to form a shadow, both happiness and sadness must be present to create the childhood experience.

The peculiar existence of light, darkness, and shadow in the Darling nursery gives it magic and fantasy. While the nursery symbolizes childhood, the light and darkness within it symbolize the childhood experience. As the Darling children sleep, the room is dark, yet the night-lights burn. One of the most common childhood fears is that of the dark. Being surrounded by darkness is similar to being lost. Mrs. Darling does not leave her children in total darkness. She lights night-lights and says to her scared son, "they are the eyes a mother leaves behind her to guard her children," (Act I). It is somewhat ironic that after Mrs. Darling says, "Dear night-lights protect my sleeping babes, burn clear and steadfast tonight," the stage directions read "the nursery darkens and she is gone". Although the night-lights serve to protect the children, there is still an overwhelming darkness. Mrs. Darling tries to shelter her children from fear and sadness. However, children need to experience fear and sadness in order to appreciate courage and happiness. In this respect, the role of the mother limits the childhood experience. Once she leaves the nursery, childhood can exist in its natural state. Thus, Peter Pan enters. The first image of Peter is his lost shadow in the possession of Mr. and Mrs. Darling. Before he enters the nursery, his presence is indicated by the light of his fairy. The night-lights go out and Tinkerbell provides the room's only light source. By presenting Peter's shadow and light before presenting the actual character, Barrie subtly cues the audience that these elements are significant. In the midst of introducing Peter, Barrie, in the stage directions, compares the children to the night-lights: "They [the night-lights] blink three times one after the other and go out, precisely as the children (whom familiarity has made them resemble) fall asleep". By comparing the children to light, Barrie suggests that they symbolize goodness. It is childhood, not children themselves, that encompasses the evils of weakness, sadness, fear, and ignorance. When Wendy grows up and has her own daughter, the only thing that changes in the nursery is the light. An electric light has replaced the gas light to emphasize the passing of time. Like Mrs. Darling, Wendy lights her daughter's night light before she goes to sleep. Barrie uses the nursery and its light as the play's

constant. He reminds the audience that even though children change and grow up, the childhood experience remains constant.

This constant becomes increasingly important as Barrie reverses the traditional connotations of light and dark. There are several instances where darkness is portrayed as positive and good while light is seen as frightful and unwanted. A close examination of her character reveals that Tinkerbell is a rather unpleasant, low-class, offensive fairy. Her most common line is "you silly ass", usually referring to the sweet and innocent Wendy. Yet, Tinkerbell is represented as a ball of light. When Peter finds his shadow, he is so joyous that he forgets that he has shut Tinkerbell up in the drawer. He then proceeds to describe her to Wendy as "not very polite", "quite common", and "naughty". He prefers his dark shadow over his light fairy. Peter has another adverse reaction to light at the end of the play. When the adult Wendy says she is going to turn on the light, the stage directions indicate that Peter is "frightened" and "husky". Although most children are afraid of the dark, Peter Pan is afraid of light. The fact that he is "in the dark" and ignorant of many things helps him continue to be a child. Part of growing up is seeing the world in a new light, a task that Peter refuses to do. When Wendy turns the light on, "a bewildered understanding comes to him. . . he shrinks back". This enlightenment that Wendy has grown up greatly disappoints Peter. By preferring dark over light, he does not face such disappointments. Thus, Barrie reverses traditional associations with light and darkness to illustrate Peter's peculiarities.

Peter's joy and comfort in darkness seem to justify his desire for his shadow. However, when examining the shadow's symbolism in its entirety, this desire has a more complex explanation. Traditionally, shadows symbolize the past. They are distorted images, lingering behind people at all times. An essential element of Peter's eternal childhood is his lack of memory. Without a memory, he cannot gain knowledge from his experiences and therefore cannot grow up. He is also weightless, most likely because he lacks the weight of a past. It appears as if supernatural forces operate on Peter to prevent him from growing up. These forces probably cause his shadow to fall off. To have no memory or past, he must not have a shadow. To have no weight, a shadow must not bind him to the ground. However, Peter resists his lack of memory and his weightlessness. By remembering where he lost his shadow and reattaching it to keep himself grounded, he defies two primary characteristics that prevent his growing up. In order to understand his actions, it is necessary to examine them from Peter's perspective- that of a child. As a child, he does not understand how lack of memory and weight prevent him from growing up. He wants to be a real boy with a real shadow to play with, and he keeps his weightlessness a secret. Not growing up is an unrealistic notion, so Peter Pan cannot be realistic. Peter does not understand or accept this concept because he is a child. Children inherently lack an

understanding of the way the world works. In this regard, Peter *must* try to challenge his peculiar characteristics.

Peter Pan's is detachment from reality, does not make him inhuman. His acute sense of courage, fear, strength, weakness, joy and sadness gives him deep, human emotions. Peter's shadow invokes these strong feelings. When he finds his shadow, he is filled with joy. But, when he realizes that it will not stick to him, he begins to cry. When Wendy suggests that Peter is crying because he does not have a mother he replies: "I wasn't crying about my mother. I was crying because I can't get my shadow to stick on. Anyway, I wasn't crying". Peter obviously has more of an emotional attachment to his shadow than he does to his mother. In a sense, his shadow is his mother figure. He loses his shadow the same way he loses his mother: by leaving through the window of a nursery. When he returns to his mother, the window is locked, but when he returns to his shadow, the window is open. The shadow functions as a constant for Peter, a role similar to that of a mother. Therefore, the prospect of losing his shadow greatly saddens him.

Peter Pan needs his shadow to give him the human characteristic of emotion. But, at the same time, Peter must not have the shadow as it symbolizes a past and memory. Barrie develops the concept of a shadow with such complexity that it becomes a character in the play. In many productions of *Peter Pan*, an actor plays the part of the shadow. In the stage directions, Barrie even personifies the shadow: "The shadow awakes and is glad to be back with him as he is to have it. He and his shadow dance together," (Act I). If the shadow were not a character, Peter would be only dancing. The fact that it is a mother figure also gives the shadow human qualities. Peter's lines "it isn't quite itself yet," and "perhaps it's dead" give life to this otherwise intangible image. In the same way that the shadow gives Peter human characteristics, Peter brings the shadow to life.

Barrie's intriguing yet subtle development of the simple notion of a shadow greatly contributes to the richness of *Peter Pan*. The shadow carries different meanings for different people. To children watching this play, the shadow is simply an element of fun and amusement. They are not aware that the shadow helps define childhood. To Tinkerbell, the shadow represents competition for Peter's affection. Mr. Darling believes he can make money by selling the shadow to a museum. The shadow provides Wendy with an opportunity of being a mother, as she sews it on to Peter. Most importantly, Barrie's use of the shadow gives the adult audience insight on childhood and growing up. Whether as an element of fantasy, amusement, or symbolism, the shadow plays a fascinating role in the intriguing and imaginative world of *Peter Pan*.

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12 Magical Facts About *Peter Pan*

BY STACY CONRADT

FEBRUARY 6, 2016



DISNEY MOVIES ANYWHERE VIA [YOUTUBE](#)

It may be officially old enough to retire, but Walt Disney's *Peter Pan* has never grown up. To celebrate its 63rd birthday, here are a few fun facts about the perpetually pubescent *Pan*.

1. As a young boy, Walt Disney saw a touring production of *Peter Pan*.

Walt Disney broke his piggy bank to get the money for tickets to the performance starring actress Maude Adams. He remembered the performance fondly and later asked her to look at an early reel of his version of *Peter Pan*; she declined. Disney said that to her, “The Peter whom she created was to her real life and blood, while another’s creation of this character would only be a ghost to her,” and surmised that “Miss Adams is simply living in the past.”

2. Walt later landed the title role himself.

Perhaps inspired by the performance he saw, Walt went on to play Peter Pan in a school production. “No actor ever identified himself with the part he was playing more than I,” he said.

3. Disney had to make a deal with a hospital to make the movie.

Author J.M. Barrie famously left the rights to *Peter Pan* to the Great Ormond Street Hospital when he died. The hospital made a deal with Disney in 1939, giving them the exclusive animation rights. It doesn’t receive income from the sales of DVDs or toys though, because those things weren’t in the 1939 contract.

However, according to the hospital’s website, Disney has been very supportive nonetheless. “Since 2008, when Disney partnered with Great Ormond Street Hospital Children's Charity, they have raised more than £10 million [\$14.5 million] towards the hospital's vital redevelopment program and continue to support the hospital and charity with fundraising events and donations.”

4. Roy Disney was against Peter Pan.

The elder Disney found the \$3 million budget hard to swallow and was probably livid when costs soared to \$4 million; he and Walt ended up in a big fight about the whole affair. It all worked out in the end: *Pan* grossed more than \$40 million upon its original release, and another \$46.6 million when it was re-released in the 1980s.

5. Animator Milt Kahl thought drawing Peter Pan was dull work.

Milt Kahl had hoped to be assigned to the villainous Captain Hook instead and found himself bored with the work on Pan and Wendy. The hardest part about drawing Peter, he said, was making it look realistic when he was floating in mid-air or landing. Kahl resolved the latter by having Peter's upper body arrive first, with his lower body catching up afterward.

6. Wendy Darling was voiced by Kathryn Beaumont, who was fresh off of another Disney movie.

Beaumont also played the title role in *Alice in Wonderland*, which came out two years before *Peter Pan*.

7. It's long been rumored that Marilyn Monroe provided the inspiration for Tinker Bell, but that's false.

Actress Margaret Kerry was the animators' model for the fairy, acting out scenes to provide them with a reference for her movements.

8. The song "The Second Star to the Right" was originally written for Alice in Wonderland.

At the time, it was called "Beyond the Laughing Sky."

9. Actor Hans Conried provided the voices for both Mr. Darling and Captain Hook.

The dual role upholds a longstanding theater tradition in which the same actor portrayed both the strict Darling father and the one-handed pirate.

10. It's said that Walt didn't actually care much for the finished product.

He believed that the Peter Pan they had created was cold and unlikable.

11. Despite this, Disney believed author J.M. Barrie would have approved of his Pan.

In a 1952 article called, "My Plans for Peter Pan," Disney wrote, "I believe that if Barrie were alive today, he would be only too happy to write the adventures of Peter and Wendy directly for the screen,

realizing that here at last was a chance to perform his miracles exactly as he wanted them, that here was a medium which could do full justice to the quality of his showmanship.”

12. Sadly, the boy who voiced Peter Pan fell victim to the child actor curse.

As Bobby Driscoll got older, the roles seemed to dry up and he turned to drugs. After a prison stay in the early ‘60s, Driscoll became part of Andy Warhol’s Factory scene. He died of heart failure in 1968 at the age of 31.

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Peter Pan (1953)

Trivia

Though the film was extremely successful, [Walt Disney](#) himself was dissatisfied with the finished product, feeling that the character of Peter Pan was cold and unlikable. However, experts on [J.M. Barrie](#) praise this as a success, as they insist that Pan was originally written to be a heartless sociopath.

In the originally-planned version, Nana traveled with the children to Neverland. It also had a much darker ending.

[Bobby Driscoll](#) (as a voice actor) was the first male to play Peter Pan on film.

In the play, the Lost Boys were infants who fell out of their prams while the nurses weren't looking. Whereas Peter Pan is a permanent resident of Neverland, the Lost Boys are only temporary lodgers. If they seem to grow up, Pan would kill them to prevent Neverland from an overpopulation and reduce the chances of a challenge to his rule.

In the original play, Hook loses his right hand, but the Disney artists felt that would limit his actions too much, and switched the hook to the left hand.

In compliance with the tradition of the stage version, the same actor, [Hans Conried](#), performed the roles of both Mr. Darling and Captain Hook; the two characters' looks were even modeled after his. Nana and the Crocodile are also a "dual role" on stage, which the animators acknowledge by giving the Crocodile canine qualities.

When [Walt Disney](#) was a child, he played Peter Pan in a school function.

The Darling children become very sleepy as their parents leave the room. This may not be merely because it is their bed time. The "tonic" given to the children by Nana may have been morphine. It was quite common in the early 20th century to give children "soothing syrups" and "tonics" to control their behavior. These concoctions turned out to consist of several different narcotics.

22 year-old [Margaret Kerry](#) (who measured 35-25-36, and provides the voice of the red-haired mermaid) was the real-life model for Tinker Bell. Persistent rumors have incorrectly named [Marilyn Monroe](#) in this position.

[Kathryn Beaumont](#), who provided the voice for Wendy, also performed the live action references. In an interview, she said she had to hold out her arms and pretend to fly for all the scenes requiring it.

One of the early concepts of the film involved it being narrated from Nana's point of view.

[Michael Jackson](#)'s favorite film. He bestowed the name Neverland on his ranch in Santa Barbara, complete with a private amusement park. (Jackson was forced to vacate it after controversy over his involvement with young, unsupervised children on the premises in 2005.)

[Walt Disney](#) had been trying to buy the film rights to [J.M. Barrie](#)'s play since 1935, having been smitten by a traveling production of the play when he was a child. The hold-up in negotiations was because Barrie had bequeathed the rights to Great Ormond Street Hospital for Sick Children in London. Disney finally secured the rights in 1939.

This is the second film production of "Peter Pan" in which Tinker Bell has a form. The first, the silent [Peter Pan](#) (1924), starred [Virginia Brown Faire](#) as Tinker Bell. In stage productions she is portrayed as a bright light which is accompanied by the sound of bells when she is meant to be speaking.

Many Peter Pan purists were very upset by the characterization of Tinker Bell as a petulant (and voluptuous) young woman.

This film marked three "lasts" for Disney: first, it was the final Disney film in which all nine members of the Nine Old Men worked together on it as directing animators; second, it was the last full-length Disney animated film distributed by RKO Radio Pictures. All of Disney's films after early 1954 would be distributed by Buena Vista, as well as all of the post-1954 re-releases of his earlier films; third, it was the final Disney animated feature film that Ward Kimball worked on.

The fact that George Darling recognizes the shape of the cloud in the form of a ship from his childhood suggest that he once had an adventure with Peter Pan when he was a child. This is further suggested by the film's opening narration, stating "All this has happened before..."

The melody for "The Second Star to the Right" was originally written for [Alice in Wonderland](#) (1951) for a song that was to be called "Beyond the Laughing Sky".

Disney attracted negative comments for their stereotypical depiction of Indians, as indeed did [J.M. Barrie](#) with his original play. It's probably for that very reason that the Indians do not appear in the 2002 sequel, [Peter Pan II: Return to Neverland](#) (2002).

"Lux Radio Theater" broadcast a sixty-minute radio adaptation of the film on December 21, 1953 with [Bobby Driscoll](#) reprising the title role.

Disney's 14th animated feature.

Unlike the voices in animated films today (which use and are promoted by big name film stars), this drew a lot of its voice cast from the radio, a medium where actors are used to performing solely by their voice. [Bill Thompson](#), who voices Smee in the film is one such example.

In an earlier storyboard, Michael was to have come with Wendy and Peter, but John was to have stayed behind. The reason why was because John was originally intended to have been more like his father.

Originally, this was intended to be the second animated feature created by the studio after [Snow White and the Seven Dwarfs](#) (1937).

Although original author [J.M. Barrie](#) is credited, this is the only major film version of "Peter Pan" which uses little of his original dialogue. (Even the live-action musical versions, as well as the silent film [Peter Pan](#) (1924), use much of Barrie's original dialogue.)

The phrase "Second to the right and straight on till morning" was changed into "Second star to the right..." for the Disney version. Also, since the stage musical version with [Mary Martin](#) opened on Broadway in 1954, non-Disney versions have used the term "Never Never Land" as opposed to "Neverland."

GOOFY HOLLER: Heard during Captain Hook's fight with the crocodile inside the cave at Skull Rock, when Smee accidentally hits Hook on the head with his oar. The "Goofy holler" is partially obscured by gargling noises as Hook goes underwater after taking the hit.

Peter Pan and Wendy resemble their respective voice actors, [Bobby Driscoll](#) and [Kathryn Beaumont](#).

Tiger Lily never speaks, though she nearly yells "Help!" as the water rises over her head at Skull Rock.

Supervising animator [Milt Kahl](#) recalled that he had a particular challenge on this film. He had to learn how to animate a character's weightlessness as much of the time Peter Pan was not flying but simply floating in midair.

[The Reluctant Dragon](#) (1941) features a tour of the Disney studios in which drawings of Captain Hook can be clearly seen, indicating that the film was in active development as early as 1941.

[Bobby Driscoll](#)'s sixth Disney movie.

The original Broadway production of "Peter Pan", or "The Boy Who Wouldn't Grow Up" by [J.M. Barrie](#) opened at the Empire Theater on November 6, 1905. It ran for 223 performances, closed on May 20, 1906, and starred nineteenth-century stage actress Maude Adams, who never made any films and should never be confused with model-actress [Maud Adams](#).

Passages in the original book by James Barrie ("Peter and Wendy") talk of Peter Pan switching sides when the Lost Boys were at war with the Indians, and killing Lost Boys just

for fun. It's also implied that Peter "thins out" the Lost Boys when they get too old or disruptive, which some people have interpreted as killing them.

Entered into the 1953 Cannes Film Festival.

[Ronald D. Moore](#), one of the executive producers and developer of the revamped [Battlestar Galactica](#) (2004), cites this film as the inspiration for one of the recurring themes of his series concerning the cyclical nature of time. The opening line of the film "All of this has happened before, and it will all happen again" is frequently quoted as a piece of scripture in Moore's series.

JRR Tolkien was a Peter Pan fan. Neverland and the Lost Boys had a definite impact on Middle-earth; Peter Pan himself particularly influenced the elves.

Peter Pan is named after Pan, the Greek god of nature, a woodland creature, half man half goat, who frolicked through the enchanted forests of Arcadia with the nymphs and satyrs, playing his flute. Peter Pan is not a faun like Pan, but he does frolic through enchanted forests with otherworldly creatures and he does play a flute.

[Henry Brandon](#) was the live action reference model for Captain Hook.

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Animator [Frank Thomas](#), who was responsible for animating Captain Hook, had some initial difficulty trying to get the character started. Thomas was torn between two iterations of Hook: as [Erdman Penner](#)'s foppish dandy or as [Clyde Geronimi](#)'s snarling heavy. Eventually, [Walt Disney](#) came to Thomas' aid in regards of his approach to Captain Hook. Disney told him, "I think you're beginning to get him," and then advised him to keep going in that direction.

[Milt Kahl](#) the supervising animator of Peter Pan and The Darling Children, claimed that the hardest thing to animate was a character floating in mid air. Kahl resolved the latter by having Peter's upper body arrive first, with his lower body catching up afterward.

Several passages in the original play link Peter Pan to ancient Greek mythology: In the play Mrs Darling mentions that she's heard of Peter Pan, but she heard he was a fairy like spirit that accompanies children on their way to Heaven after death. This is essentially what the Greek god Hermes does in ancient Greek Mythology; and Hermes is the father of Pan; who was the inspiration for Peter Pan's name.

[Milt Kahl](#) had hoped to be assigned to draw Captain Hook. He found himself bored with the work on Pan and Wendy.

Peter's flying and action reference shots were provided by dancer and choreographer [Roland Dupree](#). In an interview, Kerry said she had to hold out her arms and pretend to fly for all the scenes requiring it. [Kathryn Beaumont](#) also performed for the live-action reference footage. Similarly, [Hans Conried](#) also performed the live-action reference footage for Captain Hook and Mr. Darling. In contrast to rotoscoping the animators did not merely trace the live-action footage, for this would make the animation look stiff and unnatural. Instead the animators used it as a guide for animating by studying the human movement in the

situation required. For example: "How far does the head turn when a character looks over his shoulder?"

In the original play, Hook spikes Peter's medicine with poison, while in this film he plants a bomb.

[Walt Disney](#) explored many possibilities of how the story could be interpreted. In the earliest version of the story, the film started by telling Peter Pan's back story. But during a story meeting Disney said "We ought to get right into the story itself, where Peter Pan comes to the house to get his shadow. That's where the story picks up. How Peter came to be is really another story." Walt also explored opening the film in Neverland and Peter Pan coming to Wendy's house to kidnap her as a mother for the Lost Boys. Eventually, Disney decided that the kidnapping was too dark and went back to Barrie's original play where Peter comes to get his shadow and Wendy is eager to see Neverland. The scene in the nursery went through many alterations. For instance in one version it was Mrs. Darling who found Peter Pan's shadow and showed it to Mr. Darling as in the original play. In another version of the film, Nana went to Neverland with Pan and the Darling children, and the story was told through her eyes. In other interpretations of the story John Darling was left behind for being too serious, practical and boring. The film also included Wendy taking her "Peter Pan Picture Book" and Peter and the children eating an "Imaginary Dinner". At one point there was a party in Peter's hideout where Tinker Bell got humiliated and in her rage went and deliberately told Captain Hook the location of Peter Pan's hideout at her own free will. However, Walt felt that this was against Tinker Bell's character and that she had "gone too far" and changed it to Captain Hook kidnapping and persuading Tinker Bell to tell him. There is a point in Barrie's play where Captain Hook puts poison in Peter's dose of medicine and Tinker Bell saves Peter by drinking the poison herself only to be revived by the applause by the theater audience. After much debate Disney discarded this fearing it would be difficult to achieve in a film. In earlier scripts there were more scenes involving the Pirates and the Mermaids that were similar to what Disney had previously done with the "Seven Dwarfs" in [Snow White and the Seven Dwarfs](#) (1937). Ultimately these scenes were cut for pacing reasons. The film was also a little bit darker at one point since there were scenes involving Captain Hook being killed by the crocodile, the Darling family mourning over their lost children, and Pan and the children discovering the pirates' treasure which is loaded with booby traps.

The opening line of this film, "All (of) this has happened before, and it will all happen again," is quoted frequently in the song "Seek 200" by [Information Society](#), though it is not a direct sample. (Information Society adds the preposition "of.")

The film has been seen as racist in recent years due to the way Disney portrayed the Native American "Indians" in the film. They are displayed as wild, savage, and violent, and speak in a stereotypical way. The characters often call them savages and at one point Captain Hook refers to them as "redskins". John, Michael and the Lost Boys go hunting them like animals - the Lost Boys mention lions and bears as other alternatives. In the song "What Made the Red Man Red?" the Indians themselves reflect on how they got the color of their skin; they maintain a permanent blush due to their ancestor's pursuit of a woman; and that asking "How?" is a major catalyst for Indian education. These stereotypes are present in [J.M. Barrie's](#) play. [Marc Davis](#), one of the supervising animators of the film, said in an

interview years after the production that "I'm not sure we would have done the Indians if we were making this movie now. And if we had we wouldn't do them the way we did back then."

The Peter Pan franchise started with a play, and then eventually branched out and was adapted into a book, and then other books and stories, movies and musicals. The character has been around since 1904, over 110 years!

Peter Pan was originally supposed to have wings.

The melody for "The Second Star to the Right" was originally written for [Alice in Wonderland](#) (1951) as part of a song to be entitled "Beyond the Laughing Sky", while "Never Smile at a Crocodile" was meant for an earlier version as "Lobster Quadriddle".

[Kathryn Beaumont](#) and [Bill Thompson](#), the voices of Wendy and Smee, were previously in [Alice in Wonderland](#) (1951) as the voices of Alice, The White Rabbit and The Dodo.

[Roy Edward Disney](#) was initially against the film, due to the cost concerns and budget overruns.

The character Captain Hook is pictured on one of ten USA nondenominated commemorative postage stamps celebrating "Disney Villains", issued as a pane of 20 stamps on 15 July 2017. The set was issued in a single sheet of 20 stamps. The price of each stamp on day of issue was 49¢. The other villains depicted in this issue are: The Evil Queen from [Snow White and the Seven Dwarfs](#) (1937), Honest John ([Pinocchio](#) (1940), Lady Tremaine ([Cinderella](#) (1950), The Queen of Hearts ([Alice in Wonderland](#) (1951), Maleficent ([Sleeping Beauty](#) (1959), Cruella De Ville ([101 Dalmatians](#) (1961), Ursula ([The Little Mermaid](#) (1989), Gaston ([Beauty and the Beast](#) (1991), and Scar ([The Lion King](#) (1994).

Ironically, Peter Pan's voice has changed, even though he insists he'll never grow up.

"Peter Pan Syndrome" became a pop culture catch phrase as a result of this character.

Child actor Bobby Driscoll plays Peter in this movie, after a variety of children's movies including Disney's 1946 film "Song of the South".

The Peter Pan Broadway musical which rivaled the original play in popularity came out the next year, in 1954, and starred Mary Martin, and then others like Sandy Duncan and Cathy Rigby.

RETRIEVED FROM: <https://www.imdb.com/title/tt0046183/trivia>

Peter Pan (1954 Broadway Version)

Original Broadway Version (1954)

Broadway's timeless classic musical whisks you away to a place where dreams are born and no one ever grows up!

Full Synopsis

Act One

While Mr. and Mrs. Darling are bustling about, preparing for an evening on the town, their two eldest children, Wendy and John, pretend to be them. Mrs. Darling finds her youngest, Michael, is left out of the game. She scoops him up and joins in while their nursemaid, Nana the dog, watches ("1, 2, 3"). Searching for someone to tie his tie, Mr. Darling enters and questions, as he always does, using a dog as a nursemaid.

As *she* always does, Mrs. Darling defends Nana by pointing to the previous week, when the furry companion alerted the family to a boy who had snuck into the room. Nana would have caught him, too, but he flew out the window. She did manage to catch his shadow, however, which Mrs. Darling tucked away in a drawer. Mr. Darling insists that Nana spend the night downstairs. To calm her babes, Mrs. Darling sings a lullaby that is eventually sleepily sung by the children ("Tender Shepherd").

Now fast asleep, the children don't notice Tinker Bell, a fairy, and Peter Pan's entrance by flight through the window. Tinker Bell leads Peter to his shadow's hiding place. Unable to reattach it successfully with soap, Peter begins to cry, which wakes Wendy. Peter explains, and Wendy offers to sew his shadow to his foot. Thrilled that his shadow is reattached, Peter bounces about the room ("I've Gotta Crow"). Peter then describes to Wendy the way that fairies are born and die, leading him to introduce his fairy friend, Tinkerbell (who spent the last few minutes accidentally shut in the drawer where Peter's shadow was hidden). Whether it's her recent entrapment or her jealousy, Tinkerbell simply will not be polite.

Ever curious and adventuresome, Wendy asks Peter from where he comes. He describes the place where "dreams are born and time is never planned" ("Never Never Land"). This is where Peter is the leader of a gang of forgotten children known as The Lost Boys, to whom he tells the stories he hears Mrs. Darling tell her children before bedtime. Wendy says that she will tell Peter and the Lost Boys all of the stories that she knows if he will let her, Michael and John come along to Never Land, to which Peter agrees. Wendy excitedly awakens her brothers, and Peter teaches them all how to fly ("I'm Flying"). Peter then covers the kids in fairy dust and tells them to "think lovely thoughts," and the children are soon flying just like Peter ("I'm Flying – Reprise"). The children follow Peter towards the second star to the right, but Michael doubles back

when Liza comes into the room. Sprinkling her with fairy dust, Michael invites her along, but speeds away before he can see whether she will or not. They're off to Never Land!

Act Two

As Peter's Lost Boys stand outside their underground lair, wondering when their leader will return, they hear Captain Hook and his pirates approaching ("Pirate Song"). Quickly, the boys hide just in time to be missed by Captain James Hook, his sidekick, Smee, and the rest of the horrible pirates. Hook exclaims his desperation to kill Peter because he is the one who cut off Hook's hand and threw it to a crocodile, which has developed a taste for Hook and follows him around, hoping to eat more of him. Luckily for Hook, the crocodile has swallowed a clock that ticks and will alert Hook to its presence. During his soliloquy, Hook accidentally stumbles upon the entrance to the Lost Boys' hideout and summons Smee and his men to provide background music while he plans the Boys' demise: a rich cake with poisonous icing ("Hook's Tango"). Suddenly, the Croc's ticking can be heard, making the pirates flee. Thinking they are safe, the Boys reemerge but are driven back into hiding when a group of Indians appear, led by Tiger Lily ("Indians"). Leaving the Boys alone, the Indians pursue the pirates.

The Boys see Wendy flying through the sky and, confusing her for a bird, one of the Boys fires an arrow. Peter, Michael and John land, finding the arrow lodged in Wendy's heart. She's not dead but she cannot be moved into the hideout, so the Lost Boys build a house around her, hoping that she will agree to be their mother ("Wendy"). When she wakes up, she gleefully agrees. Later, Hook discreetly returns and plants the cake, but Wendy thinks it too rich for the Boys; instead, she promises to tell them stories. Infuriated that the Boys have found a mother, Hook plots to kidnap Wendy and the Boys ("Tarantella").

Liza arrives just after the pirates leave and does a ballet with the animals of Never Land while Peter sleeps outside the house.

A few days later, Peter leads the Boys in their anthem ("I Won't Grow Up"), almost running into the pirates, who arrive with Tiger Lily slung over their shoulders. Peter hides and, seeing them tie the poor princess to a tree, throws his voice in mimicry of the Captain and convinces the men to let her go. Not a moment later, Hook arrives, becomes enraged at the news of her release and demands that the forest speak to him. Peter proceeds to convince the pirate gang that *he* is Hook and that the Captain they see before them is a codfish. The pirates abandon Hook, but Hook convinces the "spirit" to reveal its true identity. Peter obliges, disguising himself as a beautiful lady ("Oh, My Mysterious Lady"). Catching onto this trick, Hook tries to ambush Peter with the help of the returned pirates, but they are all chased away by Tiger Lily and her Indians.

Back at the hideout, The Lost Boys are roused to fighting positions as Tiger Lily and the Indians rush in. In the nick of time, Peter enters and reveals the truce between them and, smoking a peace pipe, they vow eternal friendship ("Ugg-a-Wugg"). Tiger Lily and her Indians leave to stand guard around the house above while Peter sings a lullaby to

Wendy and the Boys ("Distant Melody"). This inspires Michael and John to ask to return home, and Wendy admits being homesick, as well. When all The Boys voice a longing for parents, Wendy offers hers to all of them, much to their excitement. Everyone's excitement except for Peter, that is, who says he will not go because he knows he will grow up if he does. Wendy tells him she will come back once a year to do his spring cleaning.

Unbeknownst to those in the hideout, the pirates attack, subduing the Indians and giving Peter a fake all-clear signal. Peter sadly sends Wendy, her brothers and the Lost Boys on their way. Before leaving, Wendy sets out Peter's medicine for him to take before bed. After she tearfully leaves, a deceptively stoic Peter throws himself on a bed and cries himself to sleep while, simultaneously, Wendy and the boys are captured by the pirates. Once the boys and Wendy are carried off to the pirate ship, Hook sneaks into the lair and poisons Peter's medicine. Tinker Bell awakens Peter, tells him of the ambush, and warns him about the poison, but he waves her off as he prepares for a rescue. Desperate, she drinks the poison herself. Dying, she tells Peter that, if every boy and girl who believes in fairies would clap their hands, she could live. Peter asks anyone who can hear his voice to believe and clap their hands. They do, and Tinker Bell is saved. Peter grabs his sword and heads off to rescue Wendy and the Boys.

Act Three

Hook revels in his success ("Hook's Waltz"). As the plank is prepared, Hook hears the tick-tock of the crocodile and panics. It is actually Peter with a clock, and, while Hook cowers, Peter and the Boys help the Indians, the animals and Liza onto the ship to hide. Peter hides in a closet and kills two pirates Hook sends in. The pirates then carry the Boys in and force the pretending-to-be-scared Boys to investigate. Peter, disguising himself as a pirate, sneaks among the villains and joins in with the pirates, speculating that Peter killed all the Boys. Hook believes that the ship is now cursed and, thinking Wendy is the source, commands her to walk the plank. Peter ditches his disguise as the Indians and animals attack, as well as the Boys, who are alive and armed. The pirates are entertainingly defeated, and Peter challenges Hook to a duel and defeats him. In a final effort to avenge his severed hand, Hook threatens to blow up the ship with a bomb, but Peter has brought the real crocodile on board. Frantically, Hook abandons ship. Peter catches the dropped bomb and tosses it in the sea after Hook. The bomb explodes, and everyone sings Peter's praises ("I've Gotta Crow – Reprise"). Before everyone heads off to London, Liza asks Peter to teach her to crow ("I Gotta Crow – Reprise 2").

Back home, a worried Mr. and Mrs. Darling have waited by the nursery window every night, hoping for their children to return. The children silently reappear and sing to their mother ("Tender Shepherd"). Joyous over their return, the Darlings happily agree to adopt the Lost Boys ("We Will Grow Up"). While the new gargantuan family celebrates, Wendy prays to the window that Peter will return to her.

Suddenly, we are at the same nursery, only many years later. Much to the surprise of a grown-up Wendy, Peter has returned. She informs him that she cannot come to Never Land for spring cleaning because she has grown up; she is married and has a daughter of her own now, Jane. Peter begins to cry, and Wendy leaves the room at the sound of her husband's voice. Awaken by the boy's crying, Jane introduces herself to Peter and reveals that she knows him through her mother's stories. She has been waiting for him to come take her to Never Land and to learn to fly. Peter, now happy again, throws fairy dust on her. As they are about to leave, Wendy tries to stop them as she expresses a newfound desire to go back with Jane. Peter, however, reminds her that she is now grown-up and cannot find Never Land; she must let Jane go. Peter and her daughter leap out the window and disappear into the night as Wendy looks on ("Finale: Never Never Land – Reprise").

RETRIEVED FROM: <https://www.mtishows.com/peter-pan-1954-broadway-version>

Character Breakdown

Wendy Darling

The eldest Darling child. Wendy is compassionate, incredibly loving, and very protective of her younger brothers. She is the child every parent wishes they had.

Age: 13 to 16

John Napoleon Darling

The middle Darling child. A sly smile is always at home on John's face. He has a mischievous twinkle in his eye and is always ready for an adventure.

Age: 11 to 14

Michael Darling

The youngest Darling child. Never far from his favorite Teddy, Michael is sweet and innocent. He is ever so lovable and very huggable.

Age: 6 to 9

Mrs. Darling

The Darling matriarch. Mrs. Darling glides about gently but swiftly from task to task with motherly precision. She has a pleasant strength to her demeanor.

Age: 25 to 45

Mr. Darling

A bit of grouch, Mr. Darling is a professional who happens to be a father. Though sparkles of his love peak through from time to time, he often has places to go and people to see. He may be of imposing size.

Age: 30 to 50

Peter Pan

Childhood and boyishness personified, Peter is athletic and not shy about taking to flight when the moment suits him. His reflexes are catlike and his presence exhilarating. A creature of constant motion.

Age: 14 to 14

Captain Hook

The one-handed captain of the Jolly-Roger. Relentless and restless in his pursuit of Pan, Hook is short-fused and ridiculous. He is a larger than life villain.

Age: 30 to 50

Smee

Captain Hook's knockabout lackey. An archetypical evil side-kick, Smee might be a bit rotund and is definitely dwarfed by Hook. Should be portrayed by an actor with physical comedy chops.

Age: 28 to 48

Tiger Lily

A striking Native American princess, Tiger Lily is a tough girl and an excellent dancer. She should command the stage when taking it and move about it as would mist.

Age: 14 to 17

Ensemble

Indians; The Lost Boys; Pirates; Various Animals

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Song list

- Overture
- Prologue
- Tender Shepherd
- I Gotta Crow
- Neverland
- I'm Flying
- Pirate March
- Hook's Tango
- Indian Dance
- Wendy
- Hook's Tarentella
- I Won't Grow Up
- Oh, My Mysterious Lady
- Ugh-A-Wug
- Distant Melody
- Hook's Waltz
- Crow Reprise
- Grow Up Reprise
- Finale Ultimo

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Exclusive Clip: See Walt Disney's Fascination With Flight in *Peter Pan*

JUNE 1, 2018 – 8:00 AM

By **SOLANA SALADO** [@solanasalado](#)



The classic Disney telling of *Peter Pan*, the story of a boy who never grows up, turns 65 this year! Reunite with Peter in Neverland as he faces the villainous Captain Hook and the dreaded tick-tock of the crocodile, with the [Peter Pan 65th Anniversary Signature Collection](#) on digital, DVD and Blu-ray.

As a child, **Walt Disney** fell in love with Peter Pan after he and his brother Roy attended a traveling production of the wildly successful theatrical adaptation of J.M. Barrie's 1902 book. Walt even played the part of Peter Pan in a school play. Having always been fascinated with flight, he enjoyed the thrill of soaring toward the audience during the performance.

After the Walt Disney Studio was established, Walt acquired the rights to the show in the late 1930s and began work in the early 1940s, but the outbreak of World War II, among other factors, caused production to be delayed.

The film eventually made it to the big screen on February 5, 1953. To celebrate the animated feature's 65th anniversary, *Peter Pan* has been added to the Walt Disney Signature Collection, taking a place with other classics like *Snow White and the Seven Dwarfs*, *Beauty and the Beast*, *Pinocchio*, *Bambi*, *The Lion King* and *Lady and the Tramp*.

A special anniversary edition DVD has also been released, with bonus features including a reunion between **Kathryn Beaumont** (the voice of Wendy Darling) and **Paul Collins** (the voice of John Darling), a sing-a-long of the deleted song "Never Smile at a Crocodile" and a look at the creation and personality of Tinker Bell.

Fun Facts from Disney's *Peter Pan*:

- Women made up almost half of the studio talent and worked within nearly every aspect of production on the film, from animation to art direction, special effects and Ink & Paint.
- Kathryn Beaumont, who provided the voice of Wendy Darling and acted as the character's reference model, also voiced Alice in 1951's *Alice in Wonderland*.
- Hook's trusty shipmate, Mr. Smee, was voiced by **Bill Thompson**, who also provided the voice of the White Rabbit in *Alice In Wonderland*.

- In the original play, Tinkerbell was represented as a “fairy ball of light.” The animated Disney version was the first to create a human-like figure for the character.
- Hundreds of bells were experimented with to achieve the perfect sound of Tinker Bell.
- **Ginni Mack**, an Ink & Paint artist, was the original model for the final form of Tinker Bell. Other live-action references included **Kathryn Beaumont**, **Helene Stanley** and **Margaret Kerry**.
- Over 1 million drawings were completed during the film’s production and over 250,000 separate drawings were used in the final film.
- A full week’s worth of steady output by a top-notch animator may only take up five seconds on screen.
- A record number of backgrounds were created and used in the film, totaling 934, more than *Cinderella* (1950) with 773 and *Alice in Wonderland* (1951) with 736. The production of the film represented the highest concentration of talent within the studio’s history to that point.
- Artists create a unique color for Peter Pan’s costume that has come to be known as “Peter Pan Green.”

RETRIEVED FROM: <https://parade.com/674778/solanahawkenson/exclusive-clip-see-walt-disneys-fascination-with-flight-in-peter-pan/>

Smithsonian.com The Racist History of Peter Pan's Indian Tribe

Even in the early 20th century, though, critics saw Tiger Lily and her fellow “Picaninnies” as caricatures

By [Sarah Laskow](#)

smithsonian.com
December 2, 2014

When Peter Pan opened in 1904, it was an instant hit, “from beginning to end a thing of pure delight,” wrote The Times of London that December. Part of that delight was Neverland—a place where all the imaginings of the Darling children came to life.

Peter Pan’s creator, J.M. Barrie, described Neverland as an island of “coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly tailors, and caves through which a river runs, and princes with six elder brothers...and one very small old lady with a hooked nose.” This was the cast of characters that populated turn-of-the-century playtime in Britain, and in the play, as one New York Times reviewer wrote in 1905, “Mr. Barrie presents not the pirate or Indian of grown-up fiction but the creations seen by childish eyes.”

In practice, that meant portraying the fierce tribe that lives on Neverland in a way that even in the early 20th-century looked like a caricature. As *The Times* of London wrote:

“...the Never-Never-Land is peopled by Red Indians and Pirates, who lose no time in showing us that they know how to ‘behave as sich.’ [sic] The Red Indians always lay their ear to the ground, then give vent to unearthly yells, and prepare for scalping somebody—a Pirate, for choice.”

At the time, this portrayal wasn’t controversial. But while much of Barrie’s original work is just as delightful today as 110 years ago, Tiger Lily and her tribe have become a problem for contemporary productions. There’s no real reason for a tribe of Native Americans —“not to be confused with the softer-hearted Delawares or the Hurons,” Barrie wrote—to live on Neverland, where they are impossible to excise from the story. But it’s almost as impossible to depict them in a way that’s not offensive.

In the play, Peter refers to the tribe as “piccaninny warriors,” and in *Peter & Wendy* (Barrie’s book-long adaptation of the story, published in 1911), they are introduced as the “Piccaninny tribe”—a blanket stand-in for “others” of all stripes, from Aboriginal populations in Australia to descendants of slaves in the United States. Barrie’s tribespeople communicate in pidgin; the braves have lines like “Ugh, ugh, wah!” Tiger Lily is slightly more loquacious; she’ll say things like “Peter Pan save me, me his velly nice friend. Me no let pirates hurt him.” They call Peter “the great white father”—the name that Barrie had originally chosen for the entire play. A tom-tom pounded in victory is a key plot point.

“It was a popular fantasy trope,” says Anne Hiebert Alton, a professor of English at Central Michigan University and the editor of a scholarly edition of *Peter Pan*. “Barrie was telling the story in the very early 1900s, and so part of it, I think, was: this was a good story, this’ll stage well. He was very Victorian—and that’s the age when British people were still proud to brag that the sun never set on the British empire.”

Peter Pan grew from Barrie’s relationship with a family of boys, the Llewelyn Davies brothers, and the games they used to play. In the biography *J.M. Barrie and the Lost Boys*, the writer and filmmaker Andrew Birkin suggests that theirs was “a world of pirates, Indians and ‘wrecked islands’”—a sort of mish-mash of Victorian adventure stories. Barrie likely would have been influenced by James Fenimore Cooper’s stories, Alton says; he also loved “penny dreadfuls”—trashy adventure novels. Birkin writes that one book in particular, *The Coral Island*, provided the outline for the adventures that Barrie created for the Llewelyn Davies boys. The book does have “natives” in it: shipwrecked on an island, the white heroes come upon two groups of native people, one in pursuit of another. When they see the pursuers threaten to kill a woman and her children, the heroes come to the rescue; they befriend the tribe they’ve saved and, in particular, the chief’s beautiful daughter. It’s not so unlike how Peter and Tiger Lily become friends—when he saves her from doom at the hands of Captain Hook’s pirates.

However the tribe ended up in *Peter Pan*, Barrie’s work has not been scrutinized as closely as the portrayals of native people in children’s books written a generation later—*Mary Poppins*, for instance, or *A Little House on the Prairie*—which were subject to more serious criticism, both popular and academic.

First written in 1934 (more than 20 years after Barrie published *Peter & Wendy*), *Mary Poppins* included a chapter in which the famous nanny takes her charges to visit the four points of the compass, where they meet, in author P.L. Travers’ words, “a mandarin in the East, an Indian in the West, an Eskimo in the North, and blacks in the South who speak in a pickaninny language.” By the 1980s, this chapter was considered so objectionable that the San Francisco public library took the book off the shelves; Travers rewrote the chapter to feature “a panda, dolphin, polar bear, and macaw.”

Some books were so obviously offensive that they were altered almost immediately: Agatha Christie’s *And Then There Were None* was first published in Britain in 1935

as *Ten Little Niggers*. The title was changed in 1940, for the first American edition. And while Laura Ingalls Wilder's *A Little House on the Prairie*, first published in 1935, has never been revised, there's an extensive body of scholarly criticism examining the portrayal of the Osage people the Ingalls family encounters as a frightening "other."

By contrast, *Peter Pan* has gotten off rather lightly. Occasionally the play's content derails a performance—in 1994, one Long Island school canceled a planned production— but there's little critical academic work focused on the tribe that Barrie created. And the original text still stands unrevised.

"Peter Pan is really weird in this sense, because it's protected," Alton says. Barrie gifted the copyright to the Great Ormond Street Hospital for Children, in London, and when the copyright expired in 1987, the British Parliament passed a special extension that gave the hospital the rights to receive royalties from stage productions, radio broadcasts, e-books and other adaptations, in perpetuity.

For years, the hospital kept tight control over who used *Peter Pan* and how. "Nobody could touch it," Alton says. In the United Kingdom, anyone adapting the story or anyone performing it—even schools—still has to apply to the hospital for a license.

The earlier adaptations that were approved, though, did not do much to update Barrie's portrayal of native people. If anything, the 1953 Disney movie doubled-down on racial stereotypes; one of the film's songs is "What Made the Red Man Red."

The heralded 1954 musical (with a completely different song list from the Disney movie) still had the tribe running around the stage saying "Ugga-wugga-wigwam." "Sondra Lee, as Tiger Lily, the Indian maid, is uproarious," Brooks Atkinson, then nearing the end of his long term as the *New York Times*' theater critic, wrote. "She dances and acts a sort of gutter Indian with a city accent that is mocking and comical." The 1960 televised version of the musical became a stalwart of NBC's programming for decades to come.

More recently, though, directors who take on *Peter Pan* have tried to update these ideas, a tiny bit. *Hook*, the 1991 Robert Zemeckis movie, leaves the tribe out altogether. When the British director Tim Carroll staged *Peter Pan* for the Stratford Festival in 2010, he turned the tribe into Amazons.

"The role of the Indians in the play is to be both exotic and a bit savage," he wrote in an email. "But the use of the term (and the stereotyped language) could only cause offense to a North American audience. It seemed to me that 'Amazons' was a neat way of killing two birds with one stone: as mythic warriors they satisfied the 'exotic and savage' criterion; but it also allowed me to cast a group of women."

2015's *Pan*, a film that imagines Peter's first years in Neverland as an orphan kidnapped by pirates and forced to work in a mine, made a similar choice. The film features Rooney Mara as Tiger Lily but dresses her tribe in a sort of outlandishly bright array of pinks, purples, browns and bright blues that manages to be fantastic enough that no one would ever confuse this tribe with an American Indian tribe.

NBC's 2014 version of the 1954 musical is going in the opposite direction, in search of something like authenticity. Unknown actress Alanna Saunders, whose paternal heritage has distant ties to the Cherokee nation, will play Tiger Lily, and the song "Ugg-a-Wugg" was updated to include actual Native American phrases. Perhaps these changes will keep today's directors from looking, in another hundred years, like purveyors of crude racial stereotypes; perhaps they'll seem just as clumsy as Barrie's original conception of the tribe's relationship to Peter—"We redskins — you the great white father."

Editor's note: This story initially misspelled the name of the hospital in London. It is the Great Ormond Street Hospital.

RETRIEVED FROM: <https://www.smithsonianmag.com/arts-culture/racist-history-peter-pan-indian-tribe-180953500/>

What's up, Tiger Lily? Peter Pan and the Native American stereotype that has certainly grown old

NBC featured an actress of Cherokee descent, but some say Rooney Mara's forthcoming film turn will merely be 'redface'. Is there any way to redeem JM Barrie's most dated character?

- [NBC's Peter Pan Live! – as it happened](#)

[Alan Yuhas](#)

[@alanyuhas](#)

Sun 7 Dec 2014 11.33 EST Last modified on Tue 19 Dec 2017 16.30 EST



Allison Williams as Peter Pan and Alanna Saunders as Tiger Lily in NBC's Peter Pan Live! Photograph: NBCU Photo Bank via Getty Images

Hatchet in hand, stalking through the forest, Tiger Lily has made dramatic entrances ever since she first crept into JM Barrie's script and signalled to the band of Braves at her back: "Pirates!"

Little did Barrie know, however, that the princess of Neverland would prove harder to pin down than Hook, the Lost Boys or even Peter Pan. A female leader in a fairy tale land or a symbol of an old and rooted racism? As Peter Pan productions come and go, from [NBC's live version](#) to a forthcoming film [starring Rooney Mara](#), the question persists: just who is Tiger Lily?

Barrie invented her with popular adventure stories in mind, penny dreadfuls that treated [Native Americans](#) fancifully, to say the least. Thoughts of racial insensitivity did not intrude on his Victorian sensibilities.

In the 1904 play and 1911 novel that brought Peter Pan to fame, Barrie calls Tiger Lily a princess of a “Piccaninny tribe”. She has all the trappings we now recognize from the worst sort of Native American stereotype. Tiger Lily puts her ear to the earth, breaks out a peace pipe, and speaks with her cohorts in guttural gibberish. Most uncomfortably, Barrie is not only prolific with the word “redskin” but also has Tiger Lily rapturously declare Peter “the Great White Father”, after he saves her life.

There is, however, “something about Peter that captivated everyone and let Barrie get away with a lot”, said [Anne Hiebert Alton](#), a professor at Central Michigan University and the editor of a scholarly edition of Peter Pan. From Barrie’s perspective, she said, the world divided easily between the British and everyone else.

“He’s not being consciously racist,” she said. “But we still can’t let him off the hook.”

Barrie’s works do stink of their era. He turns Tiger Lily into a hero but makes sure she is subservient to Peter; he treats her tribe as better than the true enemy (pirates, adults) but not nearly as important as the heroes (boys, kids, not girls). Alton also pointed out that Barrie died in 1937 – long before anyone thought to take issue with his portrayal of Native Americans.

“There was an awful lot of white privilege going on in North America and in Britain at that time,” she said.

In 1953, [Disney released its version of the story](#), complete with broad-nosed, red-faced men whose musical number, “What Made the Red Man Red”, is exactly as alarming to modern eyes and ears as its title suggests. A year later, director Jerome Robbins rejected the entire premise of diversity and cast the very blonde Sondra Lee to perform “Ugg-a-Wugg” [in his musical](#) – a [drum number](#) of caricatured dance moves and lyrics of inarticulate babble.



A scene from Disney's 1953 Peter Pan. Photograph: Allstar/Disney/Sportsphoto/

By the 1990s, culture had caught on that something was amiss. Steven Spielberg cut Tiger Lily out of 1991's *Hook*; the 2003 film *Peter Pan* starred Carsen Gray, an actor of Haida descent; and the 2011 miniseries *Neverland* featured [Q'orianka Kilcher](#), a German actor with a Quechua father, as Tiger Lily. The movie and miniseries treat *Neverland*'s princess and people carefully, with both more explicit fantasy and a respect for the actual Native Americans of the world.

Then, in 2013, Johnny Depp doused himself in makeup to play a monosyllabic Tonto for *The Lone Ranger*, and the debate about race began anew. Director Joe Wright fed the flames of outrage when he cast Rooney Mara, the white daughter of a wealthy American family, [as Tiger Lily in his new Pan adaptation](#). Some Native Americans see caricature after caricature.

Ruth Hopkins, a Native American activist and writer, said she struggled “to find a way that Peter Pan could be ‘fixed’ so as not to offend Native peoples”. Hopkins told the Guardian the portrayals of Native Americans in Peter Pan vacillate wildly between “practically cavemen” and “the hipster version where we’re naked, sexy and wearing little more than a headdress”. Tiger Lily’s flaws begin with Barrie’s writing, she said, adding that it was long past time for culture to treat Native Americans as a diverse, vital and important part of society.

About the preponderance of white actors playing non-white roles, she was blunt: “If non-Natives dress up as Native people, it’s redface.”

Jerod Impichchaachaah’ Tate, a Chickasaw composer who was hired by NBC to help adapt the musical for live TV this week, said he saw progress. NBC’s production featured Alanna Saunders, **who claims Cherokee descent**, as Tiger Lily and cut “Ugg-a-Wugg”. Tate called the decision to replace the song “very natural”.

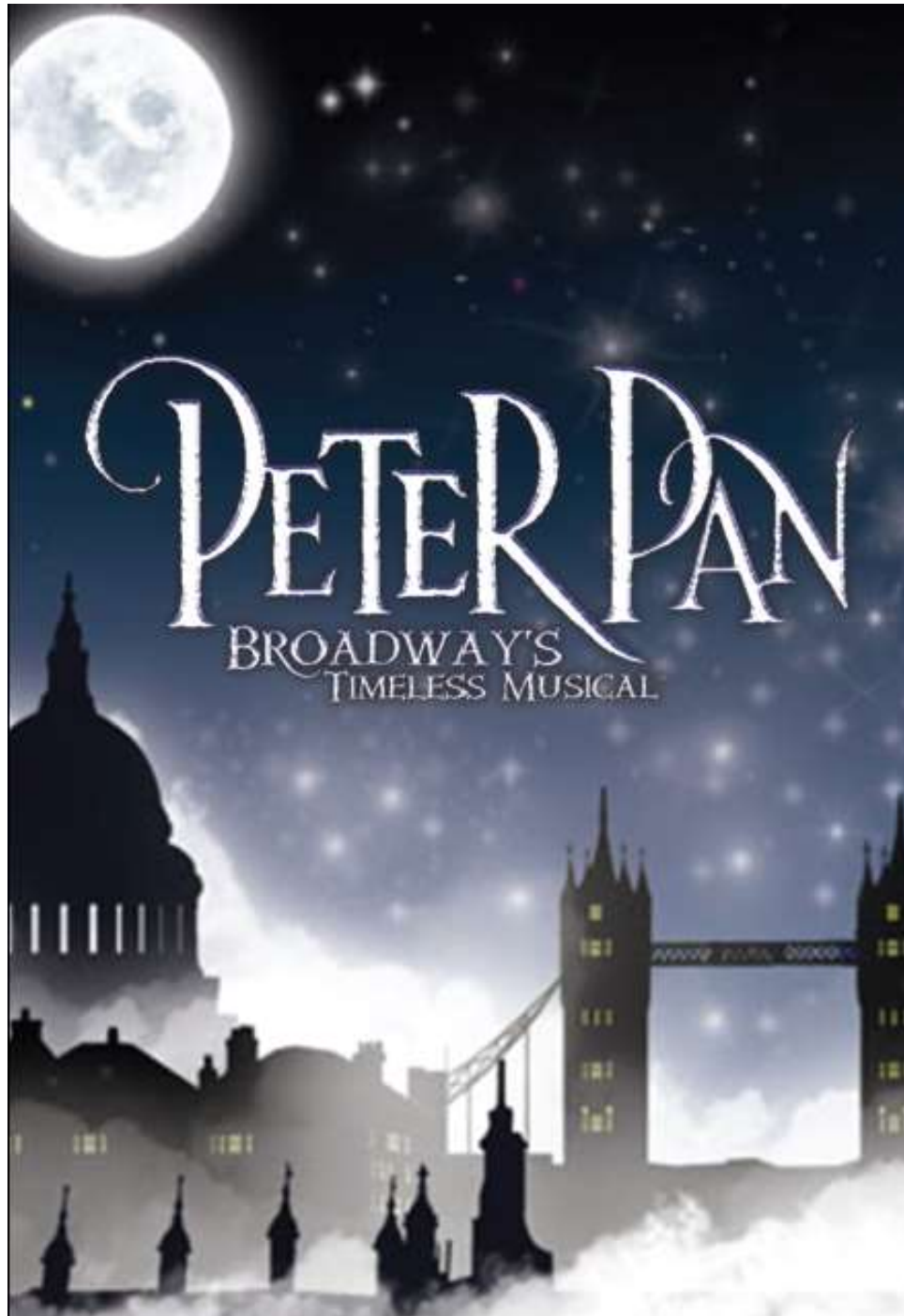
“If you’re going to reboot certain musicals, you’re going to have to redress certain things,” he said, noting that the whole genre of musical theater was rife with stereotypes: “Grease, Ms Saigon, Les Miserables – as we go back in time the misrepresentation gets worse and worse.”

But Tate saw no cause to despair, describing the original Pan as “a cultural artifact” of its time, place and purpose. No one should expect much historical accuracy from a musical or fairy tale, he said, suggesting that however outrageous the sins of Barrie or Disney – the latter he said was “really outrageous” – “it’s a personal choice, and in 50 years we’re going to look back at all these films and be shocked all over again.”

For Tate and like-minded critics, Tiger Lily is only as static as each person and culture that re-creates her, “and even as a culture we do grow and get better”. Barrie himself tinkered with Neverland until 1928. Tiger Lily may yet steal the spotlight from the boy with the world’s most famous case of arrested development – a sign that the story and its readers are finally growing up.

RETRIEVED FROM: <https://www.theguardian.com/world/2014/dec/07/tiger-lily-peter-pan-native-american-stereotype>

Lessons





Smile Like a Crocodile

In this lesson, students will explore the story of **Peter Pan** by reading and discussing the synopsis of the Broadway play. They will follow this discussion by exploring numbers as they practice counting with a fun dot-to-dot activity. By connecting the dots students will complete the picture of a crocodile and clock and then color the picture with colored pencils.

Students will develop number sense as they work with one-digit, two-digit and three-digit numbers. They also focus on ordering two-digit and three digit numbers. Younger students work on improving fine motor skills (in preparation for letter formation and writing) and on developing hand-eye coordination.

Begin the lesson by asking students if they are familiar with the story **Peter Pan**. Ask students to share what they remember about the story. Record student responses on a dry erase board, ELMO, SMART board, Promethean Board where they can be visible to the whole class.

If students are unfamiliar with the story, explain that it is about a boy named Peter Pan who never grows up. Peter lives in a magical place called Neverland along with his mischievous fairy sidekick Tinkerbell. Pirates led by the villainous Captain Hook, mermaids and other magical creatures also live in Neverland. Peter Pan can fly and often visits earth. One night he visits the nursery of Wendy, John and Michael Darling. He invites them to Neverland and, with a sprinkle of Tinkerbell's pixie dust, they begin a magical journey across the stars that none of them will forget.

Next, explain students will be reading about a mythical place, Neverland, and mythical creatures that live in that place, mermaids. As a class, read and discuss **PETER PAN (1954 BROADWAY VERSION)** from the Broadway play **Peter Pan**. Place the **SYNOPSIS** on an ELMO or a SMART board where it can be visible to the whole class. During the discussion, identify the characters and the settings where the story takes place.

Distribute a copy of the **Smile Like a Crocodile Connect the Dots** work sheet, a pencil and colored pencils to each student. Ask students to use the pencil to connect the dots on the worksheet. Once students have connected the dots to draw a crocodile, ask them to color in their pictures using colored pencils.

Peter Pan (1954 Broadway Version)

Original Broadway Version (1954)

Broadway's timeless classic musical whisks you away to a place where dreams are born and no one ever grows up!

Full Synopsis

Act One

While Mr. and Mrs. Darling are bustling about, preparing for an evening on the town, their two eldest children, Wendy and John, pretend to be them. Mrs. Darling finds her youngest, Michael, is left out of the game. She scoops him up and joins in while their nursemaid, Nana the dog, watches ("1, 2, 3"). Searching for someone to tie his tie, Mr. Darling enters and questions, as he always does, using a dog as a nursemaid.

As *she* always does, Mrs. Darling defends Nana by pointing to the previous week, when the furry companion alerted the family to a boy who had snuck into the room. Nana would have caught him, too, but he flew out the window. She did manage to catch his shadow, however, which Mrs. Darling tucked away in a drawer. Mr. Darling insists that Nana spend the night downstairs. To calm her babes, Mrs. Darling sings a lullaby that is eventually sleepily sung by the children ("Tender Shepherd").

Now fast asleep, the children don't notice Tinker Bell, a fairy, and Peter Pan's entrance by flight through the window. Tinker Bell leads Peter to his shadow's hiding place. Unable to reattach it successfully with soap, Peter begins to cry, which wakes Wendy. Peter explains, and Wendy offers to sew his shadow to his foot. Thrilled that his shadow is reattached, Peter bounces about the room ("I've Gotta Crow"). Peter then describes to Wendy the way that fairies are born and die, leading him to introduce his fairy friend, Tinkerbell (who spent the last few minutes accidentally shut in the drawer where Peter's shadow was hidden). Whether it's her recent entrapment or her jealousy, Tinkerbell simply will not be polite.

Ever curious and adventuresome, Wendy asks Peter from where he comes. He describes the place where "dreams are born and time is never planned" ("Never Never Land"). This is where Peter is the leader of a gang of forgotten children known as The Lost Boys, to whom he tells the stories he hears Mrs. Darling tell her children before bedtime. Wendy says that she will tell Peter and the Lost Boys all of the stories that she knows if he will let her, Michael and John come along to Never Land, to which Peter agrees. Wendy excitedly awakens her brothers, and Peter teaches them all how to fly ("I'm Flying"). Peter then covers the kids in fairy dust and tells them to "think lovely thoughts," and the children are soon flying just like Peter ("I'm Flying – Reprise"). The children follow Peter towards the second star to the right, but Michael doubles back

when Liza comes into the room. Sprinkling her with fairy dust, Michael invites her along, but speeds away before he can see whether she will or not. They're off to Never Land!

Act Two

As Peter's Lost Boys stand outside their underground lair, wondering when their leader will return, they hear Captain Hook and his pirates approaching ("Pirate Song"). Quickly, the boys hide just in time to be missed by Captain James Hook, his sidekick, Smee, and the rest of the horrible pirates. Hook exclaims his desperation to kill Peter because he is the one who cut off Hook's hand and threw it to a crocodile, which has developed a taste for Hook and follows him around, hoping to eat more of him. Luckily for Hook, the crocodile has swallowed a clock that ticks and will alert Hook to its presence. During his soliloquy, Hook accidentally stumbles upon the entrance to the Lost Boys' hideout and summons Smee and his men to provide background music while he plans the Boys' demise: a rich cake with poisonous icing ("Hook's Tango"). Suddenly, the Croc's ticking can be heard, making the pirates flee. Thinking they are safe, the Boys reemerge but are driven back into hiding when a group of Indians appear, led by Tiger Lily ("Indians"). Leaving the Boys alone, the Indians pursue the pirates.

The Boys see Wendy flying through the sky and, confusing her for a bird, one of the Boys fires an arrow. Peter, Michael and John land, finding the arrow lodged in Wendy's heart. She's not dead but she cannot be moved into the hideout, so the Lost Boys build a house around her, hoping that she will agree to be their mother ("Wendy"). When she wakes up, she gleefully agrees. Later, Hook discreetly returns and plants the cake, but Wendy thinks it too rich for the Boys; instead, she promises to tell them stories. Infuriated that the Boys have found a mother, Hook plots to kidnap Wendy and the Boys ("Tarantella").

Liza arrives just after the pirates leave and does a ballet with the animals of Never Land while Peter sleeps outside the house.

A few days later, Peter leads the Boys in their anthem ("I Won't Grow Up"), almost running into the pirates, who arrive with Tiger Lily slung over their shoulders. Peter hides and, seeing them tie the poor princess to a tree, throws his voice in mimicry of the Captain and convinces the men to let her go. Not a moment later, Hook arrives, becomes enraged at the news of her release and demands that the forest speak to him. Peter proceeds to convince the pirate gang that *he* is Hook and that the Captain they see before them is a codfish. The pirates abandon Hook, but Hook convinces the "spirit" to reveal its true identity. Peter obliges, disguising himself as a beautiful lady ("Oh, My Mysterious Lady"). Catching onto this trick, Hook tries to ambush Peter with the help of the returned pirates, but they are all chased away by Tiger Lily and her Indians.

Back at the hideout, The Lost Boys are roused to fighting positions as Tiger Lily and the Indians rush in. In the nick of time, Peter enters and reveals the truce between them and, smoking a peace pipe, they vow eternal friendship ("Ugg-a-Wugg"). Tiger Lily and her Indians leave to stand guard around the house above while Peter sings a lullaby to

Wendy and the Boys ("Distant Melody"). This inspires Michael and John to ask to return home, and Wendy admits being homesick, as well. When all The Boys voice a longing for parents, Wendy offers hers to all of them, much to their excitement. Everyone's excitement except for Peter, that is, who says he will not go because he knows he will grow up if he does. Wendy tells him she will come back once a year to do his spring cleaning.

Unbeknownst to those in the hideout, the pirates attack, subduing the Indians and giving Peter a fake all-clear signal. Peter sadly sends Wendy, her brothers and the Lost Boys on their way. Before leaving, Wendy sets out Peter's medicine for him to take before bed. After she tearfully leaves, a deceptively stoic Peter throws himself on a bed and cries himself to sleep while, simultaneously, Wendy and the boys are captured by the pirates. Once the boys and Wendy are carried off to the pirate ship, Hook sneaks into the lair and poisons Peter's medicine. Tinker Bell awakens Peter, tells him of the ambush, and warns him about the poison, but he waves her off as he prepares for a rescue. Desperate, she drinks the poison herself. Dying, she tells Peter that, if every boy and girl who believes in fairies would clap their hands, she could live. Peter asks anyone who can hear his voice to believe and clap their hands. They do, and Tinker Bell is saved. Peter grabs his sword and heads off to rescue Wendy and the Boys.

Act Three

Hook revels in his success ("Hook's Waltz"). As the plank is prepared, Hook hears the tick-tock of the crocodile and panics. It is actually Peter with a clock, and, while Hook cowers, Peter and the Boys help the Indians, the animals and Liza onto the ship to hide. Peter hides in a closet and kills two pirates Hook sends in. The pirates then carry the Boys in and force the pretending-to-be-scared Boys to investigate. Peter, disguising himself as a pirate, sneaks among the villains and joins in with the pirates, speculating that Peter killed all the Boys. Hook believes that the ship is now cursed and, thinking Wendy is the source, commands her to walk the plank. Peter ditches his disguise as the Indians and animals attack, as well as the Boys, who are alive and armed. The pirates are entertainingly defeated, and Peter challenges Hook to a duel and defeats him. In a final effort to avenge his severed hand, Hook threatens to blow up the ship with a bomb, but Peter has brought the real crocodile on board. Frantically, Hook abandons ship. Peter catches the dropped bomb and tosses it in the sea after Hook. The bomb explodes, and everyone sings Peter's praises ("I've Gotta Crow – Reprise"). Before everyone heads off to London, Liza asks Peter to teach her to crow ("I Gotta Crow – Reprise 2").

Back home, a worried Mr. and Mrs. Darling have waited by the nursery window every night, hoping for their children to return. The children silently reappear and sing to their mother ("Tender Shepherd"). Joyous over their return, the Darlings happily agree to adopt the Lost Boys ("We Will Grow Up"). While the new gargantuan family celebrates, Wendy prays to the window that Peter will return to her.

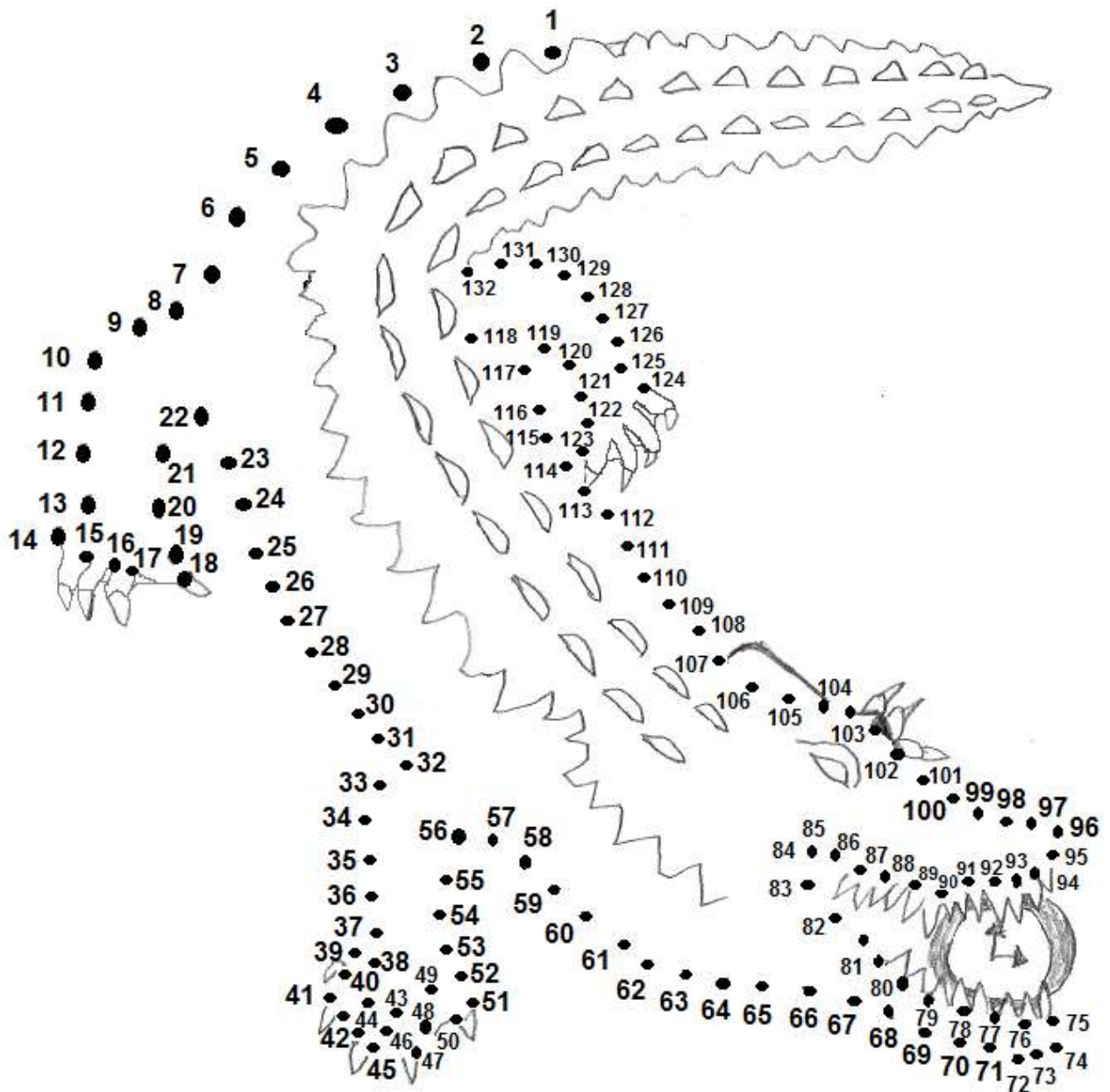
Suddenly, we are at the same nursery, only many years later. Much to the surprise of a grown-up Wendy, Peter has returned. She informs him that she cannot come to Never Land for spring cleaning because she has grown up; she is married and has a daughter of her own now, Jane. Peter begins to cry, and Wendy leaves the room at the sound of her husband's voice. Awaken by the boy's crying, Jane introduces herself to Peter and reveals that she knows him through her mother's stories. She has been waiting for him to come take her to Never Land and to learn to fly. Peter, now happy again, throws fairy dust on her. As they are about to leave, Wendy tries to stop them as she expresses a newfound desire to go back with Jane. Peter, however, reminds her that she is now grown-up and cannot find Never Land; she must let Jane go. Peter and her daughter leap out the window and disappear into the night as Wendy looks on ("Finale: Never Never Land – Reprise").

RETRIEVED FROM: <https://www.mtishows.com/peter-pan-1954-broadway-version>

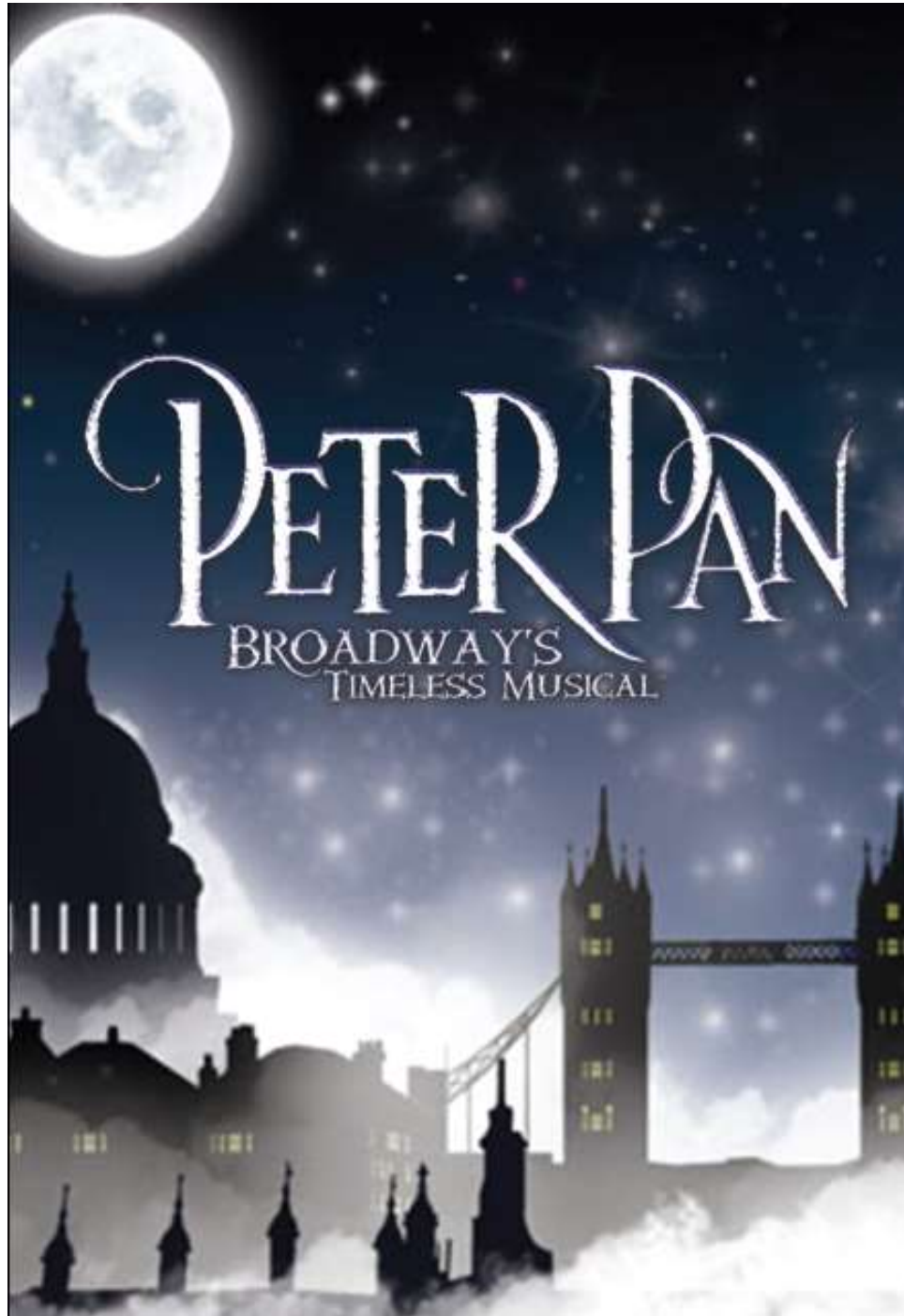


Smile Like a Crocodile Connect the Dots

NAME _____



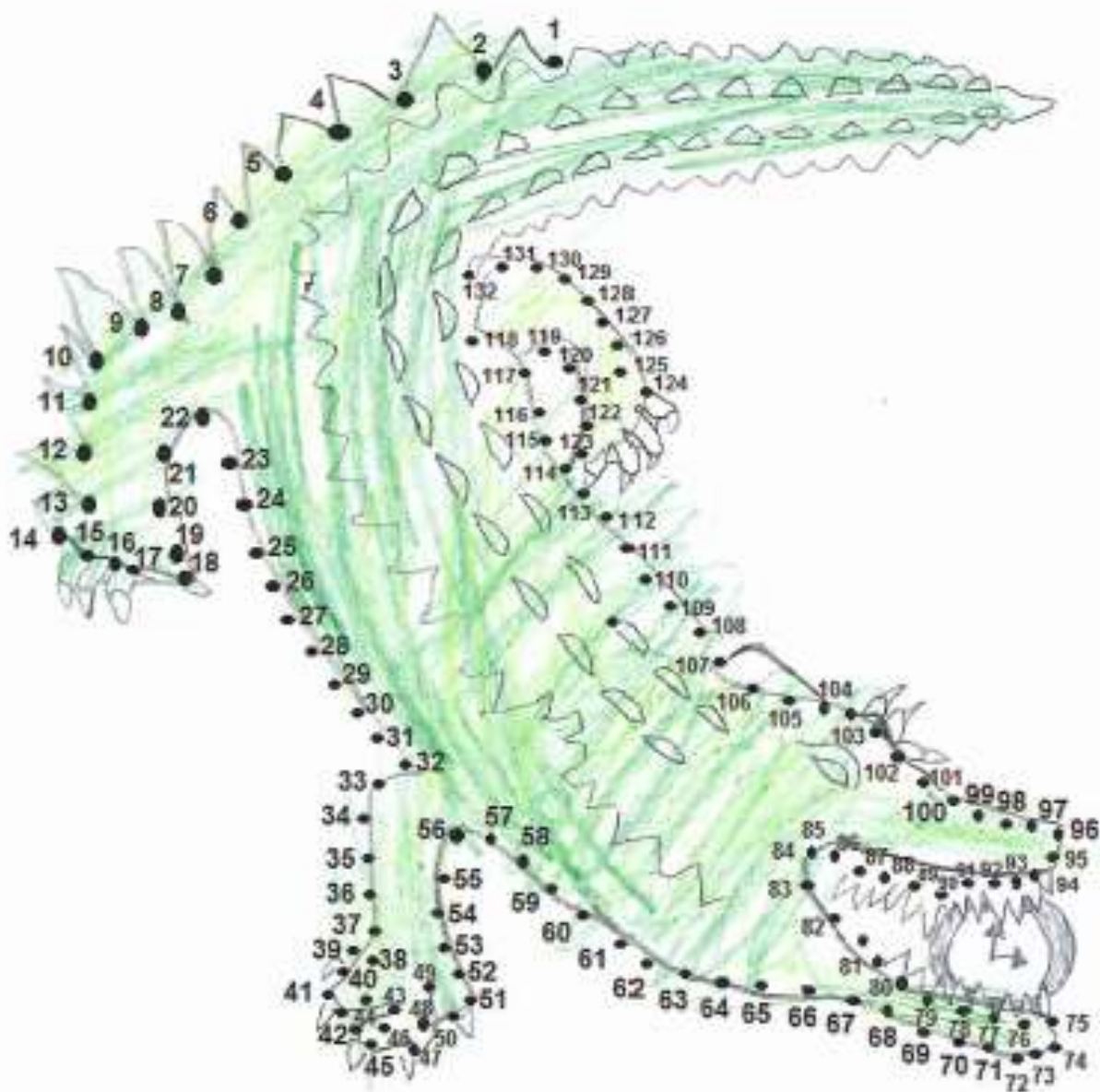
Samples of Student Work





Smile Like a Crocodile Connect the Dots

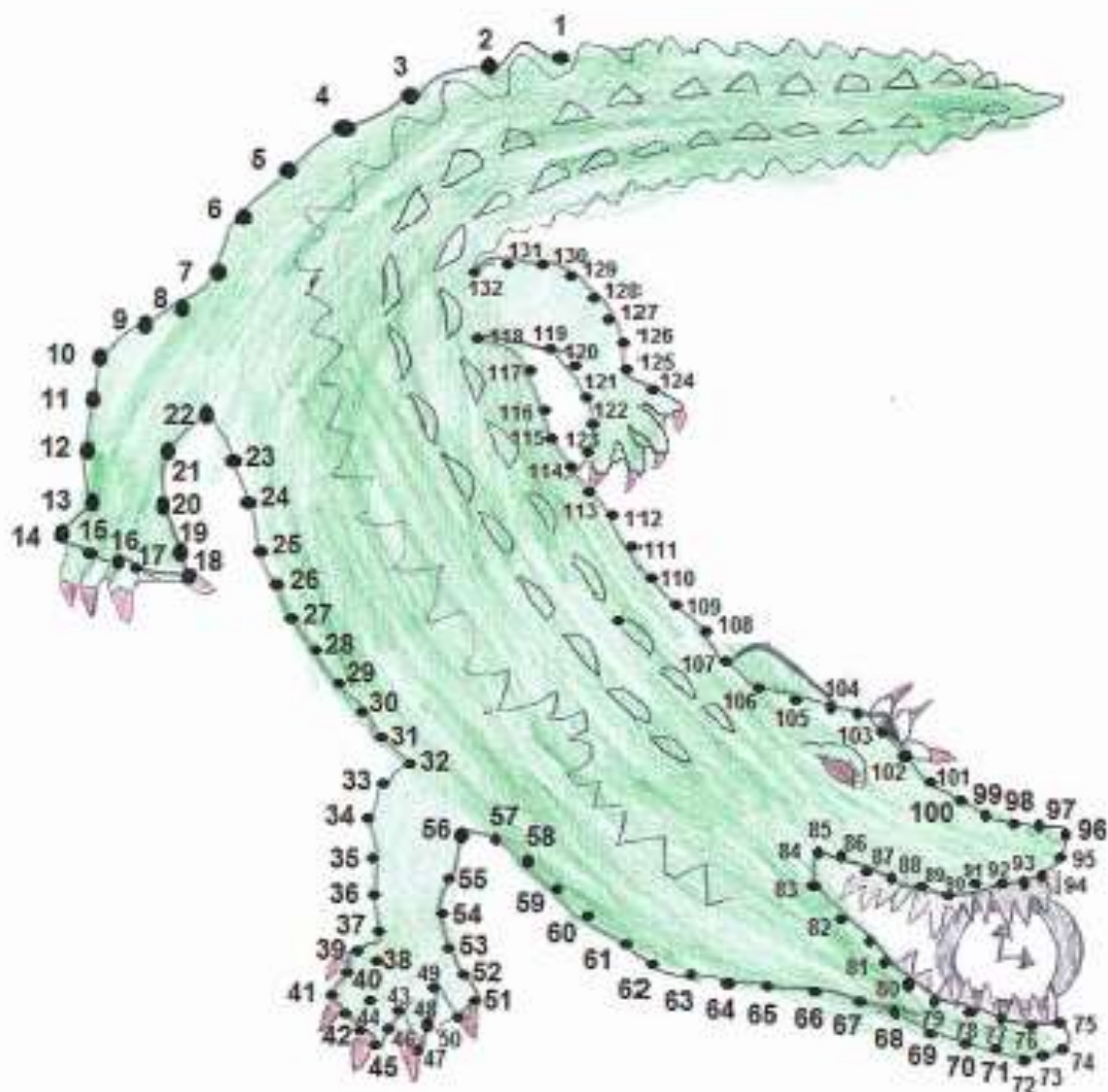
NAME Theo





Smile Like a Crocodile Connect the Dots

NAME Linda



K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
3. Describe **characters**, settings, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its **characters**, setting, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a character, setting, or **event** in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a **visual** or oral presentation of the text.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the **characters** or plot).

Craft and Structure

5. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- 6.

Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film)

Mathematics Standards » Grade 2

Number and Operations in Base Ten 2.NBT

A. Understand place value.

3. Read and write numbers to 1000 using base-ten numerals, number names, and expanded form.

Measurement and Data 2.MD

Mathematics Standards » Grade 4

Measurement and Data 4.MD

B. Represent and interpret data.

4. Make a line plot to display a data set of measurements in fractions of a unit ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$). Solve problems involving addition and subtraction of fractions by using information presented in line plots. For example, from a line plot find and interpret the difference in length between the longest and shortest specimens in an insect collection.

Mathematics Standards » Grade 7

Expressions and Equations 7.EE

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with **positive** and negative **rational numbers in any form (whole numbers**, fractions, and decimals), using tools strategically.



Mythical Creatures

Before **Peter Pan** was a stage play, it was a book. The character Peter Pan first appeared in a novel called **The Little White Bird**, published in 1902. The novel introduced Peter Pan in one of the chapters, titled *Peter Pan in Kensington Gardens*. The character of Peter Pan was so popular J.M. Barrie decided to write a play just for this character. The play, titled **Peter Pan, or the Boy Who Wouldn't Grow Up** opened on December 27, 1904 at the Duke of York's Theatre in London, England. J.M. Barrie's play was very popular, so popular Barrie's publishers decided to extract the chapters from **The Little White Bird** that featured Peter Pan and republish them as a book titled **Peter Pan in Kensington Gardens**. This book was so popular J.M. Barrie wrote another in 1911 titled **Peter Pan and Wendy**. This adaptation of the story is the one we know today as the book **Peter Pan**. Since these first versions created by J.M. Barrie, **Peter Pan** has been adapted many times, including as the popular Disney movie (1953,) Steven Spielberg's **Hook** (1991,) the Warner Brothers' film **Pan** (2015,) two animated T.V. series **Peter Pan & the Pirates** (1990) and **The New Adventures of Peter Pan** (2012,) and several plays including Broadway's **Peter Pan** (1954) and **Peter Pan the British Musical** (2009.)

In this lesson, students will explore the story of **Peter Pan** by J.M. Barrie (originally titled **Peter Pan and Wendy**.) During this exploration they will learn about some of the mythical creatures that live in Neverland and a game these creatures play. They will use these explorations to invent their own mythical creatures and a game for their mythical creatures to play. Reflecting on the game J.M. Barrie invented will provide opportunities to consider sequence, order and strategy. Planning their own game will allow students to think objectively, use logic to create a sequence and use order to develop strategy. Students will also use a map of Neverland to learn about number lines and Cartesian coordinates, learn how Cartesian coordinates can be used to read maps and locate things in a setting and use Cartesian coordinates to identify and plot different locations on their map.

Begin the lesson by asking students if they are familiar with the story **Peter Pan**. Ask students to share what they remember about the story. Record student responses on a dry erase board, ELMO, SMART board, Promethean Board where they can be visible to the whole class.

If students are unfamiliar with the story, explain that it is about a boy named Peter Pan who never grows up. Peter lives in a magical place called Neverland along with his mischievous fairy sidekick Tinkerbell. Pirates led by the villainous Captain Hook, mermaids and other magical creatures also live in Neverland. Peter Pan can fly and often visits earth. One night he visits the nursery of Wendy, John and Michael Darling. He invites them to Neverland and, with

a sprinkle of Tinkerbell's pixie dust, they begin a magical journey across the stars that none of them will forget. During their adventure of a lifetime, the travelers come face to face with the magical creatures of Neverland, including the mermaids.

Explain that in **Peter Pan and Wendy** Peter Pan has the ability to imagine things into existence. He imagines a tree carved into a hideout and voilà a tree hideout magically appears. He imagines mythical creatures, the mermaids, and voilà they magically appear in the lagoon. Peter Pan uses his imagination to adapt his surroundings. Explain that the class will be reading a chapter from **Peter Pan and Wendy** that describes the mermaids and a game they play. Then, just like Peter Pan, they will use their own imaginations to adapt this environment by inventing mythical creatures and a game their mythical creatures play.

Define mythical by writing down a definition on a dry erase board, ELMO, SMART board Promethean Board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

usually mythical : existing only in the imagination: fictitious, imaginary

This definition from Merriam-Webster also comes with some suggested examples:

Examples of **MYTHICAL**

1. A *mythical* hero
2. A *mythical* town
3. Hercules was a *mythical* hero who was half man and half god.

Discuss the definition of mythical with the class.

Next, explain students will be reading about a mythical place, Neverland, and mythical creatures that live in that place, mermaids. As a class, read and discuss **CHAPTER 8: THE MERMAIDS' LAGOON** from J.M. Barrie's **Peter Pan**. Place the **CHAPTER** on an ELMO or a SMART board where it can be visible to the whole class. During the discussion, identify descriptions of J.M. Barrie's mermaids and the location where they live (Mermaid Lagoon.)

Next, explain that just like Peter Pan adapts his surroundings J.M. Barrie's story has been adapted many times, including by him. The character Peter Pan first appeared in a novel called **The Little White Bird**, published in 1902. The novel introduced Peter Pan in one of the chapters, titled *Peter Pan in Kensington Gardens*. The character of Peter Pan was so popular J.M. Barrie decided to write a play just for this character, with Peter Pan as the protagonist. The play, titled **Peter Pan, or the Boy Who Wouldn't Grow Up** opened on December 27, 1904 at the Duke of York's Theatre in London, England. J.M. Barrie's play was very popular, so popular Barrie's publishers decided to extract the chapters from **The Little White Bird** that featured Peter Pan and republish them as a book titled **Peter Pan in Kensington Gardens**. This book was so popular J.M. Barrie wrote another in 1911 titled **Peter Pan and Wendy**. This adaptation

of the story is the one we know today as the book **Peter Pan**; the chapter we just read is from this book.

Explain the class will be using this version, or adaptation, of **Peter Pan** to create their own stories. Define adaptation by writing down a definition on a dry erase board, ELMO, SMART board, Promethean Board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

something that is adapted; specifically: a composition rewritten into a new form

This definition from Merriam-Webster also comes with some suggested examples:

Examples of ADAPTATION

4. His stage *adaptation* of the novel was a success.
5. The film is an *adaptation* of a book of the same title.

Discuss the definition of a literary adaptation with the class. Explain students will be adapting **Peter Pan** by inventing new mythological characters and a game this characters play.

Distribute a copy of the **Mythical Creatures** work sheet, a pencil and colored pencils to each student. Explain students will be using the worksheet to describe their mythical creature. Ask students to complete their worksheets. Once students have completed their **Mythical Creatures** work sheet, using the descriptions on the front of their work sheet as a guide, ask students to use the pencil and colored pencils to sketch their mythical creature on the back of the worksheet.

Once students have completed the sketches of their mythical creatures, as a class review the **Peter Pan Map Graph** of Neverland. Place the map image on an ELMO or a SMART board where it can be visible to the whole class. Explain this is a map that includes the place the class read about in **CHAPTER 8: THE MERMAIDS' LAGOON** from J.M. Barrie's **Peter Pan**. It also includes other locations. Using the map, identify different locations (IE: Cannibal Cove, Mermaid Lagoon, Skull Rock, mountains, forests, etc.) Explain that the class will now be choosing a location for their mythical creature to live.

Ask students to consider where their mythical creatures live in Neverland. Ask them to sketch the environment around their mythical creature. Ask students to use the **Peter Pan Map Graph** as a reference while they add the environment to their sketches.

Place the **Mythical Creatures Game Grid** on an ELMO or a SMART board where it can be visible to the whole class. Explain the class will now be thinking about the game they read about in **CHAPTER 8: THE MERMAIDS' LAGOON**. Ask students to consider games they already know. Some games are played with balls (such as football or soccer,) some with balls and sticks (baseball and cricket) and some without any equipment (tag, hide and seek,

duck duck goose.) Some games have a net (such as tennis or volleyball.) Using the **Mythical Creatures Game Grid** as a class, brainstorm about all the games students know. Discuss the characteristics of each game. Record student responses on the **Mythical Creatures Game Grid** where they can be seen by the whole class.

Next, review the game the mermaids play in **CHAPTER 8: THE MERMAIDS' LAGOON** from J.M. Barrie's **Peter Pan**. Place the **Mythical Creatures Peter Pan Game Grid** on an ELMO or a SMART board where it can be visible to the whole class. As a class, consider the following questions: What is it called? (NOTE: inference is used to name the game. While J.M. Barrie doesn't explicitly state the name of the game, he provides enough description that it is possible to infer a name.) What are the rules of the game? How many players are there? How do you win? Using the grid, review the mermaid's game.

Distribute a copy of the **Mythical Creatures Game Grid** to each student. Ask students to consider the games the class has discussed. Using these games and the **Mythical Creatures Peter Pan Game Grid** as inspiration, ask students to invent a game for their mythical creature to play and record it on their **Mythical Creatures Game Grid**. As they develop their responses, ask students to consider where their creatures play this game in Neverland.

Next, as a class briefly review the **Peter Pan Map Graph** of Neverland. Return the map to an ELMO or a SMART board where it can be visible to the whole class. Ask students to share information about their mythical creatures with the class using the following questions: Where does their creature live? What is the game they have invented? Where is the game played?

Follow this with a discussion about graphs and how number lines can tell where a location is on a map. As a class, review the definition for a number line. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the definition.

Expand the discussion; explore how graphs can be used to find locations of things in a setting. As a class, review the definition for Cartesian coordinates. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the definition.

Follow this by returning the **Peter Pan Map Graph** with Cartesian coordinates on an ELMO or a SMART board where it can be visible to the whole class. Explain that graphs contain two number lines and that the numbers on these lines can be used to pin point locations in the setting. Explain the lines that go across or horizontal are called the "x" axis and the lines that go up and down or vertical are called the "y" axis. Explain both the "x" axis and the "y" axis are numbered. As a class, identify the two number lines that are the "x" axis and the "y" axis in the **Peter Pan Map Graph** with Cartesian coordinates. As a class, using the "x" axis and the "y"

axis “plot the dot” for the top edge of Skull Rock (3, 1.) Next, using the “x” axis and the “y” axis “plot the dot” for the middle of Hangman’s Tree (2.5, -5.)

Distribute a copy of the **Peter Pan Map Graph** to each student. Explain students will use Cartesian coordinates to help find the locations of where their mythical creatures live and where they play their game. Using what they have reviewed about Cartesian coordinates, as a class, ask students to “plot the point” for the center of Neverland (0,0.) As a class, ask students to “plot the point” for the center of the palm tree forest in the south east part of Neverland (-2,1.)

Ask students to “plot the dot” for different locations on their maps (IE: where does their mythical creature live? Where does their mythical creature play the game they’ve invented?) Remind them to write their points as (X,Y,) the “x” axis first and the “y” axis second. Once they “plot the dot” for the locations on their map, ask students to write the plot points for each location on the bottom of their map.

Distribute a **Mythical Creatures Essay Organizer** to each student. Using their **Mythical Creatures** worksheets, their **Mythical Creatures Game Grid** and their **Peter Pan Map Graph** ask students to complete their Essay Organizers.

Once students have completed their **Mythical Creatures Essay Organizers**, ask students to write an essay that explores what they have learned about adapting stories and describes the mythical creatures in J.M. Barrie’s Peter Pan and their own. Assist them with drafting (punctuation, grammar, word choice, etc.) as needed.

Once students have completed their essays, ask them to read them aloud to the class.

Peter Pan

by J.M. Barrie

CHAPTER 8: THE MERMAIDS' LAGOON

If you shut your eyes and are a lucky one, you may see at times a shapeless pool of lovely pale colours suspended in the darkness; then if you squeeze your eyes tighter, the pool begins to take shape, and the colours become so vivid that with another squeeze they must go on fire. But just before they go on fire you see the lagoon. This is the nearest you ever get to it on the mainland, just one heavenly moment; if there could be two moments you might see the surf and hear the mermaids singing.

The children often spent long summer days on this lagoon, swimming or floating most of the time, playing the mermaid games in the water, and so forth. You must not think from this that the mermaids were on friendly terms with them: on the contrary, it was among Wendy's lasting regrets that all the time she was on the island she never had a civil word from one of them. When she stole softly to the edge of the lagoon she might see them by the score, especially on Marooners' Rock, where they loved to bask, combing out their hair in a lazy way that quite irritated her; or she might even swim, on tiptoe as it were, to within a yard of them, but then they saw her and dived, probably splashing her with their tails, not by accident, but intentionally.

They treated all the boys in the same way, except of course Peter, who chatted with them on Marooners' Rock by the hour, and sat on their tails when they got cheeky. He gave Wendy one of their combs.

The most haunting time at which to see them is at the turn of the moon, when they utter strange wailing cries; but the lagoon is dangerous for mortals then, and until the evening of which we have now to tell, Wendy had never seen the lagoon by moonlight, less from fear, for of course Peter would have accompanied her, than because she had strict rules about every one being in bed by seven. She was often at the lagoon, however, on sunny days after rain, when the mermaids come up in extraordinary numbers to play with their bubbles. The bubbles of many colours made in rainbow water they treat as balls, hitting them gaily from one to another with their tails, and trying to keep them in the rainbow till they burst. The goals are at each end of the rainbow, and the keepers only are allowed to use their hands. Sometimes a dozen of these games will be going on in the lagoon at a time, and it is quite a pretty sight.

But the moment the children tried to join in they had to play by themselves, for the mermaids immediately disappeared. Nevertheless we have proof that they secretly watched the interlopers, and were not above taking an idea from them; for John introduced a new way of hitting the bubble, with the head instead of the hand, and the mermaids adopted it. This is the one mark that John has left on the Neverland.

RETRIEVED FROM: <http://etc.usf.edu/lit2go/86/peter-pan/1559/chapter-8-the-mermaids-lagoon/>



Mythical Creatures

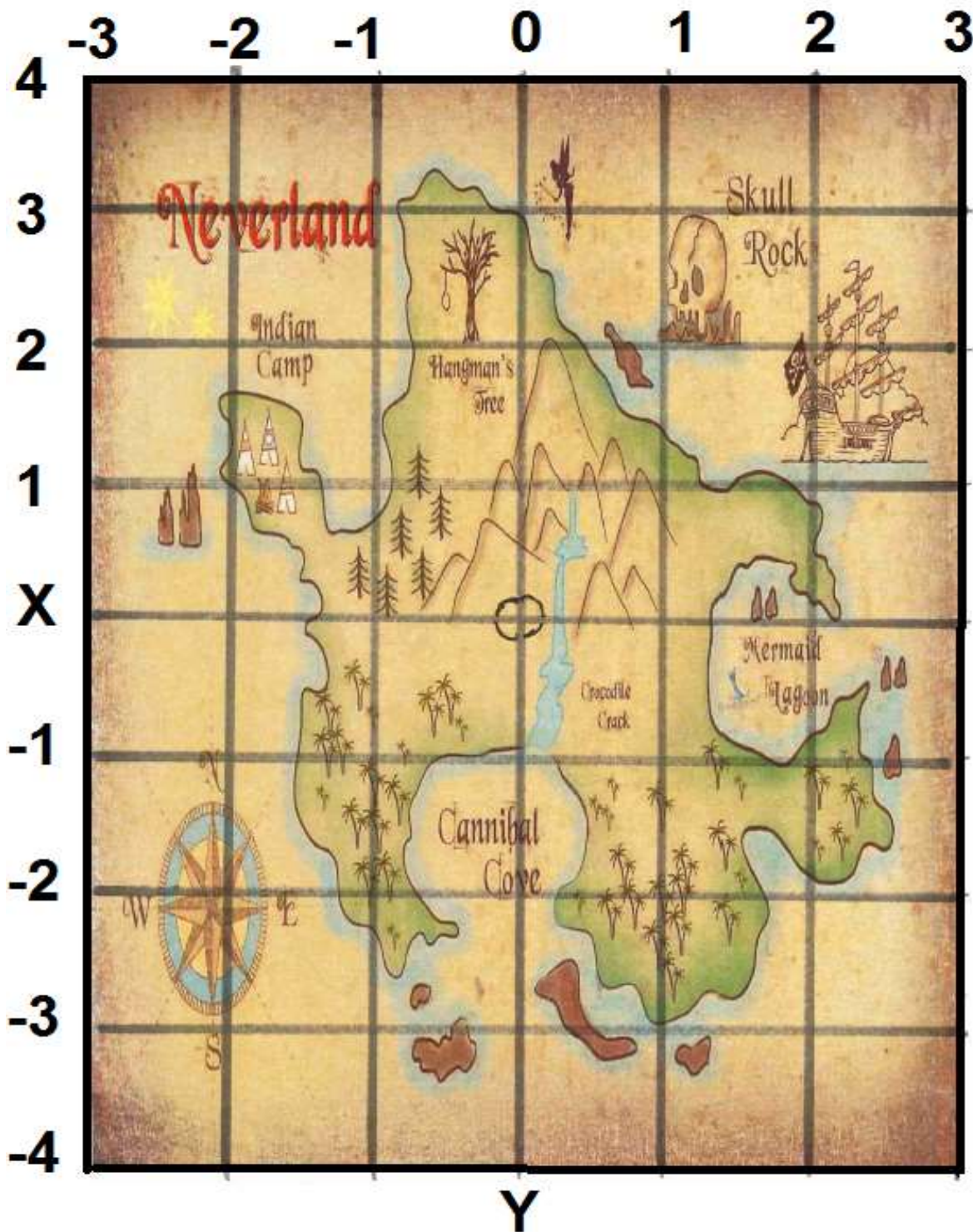
NAME _____

| Mythical Creature Appearance | Color | Size | Shape | (Quantity) Number |
|----------------------------------|-------|------|-------|-------------------|
| Does it have a tail? | | | | |
| Does it have scales? | | | | |
| Does it have arms? | | | | |
| Does it have legs? | | | | |
| Where does it live in Neverland? | | | | |



Peter Pan Map Graph

NAME _____



MAP RETRIEVED FROM: <https://www.pinterest.com/pin/538813542892015333/> (Cartesian coordinates added)



Mythical Creatures Game Grid

NAME _____

| Name of the game | Beginning: Rules of the game | Number of players | Location: Land, Sea or Air | End: How do you win? |
|------------------|------------------------------|-------------------|----------------------------|----------------------|
| | | | | |



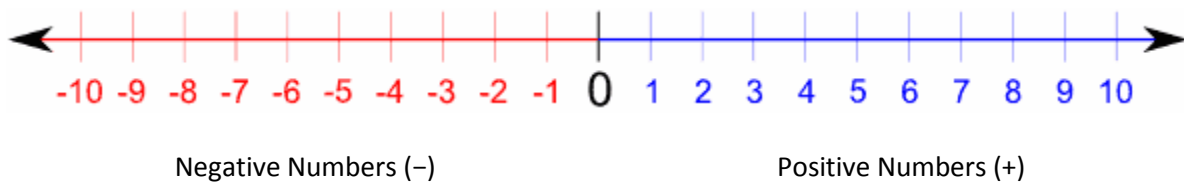
Mythical Creatures Peter Pan Game Grid

| Name of the game | Beginning: Rules of the game | Number of players | Location: Land, Sea or Air | End: How do you win? |
|---------------------|---|--|----------------------------|---|
| Rainbow bubble ball | Played after it rains; "...bubbles of many colours made in rainbow water they treat as balls, hitting them gaily from one to another with their tails, and trying to keep them in the rainbow till they burst. The goals are at each end of the rainbow, and the keepers only are allowed to use their hands. | Unlimited, at least 2 per team (one goal keeper at each end of a rainbow and at least one other player to pass a ball) | Sea | Either score a goal or the longest time the ball is passed from mermaid to mermaid before it bursts |



Number Line

Writing numbers down on a Number Line makes it easy to tell which numbers are greater or lesser



(The line continues left and right forever.)

A number on the **left** is **less** than a number on the right.

Examples:

- 5 is less than 8
- -1 is less than 1
- -8 is less than -5

A number on the **right** is **greater** than a number on the left.

Examples:

- 8 is greater than 5
- 1 is greater than -1
- -5 is greater than -8

RETRIEVED FROM: <https://www.mathsisfun.com/number-line.html>

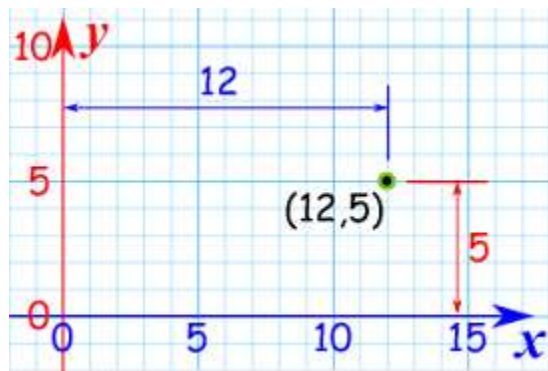


Cartesian Coordinates

Cartesian coordinates can be used to pinpoint where you are on a map or graph.

Cartesian Coordinates

Using Cartesian Coordinates we mark a [point](#) on a graph by **how far along** and **how far up** it is:



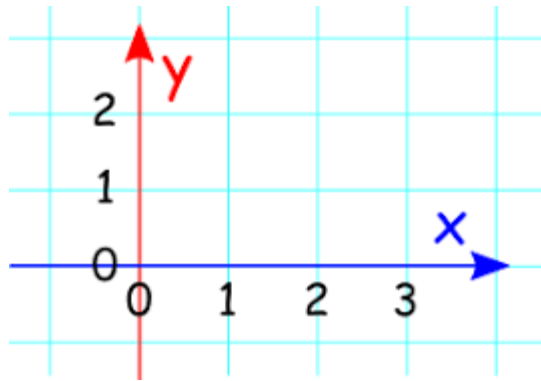
The point **(12,5)** is 12 units along, and 5 units up.

X and Y Axis

The *left-right* (**horizontal**) direction is commonly called **X**.

The *up-down* (**vertical**) direction is commonly called **Y**.

Put them together on a graph ...



... and you are ready to go

Where they cross over is the "0" point,
you measure everything from there.

- The **X Axis** runs horizontally through zero
- The **Y Axis** runs vertically through zero

Axis: The reference line from which distances are measured.
The plural of Axis is **Axes**, and is pronounced *ax-eez*

Example:

Point **(6,4)** is

6 units across (in the **x** direction), and

4 units up (in the **y** direction)

So **(6,4)** means:

Go along 6 and then go up 4 then "plot the dot".

RETRIEVED FROM: <https://www.mathsisfun.com/data/cartesian-coordinates.html>



Mythical Creatures

Essay Organizer

NAME _____

Paragraph 1: What is mythical? What is an adaptation? How can a writer use their imagination to adapt a story?

- 1.
- 2.
- 3.
- 4.
- 5.

Paragraph 2: Describe the mermaids of J.M. Barrie's Neverland. Where do they live? What do they look like? What game do they play?

- 1.
- 2.
- 3.
- 4.
- 5.

Paragraph 3: Describe the game the mermaids of J.M. Barrie's Neverland play. What are the rules? How do they win?

- 1.
- 2.
- 3.
- 4.
- 5.

Paragraph 4: Describe your mythical creature (color, size, shape, etc.)

- 1.
- 2.
- 3.
- 4.
- 5.

Paragraph 4: Describe the game your mythical creature plays. What are the rules? How do you win?

- 1.
- 2.
- 3.
- 4.
- 5.



Mythical Creatures

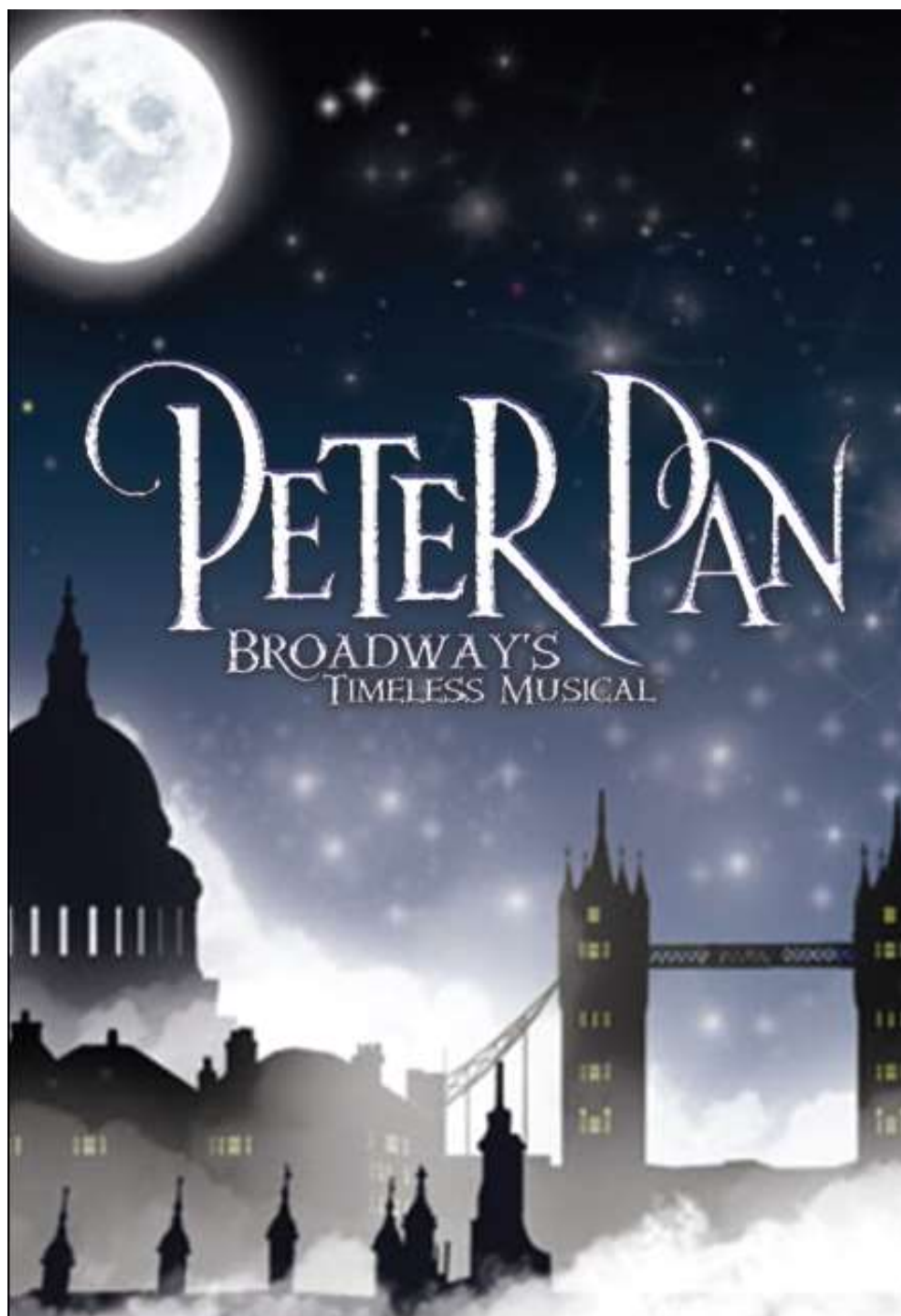
Essay Organizer, Page 2

NAME_____

Paragraph 5: Describe where your mythical creature lives in Neverland. Describe where they play their game. Are the two locations close by or far apart? How do you get there?

- 1.
- 2.
- 3.
- 4.
- 5.

Samples of Student Work





Brute a Saurus
NAME theodore

| Mythical Creature Appearance | Color | Size | Shape | (Quantity) Number |
|----------------------------------|-------|-----------------------|------------------|-------------------------|
| | black | 5ft wide 30ft tall | circle | |
| Does it have a tail? | brick | wide | straight | 1 |
| Does it have scales? | no | no | no | no |
| Does it have arms? | yes | thick | bent | 6 |
| Does it have legs? | yes | thick | straight | 2 |
| Where does it live in Neverland? | ox | to y | in the mountains | I live in the mountains |

It has its mouth is a pin
claw I + has a flame on its tail
to later The way that it attacks lighter than fire.
into ground during sleep
or defense It has spikes on its head





Mythical Creatures Game Grid

NAME Th 302013

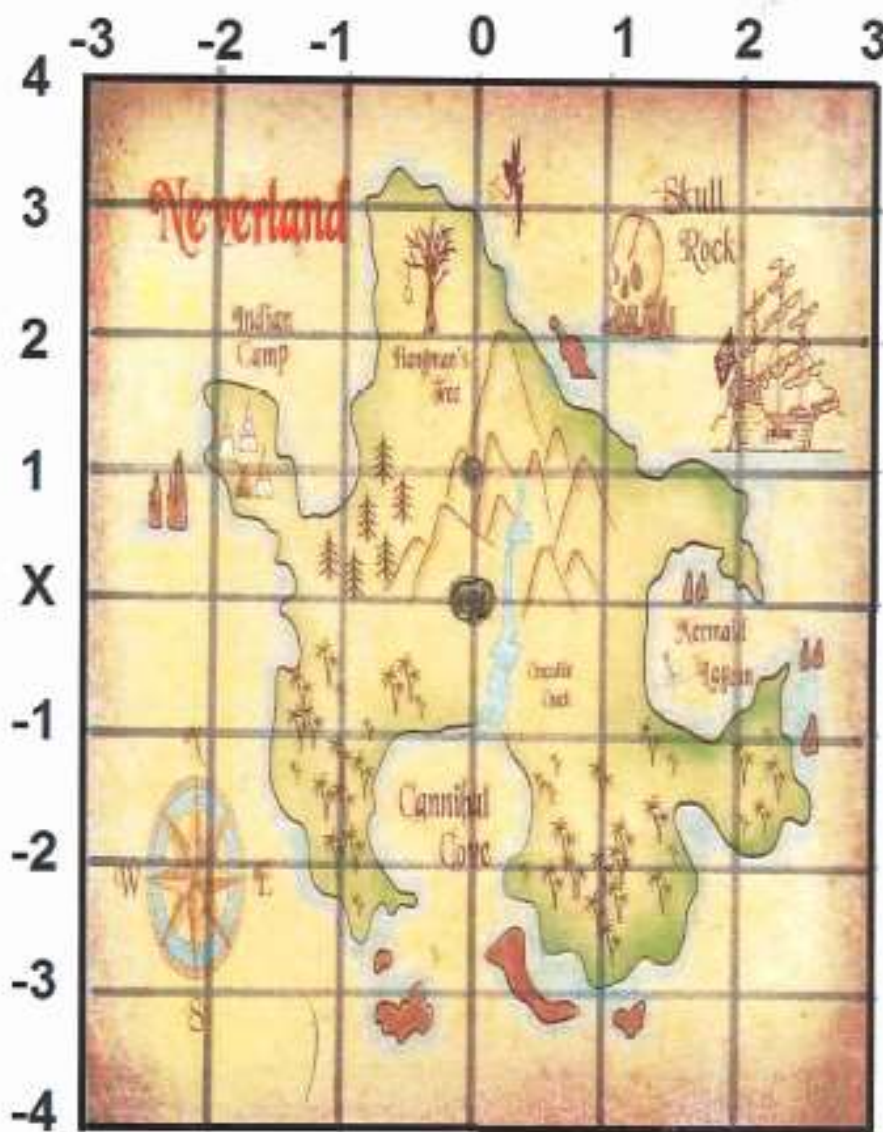
| Name of the game | Beginning: Rules of the game | Number of players | Location: Land, Sea or Air | End: How do you win? |
|-----------------------|--|--------------------------------|--|--|
| <p>David a+Or</p> | <p>2 1000000 1 1000000 Kill 100 1000 1000000 1000000 1000000 1000000</p> | <p>2 1000000 1 1000000</p> | <p>1000000 1000000 1000000</p> | <p>1000000 1000000 1000000 1000000 1000000</p> |



Peter Pan Map Graph

NAME

Theodore



Locations: James Hook at (0, 0) and (x, y)

They can live up to 100,000 years. Also can run 747.9 m.p.h.



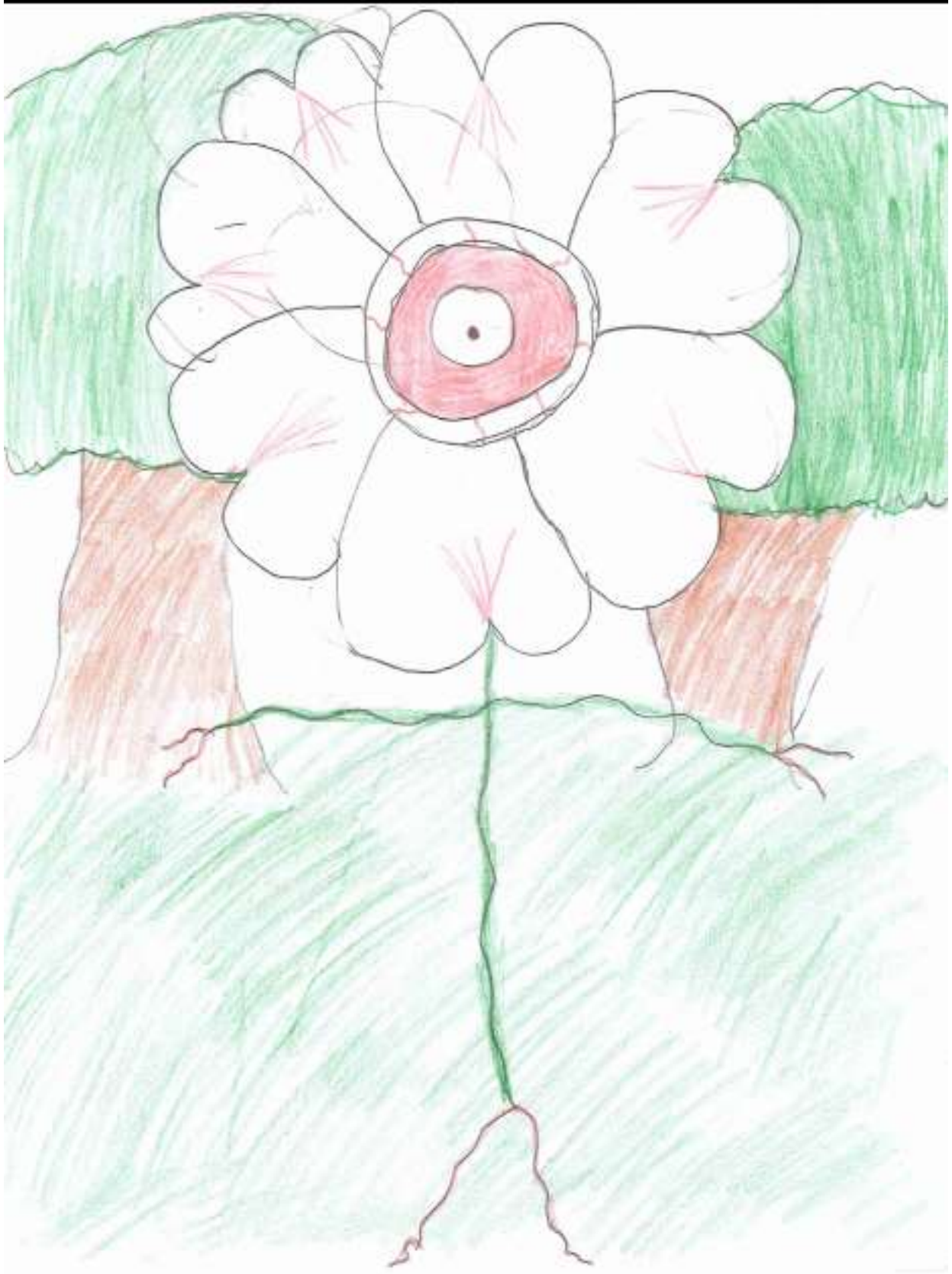
Mythical Creatures

Red-eye flower

NAME Linda

| Mythical Creature Appearance | Color | Size | Shape | (Quantity) Number |
|----------------------------------|---------------|------|--------|-------------------|
| | Red | 4 ft | flower | |
| Does it have a tail? | no | no | no | 0 |
| Does it have scales? | no | no | no | 0 |
| Does it have arms? | green | 3 ft | veins | 2 |
| Does it have legs? | green | 3ft | veins | 2 |
| Where does it live in Neverland? | Carnibal Cove | | | |

It also has one eye ball. Also it can blow wind and walk.





Mythical Creatures Game Grid

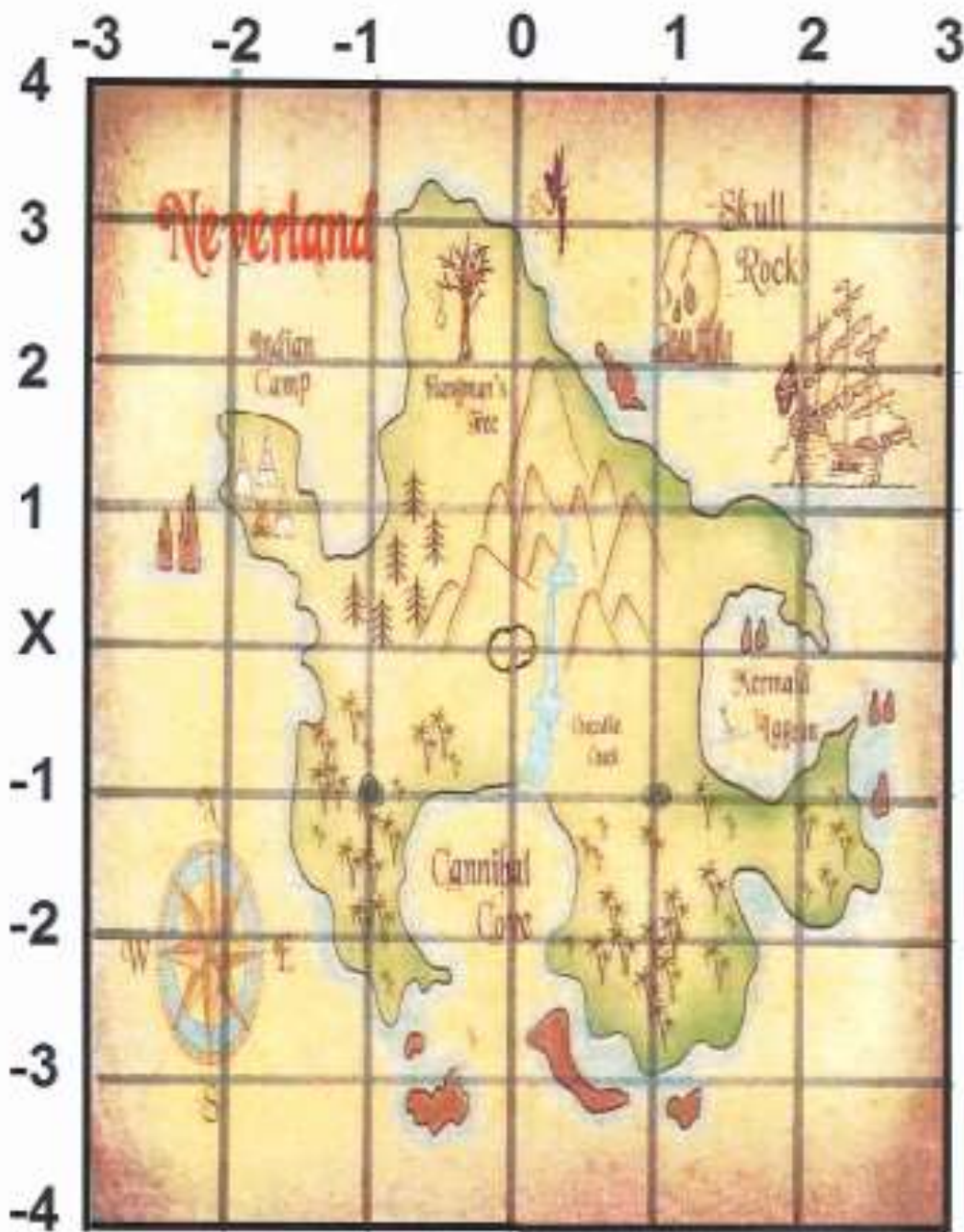
NAME Linda

| Name of the game | Beginning: Rules of the game | Number of players | Location: Land, Sea or Air | End: How do you win? |
|-------------------|--|---------------------------------|----------------------------|--|
| Scottish hit ball | <p>1# you make sure to have only 10 balls and 10 strong sticks.</p> <p>2# find a old house that no one lives in.</p> <p>3# grab the sticks hit the balls on the house.</p> | <p>you would need 4 Players</p> | Land | <p>The Person that hits the last piece of the house wins.</p> <p>Destroyed</p> |



Peter Pan Map Graph

NAME _____



Y

(-1, 1)

← game

○ Cannibal cove ← (-1, -1)



Mythical Creatures

The Griffindor

NAME Stephanie

| Mythical Creature Appearance | Color | Size | Shape | (Quantity) Number |
|----------------------------------|--------------------|---------------|---------------|-------------------|
| | dark brown | 6 feet | like a person | |
| Does it have a tail? | yes - same as bush | 2 feet | | one |
| Does it have scales? | NO | | | |
| Does it have arms? | yes - dark brown | two feet long | like a person | Two |
| Does it have legs? | yes - dark brown | 4 feet | like a person | Two |
| Where does it live in Neverland? | In the mountains | a tree house | in a tree | 1 room |

It has large ears.
 It has gills on its neck.
 It has webbed feet like a frog.
 It has claws on its hands.
 Its eyes are like an owl.
 It is able to twist its head completely around. It can read your thoughts and fears. If you touch it, it can change to look like you.

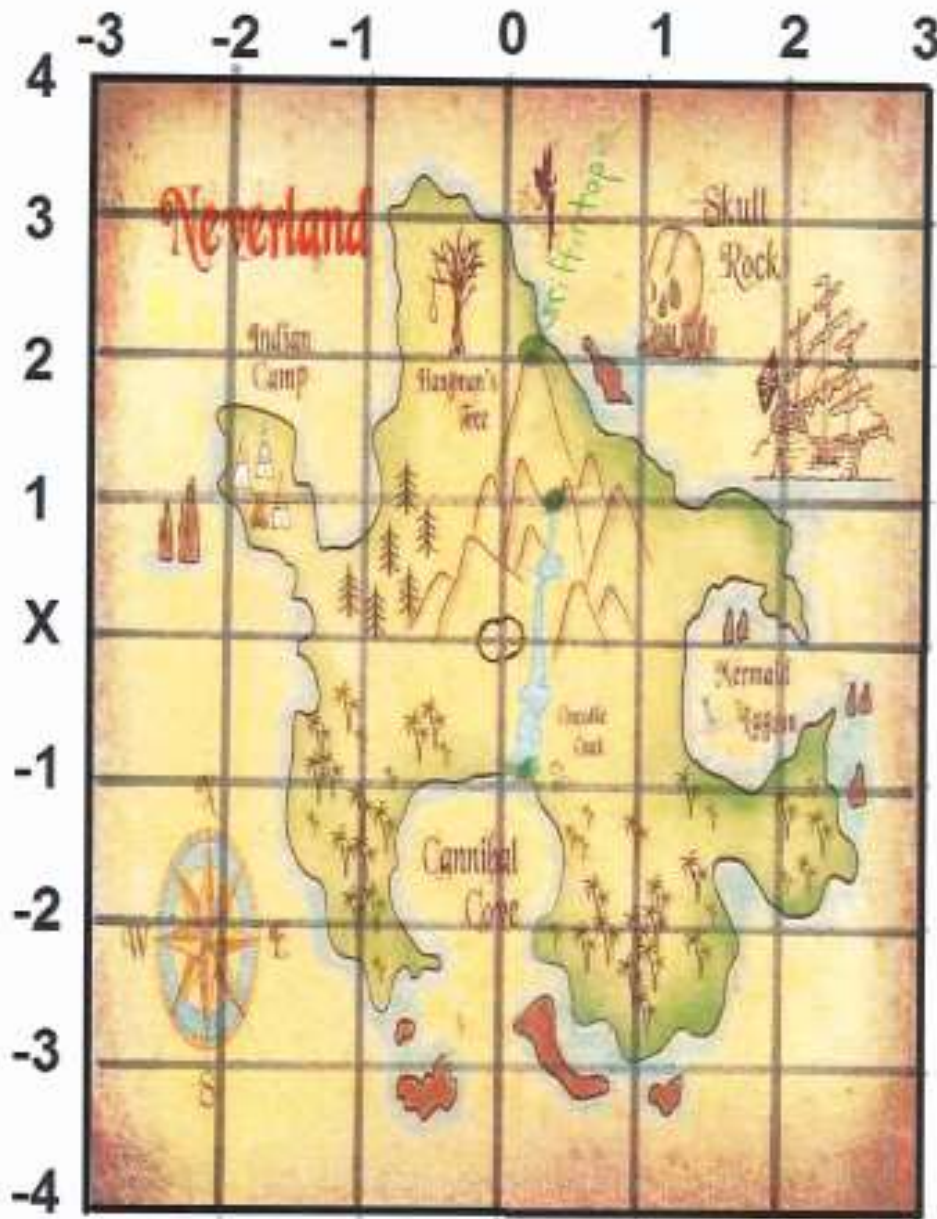


Mythical Creatures Game Grid

NAME

Stephanie

| Name of the game | Beginning: Rules of the game | Number of players | Location: Land, Sea or Air | End: How do you win? |
|------------------|---|------------------------------------|----------------------------|---|
| Swim match | No one can hurt anyone or you forfeit. There is an obstacle course. It is played once every 20 years. The obstacles are lily pads. It is like the Hunger Games except no one gets killed. | The whole tribe, about 100 players | Water, on the river | Finishing the obstacle course in first place. The first place winner becomes the leader of the tribe. |



Griffintopia is located at $(0, 0)$
Swim motor starts at $(-1, 2)$ and ends at $(1, -3)$

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
b. Recognize and understand the central message or lesson.
3. Describe characters, settings, and major events in a story, using key details.

Craft and Structure

6. Identify who is telling the story at various points in a text.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.

Writing Standards

Text Types and Purposes

3. Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

Production and Distribution of Writing

5. With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a character, setting, or **event** in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Writing Standards

Text Types and Purposes

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event that unfolds naturally.

b. Use dialogue and **description** to develop experiences and events or show the responses of characters to situations..

e. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

8. Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

9. Draw relevant evidence from grade-appropriate literary or informational texts to support analysis, reflection, and research.

a. Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or **event in a story** or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or **actions**].”).

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how **setting** shapes the characters or plot).

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film)

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant **descriptive details**, and well-structured event sequences.

d. Use precise words and phrases, relevant descriptive details, and sensory language to **capture the action** and convey experiences and events.

Mathematics Standards » Grade 2

Number and Operations in Base Ten 2.NBT

A. Understand place value.

3. Read and write numbers to 1000 using base-ten numerals, number names, and expanded form.

Measurement and Data 2.MD

D. Represent and interpret data.

9. Generate measurement data by measuring lengths of several objects to the nearest whole unit, or by making repeated measurements of the same object. Show the measurements by making a line plot, where the horizontal scale is marked off in whole-number units.

10. Draw a picture graph and a bar graph (with single-unit scale) to represent a data set with up to four categories. Solve simple put-together, take-apart, and compare problems⁴ using information presented in a bar graph.

Mathematics Standards » Grade 4

Measurement and Data 4.MD

B. Represent and interpret data.

4. Make a line plot to display a data set of measurements in fractions of a unit ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$). Solve problems involving addition and subtraction of fractions by using information presented in line plots. For example, from a line plot find and interpret the difference in length between the longest and shortest specimens in an insect collection.

Mathematics Standards » Grade 7

Expressions and Equations 7.EE

A. Use properties of operations to generate equivalent expressions.

1. Apply properties of operations as strategies to add, subtract, factor, and expand linear expressions with rational coefficients to include multiple grouping symbols (e.g., parentheses, brackets, and braces).

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically.



Shadow Self-Portrait

This lesson requires technology, either a hand-held device that takes pictures or a digital camera and a computer. Students will be working in pairs to photograph shadows. This lesson is best done either on a sunny day or in a very well-lit room where shadows are visible.

Since the first versions created by J.M. Barrie, **Peter Pan** has been adapted many times, including as the popular Disney movie (1953,) Steven Spielberg's **Hook** (1991,) the Warner Brothers' film **Pan** (2015,) two animated T.V. series **Peter Pan & the Pirates** (1990) and **The New Adventures of Peter Pan** (2012,) and several plays including Broadway's **Peter Pan** (1954) and **Peter Pan the British Musical** (2009.)

In this lesson, students will explore the story of **Peter Pan** by reading and discussing the [Character Breakdown](#) from the Broadway play. They will follow this discussion by reading and discussing an excerpt of one of the songs from the play, **I'm Flying**, including comparing and contrasting the different characters' responses—different things make the different characters happy. They will use these discussions to reflect on things that make them feel like they're "flying," things that bring them joy, their "lovely thoughts." They will use their reflections to complete the **Shadow Self Portraits Mad Lib**. They will use their **Mad Lib** to assist them as they design a shadow self-portrait.

Begin the lesson by asking students if they are familiar with the story **Peter Pan**. Ask students to share what they remember about the story. Record student responses on a dry erase board, ELMO, SMART board, Promethean Board where they can be visible to the whole class.

If students are unfamiliar with the story, explain that it is about a boy named Peter Pan who never grows up. Peter lives in a magical place called Neverland along with his mischievous fairy sidekick Tinkerbell. Pirates led by the villainous Captain Hook, mermaids and other magical creatures also live in Neverland. Peter Pan can fly and often visits earth. One night he visits the nursery of Wendy, John and Michael Darling. While he is visiting, his shadow accidentally gets caught in a window and is separated from his body. He returns to the nursery on another night to retrieve his shadow and while he is there, wakes up Wendy, John and Michael Darling. He invites them to Neverland and, with a sprinkle of Tinkerbell's pixie dust, they begin a magical journey across the stars that none of them will forget.

Follow this by reviewing and discussing the [Character Breakdown](#) from the Broadway play and the excerpt of one of the songs from the play, **I'm Flying**. First, place the [Character Breakdown](#) on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading aloud to the class. Next, place the excerpt from **I'm Flying** on an ELMO or a

SMART board where it can be visible to the whole class. As the class reads and discusses the excerpt, compare and contrast the characters' responses: What makes Wendy happy? What makes John Happy? What makes Michael happy?

Follow this by reviewing and discussing the [Character Breakdown](#) from the Broadway play and the excerpt of one of the songs from the play, **I'm Flying**. First, place the [Character Breakdown](#) on an ELMO or a SMART board where it can be visible to the whole class. Ask students to take turns reading aloud to the class. Next, place the excerpt from **I'm Flying** on an ELMO or a SMART board where it can be visible to the whole class. As the class reads and discusses the excerpt, consider the following questions: What makes Wendy happy? What makes John Happy? What makes Michael happy?

Next, read as a class, read and discuss the excerpt of **CHAPTER 2: THE SHADOW** from J.M. Barrie's **Peter Pan**. As the class reads and discusses the excerpt, consider the following questions: Who finds Peter's shadow? What is the first idea about what to do with the shadow? Where do they put the shadow?

Distribute a copy of the **Shadow Self Portraits Mad Lib** work sheet and a pencil to each student. Ask students to complete their mad lib. Once students have completed their **Mad Lib**, review the information sheet on shadows. Place the information sheet on an ELMO or a SMART board where it can be visible to the whole class. As the class reads and discusses the sheet, explain that they will be working in pairs to make an image from their own shadow. They will be making an image indirectly... their partner will take a photo of their shadow falling on the ground and then they will photograph their partner's shadow as it falls on the ground. Divide the students into pairs.

Working in pairs and using either a hand-held device that takes pictures or a digital camera ask students to take turns photographing each other's shadow. As they take the photos, ask students to consider how they can make their partner's shadow look like it is flying. This is best done either on a sunny day or in a very well-lit room where shadows are visible.

Once all students' shadows have been photographed, print a photo of each child's shadow. Distribute the photos back to the students. Also distribute a piece of cardstock, scissors, a glue stick and colored pencils to each student. Using their **Shadow Self Portraits Mad Lib** descriptions as a guide, ask students to use the photo of their shadow, cardstock, scissors, glue stick, pencil and colored pencils to create a self-portrait of them "flying."

Character Breakdown

Wendy Darling

The eldest Darling child. Wendy is compassionate, incredibly loving, and very protective of her younger brothers. She is the child every parent wishes they had.

Age: 13 to 16

John Napoleon Darling

The middle Darling child. A sly smile is always at home on John's face. He has a mischievous twinkle in his eye and is always ready for an adventure.

Age: 11 to 14

Michael Darling

The youngest Darling child. Never far from his favorite Teddy, Michael is sweet and innocent. He is ever so lovable and very huggable.

Age: 6 to 9

Mrs. Darling

The Darling matriarch. Mrs. Darling glides about gently but swiftly from task to task with motherly precision. She has a pleasant strength to her demeanor.

Age: 25 to 45

Mr. Darling

A bit of grouch, Mr. Darling is a professional who happens to be a father. Though sparkles of his love peak through from time to time, he often has places to go and people to see. He may be of imposing size.

Age: 30 to 50

Peter Pan

Childhood and boyishness personified, Peter is athletic and not shy about taking to flight when the moment suits him. His reflexes are catlike and his presence exhilarating. A creature of constant motion.

Age: 14 to 14

RETRIEVED FROM: <https://www.mtishows.com/peter-pan-1954-broadway-version>

Peter Pan's Shadow

PETER PAN

By J.M. Barrie

CHAPTER 2: The Shadow

Mrs. Darling screamed, and, as if in answer to a bell, the door opened, and Nana entered, returned from her evening out. She growled and sprang at the boy, who leapt lightly through the window. Again Mrs. Darling screamed, this time in distress for him, for she thought he was killed, and she ran down into the street to look for his little body, but it was not there; and she looked up, and in the black night she could see nothing but what she thought was a shooting star.

She returned to the nursery, and found Nana with something in her mouth, which proved to be the boy's shadow. As he leapt at the window Nana had closed it quickly, too late to catch him, but his shadow had not had time to get out; slam went the window and snapped it off.

You may be sure Mrs. Darling examined the shadow carefully, but it was quite the ordinary kind.

Nana had no doubt of what was the best thing to do with this shadow. She hung it out at the window, meaning "He is sure to come back for it; let us put it where he can get it easily without disturbing the children."

But unfortunately Mrs. Darling could not leave it hanging out at the window, it looked so like the washing and lowered the whole tone of the house. She thought of showing it to Mr. Darling, but he was totting up winter great-coats for John and Michael, with a wet towel around his head to keep his brain clear, and it seemed a shame to trouble him; besides, she knew exactly what he would say: "It all comes of having a dog for a nurse."

She decided to roll the shadow up and put it away carefully in a drawer, until a fitting opportunity came for telling her husband.

RETRIEVED FROM: <http://etc.usf.edu/lit2go/86/peter-pan/1534/chapter-2-the-shadow/>

EXCERPT from “I’m Flying” [Peter Pan, Original Broadway Version \(1954\)](#)

PETER: Now Think Lovely Thoughts.

CHILDREN: Think Lovely Thoughts.

JOHN: Fishing!

WENDY: Hopscotch!

MICHAEL: Candy!

WENDY: Picnics!

JOHN: Summer!

MICHAEL: Candy!

JOHN: Sailing!

WENDY: Flowers!

MICHAEL: Candy!

PETER: Lovelier thoughts, Michael!

MICHAEL: Christmas!

PETER: That’s it! Come on! I’ll take you to Neverland!



Shadow Self Portraits Mad Lib

NAME _____

I am made of _____ and _____.
Verb ending in "ing" noun, a game you play with friends.
something you love to do

Such a lovely thought would be if I could share _____ and _____ with
noun, a favorite food noun, a favorite family meal
my family.

_____ is my favorite time of year, when yummy treats like _____ appear.
noun, season noun, food

I am made of _____ and _____.
verb ending in "ing" noun, something you like that you find outside
something else you love to do

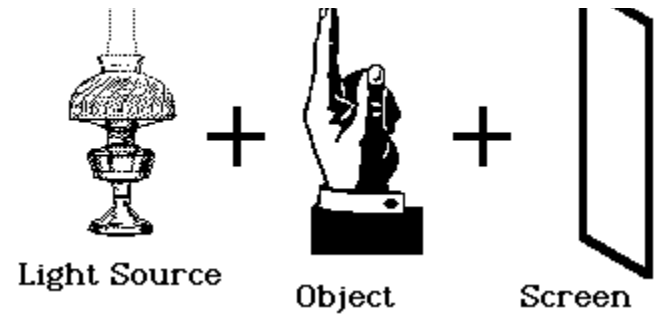
Lovely thoughts brighter still are when _____ comes around. I love to
noun, holiday
_____, and _____ and _____! I feel like I've got wings!
verb, something you do verb, something else verb, something else
on this holiday you do on this holiday you do on this holiday

If I could _____ I'd _____ to _____.
verb adverb verb noun, place

where I'd learn to _____ all _____ and _____ if I
verb noun, time of day noun, time of day
could _____.
verb



A shadow is the essentially the absence of light due to be blocked by an object standing between the viewer and the light source.



Most images are made from light reflected off an object.

Note that you can make an image from the shadow of an object. Either indirectly... by take an photo of the shadow falling on another object like the ground. Or using the interposing object like a stencil for light. This is known as a Silhouette

RETRIEVED FROM: <https://www.quora.com/Does-a-pinhole-camera-form-an-image-or-a-shadow-of-an-object>



Distribute a copy of the **Shadow Self Portraits Mad Lib** work sheet and a pencil to each student and ask them to complete the mad lib.



Divide the students into pairs and ask students to take turns photographing each other's shadow. As they take the photos, ask students to consider how they can make their partner's shadow look like it is flying. This is best done either on a sunny day or in a very well-lit room where shadows are visible.

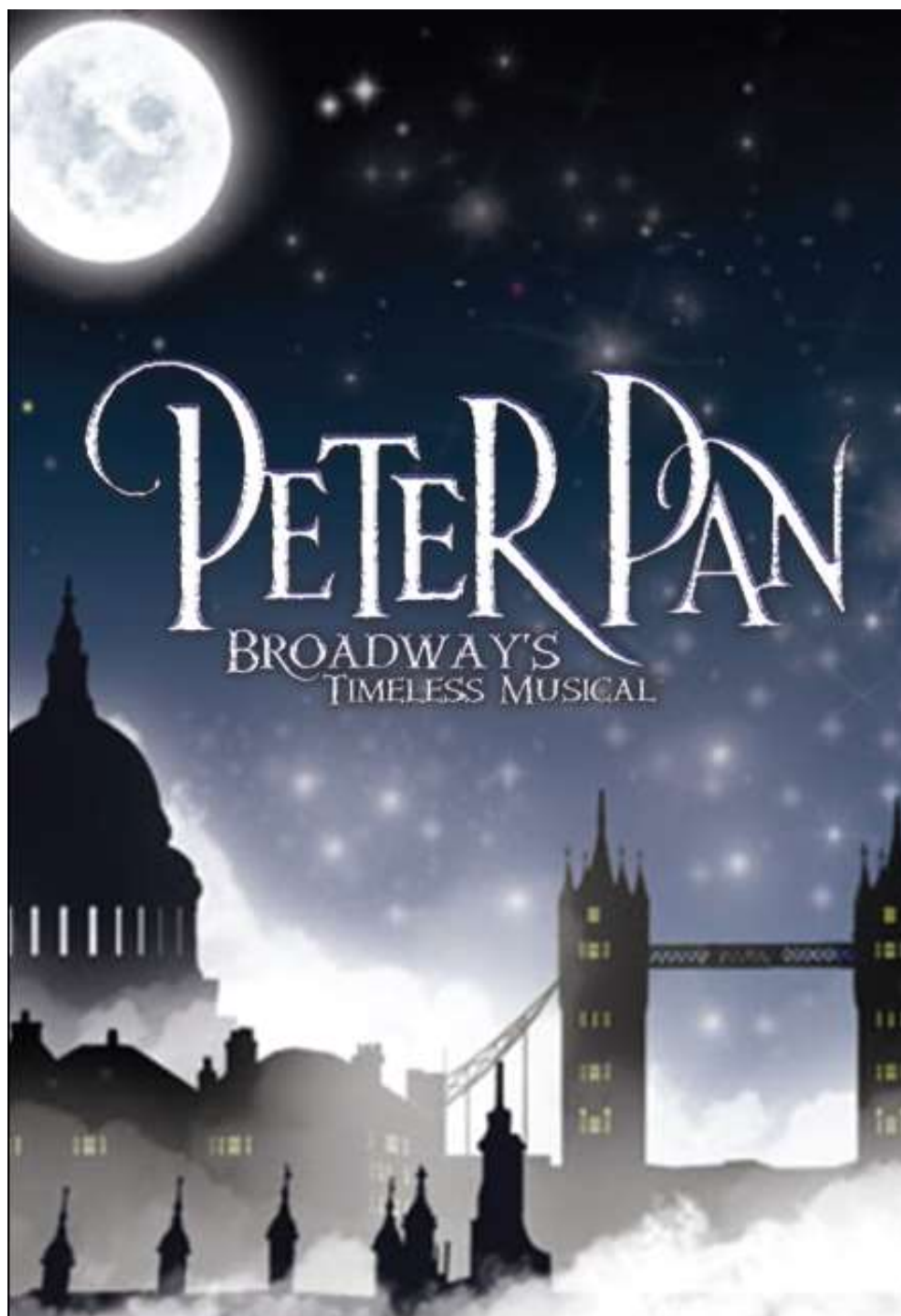


Once all students' shadows have been photographed, print a photo of each child's shadow. Distribute the photos back to the students.



Using their **Shadow Self Portraits Mad Lib** descriptions as a guide, ask students to use the photo of their shadow, cardstock, scissors, glue stick, pencil and colored pencils to create a self-portrait of them "flying."

Samples of Student Work







Shadow Self Portraits Mad Lib

NAME Theodore

I am made of Gaming and Rabix.
 Verb ending in "ing" noun, a game you play with friends.
 something you love to do

Such a lovely thought would be if I could share Pizza and Vegetables with
 noun, a favorite food noun, a favorite family meal
 my family.

Winter is my favorite time of year, when yummy treats like Candy appear.
 noun, season noun, food

I am made of Robing and Ice.
 verb ending in "ing" noun, something you like that you find outside
 something else you love to do

Lovely thoughts brighter still are when Summer comes around. I love to
 noun, holiday
Play soccer, and Basketball and Kickball!! I feel like I've got wings!
 verb, something you do verb, something else verb, something else
 on this holiday you do on this holiday you do on this holiday

If I could fly I'd cherry fly to Antarctica.
 verb adverb verb noun, place

where I'd learn to slit all day and night if I
 verb noun, time of day noun, time of day
 could fly.
 verb

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a . Retell stories, including key details.
3. Describe characters, settings, and major events in a story, using key details.

Craft and Structure

6. Identify who is telling the story at various points in a text.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.

Writing Standards

Research to Build and Present Knowledge

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a **character**, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Writing Standards

Research to Build and Present Knowledge

- a. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a **character**, setting, or event in a story or drama, drawing on specific details in the text [e.g., **a character's thoughts**, words, or actions].").

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Craft and Structure

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film)

Writing Standards

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant **descriptive details**, and well-structured event sequences.
- d. Use precise words and phrases, relevant descriptive details, and sensory language to **capture the action** and convey experiences and events.



Heading for the Clouds

There have been many adaptations of **Peter Pan**. In every version, **The Little White Bird**, **Peter Pan**, or **the Boy Who Wouldn't Grow Up**, **Peter Pan and Wendy** Steven Spielberg's **Hook**, Broadway's **Peter Pan** as well as countless others, flying is a key component of the story. Peter flies. Wendy, John and Michael Darling fly. And Tinkerbell flies. They all fly through the sky, over water and land.

In this lesson, students will explore an excerpt of the story of **Peter Pan** by J.M. Barrie (originally titled **Peter Pan and Wendy**,) learn about elements of the sky by studying the water cycle and then create a mini-cloud environment for either Peter Pan or Tinkerbell.

Begin the lesson by asking students if they are familiar with the story **Peter Pan**. Ask students to share what they remember about the story. Record student responses on a dry erase board, ELMO, SMART board, Promethean Board where they can be visible to the whole class.

If students are unfamiliar with the story, explain that it is about a boy named Peter Pan who never grows up. Peter lives in a magical place called Neverland along with his mischievous fairy sidekick Tinkerbell. Pirates led by the villainous Captain Hook, mermaids and other magical creatures also live in Neverland. Peter Pan can fly and often visits earth. One night he visits the nursery of Wendy, John and Michael Darling. He invites them to Neverland and, with a sprinkle of Tinkerbell's pixie dust, they begin a magical journey across the stars that none of them will forget.

Explain that two of the characters, Peter Pan and Tinkerbell, can fly without pixie dust and three of the characters, Wendy, John and Michael Darling, all need pixie dust to fly. Explain that the class will be reading an excerpt of a chapter from **Peter Pan and Wendy** that describes the first flight of Wendy, John and Michael. As a class, read and discuss **CHAPTER 4: THE FLIGHT** from J.M. Barrie's **Peter Pan**. Place the **CHAPTER** on an ELMO or a SMART board where it can be visible to the whole class. During the discussion, identify things Peter Pan, the Darling children and Tinkerbell pass as they fly.

Follow this with a discussion about what we can see in the air. Record student responses on a dry erase board, ELMO, SMART board, Promethean Board where they can be visible to the whole class.

Next, Place the **USGS** image of the water cycle and the definition of the water cycle on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the image and the definition. During the discussion, consider the following questions: What is Evaporations? What is condensation? What is precipitation?

Explain that the class will now be creating a mini-environment for one of the characters from Peter Pan, either Peter Pan or Tinkerbell to fly in (NOTE: for our demonstration, we chose Tinkerbell.)

Begin by taking a class vote: Who will fly—Peter Pan or Tinkerbell? Once the class has voted, cut out the silhouette of the chosen character. Attach the silhouette of the character to the inside of the jar using gum (it will stick better than glue.)

Follow the instructions for creating a cloud in a bottle found here:

<https://www.giftofcuriosity.com/weather-science-how-to-make-a-cloud-in-a-jar/> (NOTE: When we did this experiment, a cloud formed in the bottle BEFORE we added hairspray.)

Chapter 4: The Flight

That, Peter had told Wendy, was the way to the Neverland; but even birds, carrying maps and consulting them at windy corners, could not have sighted it with these instructions. Peter, you see, just said anything that came into his head.

At first his companions trusted him implicitly, and so great were the delights of flying that they wasted time circling round church spires or any other tall objects on the way that took their fancy.

John and Michael raced, Michael getting a start.

They recalled with contempt that not so long ago they had thought themselves fine fellows for being able to fly round a room.

Not long ago. But how long ago? They were flying over the sea before this thought began to disturb Wendy seriously. John thought it was their second sea and their third night.

Sometimes it was dark and sometimes light, and now they were very cold and again too warm. Did they really feel hungry at times, or were they merely pretending, because Peter had such a jolly new way of feeding them? His way was to pursue birds who had food in their mouths suitable for humans and snatch it from them; then the birds would follow and snatch it back; and they would all go chasing each other gaily for miles, parting at last with mutual expressions of good-will. But Wendy noticed with gentle concern that Peter did not seem to know that this was rather an odd way of getting your bread and butter, nor even that there are other ways.

Certainly they did not pretend to be sleepy, they were sleepy; and that was a danger, for the moment they popped off, down they fell. The awful thing was that Peter thought this funny.

"There he goes again!" he would cry gleefully, as Michael suddenly dropped like a stone.

"Save him, save him!" cried Wendy, looking with horror at the cruel sea far below. Eventually Peter would dive through the air, and catch Michael just before he could strike the sea, and it was lovely the way he did it; but he always waited till the last moment, and you felt it was his cleverness that interested him and not the saving of human life. Also he was fond of variety, and the sport that engrossed him one moment would suddenly cease to engage him, so there was always the possibility that the next time you fell he would let you go.

He could sleep in the air without falling, by merely lying on his back and floating, but this was, partly at least, because he was so light that if you got behind him and blew he went faster.

"Do be more polite to him," Wendy whispered to John, when they were playing

"Follow my Leader."

"Then tell him to stop showing off," said John.

When playing Follow my Leader, Peter would fly close to the water and touch each shark's tail in passing, just as in the street you may run your finger along an iron railing. They could not follow him in this with much success, so perhaps it was rather like showing off, especially as he kept looking behind to see how many tails they missed.

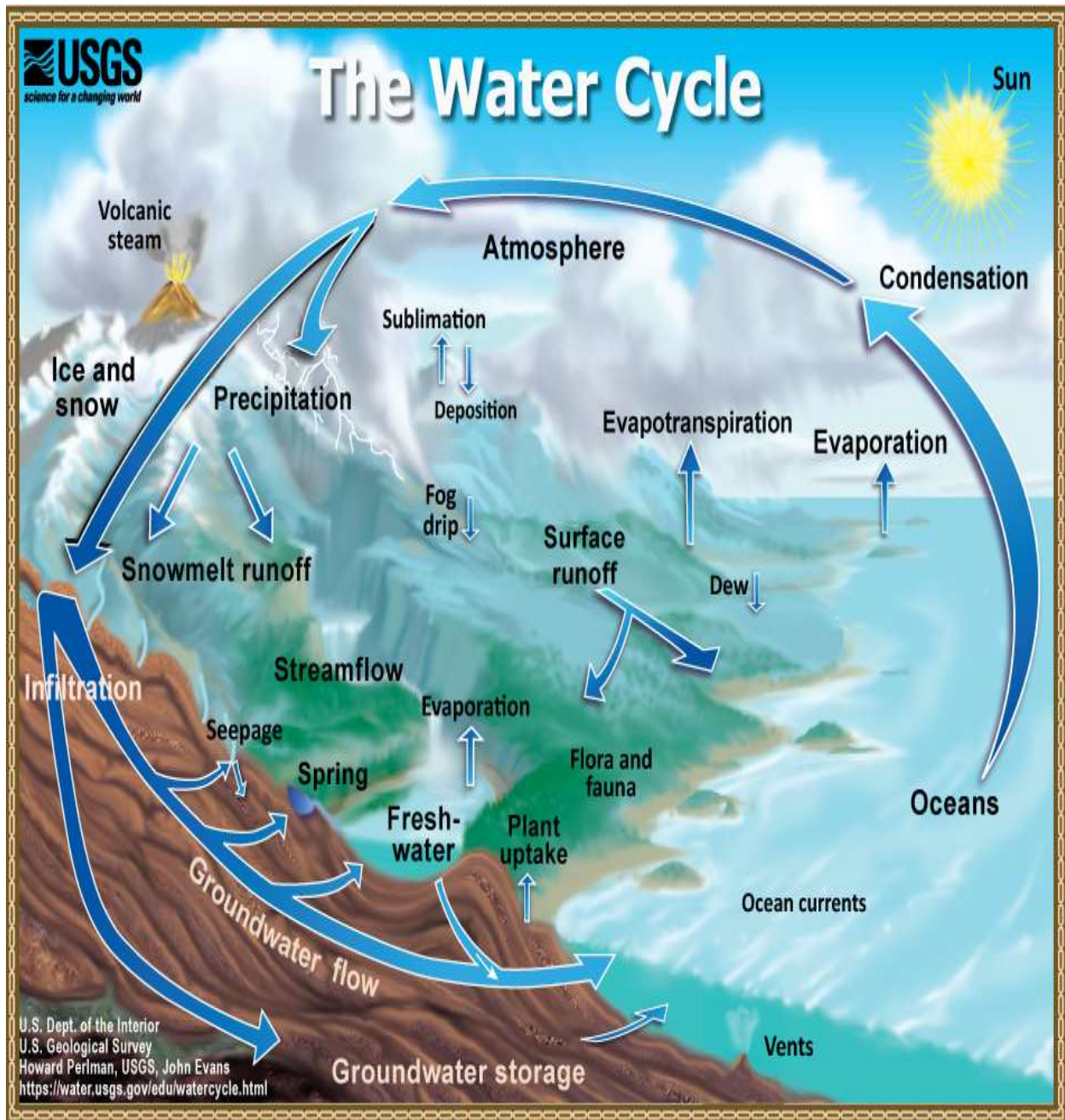
"You must be nice to him," Wendy impressed on her brothers. "What could we do if he were to leave us!"

"We could go back," Michael said.

"How could we ever find our way back without him?"

"Well, then, we could go on," said John.

RETRIEVED FROM: <http://etc.usf.edu/lit2go/86/peter-pan/1540/chapter-4-the-flight/>



RETRIEVED FROM: <https://water.usgs.gov/edu/watercycle.html>

wa·ter cy·cle
noun

1. the cycle of processes by which water circulates between the earth's oceans, atmosphere, and land, involving precipitation as rain and snow, drainage in streams and rivers, and return to the atmosphere by evaporation and transpiration.

RETRIEVED FROM: GOOGLE SEARCH ENGINE The Water Cycle Definition

Tinkerbell Silhouette



Peter-Pan-Silhouette



How to make a cloud in a jar using hairspray

For this method, you will need the following materials:

A jar with lid

About 1/3 cup hot water

Ice

Hairspray

Start by pouring the hot water into the jar. Swirl it around a bit to warm up the sides of the jar. Turn the lid upside down and place it on the top of the jar. Place several ice cubes onto the lid, and allow it to rest on the top of the jar for about 20 seconds.

Remove the lid, quickly spray a bit of hairspray into the jar, and then replace the lid with the ice still on top. Watch the cloud form.

When you see a good amount of condensation form, remove the lid and watch the “cloud” escape into the air.

How does it work?

When you add the warm water to the jar, some of it turns to water vapor. The water vapor rises to the top of the jar where it comes into contact with cold air, thanks to the ice cubes on top. Water vapor condenses when it cools down. However, a cloud can only form if the water vapor has something to condense on to. In nature, water vapor may condense onto dust particles, air pollution, pollen, volcanic ash, etc. In the case of this activity, the water vapor condensed onto the hairspray.

RETRIEVED FROM: <https://www.giftofcuriosity.com/weather-science-how-to-make-a-cloud-in-a-jar/>

NOTE: We stuck our character to the inside of the jar using gum. When we conducted the experiment, a cloud formed in the bottle BEFORE we added hairspray.



Who will fly—Peter Pan or Tinkerbell? Once the class has voted, cut out the silhouette of the chosen character.



Attach the silhouette of the character to the inside of the jar using gum (it will stick better than glue.)



Boil water and get ice.



Pour hot water in the jar and swirl it around to warm the glass.

Put ice the top of the jar.



Our cloud (condensation) formed before we added hairspray.

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
b. Recognize and understand the central message or lesson.
3. Describe characters, **settings**, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, **setting**, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a character, **setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
3. Analyze how particular elements of a story or drama interact (e.g., how **setting** shapes the characters or plot)



Off to Neverland

Prior to this lesson, make copies of both Peter Pan and Tinkerbell silhouette sheets; students will be choosing one of these characters for their flip book.

The path of anything you throw is shaped like a parabola. So is the path of a jump up and down in the air. Flight too is shaped like a parabola, from lift off to touch down.

In this lesson, students will explore the story of **Peter Pan** by J.M. Barrie (originally titled **Peter Pan and Wendy**.) They will use this exploration to analyze mathematical relationships to connect and communicate mathematical ideas, explain what the focus and directrix of a parabola are, describe and create different types of parabolas and use their curiosity and analysis of mathematical relationships into a flip book.

The silhouettes were created by beginning with iconic images. Peter Pan is developed from a famous photo of Mary Martin and Tinker Bell is developed from a photo from Walt Disney World of Tinkerbell flying over Cinderella's Castle during the evening fireworks display.

Begin the lesson by asking students if they are familiar with the story **Peter Pan**. Ask students to share what they remember about the story. Record student responses on a dry erase board, ELMO, SMART board, Promethean Board where they can be visible to the whole class.

If students are unfamiliar with the story, explain that it is about a boy named Peter Pan who never grows up. In the beginning of the story, Nana, the family dog spots a little boy in the Darling's house. Nana catches his shadow. Mrs. Darling rolls up his shadow and puts it in a drawer. Tinkerbell comes to the Darling's house at night. Peter Pan enters right behind her. Tinkerbell opens the drawer and Peter Pan's shadow is in there. Peter can't attach his shadow and cries. Wendy wakes up and offers to sew his shadow on. Peter explains how fairies are born and die. Wendy offers to tell Peter stories if he will let her and her brothers come to Neverland. Peter sprinkles Wendy and her brothers with fairy dust, teaches them to fly and they all fly to Neverland.

Explain that the path of anything you throw is shaped like a parabola. So is the path of a jump up and down in the air. Flight too is shaped like a parabola, from lift off to touch down.

Next, explain students will be reading two excerpts from the story **Peter Pan**. As a class, read and discuss the excerpt of **CHAPTER 3: COME AWAY, COME AWAY!** Place the excerpt on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the excerpt.

Follow this by reading the synopsis of Act One from the Broadway musical version of Peter Pan. Place the excerpt on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the excerpt.

Follow this with a class investigation of parabolas. Review the Math is Fun Parabola information sheet. Place the Parabola information sheet where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Continue discussing how when a flight follows the trajectory of a parabola.

As a class review the **Peter Pan Map Graph** of Neverland. Place the information on an ELMO or a SMART board where it can be visible to the whole class. Discuss the information. Ask students to “plot the dot” for different locations on their maps.

Distribute a copy of the **Peter Pan Map Graph** of Neverland to each student. Ask students to choose a character, either Tinkerbell or Peter Pan. Ask students to choose a start point for their character’s flight and end point for the flight. Discuss the definitions of considering the following questions: What part of Peter’s/Tinkerbell’s flight would be the **directrix**? What part of Tinkerbell’s/Peter’s flight would be the **focus**? What part of the flight would be the **axis of symmetry**? What part of the flight would be the **vertex**?

Ask students to sketch Peter’s/Tinkerbell’s flight on the back of their map. Imagine her/him standing on the ground, lifting off in flight and then landing back down. Ask students to sketch the flight path as a parabola. Next, review the locations Tinkerbell/Peter will fly over. Ask students to brain storm about the locations and write them down on the back of their **Peter Pan Map Graph** of Neverland.

Distribute six sheets of card stock to each student. Ask students to cut the six sheets of cardstock in half, making sure the edges are even. Use a heavy duty stapler to staple the sheets of cardstock together into a book. Fold the edges on one side of the book so that the pages will flip easily.

Distribute three silhouette sheets and scissors to each student. Ask them to cut out one of the character silhouettes. Once they have cut out one silhouette, ask them to review the flight path they have created for their character on their **Peter Pan Map Graph** of Neverland. Ask students to use their silhouette to plot the course Tinkerbell’s/Peter’s flight will take over each page in their flip book, beginning with Tinkerbell’s/Peter’s lift off and ending with his/her landing. Once students have plotted the parabola of the flight path, ask them to cut out the other 11 character silhouettes.

Now that each student has 12 silhouettes of either Tinkerbell or Peter, ask them to review the locations of the flight again using their **Peter Pan Map Graph** of Neverland and the brainstorms they wrote on the back of their graphs. Ask them to sketch the path of the location on each page of their flip book (NOTE: For our sample, Peter’s flight begins on Skull Rock and

ends at Hangman's Tree. The beginning of the parabola, when Peter lifts off flight is over water.)

Explain students will use Cartesian coordinates to identify the locations of the flight path they create for either Tinkerbell or Peter Pan. As a class use Cartesian coordinates to "plot the point" for the center of Neverland (0,0.) As a class, ask students to "plot the point" for the center of the palm tree forest in the south east part of Neverland (-2,1.)

Next, ask students to "plot the dot" for the different locations of the flight on their **Peter Pan**

Map Graph (IE: where does Peter's/Tinkerbell's flight begin? What does Tinkerbell/Peter's flight end?) Remind them to write their points as (X,Y,) the "x" axis first and the "y" axis second. Once they "plot the dot" for the beginning and ending locations on their map, ask students to write the plot points for each location on the bottom of their map.

Following this review, introduce students to the concept of hand-drawn animation through the creation of flip books. Distribute colored pencils and glue sticks to each student. Explain that they will be using the cardstock, character silhouettes and colored pencils to create flip books. Each page of the flip book is one drawing. Explain that each drawing in the sequence will illustrate a small change. First, students will draw the environment. Using their **Peter Pan**

Map Graph as a reference, on each page of their flip book, ask students to create drawings to illustrate the path of their character's flight. The first drawing will be lift off, the final drawing landing. Once the environment has been drawn, ask students to glue on their character silhouettes, one per page, keeping in mind the flight path is a parabola. Once students have glued all the silhouettes to the pages of their flip book, ask them to flip the pages.

As an extension, students can take turns trade books and share their animations with others in their class.

PETER PAN

By J.M. Barrie

CHAPTER 3: **Come Away, Come Away!**

"Oh, how lovely to fly."

"I'll teach you how to jump on the wind's back, and then away we go."

"Oo!" she exclaimed rapturously.

"Wendy, Wendy, when you are sleeping in your silly bed you might be flying about with me saying funny things to the stars."

"Oo!"

"And, Wendy, there are mermaids."

"Mermaids! With tails?"

"Such long tails."

"Oh," cried Wendy, "to see a mermaid!"...

..."It's all right," John announced, emerging from his hiding-place. "I say, Peter, can you really fly?"

Instead of troubling to answer him Peter flew around the room, taking the mantelpiece on the way.

"How topping!" said John and Michael.

"How sweet!" cried Wendy.

"Yes, I'm sweet, oh, I am sweet!" said Peter, forgetting his manners again.

It looked delightfully easy, and they tried it first from the floor and then from the beds, but they always went down instead of up.

"I say, how do you do it?" asked John, rubbing his knee. He was quite a practical boy.

"You just think lovely wonderful thoughts," Peter explained, "and they lift you up in the air."

He showed them again.

"You're so nippy at it," John said, "couldn't you do it very slowly once?"

Peter did it both slowly and quickly. "I've got it now, Wendy!" cried John, but soon he found he had not. Not one of them could fly an inch, though even Michael was in words of two syllables, and Peter did not know A from Z.

Of course Peter had been trifling with them, for no one can fly unless the fairy dust has been blown on him. Fortunately, as we have mentioned, one of his hands was messy with it, and he blew some on each of them, with the most superb results.

"Now just wiggle your shoulders this way," he said, "and let go."

They were all on their beds, and gallant Michael let go first. He did not quite mean to let go, but he did it, and immediately he was borne across the room.

"I flew!" he screamed while still in mid-air.

John let go and met Wendy near the bathroom.

"Oh, lovely!"

RETRIEVED FROM: <http://etc.usf.edu/lit2go/86/peter-pan/1534/chapter-2-the-shadow/>

Peter Pan (1954 Broadway Version)

Original Broadway Version (1954)

Broadway's timeless classic musical whisks you away to a place where dreams are born and no one ever grows up!

Full Synopsis

Act One

While Mr. and Mrs. Darling are bustling about, preparing for an evening on the town, their two eldest children, Wendy and John, pretend to be them. Mrs. Darling finds her youngest, Michael, is left out of the game. She scoops him up and joins in while their nursemaid, Nana the dog, watches ("1, 2, 3"). Searching for someone to tie his tie, Mr. Darling enters and questions, as he always does, using a dog as a nursemaid.

As *she* always does, Mrs. Darling defends Nana by pointing to the previous week, when the furry companion alerted the family to a boy who had snuck into the room. Nana would have caught him, too, but he flew out the window. She did manage to catch his shadow, however, which Mrs. Darling tucked away in a drawer. Mr. Darling insists that Nana spend the night downstairs. To calm her babes, Mrs. Darling sings a lullaby that is eventually sleepily sung by the children ("Tender Shepherd").

Now fast asleep, the children don't notice Tinker Bell, a fairy, and Peter Pan's entrance by flight through the window. Tinker Bell leads Peter to his shadow's hiding place. Unable to reattach it successfully with soap, Peter begins to cry, which wakes Wendy. Peter explains, and Wendy offers to sew his shadow to his foot. Thrilled that his shadow is reattached, Peter bounces about the room ("I've Gotta Crow"). Peter then describes to Wendy the way that fairies are born and die, leading him to introduce his fairy friend, Tinkerbell (who spent the last few minutes accidentally shut in the drawer where Peter's shadow was hidden). Whether it's her recent entrapment or her jealousy, Tinkerbell simply will not be polite.

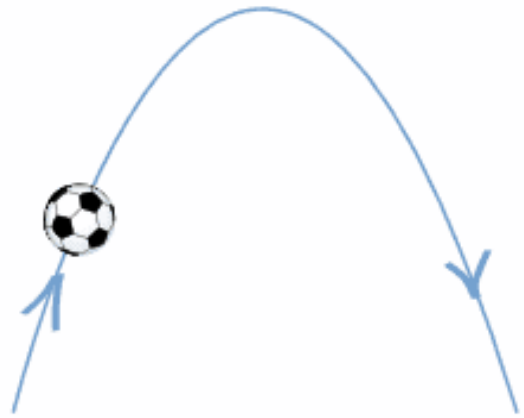
Ever curious and adventuresome, Wendy asks Peter from where he comes. He describes the place where "dreams are born and time is never planned" ("Never Never Land"). This is where Peter is the leader of a gang of forgotten children known as The Lost Boys, to whom he tells the stories he hears Mrs. Darling tell her children before bedtime. Wendy says that she will tell Peter and the Lost Boys all of the stories that she knows if he will let her, Michael and John come along to Never Land, to which Peter agrees. Wendy excitedly awakens her brothers, and Peter teaches them all how to fly ("I'm Flying"). Peter then covers the kids in fairy dust and tells them to "think lovely thoughts," and the children are soon flying just like Peter ("I'm Flying – Reprise"). The children follow Peter towards the second star to the right, but Michael doubles back

when Liza comes into the room. Sprinkling her with fairy dust, Michael invites her along, but speeds away before he can see whether she will or not. They're off to Never Land!

RETRIEVED FROM: <https://www.mtishows.com/peter-pan-1954-broadway-version>



Parabola



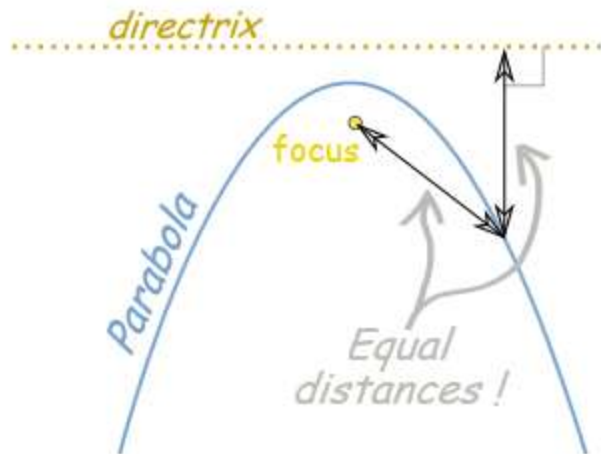
When you kick a soccer ball (or shoot an arrow, fire a missile or throw a stone) it arcs up into the air and comes down again ...

... following the path of a parabola!

(Except for how the air affects it.)

Try kicking the ball:

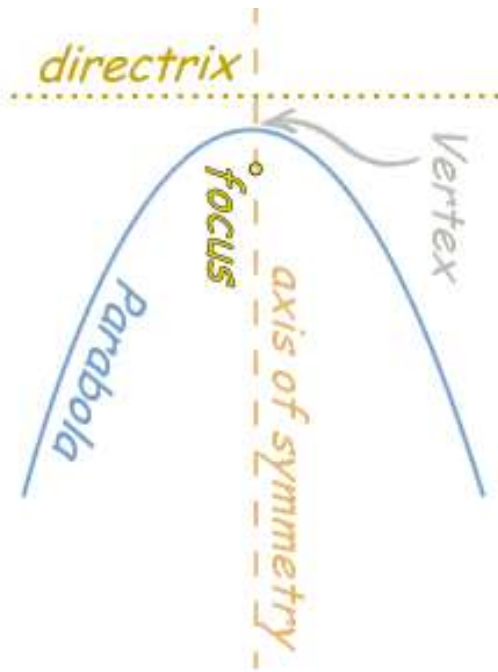




Definition

A parabola is a curve where any point is at an **equal distance** from:

a fixed point (the **focus**), and
a fixed straight line
(the **directrix**)



Names

Here are the important names:

the **directrix** and **focus** (explained above)
the **axis of symmetry** (goes through the focus, at right angles to the directrix)
the **vertex** (where the parabola makes its sharpest turn) is halfway between the focus and directrix.

RETRIEVED FROM: <https://www.mathsisfun.com/geometry/parabola.html>

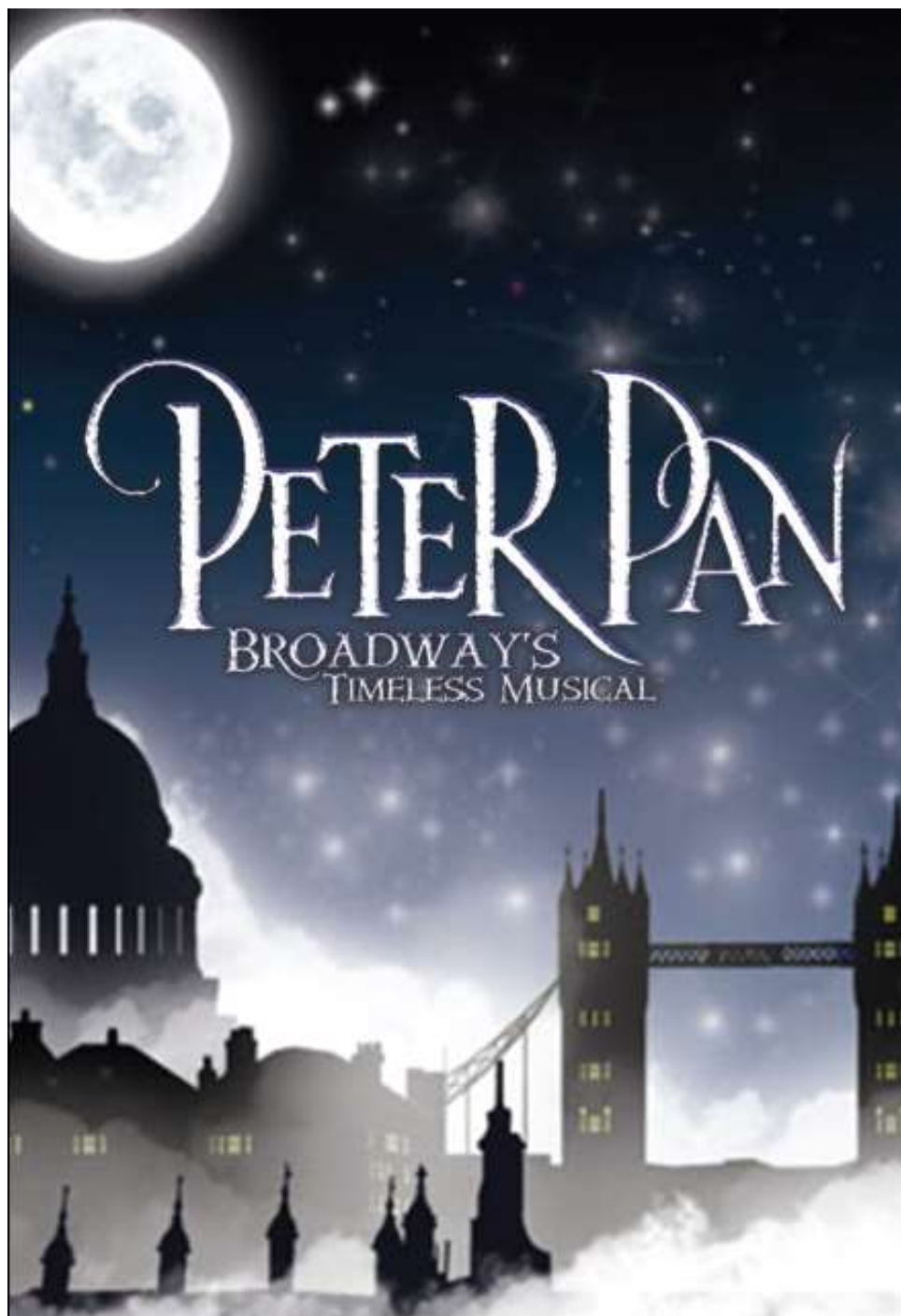
Tinkerbell Silhouette



Peter-Pan-Silhouette



Samples of Student Work





students will use Cartesian coordinates to identify the locations of the flight path they create for either Tinkerbell or Peter Pan. As a class use Cartesian coordinates to “plot the point”



Ask students to sketch Peter's/Tinkerbell's flight on the back of their map. Imagine her/him standing on the ground, lifting off in flight and then landing back down. Ask students to sketch the flight path as a parabola.

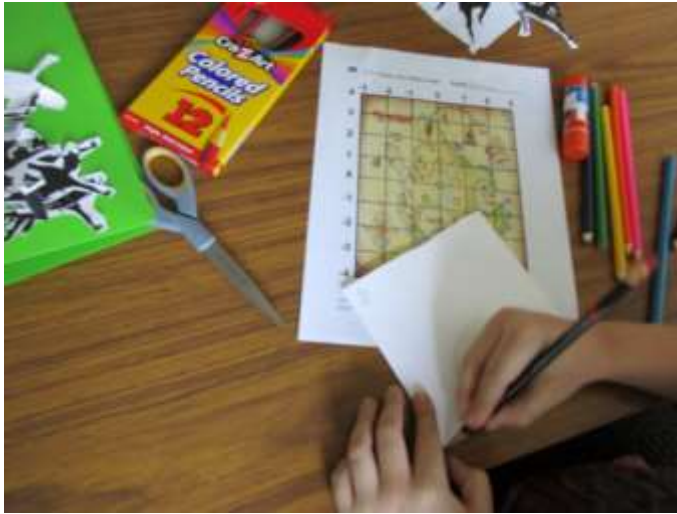


Next, review the locations Tinkerbell/Peter will fly over. Ask students to brain storm about the locations and write them down on the back of their **Peter Pan Map Graph** of Neverland.



Distribute three silhouette sheets and scissors to each student. Ask them to cut out one of the character silhouettes. Once they have cut out one silhouette, ask them to review the flight path they have created for their character on their **Peter Pan Map Graph** of Neverland. Ask students to use their silhouette to plot the course Tinkerbell's/Peter's flight will take over each page in their flip book, beginning with Tinkerbell's/Peter's lift off and ending with his/her landing.

Using their **Peter Pan Map Graph** as a reference, on each page of their flip book, ask students to create drawings to illustrate the path of their character's flight.



Once the environment has been drawn, ask students to glue on their character silhouettes, one per page, keeping in mind the flight path is a parabola.





Once students have glued all the silhouettes to the pages of their flip book, ask them to flip the pages.

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
3. Describe **characters, settings**, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a **character, setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
 - a. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or **event in a story** or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or **actions**].").

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film)

Mathematics Standards » Grade 2

Number and Operations in Base Ten 2.NBT

A. Understand place value.

3. Read and write numbers to 1000 using base-ten numerals, number names, and expanded form.

Measurement and Data 2.MD

D. Represent and interpret data.

10. Draw a picture graph and a bar graph (with single-unit scale) to represent a data set with up to four categories. Solve simple put-together, take-apart, and compare problems using information presented in a bar graph.

Mathematics Standards » Grade 4

Measurement and Data 4.MD

B. Represent and interpret data.

4. Make **a line plot** to display a data set of measurements in fractions of a unit ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$). Solve problems involving addition and subtraction of fractions by using information presented in line plots. For example, from a line plot find and interpret the difference in length between the longest and shortest specimens in an insect collection.

Mathematics Standards » Grade 7

Expressions and Equations 7.EE

A. Use properties of operations to generate equivalent expressions.

1. Apply properties of operations as strategies to add, subtract, factor, and expand linear expressions with rational coefficients to include multiple grouping symbols (e.g., parentheses, brackets, and braces).

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically.



Off to Neverland

Stop Motion Animation

This lesson will require technology: a camera, a computer, Microsoft Paint and Microsoft PowerPoint.

Prior to this lesson, ask students to choose a character, either Tinkerbell or Peter Pan. Either e-mail students the silhouette of the character they have chosen (found in this lesson) or place the image on a jump drive and upload it to a computer the student will be using to create their animation.

Using the work of F.D. Bedford (illustrator of the original Peter Pan and Wendy, 1911) and Disney artist Mary Blair (illustrator for Peter Pan) as inspiration, students will work with Microsoft Paint and Microsoft PowerPoint to create their own stop motion animations for a Peter Pan character, either Tinkerbell or Peter Pan. Once the animations are complete, students will conduct a “gallery tour” so that each student can share their work and critique the work of others.

The silhouettes for this lesson were created by beginning with iconic images. Peter Pan is developed from a famous photo of Mary Martin and Tinker Bell is developed from a photo from Walt Disney World of Tinkerbell flying over Cinderella's Castle during the evening fireworks display.

Begin the lesson by discussing Peter Pan. Explain the character Peter Pan first appeared in a novel called **The Little White Bird**, published in 1902. The novel introduced Peter Pan in one of the chapters, titled *Peter Pan in Kensington Gardens*. The character of Peter Pan was so popular J.M. Barrie decided to write a play just for this character, with Peter Pan as the protagonist. The play, titled **Peter Pan, or the Boy Who Wouldn't Grow Up** opened on December 27, 1904 at the Duke of York's Theatre in London, England. J.M. Barrie's play was very popular, so popular Barrie's publishers decided to extract the chapters from **The Little White Bird** that featured Peter Pan and republish them as a book titled **Peter Pan in Kensington Gardens**. This book was so popular J.M. Barrie wrote another in 1911 titled **Peter Pan and Wendy**. Explain that just as the story was adapted so were the images for the story and that the class will be learning about the lives and works of two illustrators: F.D. Bedford (illustrator of the original Peter Pan and Wendy, 1911) and Disney artist Mary Blair.

Explain the class will be choosing the work of one of these illustrators as inspiration, using one of these adaptations of **Peter Pan** imagery to create their own animations. Define adaptation by writing down a definition on a dry erase board, ELMO, SMART board, Promethean Board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

something that is adapted; specifically: a composition rewritten into a new form

This definition from Merriam-Webster also comes with some suggested examples:

Examples of *ADAPTATION*

6. His stage *adaptation* of the novel was a success.
7. The film is an *adaptation* of a book of the same title.

Discuss the definition of adaptation with the class and how it can be either literary, visual or both. As a class, read and discuss the biography and illustration of F.D. Bedford. Place the biography on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the biography. Follow this with a discussion of F.D. Bedford's illustration. Ask students to consider the following questions: How did F.D. Bedford use color in this work? How did F.D. Bedford use line in this work?

Follow this by reading and discussing the biography and illustration of Mary Blair. Place the biography on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the biography. Follow this with a discussion of F.D. Bedford's illustration. Ask students to consider the following questions: How did Mary Blair use color in this work? How did Mary Blair use line in this work?

Distribute a copy of the **Peter Pan Map Graph** of Neverland to each student. Ask students to choose a start point for the beginning of their character's flight, either Tinkerbell or Peter Pan and end point for their character's flight.

For the rest of this lesson, students will be working on a computer with the silhouette of the character they chose to create their animation. Ask students to create a folder with their name on it and save it on their desktop. Students will save the illustrations they create in Microsoft Paint in their desktop folder.

Encourage students to experiment with Microsoft Paint drawing tools. This will include exploring the different line thicknesses and textures made by the pencil, paint brush and spray can. Students will save all their Microsoft Paint images as JPEGs or PNGs in their desktop folder on their computer lab computer. By the end of this lesson, most students will have between 40 and 50 JPEGs or PNGs.

Just like with the flip book, using their **Peter Pan Map Graph** as a reference, on each JPEG or PNG ask students to create drawings to illustrate the path of their character's flight. The first JPEG or PNG drawing will be lift off, the final drawing landing. Explain that each JPEG or PNG is one drawing. Explain that each drawing in the sequence will illustrate a small change.

Next students will create Microsoft PowerPoints. To begin, students will open PowerPoint and import each JPEG or PNG as a slide. By the end of this lesson, most students will have 40—30 slides in their Microsoft PowerPoint plant animations. (NOTE: we had 44 slides in our sample.)

Once students have added their final JPEG or PNG and saved their PowerPoint they will view their full animation using the “View Slideshow” feature. Students will save their Microsoft PowerPoint and all their Microsoft Paint images as JPEGs or PNGs in their desktop folder on their computer lab computer.

Once the animations are complete, conduct a “gallery tour” so that each student can share their work and critique the work of others. Students will first open their desktop folders and their PowerPoints. Each student will have a chance to display their work. Students will exhibit their full animations using the “View Slideshow” feature.

Give each student an opportunity share their work and critique the work of others.

F. D. Bedford

Author, Illustrator

(1864 - 1954)



Francis Donkin Bedford, also known as F. D. Bedford, was a British artist and illustrator.

His most famous works include illustrations for:

- *A Book of Nursery Rhymes* (1897)
- *The Books of Shops* (1899)
- *Four and Twenty Toilers* (1900)
- *The Visit to London* (1902)
- *Peter and Wendy* (1911)
- *The Magic Fishbone* (1921)
- *A Christmas Carol* (1923)
- *The Cricket on the Hearth* (1927)

RETRIEVED FROM: <https://www.treasuryofgreatchildrensbooks.com/people/f-d-bedford-40>

[Francis Donkin Bedford \(1864-1954\)](#) was a prolific illustrator. He was born in London, studied architecture at the South Kensington Schools and the Royal Academy, and worked briefly as an architect. He went on in the 1890s to illustrate books, including several of his own. He was a member of the Artworkers' Guild. Additional biographical detail is available by following the link, and from art and illustration reference books.

This entry comes from *Book Illustrators of the Twentieth Century* by Brigid Peppin (Arco, c1984), and is copied here as a page excerpt under "fair use" for educational purposes:

Francis Donkin Bedford (1864-1954)

Born in London. Studied architecture at South Kensington and the Royal Academy

Schools. Articled to the architect Sir Arthur Blomfield for four years before embarking, in the 1890s, on a long and successful career in book illustration. He worked in black and white and full colour, and was one of the first artists to take advantage of the then newly developed four colour process. The interior and exterior settings for his drawings clearly reflect his architectural training and often showed a marked liking for the then popular 'Bedford Park' style; his figures and animals were lively and expressive..." ~ Book Illustrators of the Twentieth Century

This quote from Francis Bedford, also copied under "fair use," comes from *Illustrators of Children's Books 1744-1945* (Horn Book, c1947):

"The wish to paint and illustrate gradually prevailed... but I have never regretted an architectural training and my work still includes both pictures and illustrations of English and foreign buildings with an occasional return to architectural design. A delight in picture books in my early years led me in the 1880's to try my hand at one for children... Since then I have enjoyed doing others, as well as paintings in tempera and water color. My work has its roots in nature and the designs of the masters based upon its architecture, sculpture, painting and book illustration through the ages." ~ Francis Donkin Bedford

RETRIEVED FROM: <http://artofnarrative.blogspot.com/2012/01/francis-donkin-bedford-peter-and-wendy.html>

Peter and Wendy

(Peter Pan)

Details

Author(s): J. M. Barrie

Illustrator(s): F. D. Bedford

Publisher(s): Charles Scribner's Sons
Hodder & Stoughton

Year Published: 1911

Type: Hardcover

Genre: Adventure
Boys Growing Up
British
Fantasy – English
Fiction - novel
Girls Growing Up

Age Range: Ages 7-9: Short Chapter Books

Pages: 267

This is an All-Time Great Children's Book (ATGCB)

OCLC: 4616397



Description

This is J. M. Barrie's most famous work. It tells the story of Peter Pan, a mischievous little boy who can fly, and his adventures on the island of Neverland with Wendy Darling and her brothers, the fairy Tinker Bell, the Lost Boys, the Indian princess Tiger Lily, and the pirate Captain Hook.

This book is the **Main Edition**.

RETRIEVED FROM: <https://www.treasuryofgreatchildrensbooks.com/books/peter-and-wendy-52>

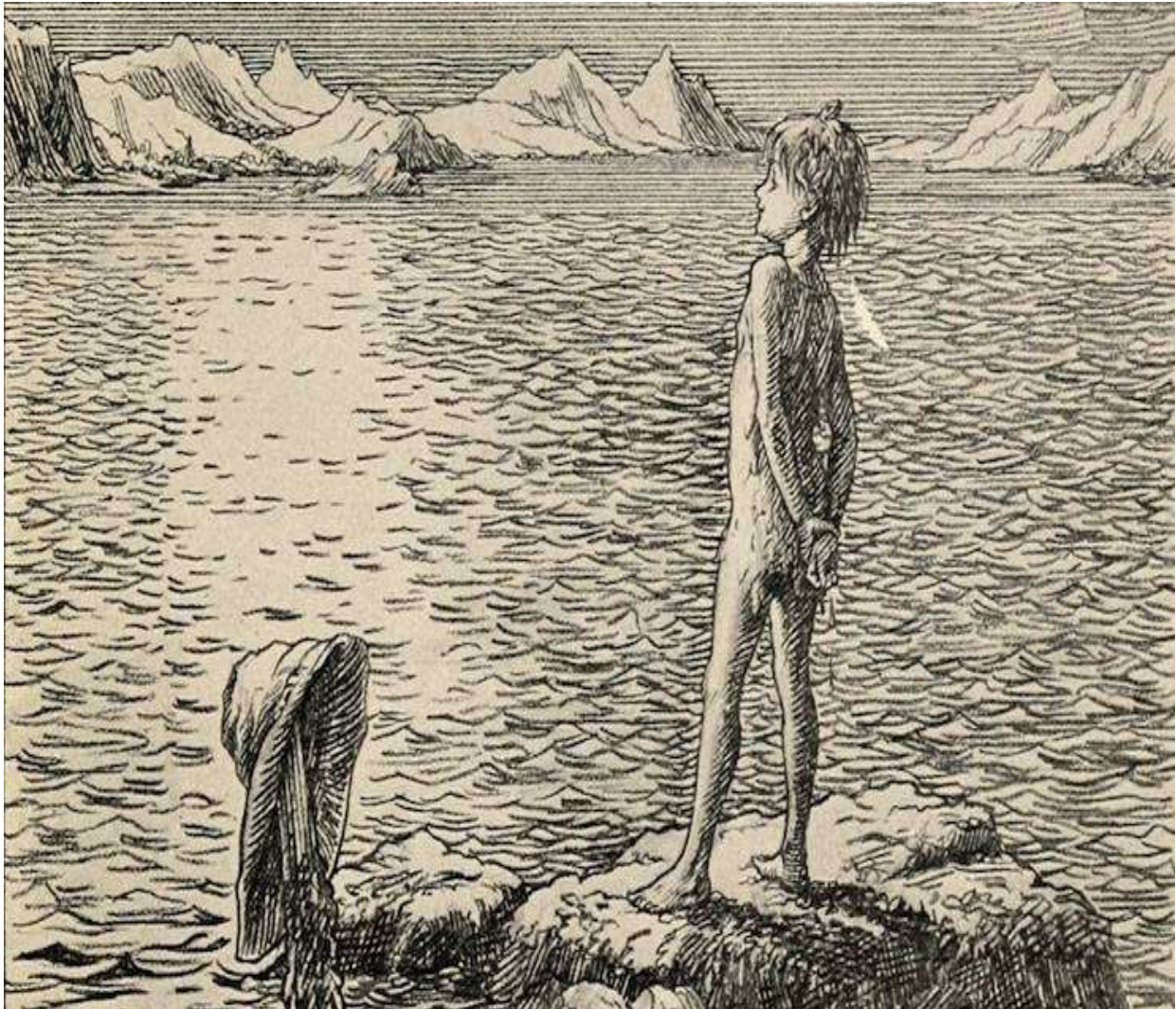


Illustration by F.D. Bedford from Peter Pan and Wendy, 1911

RETRIEVED FROM: <https://www.tor.com/2015/06/18/the-unpleasant-side-effects-of-never-growing-up-j-m-barries-peter-pan/>

OH MY DISNEY A TRUE CONTEMPORARY: THE LIFE AND WORK OF MARY BLAIR

It was the late 1940's. Walt Disney was working on *Cinderella*, his high-profile fairytale follow-up to the breakthrough *Snow White and the Seven Dwarfs*, which was not only a cutting-edge technological accomplishment but an emotional one as well. With *Snow White*, Walt proved that feature-length animated films could capture an audience's attention, and move them in unexpectedly profound ways. The production of *Cinderella* came at a crucial time for the studio, too: the outbreak of World War II meant that distribution abroad had dried up, domestic production was subsidized, and the studio had released a string of hugely ambitious, adventurous features. And while production costs on *Cinderella* had to be frugal, Walt also knew that it couldn't *look* low budget. He wanted it to be distinctly, *strikingly* beautiful.

So, he called on Mary Blair.

By the time *Cinderella* was released, Blair was almost 40. At 20 she had won a scholarship to the Chouinard School of Art in Los Angeles, where she studied to become an illustrator. It was here that the then-Mary Browne Robinson met her future husband, Lee Blair. He was another scholarship student, and her involvement with Lee led to an interest in fine-art painting. Together they developed a handsome style of watercolor painting that was very popular during the Depression and exhibited in galleries nationwide. At this point her art was lovely but lacked definition. In 1938, *Western Woman* magazine described Blair as "one of the younger Los Angeles artists who is gaining recognition for the sincerity and originality of her work."

While their paintings were popular enough, the Blairs remained starving artists. In 1938 Lee joined Disney to work as a color director on *Pinocchio* and *Fantasia*. By 1940, Mary

had “reluctantly” (her words) signed with Disney. (She, after all, was a painter.) Her first job was as a meagerly paid sketch artist on what would one day become *Lady and the Tramp*. Soon she was working on stranger, more ambitious projects, like “Penelope and the Twelve Months,” a time travel tale about a young girl and a grandfather clock that was the first work to feature her doll-like characterizations. She also worked on “Baby Ballet,” a segment for a proposed *Fantasia* follow-up.

And while her art was stunning, it wasn’t fully formed. As John Canemaker, a Disney historian and author of a pair of books on Blair (liberally referenced here), notes, she was still reporting to animation supervisors Joe Grant and Sylvia Holland. Her drawings from that period “look like the work of three different artists,” asserts Canemaker. She described this work as “interesting,” but would soon be pulled away from the contentious atmosphere of Los Angeles (a strike had paralyzed the studio and the country was on the brink of World War II) by Walt, who asked her and several Disney artists (including her husband) to go with him to South America. It was there that they would embark on an extended goodwill trip/research journey meant to strengthen the relationship between the United States and South America and provide the basis for future animated shorts and features steeped in South American culture. It was a trip that would change her life forever.

Blair was excited about being on the ground floor of developing a film, and the artwork that she produced on the trip—stunning, colorful, occasionally geometric, graphic, and *modern*—speaks for itself. She observed everyday South American life (a woman with a baby on her back, carrying a small basket of chickens; the way huts and homes made fascinating jagged patterns when aligned next to each other) and turned it into something dynamic and evocative. She didn’t emphasize the culture’s otherness or try to glamorize its exoticism. Instead, she found the inner beauty present in each passing moment. “She went inside herself to find how it *felt*, more than how it looked, and brilliantly communicated her emotions through imagery,” Canemaker notes. Even if you’ve never been to South America, you can look at Blair’s illustrations from the period and get a real sense of what it is like.

WALT DISNEY Goes South American
IN HIS GAYEST MUSICAL TECHNICOLOR FEATURE

SALUDOS A MIGOS

(HELLO FRIENDS)



Introducing JOE CARIOCA
BRAZILIAN JITTERBIRD

She would put these experiences to good use on a pair of films that directly resulted from the trip—1942’s *Saludos Amigos* and 1944’s *The Three Caballeros*. These films are positively overflowing with the emotions and experiences Blair felt on the South American trip (and a pair of trips that followed, first to Mexico in 1942 and then to Cuba in 1943). These pop with color, explode with personality, they are jaunty and jazzy and *fun*.

Between 1942 and 1945, 94% of all films produced by Disney were under a government contract for training and propaganda. While this might not seem like the most creatively fulfilling atmosphere, it did offer unique opportunities. “The diversifying of the business would be the salvation of it,” Blair said. Instead of the business being dependent on the success of big budget, time-consuming feature films, Walt would produce a series of “package films,” made up of shorter content. It was a loose enough framework that Blair could really play. Her work in *Make Mine Music*, *Melody Time* (where her “Blame it on the Samba” captures the spirit of her South American work and “Once Upon a Wintertime” remains iconic) and *The Adventures of Ichabod and Mr. Toad* is some of her most evocative, breathtaking work.

For the live action/animated hybrid *So Dear to My Heart* (so dear to Disney’s heart, given his upbringing in Missouri), Blair based her work on quilts from turn-of-the-century America. In 1945 she wrote to Walt: “I have found a good book on American quilts and bought it for the studio. I think I should make a quilt now after reading it. It seems that quilt making is a revived art in this country now, which fact adds more value to its use as a medium of expression in our picture.”



It was these expressionistic detours that convinced Walt that Blair was the one to shake up the studio's return to grand animated storytelling, *Cinderella*. Walt Disney biographer Neal Gabler said that Walt had Blair "return to design the characters, which she did in a delicate, almost greeting card fashion." The other animators (mostly men) weren't impressed. According to Gabler's research, they "rebelled." By this time Blair had moved away from Hollywood; they had children now, Lee was serving in the military, and they were ready for the slower pace that Great Neck, Long Island, offered. Blair's design work for *Cinderella* is typical: jaw-dropping without being showy, suggesting the way characters should be staged and camera angles should be framed. A fanciful dream sequence, which Canemaker suggests would have been every bit the equal of *Dumbo's* "Pink Elephants," was conceptualized but scrapped. Indeed, most of what Blair had worked on for *Cinderella* was abandoned. The movie *had* to be a hit, so the sharp, angular patterns and characters were discarded in favor of more rounded, naturalistic designs (based on actors who performed the *entire movie* for the animators).

Her colors remain, and some of wit and whimsy of her environments stuck around. Walt was in awe of her, but the animators found her work troublesome and difficult to animate. Animator Ken Anderson wondered whether when you “moved” her art it might not be as “wonderful as it is static.”

More of her sensibilities make it into the intentionally surreal *Alice in Wonderland* and, to a lesser degree, the gently magical *Peter Pan*. Walt had been considering making *Alice* for a while, with a version being considered before production began on *Snow White and the Seven Dwarfs* (including a version that would have included live action photography of silent movie star Mary Pickford). Blair’s brand of colorful whimsy, upside-down conceptualizations, and angular sense of geography was not only essential to the film’s lengthy pre-production phase but much of it (in a modified sense) actually wound up in the finished movie. In a way, it was a movie made up entirely of the abandoned dream sequences she had devised for *Cinderella*.

For *Peter Pan*, her style took on an almost collage-like aesthetic; bold, chunky, with deep shadows and high contrast. While less of her work made it into the finished film, it certainly informed the way the movie looked, particularly in its color schemes and use of lighting. Mermaid Lagoon, Skull Rock, the mischievous pixie that is Tinker Bell, these are all 100% Mary Blair. While not as much of her work would make it into the final product, as it had with *Alice in Wonderland*, it is still an animated classic that certainly resonates on a different level because of Blair’s contributions.



In this same period Blair had finished art directing a pair of captivating shorts (“Susie the Little Blue Coupe,” a huge influence on Disney•Pixar’s *Cars* films; and “The Little House”). The art director role was new to Blair and she utilized it to be best of her abilities. Perhaps for the first time since the package films, her concepts and designs would be brought to life fully. (Anderson was wrong, her art was just as wonderful moving as it was static.)

Sadly, *Peter Pan* would end up being her last feature film for Disney.

Walt was deeply affected when she “went off to do her own thing,” according to Imagineer Marty Sklar. So much so that when he hired Eyvind Earle, whose bold, graphic approach to *Sleeping Beauty* was at least partially inspired by Blair’s “Little House” illustrations, he vowed to not allow the style to be softened. “For years I have been hiring artists like Mary Blair to design the styling of a feature, and by the time the picture is finished, there is hardly a trace of the original styling left,” Walt said. So he made a steadfast commitment: *Sleeping Beauty*, the studio’s first attempt at an

animated fairy tale since *Cinderella* (this time utilizing 70mm film projection and an exaggerated widescreen frame), would really stick to Earle's style. And it did.

While Blair freelanced, on everything from advertisements to set decorations (she did the designs for many of the period's Radio City Music Hall Christmas spectacles), she never *really* left Disney behind. She illustrated Little Golden Books based on Disney films and ideas, which allowed for her artwork to be properly showcased to the general public. For some, those hugely popular books were just as influential as the films themselves. Then, in 1963, she got another phone call from Walt.

Her life would be changed once again.

Walt was in a time crunch; he had agreed to do a pavilion for the 1964 World's Fair in Queens that centered around the children of the world (for Pepsi and UNICEF). But he had less than a year to complete the hugely ambitious project, and wanted a sensibility that spoke to both the young and the young at heart. Remembering the fine work she had done on the post-South America projects that combined an innate understanding of specific global cultures with a universally understood playfulness, he called Blair and asked if she wanted to be a part of it. "I think it hit her at the right time, since it was about children, the freedom of color, and that Walt had asked her to do it," Imagineer Rolly Crump later said.

For her last Disney mural, Blair went big. She designed a ninety-foot centerpiece for the Grand Canyon Concourse atrium of Walt Disney World's Contemporary Resort. When Walt Disney World opened in 1971, the Contemporary was nothing short of revolutionary—its bold geometric design, the fact that the monorail went *through* the hotel. In fact, part of the reason that the Contemporary looks the way it does is that because, in the early days of Walt Disney World, you could see the hotel from Tomorrowland in the Magic Kingdom. It had to fit in with that warm vision of the future. And one of the most impressive aspects of the hotel is Blair's centerpiece. The mural, done in the same style as her earlier Disneyland pieces, is a tribute to the Grand Canyon, featuring stylized birds, flowers, animals, and plant life. It's inviting, playful, and totally *her*. Even as the scope and scale of her projects expanded, that connection to the South American trip was still present. You can see the influence in depictions of

donkeys and Native American children, and with its earthy color scheme. You can also get pretty close to the mural, as it dips down to the resort's Contempo Café. Walking through the grand atrium of the Contemporary, or even whisking by on the monorail, it's hard not to be outright dazzled by her design. Like the hotel, she was a true contemporary, unafraid to push modernity to the forefront while still acknowledging the past.

And you can still see Mary Blair today—not only in her theme park contributions and still-in-print Golden Books—but in the retrospectives of her work that have been exhibited everywhere from Main Street at Disneyland to the Walt Disney Family Museum in San Francisco, in the series of designer clothing that incorporates her sketches, in the work of the countless animators and filmmakers who strive for that “Mary Blair feeling.” In 2011, Google even dedicated one of their daily “doodles” to her. What makes her work so remarkable is that she is so easily identifiable. You can glimpse one background, one sketch, one character in an attraction, and know that it is Mary Blair's. You can't say that about other artists at the studio at that time, since they so wholly serviced the vision of Walt Disney. The fact that Blair could stray from the pack, take so many stylistic departures and experiment so wildly, is proof that she was a singular visionary. Her work was magnificent and wholly ahead of its time. Looking back, it's clear that she was only looking forwards.

RETRIEVED FROM: <https://ohmy.disney.com/insider/2016/06/11/mary-blair-history/>



And it was true—this was a perfect vehicle for Blair. She brought oodles of charm. Her designs of children, with the big saucer eyes and oversized heads, can be traced back as far as the “Penelope” short. Her graphic style would be perfect for the complex show scenes, and her attention to detail and ability to turn a complex culture into one that is easily relatable through a modern visual shorthand, was imperative for the attraction’s success. And the colors ... oh, the colors.

“It’s a small world,” which would turn out to be a wildly important achievement, remains one of the purest distillations of Blair’s work. Not just her design aesthetic, although that is also at the forefront, but her emotional temperature, her unique sensibilities, and her outlook on the world. There was a reason that all of her work was so vivid and full of pizzazz: She remained hopeful, even when the world teetered on the brink. (And, in 1964, the future looked just as uncertain as when she had taken that South American trip.) When the attraction was moved to Disneyland in 1966 and greatly expanded, Imagineers like Crump worked hard to mimic the style and personality that had made the original World’s Fair experience so memorable.

When Tomorrowland at Disneyland was revamped in 1967, Blair unveiled a pair of huge murals as part of what was then known as the Tomorrowland Promenade. They faced each other; one was on the building that housed Adventure Through Inner Space and the other was on the outside of the *Circle-Vision 360* theater. They formed a 54-foot-long, 15 and ½ foot high “corridor of murals.” (They were covered over in 1987 and 1998, respectively, as Tomorrowland reminds us that the future is *always* changing.) According to Sklar, the ceramic-tile murals, depicting the smiling faces of children of every nation, weren’t damaged or removed; they were simply encased. Sklar claims that somewhere, underneath new images and attractions, lies Blair’s sunny futurism. They’re “hidden treasures at Disneyland!” he enthused.

RETRIEVED FROM: <https://ohmy.disney.com/insider/2016/06/11/mary-blair-history/>

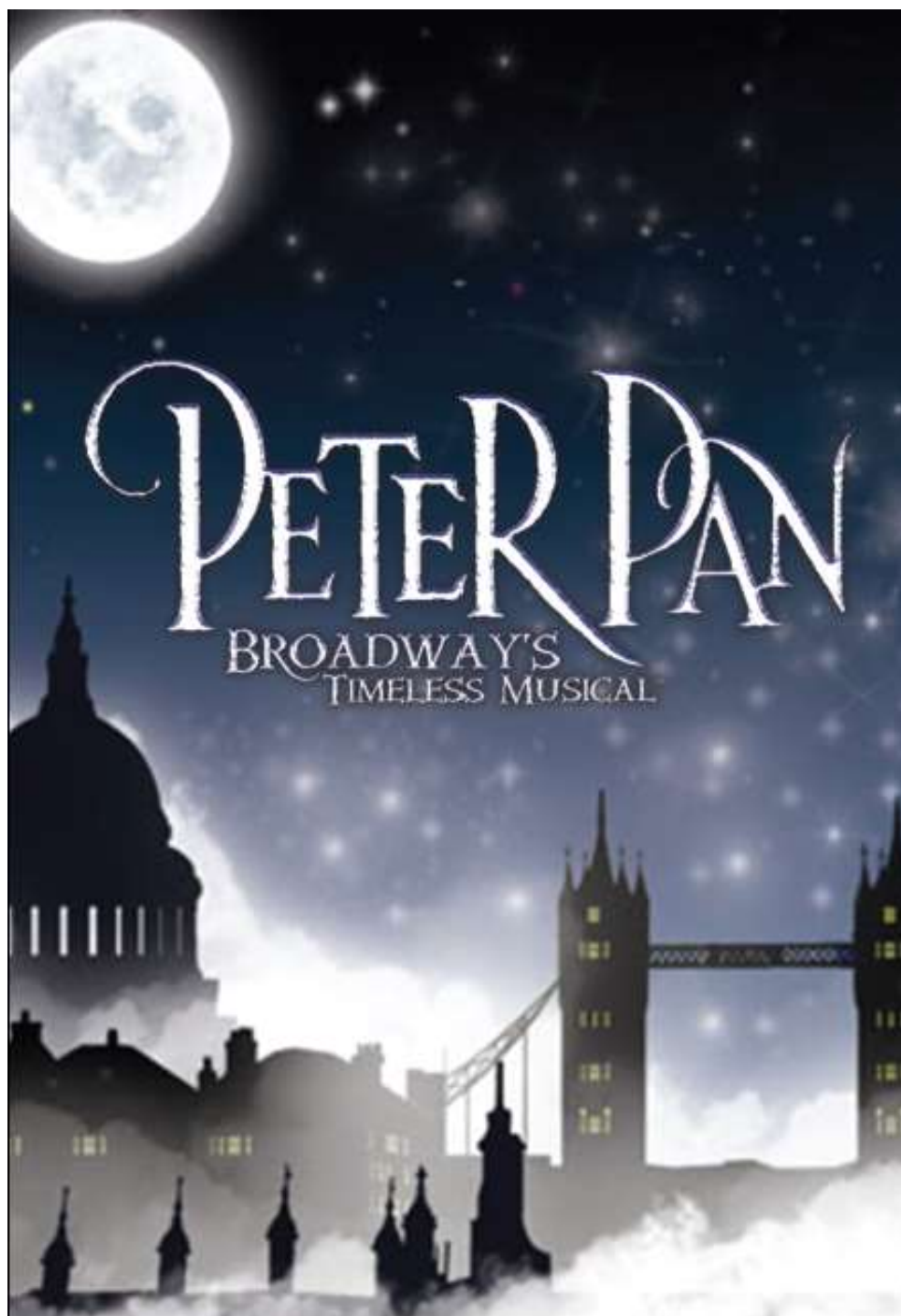


Mary Blair Peter Pan Postcard Collection

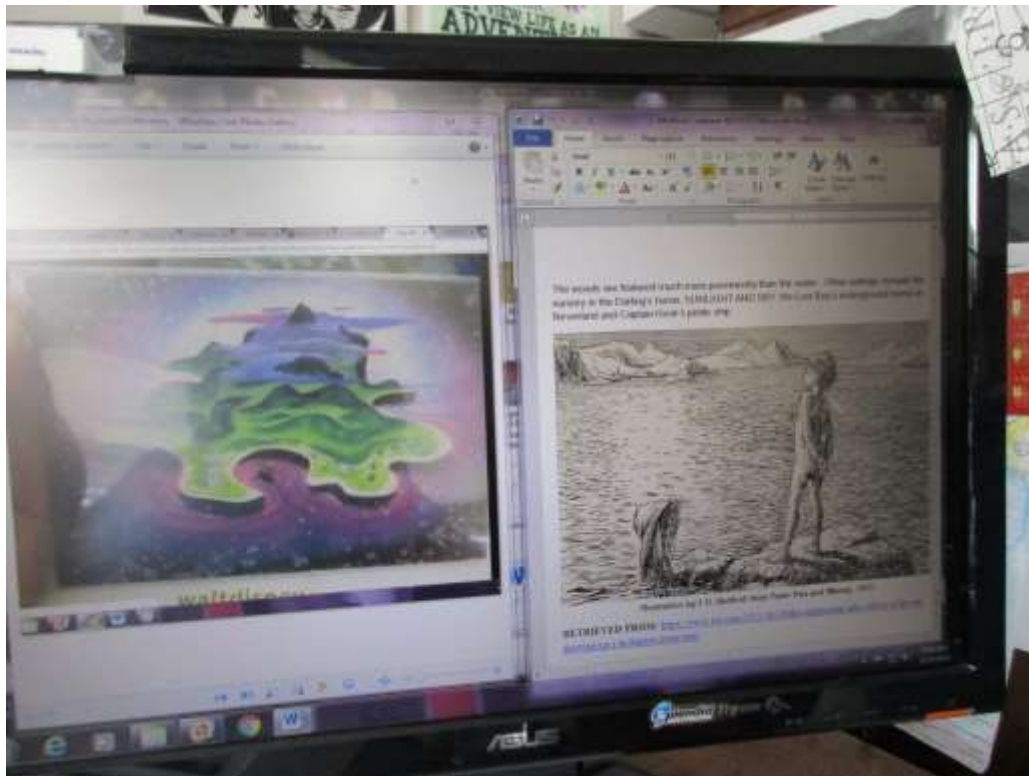


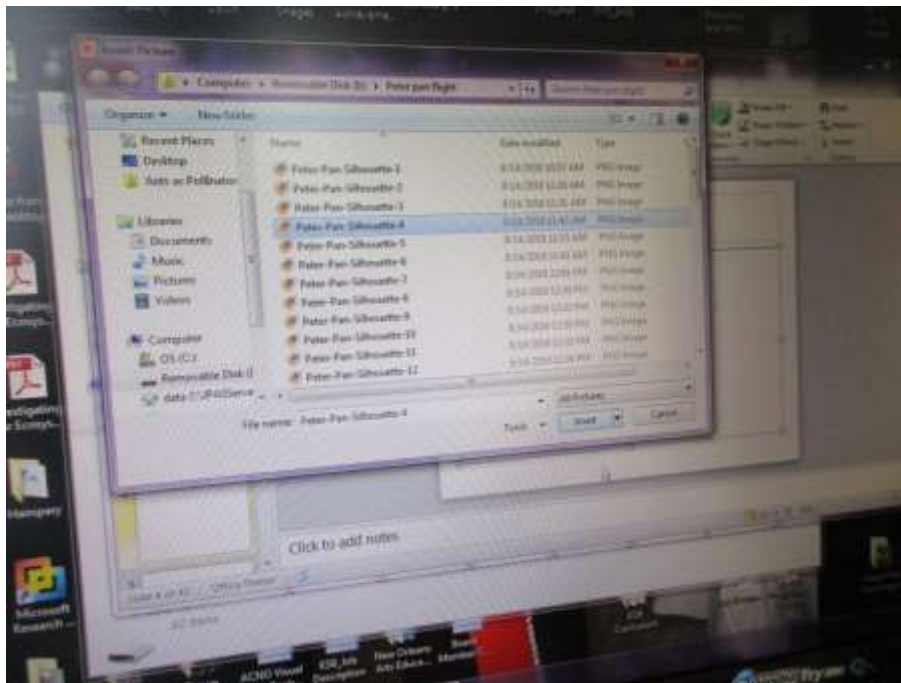


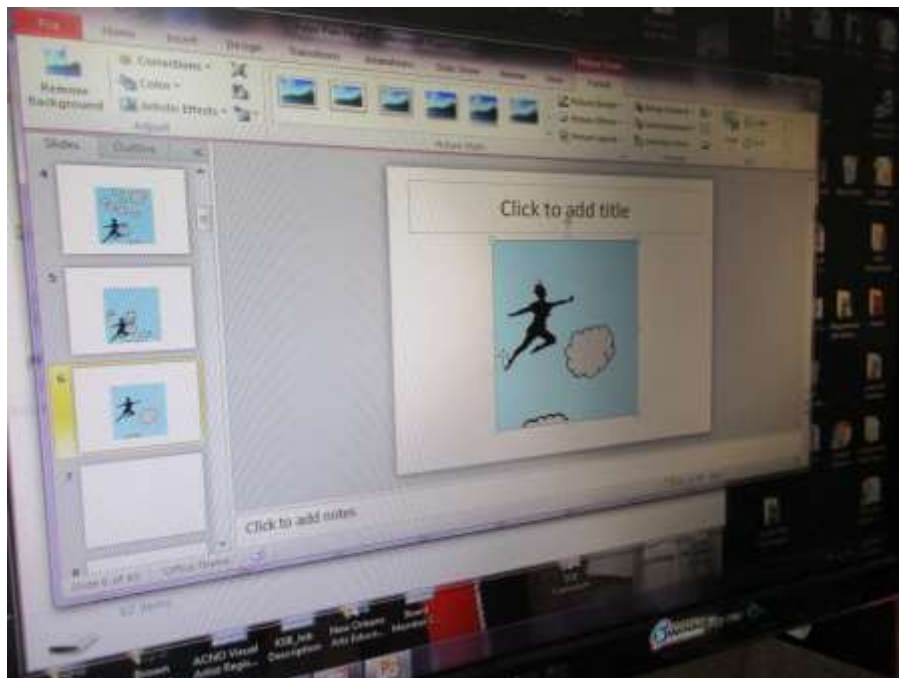
Samples of Student Work











K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Literature

Key Ideas and Details

1. Ask and answer questions about key details in a text.
2. a. Retell stories, including key details.
3. Describe **characters, settings**, and major events in a story, using key details.

Integration of Knowledge and Ideas

7. Use illustrations and details in a story to describe its characters, setting, or events.

Range of Reading and Level of Text Complexity

10. With prompting and support, read prose and poetry of appropriate complexity for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Literature

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Describe in depth a **character, setting**, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Integration of Knowledge and Ideas

7. Make connections between the text of a story or drama and a visual or oral presentation of the text.

Research to Build and Present Knowledge

7. Conduct short research projects that build knowledge through investigation of different aspects of a topic.
 - a. Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or **event in a story** or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or **actions**].").

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Literature

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Integration of Knowledge and Ideas

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film)

Mathematics Standards » Grade 2

Number and Operations in Base Ten 2.NBT

A. Understand place value.

3. Read and write numbers to 1000 using base-ten numerals, number names, and expanded form.

Measurement and Data 2.MD

D. Represent and interpret data.

10. Draw a picture graph and a bar graph (with single-unit scale) to represent a data set with up to four categories. Solve simple put-together, take-apart, and compare problems using information presented in a bar graph.

Mathematics Standards » Grade 4

Measurement and Data 4.MD

B. Represent and interpret data.

4. Make **a line plot** to display a data set of measurements in fractions of a unit ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$). Solve problems involving addition and subtraction of fractions by using information presented in line plots. For example, from a line plot find and interpret the difference in length between the longest and shortest specimens in an insect collection.

Mathematics Standards » Grade 7

Expressions and Equations 7.EE

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically.



ADDITIONAL RESOURCES

<https://www.enotes.com/topics/peter-pan>

<https://brbl-dl.library.yale.edu/vufind/Record/3435510>

<http://magicofmaryblair.com/>

<http://www.filmeducation.org/pdf/film/FindingNeverland.pdf>

<https://books.google.com/books?isbn=0786486198>

<http://community.sparknotes.com/2012/06/01/blogging-disney-peter-pan>

http://www.ericrettberg.com/peterpan/?page_id=10

http://neverpedia.com/pan/Read:The_Boy_Castaways_of_Black_Lake_Island

<https://www.owleyes.org/text/peter-pan/analysis/symbols>

<http://www.supersummary.com/peter-pan/symbols-and-motifs/>

<https://www.litcharts.com/lit/peter-pan/symbols>

http://disney.wikia.com/wiki/Peter_Pan%27s_Shadow

<https://www.litcharts.com/lit/peter-pan/chapter-2-the-shadow>

<https://www.litcharts.com/lit/peter-pan/symbols/the-crocodile>

<https://www.vox.com/culture/2017/7/27/16021572/peter-pan-became-evil-jm-barrie-llewelyn-davies>

<https://notsoprompt.wordpress.com/2013/03/06/the-ticking-crocodile/>

<https://study.com/academy/lesson/peter-pan-by-jm-barrie-summary-analysis.html>

<http://www.nybooks.com/articles/2012/04/05/who-is-peter-pan/>

<http://www.toddalcott.com/spielberg-hook.html>

<http://peterpan.wikia.com/wiki/Neverland>

https://static.bigideasmath.com/protected/content/pe/hs/sections/alg2_pe_02_03.pdf

<http://blog.mathteachersresource.com/?p=455>

<https://www.goodreads.com/trivia/work/1358908-peter-pan>