

National Theatre Collection

Peter Pan – Learning Guide

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About

This learning guide supports the National Theatre's production of *Peter Pan*, directed by Sally Cookson, which opened on 3rd December 2016 at the National's Olivier Theatre in London after a previous run at the Bristol Old Vic.

Our packs are designed to support viewing the recording on the **National Theatre Collection**. This pack provides links to the UK school curriculum and other productions in the Collection. It also has a plot synopsis with timecodes to allow you to jump to specific sections of the play.

Here you'll also find all the information you need to enable you to study the production and write about it in detail. This includes notes about all of the key elements from performance style to design. You'll also find pointers for further research.

Background Information

Recording Date – 10th June, 2017

Location – Olivier Theatre, National Theatre

Age Recommendation – 7+

Cast

Tinker Bell / Curly / Pirate	Saikat Ahamed
Ensemble	Suzanne Ahmet
John	Marc Antolin
Musician	Benji Bower
Musician	Will Bower
Tiger Lily / Slightly	Lois Chimimba
Musician	Richie Crago
Lost Boy Twin / Pirate	Laura Cubitt
Ensemble	Phoebe Fildes
Hook / Mrs Darling	Anna Francolini
Musician	Ruth Hammond
Smee / Mr Darling	Felix Hayes
Peter Pan	Paul Hilton
Ensemble	John Leader
Jane / Nibs / Pirate	Amaka Okafor
Michael	John Pfumojena
Nana / Toots / Pirate	Ekow Quartey
Ensemble	Jessica Temple
Ensemble	Dan Wheeler
Wendy	Madeleine Worrall

Other parts played by members of the Company

*With special thanks to Sophie Thompson for creative input
and for developing the roles of Hook and Mrs Darling*

Professional Counterweighter	Keiran Gonzalez
Professional Counterweighter	Maurycy Kowalski
Professional Counterweighter	Barnaby Wreyford

Background Information

Recording Date – 10th June, 2017

Location – Olivier Theatre, National Theatre

Age Recommendation – 7+

Creative Team

Director	..... Sally Cookson
Writer	..... JM Barrie
Music	..... Benji Bower
Dramaturg	..... Mike Akers
Set Designer	..... Michael Vale
Lighting Designer	..... Aideen Malone
Costume Designer	..... Katie Sykes
Puppet Director	..... Toby Olié
Fight Director	..... Rachel Brown-Williams
Fight Director	..... Ruth Cooper-Brown
Movement Director	..... Dan Canham
Aerial Director	..... Gwen Hales
Sound Designer	..... Dominic Bilkey

Teaching Information

This production is particularly suitable for:

- Primary schools looking to inspire their students with a live performance of a classic story.
- Drama and theatre students with an interest in devising.
- Anyone with an interest in the adaptation of novels for the stage.

In particular you might like to explore:

- How the company create locations and situations using basic props, furniture and pieces of set.
- The decision to double the characters of Mrs Darling and Captain Hook and have the latter played by a woman.
- How the flying is achieved in this production and how it is different to other productions where characters fly.
- How the production is made relevant for young people today.

*There are a number of other productions in the **National Theatre Collection** that relate to this one, which you and your students may wish to explore alongside it.*

Other adaptations of novels for the stage

Production	Date	Adaptation	Director
<i>Treasure Island</i>	2014	Bryony Lavery	Polly Findlay
<i>Jane Eyre</i>	2015	The Company	Sally Cookson
<i>Frankenstein</i>	2011	Nick Dear	Danny Boyle
<i>Small Island</i>	2019	Helen Edmundson	Rufus Norris

Teaching Information

Other devised productions

Production	Date	Director
<i>Jane Eyre</i>	2015	Sally Cookson

Other productions featuring members of the same creative team

Production	Date	Artist
<i>Jane Eyre</i>	2015	Sally Cookson - Director
<i>Jane Eyre</i>	2015	Michael Vale - Designer
<i>Jane Eyre</i>	2015	Katie Sykes - Costume Designer
<i>Jane Eyre</i>	2015	Dominic Bilkey - Sound Designer
<i>Jane Eyre</i>	2015	Benji Bower - Music
<i>Jane Eyre</i>	2015	Mike Aykers - Dramaturg
<i>Jane Eyre</i>	2015	Dan Canham - Movement
<i>wonder.land</i>	2015	Toby Olie - Puppetry

Other productions suitable for primary school students

Production	Date	Writer / Adaptor	Director
<i>Treasure Island</i>	2014	Bryony Lavery	Polly Findlay
<i>Romeo and Juliet</i>	2017	Ben Power	Beijan Sheibani
<i>The Winter's Tale</i>	2018	Justin Audibert	Justin Audibert

Production Notes

The following notes have been compiled to help guide you through the significant design and performance aspects as you watch the production, or to remind you of them after you have watched it. You may also want to make your own notes and form your own opinions on the effectiveness of these aspects as you explore the production.

Key Design Elements: Set

- The large Olivier stage is ideal for this style of theatre: using a variety of locations, creating the impression that characters are flying, as well as using a range of puppets, the set design must ensure that it is safe and that transitions can be made without interfering with the pace and action of the story. Therefore, the set uses trucks and smaller pieces of set on an otherwise empty stage.
- The Jolly Roger ship is created using a large skip, with car tyres tied over the sides with rope. A pole with a light (like a streetlamp) creates the ship's rig. Note the way in which the drum revolve emerges to reveal the Jolly Roger as if it has been sailing across the sea, as well as creating a sense of surprise and awe for the audience.
- Small pirate boats are made with upturned tables on wheels, with actors using their feet to propel them whilst using paddles to give the impression of rowing through water.
- A large brass bed placed centre stage is enough to create the sense of the Darlings' bedroom. The bed raises during the flying scene to enhance the sense of the children taking flight out of the bedroom window.
- The sense of playfulness is also highlighted in the splashes of paint in primary colours on the wooden floor and wall once the back cloth has been removed.
- Half of the revolve remains unpainted as it forms the bedroom floor in the Darling household. Once we reach Neverland, the revolve has turned and is revealed to be covered in paint. The paint splashes also give the impression of texture in scenes set on water - for example: the mermaids, and the sailing of the Jolly Roger/walking the plank.

Production Notes



Key Design Elements: Costume

- The use of the storytelling style of theatre means that costume is eclectic, brightly coloured and does not necessarily conform to a particular time period. Instead the bright colours are visually exciting and give important information about the different groupings and loyalties of the characters. The style of costume, which uses pyjamas as a 'base layer' also allows the ensemble to move freely and safely, which is important when working very physically and with harnesses.
- Most of the performers wear striped pyjama bottoms. Their tops change as they change character – most of the ensemble play at least two roles and therefore need to be able to change costumes quickly.
- The style of clothing worn by the Lost Boys, whilst themed with brightly coloured stripes, is eclectic. They wear woolen tank tops, or sleeveless jumpers, paired with striped pyjama bottoms. Hats include bobble hats and other woolen hats with tassels.
- Pirates wear variants of white and red striped coats or jackets. The costume design throughout this production makes it easy for the audience to see who belongs to which group because their costumes have thematic similarities.
- Nana the dog – a male actor wears white, frilly ankle length bloomers, a white mob cap with ear flaps, white 'sleeves' (wrist to elbow), a white frilly apron and white plimsolls. Such non-naturalistic costumes allow the audience to use their imagination whilst watching the show, as well as suspending their disbelief.

Production Notes

- Tinkerbell's costume is surprising: the male actor wears below-the-knee white leggings and a white tutu style skirt. Although bare chested, he wears a white harness with large 'feathers' on the back as his wings. He wears a white helmet (like a cycling helmet) with small lights wrapped into it. At the moment when Tinkerbell 'dies' and comes back to life (with the help of audience applause), these lights begin to flash again.
- Mr and Mrs Darling appear at the beginning and end of the play. They are on their way to a party at the beginning of the story and so Mr Darling wears striped pyjama bottoms with a white shirt and a black tailcoat. Mrs Darling wears a light turquoise dress with a full petticoat underneath. The cuffs of her sleeves are decorated with white feathers and she wears a yellow bolero cardigan over the top. The three Darling children wear matching red and white pyjamas – traditional long trousers and a button up pyjama jacket. This makes the story seem very traditional.
- Peter Pan wears a green suit, with narrow drainpipe trousers. He wears green socks and green Adidas-style trainers. He wears a frilled green shirt (lighter in shade than his jacket and trousers). Peter has a set of pan pipes strapped across his chest.
- Captain Hook wears a traditional pirate hat trimmed with purple feathers, a purple frilled skirt with a pannier-shaped hoop underneath (similar to those traditionally worn in the 18th century). She wears platform black boots with purple and black stockings, a velvet purple jacket underneath a black tailcoat. We also see her wearing white bloomers and a white undershirt at one point in the play, before Smee assists her in putting on her full costume. Hook wears a large 'hook' on her right hand. It is encased in a black glove, although when she is in her underclothes she has a white crepe bandage wrapped around her 'stump'.



Production Notes

- Wendy tells the story to her own daughter at the beginning and end of the play. To make the distinction between adult Wendy and Wendy as a child (the same actor plays her through the play), the adult Wendy wears a full -length turquoise dressing gown with red piping (that reminds us of the red stripes on her pyjamas). When Mrs Darling gives Wendy her dressing gown at the end of the play it allows the audience to understand that we are back in the present, as she tells the story to her daughter Jane and has become adult Wendy again.
- The mermaids are styled on Esther Williams (a famous film star and swimmer) - old fashioned swimming costumes (low legged, wide straps, decorative swimming caps, sunglasses and green/turquoise flippers). Reflected light catches the sparkles of the costume to make them appear magical.

Key Design Elements: Lighting

- The initial scenes in the Darlings' house employs a warm general wash, with the cyclorama/back cloth in darkness. Once Peter starts to emerge through the window, the cloth is back lit, turning it green (Peter Pan is always associated with the colour green).
- Props and puppets sometimes provide light sources - for example: the planets in the flying sequence (28 mins).



Production Notes

- The back wall has two platforms which are lit and we can see the silhouettes of the musicians. These colours change depending on the atmosphere being created downstage and are, at various times pink, green or a cold blue.
- Hook's scenes are much dimmer with lanterns suspended around the set giving the impression of providing lighting. Dry ice helps create atmosphere in these darker scenes.
- Wide follow spots enhance the visibility of ensemble scenes, including those between Captain Hook and her pirates.
- Neverland is very brightly lit (full or high intensity) and the light wooden floor helps reflect that light to make it seem a much more pleasant and positive location. The three trucks used in Neverland are decorated with pages from the Beano comics and also children's paintings, again in bright primary colours.
- It is always very clear when we are in positive, cheerful and safe places, as opposed to the danger associated with Captain Hook and her band of pirates. The lighting in Hook's scenes also create shadows around the actors, increasing the sense of them being sinister and dangerous people.
- Due to the ensemble nature of the piece, the stage is often in one full lighting state, rather than smaller areas of the stage being lit by spotlights or specials.



Production Notes

Key Design Elements: Sounds

- The production is supported throughout with a live band, who play in full view of the audience: they are an important part of the storytelling style. They are mostly on a platform at the back of the stage (towards stage right), but do enter Neverland and play music with the Lost Boys at one point. Wendy also sings in the second act, she stands on the other platform, stage left.
- There are a number of original songs, and John sings 'Close to You' (originally by The Carpenters) accompanied by the band. John uses a baby's bottle as a 'microphone' as Wendy and Peter dance with each other.
- There are a number of ensemble songs in this production which help aid the narrative and help create a sense of character, mood and atmosphere.
- Song is used to indicate change of setting (e.g. the mermaids' song) or character (such as Hook's song at the beginning of Act Two).
- Recorded sound effects such as a ticking clock (which indicates that the Crocodile is nearby) are amplified for the audience.
- The play fight between Tiger Lily and Peter Pan is accompanied by the band playing 'Miserlou': a piece of music that was made famous in Pulp Fiction and is also used by the Black Eyed Peas. The soundtrack to this production combines original music with well-known tracks that are used in unexpected ways.
- The style of music is varied, includes drums, synthesizers, cello, guitar and percussion such as xylophones.



Production Notes

Key Design Elements: Wigs, Hair and Make-up

- Captain Hook has the most complex wigs, hair and make up. In Act Two we see her dressing, with the aid of Smee. She has a bald cap with tufts of hair, which is then covered with a long, black wig. Hook's eyes are shaded with grey eye make up, and she has pink blusher, dark red lipstick and blacked out teeth. Her skin is fairly pale and has a black beauty spot on the right side of her face.
- Note that the same actor plays Mrs Darling and Captain Hook. As Mrs Darling, her hair is curled and piled on top of her head.
- Wendy, Peter, John and Michael all have very natural faces (i.e. minimal stage make up).
- Tiger Lily has 'war stripes' underneath her eyes and her hair is in dreadlocks.



Production Notes

Key Design Elements: Puppetry

- The use of puppetry helps achieve the storytelling style of theatre in this production. There are a number of creatures that cannot be created naturalistic (and storytelling is a non-naturalistic style). In *Peter Pan* there are a series of characters that audiences will expect to see as it is a famous story.
- The crocodile is created by bending a series of boards and placing them side by side above actors' heads. The head of the crocodile is made out of various silver cans and a red cycle light forms the crocodile's eye. A larger version of the crocodile appears in Act Two, when its jaws emerge vertically out of a trapdoor, downstage centre. They have to be large enough for Captain Hook to dive into them when she walks the plank.
- Another form of puppetry is when actors wear headpieces as wolves, and then use short crutches to lengthen their own arms to enable them to walk on four legs as if wolves.
- When Peter arrives at the Darlings' house looking for his shadow, the ensemble create his shadow out of a piece of green cloth that is the same colour as Peter's suit. They manipulate the cloth to make it 'walk' and 'breathe' but also allow it to become a flat piece of cloth again which creates a sense of awe and magic for the young audience.
- A large swan puppet is formed of white crocheted or knitted wings which are operated by rods held by the actors and moved up and down. A piece of vacuum cleaner tubing forms the neck. Another actor holds a plate of eggs and straw in front of the swan to represent the swan's nest.
- Cloud shapes on poles are carried across the stage as part of the flight sequence undertaken by Peter and the children. Bright internally lit globes on poles give the impression of passing.



Production Notes

Performance Style

- As this is children's theatre, it is important that the acting style is exaggerated and highly energetic.
- Ensemble work is very important, particularly when creating groupings such as the Lost Boys. Look closely at the twins, who use the same mannerisms as they talk into their walkie-talkies (bicycle pumps).
- There are a range of props that are used in various unexpected ways. A lacrosse stick becomes a boat paddle. Space hoppers, scooters, teddy bears and blankets bring a magical sense of childhood to the world of the Lost Boys and the actors use them as part of their performance.
- The ensemble also work together closely to create the flying effects – harnesses have to be attached and unattached, and the actors 'fly' as a result of other performers acting as counterweights at the side of the stage. The storytelling style used allows the audience to see how the magic is being created and becomes part of the entertainment.
- A careful balance has to be struck between entertaining the audience, creating tension and avoiding frightening the children in the auditorium. Therefore, fights take place as shadow fights without weapons, and audience participation is used to revive Tinkerbell (the audience is encouraged to clap until she comes back to live).
- Comedy is created throughout the piece by using slapstick (physical comedy such as falling over). Comic timing in the delivery of lines is created in particular by Captain Hook – she is often sarcastic. A sense of childish excitement is created by the adult actors playing on toys designed for children, such as space hoppers and scooters.



Production Notes

Key Moments

You might like to consider these key moments in particular when you are studying the production.

- When Peter Pan teaches the Darling children to fly, several devices are used to build to the moment of awe and wonder when the children fly. Watch carefully at how actors give the impression of learning what to do and how it builds to the climax of all the characters flying together. (From 27 minutes in until 31.30 when they arrive in Neverland). At this point the Kabuki cloth drops and the back wall (and band) is revealed. Even though the wires and harnesses are fully visible to the audience, as well as the way in which they are operated, this does not spoil the effect – in fact it makes it even more engaging to watch.
- Captain Hook sings and smokes a cigar before dressing in her full Hook costume (1hr, 17 mins). This is helpful to fully identify all of the different elements of her costume. The creation of character through vocal skills and facial expression is also noteworthy here.
- The storytelling style is particularly evident from 1hr 21 mins, when Wendy tells the story of Peter's escape. Watch carefully for the ensemble storytelling and characterisation, Wendy's diction and characterisation and how she maintains the pace and tension of the story. This extract of approximately 12 minutes also allows close analysis of the set.
- The emergence of the Jolly Roger (1hr 49 mins 47 secs) from the drum revolve allows students to analyse the way in which set is created. In addition, the characterisation (including creation of comedy) of Hook and Wendy is helpful here.

Adaptation Details & Plot Synopsis

Differences to JM Barrie's Original

This adaptation of *Peter Pan* largely follows Barrie's plot from the novel *Peter and Wendy*, with a few changes to the plot and details. Here are some of the major differences:

- In the novel the Darlings live in Bloomsbury, London, and all of the Lost Boys are children who went missing in Kensington Gardens. The exact location is not alluded to in this version.
- The Darling's maidservant Liza is cut.
- There are only five Lost Boys in the novel; there are numerous more in this version.
- Captain Hook is a woman and much of her backstory is cut.
- The original James Hook's first mate, Gentleman Starkey, is cut.
- In the novel Tiger Lily is a member of a Native American tribe, in this version she is the leader of a pack of wolves.
- Peter's journey to rescue the Lost Boys and use of imitating the Crocodile is cut.
- In the novel Peter tries to prevent Wendy and the Lost Boys from returning to London, and only changes his mind when he is moved by Mrs Darling's grief.
- In the novel it is implied Mrs Darling knew Peter as a girl.
- This version uses Barrie's additional chapter *When Wendy Grew Up. An Afterthought* as an epilogue. In Barrie's, Wendy marries one of the Lost Boys, but this detail is not explicitly stated in this version.

Prologue: Wendy, as an adult, introduces the Darling family as they were when she was a child: parents Mr and Mrs Darling, her two brothers John and Michael, and the dog, Nana.

Act One, Scene One (0:02:23): The children play with Nana. Humorously, she is able to speak but no one can understand her. Mrs Darling puts the children to bed before she and Mr Darling leave for a party. Mrs Darling tells her husband how a week ago she awoke to see a boy in their children's room. She screamed and he escaped, but not before his shadow was caught in the window. She now believes the boy will return for it and wants Nana to stay in the room to protect them. Mr Darling dismisses this idea and insists Nana sleeps outside. They exit and the children go to sleep.

Adaptation Details & Plot Synopsis



Act One, Scene Two (0:11:15): A small light - Tinker Bell - flies across the room. Peter Pan flies into the room looking for his shadow. He catches his shadow but can't reattach it. Wendy is woken up by Peter crying. They introduce each other and Wendy offers to help him sew his shadow to himself. She reattaches his shadow but rebukes him for his arrogance. They reconcile, and exchange "kisses" in the form of a thimble and a small acorn.

(0:18:22): Peter introduces Wendy to his fairy Tinker Bell who takes a dislike to her. Peter reveals that he often visits the Darling house to listen to Mrs Darling tell stories to the children before bed, to tell them to his friends - the Lost Boys - in Neverland. Hearing that Wendy knows stories he asks her to come back to Neverland with her. Wendy wakes her brothers and Peter teaches them how to fly. Wendy is at first reluctant, but Peter convinces her and the others to fly out of the window towards Neverland.

Act One, Scene Three (0:27:45): Mr and Mrs Darling arrive just in time to see the children flying off. They travel past clouds, planets and birds, before arriving at Neverland. As they approach, the pirates, led by Captain Hook, fire their cannons at the children.

Act Two, Scene One (0:31:40): At Peter's camp the Lost Boys are playing and singing. Tiger Lily appears, telling them to run as Hook and her pirates are coming. They flee.

Adaptation Details & Plot Synopsis

(0:34:40): Hook, her first mate Smee and other pirates burst in, looking for Peter Pan. She vows to defeat Peter, and even kills one of her crew when he shows softness towards a teddy bear. Hook is spooked when she hears the ticking of a clock, indicating the Crocodile is near, which ate her hand following a battle with Peter. They exit.

Act Two, Scene Two (0:44:02): Once the coast is clear, the Lost Boys come out of their hiding places. Tinker Bell enters telling them Peter has instructed them to shoot down the “Wendy bird”. They oblige and Wendy falls to the ground. They realise what they’ve done just before Peter arrives. At finding Wendy unconscious he is furious with Tinker Bell. Peter is about to kill one of the Lost Boys when Wendy recovers; the arrow hit her “kiss”. Peter banishes Tinker Bell at first forever, but changes it to a week.



(0:50:24): The Lost Boys go about building Wendy a house, hoping she will stay and be their mother. John and Michael arrive and are welcomed by the others. They play “mummies and daddies” and insist Wendy tell them a story before going to sleep with Peter keeping watch.

Act Two, Scene Three (0:57:18): Tiger Lily approaches in the night and challenges Peter to a “death match”. Wendy enters while they’re fighting and meets Tiger Lily. Wendy and Peter exit together.

Adaptation Details & Plot Synopsis

Act Three, Scene One (1:00:28): Wendy hears Tiger Lily's wolves howling in the distance; they've been captured by pirates. John and Michael join them to go and rescue her. They travel across the island before coming to the Mermaid's Lagoon.

Act Three, Scene Two (1:03:06): The mermaids welcome Peter and his friends. John is lured in by the mermaids and is almost drowned before Peter saves him. The pirates arrive, and they hide.

(1:06:44): Smee enters with the imprisoned Tiger Lily. Peter impersonates Hook, instructing Smee to let her go. Once she's escaped, Hook enters with news that the Lost Boys have found a mother. She realises Tiger Lily is gone and Peter is tricking them.

(1:11:33): Peter flies above Hook, taunting her.



Their fight is interrupted by the Crocodile, which causes Hook to panic and flee. Peter and Wendy are stuck on a rock and the tide is rising. Peter is wounded and Wendy exhausted. Wendy manages to escape on Michael's kite, leaving Peter stranded. He bravely accepts his fate, saying death would just be another adventure.

Interval

Adaptation Details & Plot Synopsis

Act Four, Scene One (1:16:30): Captain Hook sings about her hatred for Peter Pan while Smee dresses her. She instructs Smee to find the Lost Boys den.

Act Four, Scene Two (1:21:10): Back at the den, Wendy tells the Lost Boys the story of their fight with Hook and how Peter was rescued by the Neverbird. Peter returns; they all eat and have a party together.

(1:33:54): The Lost Boys settle down to sleep but Wendy wakes them up to tell a story. She tells the story of her, Michael and John coming to Neverland, leaving their sad mother behind. This makes Michael and John homesick and they ask to leave Neverland. Peter insists Wendy is wrong about mothers but all the Lost Boys prepare to leave with her.

Act Four, Scene Three (1:40:20): Peter fills a pram with blankets and toys and lies down to sleep, feeling frustrated and alone.

Act Four, Scene Four (1:43:25): Smee has the Lost Boys captured. Hook creeps up on Peter as he's sleeping. She puts poison in his bottle of medicine and leaves. Tinker Bell enters and wakes him. In order to stop him drinking the medicine she takes it herself. Dying, Peter enlists the audience to clap to bring Tinker Bell back to life.

Act Five, Scene One (1:49:45): Aboard her pirate ship the Jolly Roger, Hook sings a triumphant shanty. She tells Wendy Peter is dead, but Wendy insists he will save them.

Act Five, Scene Two (1:53:55): Smee brings out the Lost Boys and they prepare to walk the plank. She offers to save one and to join her crew but they refuse.

(1:56:09): Peter comes to save them in the nick of time. The remaining pirates on the chase the boys as Peter and Hook battle. The Lost Boys defeat the pirates, Hook is stranded and she loses her hooked hand. They make her walk the plank as the Crocodile swallows her.

(2:00:40): The Lost Boys sing a victory song and sail off to the mainland.

Act Five, Scene Three (2:01:55): Back in England, Mr and Mrs Darling mourn, berating themselves for the loss of their children. The children return to surprise their sleeping parents and are joyously reunited. The Lost Boys enter and the Darlings agree to adopt them all. They all exit apart from Wendy and Mrs Darling.

Adaptation Details & Plot Synopsis



(2:05:30): Peter enters, and Mrs Darling offers to adopt him as well, but he rejects the notion of growing up. Wendy asks to go with him but Mrs Darling refuses.

Act Five, Scene Four (2:07:10): Adult Wendy returns with her daughter Jane, saying Peter never visited her again and she forgot how to fly. Jane reveals she hears Peter's crow in her sleep. Wendy dismisses this and sings Jane to sleep.

(2:10:07): Peter enters, confused that John and Michael aren't there. He asks Wendy to fly away with him but she refuses, turning on the light and revealing herself to be grown up. Peter is devastated at the news and starts crying. Jane wakes and asks him why he's crying, mirroring the first scene. He teaches Jane how to fly and they go off together. Wendy promises she will always keep her window open for her return.

The End

Find out more

Read

The **Rehearsal Insights Pack**, featuring notes from the rehearsal room written by Staff Director Ellen Havard.

Watch

Adapting novels for the stage - dramatists including Frankenstein playwright Nick Dear, Jane Eyre director Sally Cookson and playwright Patrick Marber discuss the challenges of adapting novels for the stage.

Explore

The National Theatre's digital exhibitions on Google Arts & Culture, including **Staging Children's Stories at the National Theatre**

More materials relating to the production including the costume designs, poster, programme, stage management reports and more are held at the National Theatre Archive, which is free to visit. Find out more here: **<https://www.nationaltheatre.org.uk/archive>**

Find out more

Suggestions for Further Activity

Using NT Collection, watch *Jane Eyre*, which is directed by Sally Cookson, with music by Benji Bower, and includes some of the same performers (including Felix Lowe and Madeleine Worrall).

Visit the **NT Archive** or use the NT Collection to watch adaptations of other classic books, such as *Treasure Island* and *Frankenstein*. Some productions, such as *Coram Boy* and *His Dark Materials* may be available to watch at the NT Archive – you can find out information about these adaptations online.

Using your own ideas and information from the original story, design a set for one of the locations in *Peter Pan*. Justify your decisions. You could use the Olivier Stage for your production, or another stage of your choice. How would it affect the production if it was performed in the round?

Cookson and Bower have also adapted other novels for children and young people, such as *A Monster Calls*. Research the way in which Cookson works on adaptations by watching interviews or reading articles online.

We hope that you have enjoyed watching and studying ***Peter Pan***. Don't forget that there are many more fantastic productions to explore as part of the NT Collection. We hope that watching this recorded production has made you feel inspired to see and make live theatre.

Why not find out what's happening at your local theatre and how you can get involved?

This guide to support your viewing of the production was compiled by Teacher and Arts Education Consultant Susie Ferguson.

If you have any comments or feedback on our resources please contact us:
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