National Theatre Collection

Peter Pan Primary Schools Learning Pack

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About

This learning pack is designed to be used by primary school teachers as they explore the Bristol Old Vic and National Theatre's production of *Peter Pan*, directed by Sally Cookson. The production opened at the National Theatre on 17th November 2016, after a previous staging at the Bristol Old Vic starting in 2012.

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

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Background Information

Recording Date – 10th June, 2017 Location – Olivier Theatre, National Theatre Age Recommendation – 7+ / Key Stage 2

Cast

Tinker Bell / Curly / Pirate	Saikat Ahamed
Ensemble	Suzanne Ahmet
John	
Musician	
Musician	Will Bower
Tiger Lily / Slightly	Lois Chimimba
Musician	Richie Crago
Lost Boy Twin / Pirate	
Ensemble	Phoebe Fildes
Hook / Mrs Darling	Anna Francolini
Musician	Ruth Hammond
Smee / Mr Darling	
Peter Pan	Paul Hilton
Ensemble	John Leader
Jane / Nibs / Pirate	Amaka Okafor
Michael	John Pfumojena
Nana / Toots / Pirate	Ekow Quartey
Ensemble	Jessica Temple
Ensemble	
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+ / Key Stage 2

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

Suitable for ages 7+ / Key Stage 2

- This production is an adaptation of J.M. Barrie's 1911 novel, *Peter and Wendy*. It was adapted for the stage Sally Cookson and the company.
- Sally Cookson and the company made some changes to the original story (see Adaptation Details below), one of the most prominent of these being the casting of a female actor as Captain Hook.
- This production offers a vibrant and accessible introduction to theatre for children, allowing them to engage with a well-known story and see it brought to life on-stage. It offers opportunities to compare and contrast different methods of story-telling.
- The production also celebrates and showcases a variety of theatre-making skills, including music, movement and design. You might like to explore how the many locations (an inn, a ship, the island etc) are created onstage.
- The production offers opportunities for cross-curricular learning, from design technology and art, to history, drama and literacy.

Adaptation Details

Adaptation Details

This adaptation of *Peter Pan* largely follows J.M. 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 Cookson's version.

Plot Synopsis with Timecodes

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 they 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.

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.



Plot Synopsis with Timecodes

(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.

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.

(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.

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.

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.

Plot Synopsis with Timecodes

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.

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, proclaiming "To die would be an awfully big adventure!"

Interval

Plot Synopsis with Timecodes

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

Plot Synopsis with Timecodes



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.

(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

Classroom Activities and Exercises

Below you'll find a selection of exercises designed for teachers to use with their Key Stage 2 students to explore the play in more detail.

For each activity or exercise, you will be able to see:

- Who it is for
- The learning outcomes
- Any resources that you may require



Classroom Activities and Exercises

Activity 1: Making Shadow Puppets

(At least two 60 minute lessons)

In this series of exercises, pupils will make their own puppets and craft their own puppet show, based on the characters and story of Peter Pan. As they do so, they will learn the fundamentals of shadows and shadow puppetry, using a creative response to these principles to tell the story in their own way.

Who is it for?

This learning resource is for students studying Science and Art Key Stage 2 (years 5 & 6)

Learning Outcomes

Learners will:

- Recognise that shadows are formed when the light from a source is blocked by an opaque object.
- Find patterns in the way that size of objects change.
- Create sketch books of their observations.
- Improve their mastery of art and design techniques.
- Learn about artists in history.
- Appreciate and understand art from different traditions.

You will need

- Access to the production of <u>Peter Pan on the National Theatre</u> <u>Collection</u>.
- Card, scissors, and sticky tape.
- One or more strong lights in a dark room, and a screen or flat surface on which to shine them.
- Coffee stirrers, or straws, to make the handles of the puppets.

Classroom Activities and Exercises

Activities

- 1. <u>Watch the scene</u> in which Peter comes back to dance with his shadow from 11:30 to 13:30. remind the pupils that shadows can't be detached, but follow our own movements.
- 2. Remind the pupils how shadows are made this is something they should have learned in school in Year 3.
- 3. Explain to the pupils how shadows have often been used to create drama and story long before there was theatre. Ask if they've ever made shadow puppets using their hands and demonstrate this to them, using the examples below.
- 4. Ask the pupils to try making their own shadow puppets using their hands first from the examples on the sheet, and then to create their own, with the help of a partner. They should experiment with being closer or further away from the light source, and observe how this changes how crisp the image is, and how large it is too.
- 5. After each pair have come up with a shadow puppet, ask them to write instructions for another pair to reproduce the same puppet. Tell them to make their instructions as clear and simple as possible then trade their instructions with another pair to see if they are able to follow them.
- 6. Show the class a clip of an Indonesian puppet show, where card cut-outs are used to make shadow puppets. There are many examples of these on YouTube. Explain to the class how shadows can tell stories very simply when combined with simple movements, some music, and perhaps a few words.
- 7. Explain to the class that the puppets are made from card, with jointed arms and legs using stiff wire or thin balsa to move them.

Classroom Activities and Exercises

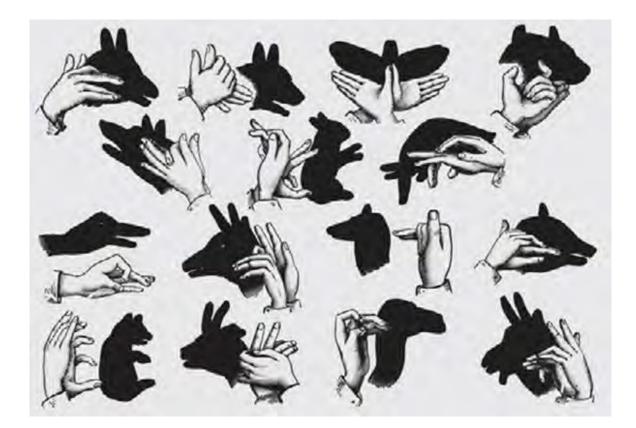
Show how pieces of card can be cut out to make details like eyes. Tell them that they will be making their own puppets to tell the story of *Peter Pan* in the style of these Indonesian puppets.

- 8. Ask the class to each draw an *outline* of characters from the play, like Captain Hook, Peter Pan, Tiger Lily and Wendy. Simplicity is key they should try to capture the character by drawing only their silhouette, focusing on a few specific details, like a hat, the hook, a character's hair or items of clothing they wear that give them a distinctive shape. Depending on your class' ability, they could do this in groups, or each drawing a character by themselves. Ask them to think about where any joints in the puppet will go to help them move their arms, legs or head. A lot can change about the way a puppet looks depending on where its joints are. To help them decide how to show the character best, revisit how in Indonesian puppets, there are many cutaway pieces to make the puppets more interesting.
- 9. Help the class to cut out their puppets from card. This will not be easy! They may need an adult's help to cut out any fine detail using a stanley knife and cutting board. it may be best to have them cut out a version of their puppet in paper first, to make sure it looks how they want it before trying it in card.
- 10. Once their card pieces are cut out, have the class assemble their puppets, attaching coffee stirrers or straws to them to allow them to move them. Once assembled, they should start practicing making their puppets move.
- 11. Put the children into small groups and assign each a scene from the story of Peter Pan. Using their puppets, they should come up with a way of telling the story of that scene. They should think about what actions the puppets will need to do, and what (few) words they might need to add in to make the action of the scene

Classroom Activities and Exercises

completely clear. They should try not to use more than about ten words each.

12. Once each group has had a chance to rehearse, have them perform their version of a scene from Peter Pan. using their puppets.



Classroom Activities and Exercises

Activity 2: Flying Poetry

(One 60 minute lesson)

In this lesson, pupils will write a poem inspired by the Darling family's happy thoughts to help them fly. They will plan their writing, considering form and style, redraft their work, and consider the effectiveness of their own and others' writing.

Who is it for?

This learning resource is for students studying Literacy Stage 2 (years 5 & 6).

Learning Outcomes

Learners will:

- Plan their writing by selecting the appropriate form for their poetry.
- Draft and rewrite by structuring their text and making appropriate vocabulary choices.
- Assess the effectiveness of their own and others' writing.

You will need

• Access to the production of <u>Peter Pan on the National Theatre</u> <u>Collection</u>.

Activities

1. Watch the scene where the children think of happy thoughts to help them fly. (23:30 until 26:30) and ask pupils to write these down, as they will be using them later. (Mother's ginger biscuits, flying a kite, playing football till teatime...)

Classroom Activities and Exercises

- 2. Ask them to add to this list with some of their own happy thoughts that would help them to fly (if they had fairy string). They can do this individually or as a group.
- 3. Remind the pupils of any specific elements of poetic language which you have been working on with them, so that they can make use of it in the activity such as alliteration, metaphors, rhyme and so on.
- 4. Taking one happy thought from the list as an example, demonstrate how to expand it into a clear image, incorporating metaphors and similes. For example, "flying a kite" could become "flying my kite like a soaring dragon".
- 5. Ask everyone to take three happy thoughts from their list and turn them into poem beginning "I can fly across the rooftops when...". For example:

"I can fly across the rooftops when I'm flying my kite like a soaring dragon, or when my money is stacked up in towers of gold, or when my dress is sparkling diamond everyone can see."

6. Ask pupils to take another happy thought from their list, and write a new poem with a growing number of syllables on each line. For example:

"I Can fly When I shoot The winning goal. The end fo the match; The pitch full of cheering; I can swoop up to the sky."

7. Now have them rearrange their poem, or write a new one, in the form of a Haiku - one line 5 syllables, the next 7, the last 5.

Classroom Activities and Exercises

- 8. Rearrange the poem again, or write a new one, in the form of a cinquain: a five-line poem, where the lines have 2, 4, 6, 8 and 2 syllables.
- 9. Finally, ask them to incorporate their five senses into their writing. Ask them to take one of their happy thoughts, and describe the response of their five senses. Ask them to start with a thought process for each sense, and then follow it with a description of the image that prompts in their head. For example:
 - a. SIGHT (Thought process): As the biscuits come out of the oven I see... [image]: Round golden medals.
 - b. SOUND (Thought): When I bite into them I hear... [image]: the satisfying snap of a ginger crunch.
 - c. TOUCH When I pick up a fresh bakes biscuit I feel... the warm comforting kiss of my mother's love.
 - d. TASTE I taste... the gingery deliciousness melting on my tongue.
 - e. SMELL And I smell... the enveloping sweet aroma.
- 10. They might need help with suggestions for touch, taste and smell words, which children often struggle with the most. Here are some suggestions:
 - a. TOUCH Soggy, dewy, hard, soft, warm, cold, damp, wet, chilly, shivery, clammy, squelchy.
 - b. TASTE Bitter, sweet, dry, tasteless, tangy, delicious, wet, scrumptious, tasty, bland, flavourless.
 - c. SMELL Fresh, earthy, woody, clean, pure, sweet, musty, pleasant, stale, smoky, lovely, refreshing.
- 11. Ask them to put their ideas from all their poems together, to write a poem about some of their happiest thoughts that could make them fly. Encourage them to use some of the techniques they have most enjoyed. For example:

Classroom Activities and Exercises

I touch the clouds above When Mother bakes round, golden medals. The satisfying crisp snap And the melting deliciousness Envelop me with Mother's comforting kiss These things lift me high And I can touch the clouds above.

12. Have some of the class read their poems aloud, and lead a discussion about which parts of the potem they like and why. What words or techniques are most evocative? What did it make them think of?

Classroom Activities and Exercises

Activity 3: Designing Neverland

(One 60 minute lesson, with possible follow-up lessons)

In this lesson, pupils will use their imagination to design their ideal Neverland - their ideal playing space where they never have to grow up. They will design it, investigate how they could make it a reality, choose a location, write a budget, and identify problems and benefits. They will also present their case to the class.

Who is it for?

This learning resource is for students studying Art, Maths and Literacy at Key Stage 2 (years 5 & 6).

Learning Outcomes

Learners will:

- Create sketch books of their observations.
- Improve their mastery of art and design techniques.
- Plan out how to use a budget to purchase equipment.
- Justify and give reasons for their opinions and beliefs.

You will need

- Access to the production of <u>Peter Pan on the National Theatre</u> <u>Collection</u>.
- Materials for children to design their own Neverland.

Classroom Activities and Exercises

Activities

- 1. Show the scene in *Peter Pan* where the children arrive in Neverland. (From 30:00 to 31:48).
- Ask the children what would be in their Neverland. What would they need to have in their ideal play space, the place where they could be a child forever? Ask them what the best things are about being a child. Record their ideas – support them with this - and share your ideas what you would like for your own Neverland. Ask the children to think about all the things they would like and record them.
- 3. Ask them to draw and label their own Neverland you could ask them to work in pairs, designing one together, if this is more appropriate for your class. if they have come up with lots of ideas, you could ask them to limit their Neverland to only three of these - and ask them to give rationales for WHY they would choose to include some of the ideas, and not others.
- 4. Once they have drawn a plan for their own Neverland being as creative as they like ask them to think about how they could go about creating that idea in reality. Ask them to think of a place in the school where they could build it and why would that place be appropriate?
- 5. Once each pupil or pair have chosen a location for their Neverland, ask them to think about what they would want in it. Give them a budget (this can be as large or as small as you like, you won't really be spending this money) and ask them to research how much the things they would like to have in their Neverland would cost. Have them decide what they would buy, and why.
- 6. Create 'mood boards' to show their ideal Neverland to other

Classroom Activities and Exercises

pupils in the class, and to put up in a place where other pupils in the school can see them - a place where you don't have to grow up, imaginations come to life and dreams can happen.

7. You could also choose to have some pupils present their ideas to the head teacher or another member of staff, asking if they can make their Neverland a reality.

Although the school can't be expected to do everything, perhaps there is something small but significant in the class' ideas that can be brought to life? Ask them to think about one practical thing they would like to make real, and how best they could persuade the school to help them do it.

Classroom Activities and Exercises

Activity 4: Character Posters

(One 60-minute lesson)

In this lesson, pupils will use their observation skills to identify key characteristics of the Lost Boys and other characters from *Peter Pan*. They will then design a 'wanted' poster using these key characteristics, writing annotations and assessing the effectiveness of their own writing and design choices.

Who is it for?

This learning resource is for students studying Literacy and Art at Key Stage 2 (years 5 & 6).

Learning Outcomes

Learners will:

- Plan their writing by selecting appropriate form and language.
- Draft and rewrite their work by structuring their text and making appropriate vocabulary and grammar choices.
- Assess the effectiveness of their own and others' writing.
- Create sketch books of their observations.
- Improve their mastery of art and design techniques.

You will need

- Access to the production of *Peter Pan on the NT Collection*.
- Access to the internet for research purposes.
- A copy of the book *Peter Pan*, or copied pages of selected scenes of your choice

Classroom Activities and Exercises

Activities

- 1. Show the scene in *Peter Pan* where Wendy meets the Lost Boys, and they give her presents. (From 50:00 onwards).
- 2. Tell the children that we often give presents that say a lot about our characters; we often choose things for other people that show what kind of person we are. Ask them to think about how the appearance (costume), words, and attitude that the Lost Boys show, as well as the presents they give Wendy, tell us about their characters. It may be helpful for your class if you suggest some words that could describe certain characteristics other than looks - things like kind, loving, generous, smart, cruel, etc, to get them started.
- 3. Ask the class to expand their descriptions of two or three of the Lost Boys into full sentences an explanation of what they've observed and what it tells them about the character. Encourage them to really think through their sentences use a thesaurus to find the best word, or discuss with a partner to clarify their ideas.
- 4. Have some pupils share their observations with the rest of the class, and discuss them.
- 5. Now, have everyone choose their favourite Lost Boy, and explain that each pupil will be designing a 'Wanted' poster for them. You can do this in pairs if it would be more appropriate for your class.
- 6. Show the class some examples of wanted posters for fictional characters many examples of this can be found online. Take care not to show them posters or images of real missing people, especially missing children. Show them that the poster contains both an image of the person, and a description of them.

Classroom Activities and Exercises

- 7. Ask each pupil to design a Wanted poster for their chosen Lost Boy. It should contain both an image of the character, and a description of the character. The description should focus on what they have observed about their character - where are they likely to be found? In a library? A park? A funfair? What are they likely to be seen doing? If they like, these Wanted posters can be expanded to include bad behaviour the Lost Boy is wanted for -but this should also be in keeping with their character.
- 8. Once the posters are finished, ask each pupil to annotate them, in order to explain how what they have drawn or written has been influenced by what they observed in the play. Ask them to explain their choices.

Classroom Activities and Exercises

Activity 5: The Debate - Childhood vs Adulthood

(Two to three 60-minute lessons)

In this series of lessons, pupils will stage a debate to discuss the merits of childhood and adulthood. They will research their topic by speaking to friends and family members, and work to structure their arguments carefully and use rhetorical devices in order to present them in the best way.

Who is it for?

This learning resource is for students studying Literacy, including Speaking and Listening, at Key Stage 2 (years 5 & 6).

Learning Outcomes

Learners will:

- Acquire a vocabulary and understanding of grammar for spoken language.
- Use discussion in order to learn by elaborating on and explaining their own ideas, and listening to others'.
- Develop confidence in public speaking.
- Adopt and maintain a role.
- Improvise, devise and rehearse their presentation in order to share it with others.

You will need

 Access to the production of <u>Peter Pan on the National Theatre</u> <u>Collection</u>.

Classroom Activities and Exercises

Activities

- Divide the class into pairs. Ask everyone in the class to think about (but not discuss, yet) what they think is the best part of being a child. Ask everyone to individually write down what they think. Once they have done so, have each pair discuss their choices and try to explain why to their partner.
- 2. Have every pair share their thoughts so you can collect them together onto the board.
- 3. Ask each pair to again consider what they think the best thing would be about being a grown-up. Just as before, have them consider and write down their thoughts before discussing it with their partner. As before, collect these new thoughts together onto the board, so that you have two separate columns.
- 4. Tell the children that you will be having a debate about whether or not it is better to be a child or an adult. Explain that a debate is a structured discussion between two sides representing different viewpoints. It is also a kind of contest, with the side presenting the most persuasive argument being declared the winner. In order to provide the most persuasive argument, explain to the class that it is best to research their topic, and gather as many viewpoints as possible.
- 5. Set the class the challenge of gathering as many different perspectives on childhood and adult as they can. Ask them to go home and speak to family members and friends about whether they think it is better to be an adult or a child. Recommend that they speak to these people separately, in order to get different opinions. Encourage them to speak to a variety of ages grandparents, siblings, children and adults - but always people they know and trust. Have them record the questions they asked

Classroom Activities and Exercises

each person and the answers they were given in a workbook, so that they have a clear record.

- 6. When they are back in class, ask them to review the results of their interviews and select the perspectives they found most interesting.
- 7. Now, divide the class into two groups, and explain that they will be debating the following statement: "This house believes that it is better to stay a child forever". Explain that one side will be arguing *for* the motion, and the others will be arguing *against* the motion.
- 8. Have each group take about five minutes to identify around 5 key arguments they plan to make and then split into smaller groups, or as individuals, taking one argument each. You may need to help them with this if you are working with a particularly large group.
- 9. Give the class time to prepare their arguments. They should prepare a short speech, and be prepared to respond to questions from the other side - so suggest that they try to think through any challenges they might receive, and how they might respond to them. You can introduce the following concepts for them to include to help make their argument more persuasive:
 - Repetition: saying the same words or ideas more than once helps to emphasise them.
 - Alliteration: using similar words or sounds makes them more memorable (e.g "Face the fire at freedom's front").
 - Rhetorical questions: ask the audience a question to which you don't expect an answer encourages them to think more deeply about your point.
 - Make eye contact with your audience.
 - Speak slowly and clearly often when we're nervous we speak quickly or quietly.

Classroom Activities and Exercises

- Finish by summarising your point, to make it absolutely clear to everyone.
- 10. Stage the debate by having someone from each side take turns at presenting their viewpoint, and decide a winner.

Find out more

Short Film Content: Theatre-Making

You might like to explore this series, which introduces a younger audience to some of the fundamental roles in the theatre. These films are aimed at children and will help them to understand the different people who work together to bring a play to life.

What is an Actor?

What is a Director?

What is a Designer?

What is a Composer?

What is a Playwright?

You might also like to show your class this short film, which gives a glimpse behind the scenes at the National Theatre and introduces who and what it takes to put on a production.

Welcome to the National Theatre

Find out more

More for Primary Schools

The Primary Programme works with schools both in London and across the UK, offering pupils and teachers enriching opportunities to experience theatre both as audience members and theatre makers, with a focus on creative learning across the whole primary curriculum.

If you'd like to find out more, visit https://www.nationaltheatre.org.uk/learning/schools/primary

We hope that you have enjoyed watching and learning about *Peter Pan*. Don't forget that there are more fantastic productions to explore as part of the **National Theatre 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?

If you have any comments or feedback on our resources please contact us: ntcollection@nationaltheatre.org.uk