



Education and Outreach Department's School Matinee Program

PETER PAN

STUDY GUIDE

For Teachers and Students

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About NEVADA BALLET THEATRE

The idea to create a professional ballet and dance company based in Las Vegas was the vision of former dancers and co-founders Vassili Sulich and Nancy Houssels. Though Las Vegas was a city with a widespread community of artists, Sulich and Houssels took note that its performers longed to return to their classical “roots,” where they could dance an eclectic and changing repertoire. In September of 1972, Sulich and his dancers performed their first repertory show in the Judy Bayley Theatre at the University of Nevada, Las Vegas. The response from the community was overwhelming and so with the vision, support and financial backing of Houssels, a volunteer board was established with each of its members giving one thousand dollars to start the state’s first professional ballet company. Nevada Dance Theatre was born.

In 1996, the organization received a major grant from the Donald W. Reynolds Foundation, and with a donation of land from The Howard Hughes Corporation, plans for a world-class home for the troupe began. Now, indisputably one of the finest dance facilities in the nation, the company’s Summerlin based studio is home to a full-time professional company of dancers and almost 500 students. In 1997, Nevada Dance Theatre was renamed Nevada Ballet Theatre to more accurately reflect the company’s classical repertoire at the time.

Quality Dance Training and Education and Outreach

In 1979, the company established an affiliated Academy in order to provide a premiere dance education to young people in Southern Nevada and groom the next generation of dance enthusiasts. The Academy is now regarded as one of the top ballet and dance training centers in the city and offers a variety of classes for children through adult. In 1980, the company expanded its offerings even further by seeking to expose the art form of dance to students in underserved populations within Clark County. Today, *Future Dance* and its initiatives provide scholarship opportunities to over 400 students a year and the program successfully reaches over 20,000 students annually. Now in its 24th Season, it is one of the longest running Education and Outreach programs in the state.

Dynamic Repertoire, Unique Collaborations and Dance Education

Over the last several decades, Nevada Ballet Theatre has grown into one of the city’s most beloved community treasures and one of the state’s largest and oldest performing arts organizations. Currently under the direction of Executive Director & CEO Beth Barbre and Artistic Director James Canfield, a versatile company of professional dancers along with a solid focus on dance education continues to take shape.

With a firm adherence to the classical vocabulary, the company has expanded its repertoire over the last several years to include works by George Balanchine and Twyla Tharp and increased its national visibility by presenting cutting-edge contemporary works by choreographers such as Val Caniparoli, Thaddeus Davis, Matthew Neenan and its own James Canfield. From performing at The Kennedy Center as part of its “Arts Across America” Festival, to its annual *A Choreographers’ Showcase*, a one-of-a-kind collaboration with the world-renowned *Cirque du Soleil*, NBT remains focused on educating audiences through premiere collaborations and exposure to internationally-recognized guest artists, broadening the local community’s ties to the national arts scene.

Resident Ballet Company of The Smith Center for the Performing Arts

NBT’s long-awaited residency at The Smith Center for the Performing Arts became a reality on May 5, 2012 - a celebration of its official debut on the Reynolds Hall stage as well as the company’s 40th anniversary.

In December 2012, Nevada Ballet Theatre presented a brand-new and original production of *The Nutcracker*, complete with new sets, costumes and full orchestra. The first production of its kind built for the Reynolds Hall stage, this highly-anticipated production marked Artistic Director James Canfield’s first full-length ballet for the company as well as for Las Vegas audiences.

Celebrating the past with an eye on the future, the company continues to take bold steps forward as it celebrates its 45th season of bringing outstanding classical and contemporary works to the Las Vegas community.

About THEATER ETIQUETTE

- The matinee performance begins promptly at 11 a.m. and lasts approximately 1 hour
- Let your students know in advance what type of conduct is expected of them. This is a LIVE performance. Unlike television and movies, the performers are physically on stage and performing for your enjoyment, any noise may distract them. The performance will be exciting, but let your students know that they will be required to sit quietly in their seats for a reasonably long time
- School clothes are appropriate attire; however, some students may choose to “dress up”
- Please plan to arrive at the theater at least 30 minutes before the performance, as latecomers may not be seated once the performance has begun
- No food, drink, chewing gum, skateboards, cameras, cell phones or recording equipment are allowed inside the theater. If you plan to bring any of these items, please have your students leave them on the bus until after the performance has ended. There will be no provisions for storing these items at the theater
- It is important to have your students visit the restrooms before the performance begins. It is inappropriate to visit the restrooms during a live performance. At all times, an adult must accompany students to the restroom. Ushers will direct you to the restrooms
- We recommend that you provide your students with some guidelines of things to look and listen for during the performance
- **Students should be encouraged to:**
 - Watch the dancers
 - Listen to the music
 - Look at the costumes and lighting designs
 - Laugh when they see the dancers do something funny
 - Clap to show the dancers that they are enjoying the performance when the dancing has finished. It is also customary to applaud again when the dancers take a bow
- **Students should NOT:**
 - Talk or make noise because they might miss something important
 - Chew gum because it is disruptive to others and makes a mess at the theater
 - Leave their seats before the lights go on because this is very disruptive to their neighbors
 - Bring iPods or video games to the theater because this is disruptive to the dancers and other members of the audience
 - Put their feet on the back of the chairs
 - Text or talk on cell phone

About **PETER PAN**

Music: Sir Benjamin Britten, Eric Coates, Sir Edward Elgar, Ron Goodwin, Montague Phillips
Choreography: Jorden Morris

Peter Pan began as part of a novel written by author and playwright James Matthew Barrie. A full length play and novel about Peter Pan shortly followed and a world-wide phenomenon was born. The first stage performance (entitled *Peter Pan*, or *The Boy Who Wouldn't Grow Up*) took place on December 27, 1904 at the Duke of York's Theatre, London, and the play's success was echoed quickly in America. It was not until 1911, however, that Barrie finally produced a proper book, known originally as *Peter and Wendy*. Barrie died in 1937, but his creation continues to inspire fresh generations of children, and in more than one way. Since 1924 there have been four movie versions including the famous Disney animation and Steven Spielberg's *Hook*, and countless stage and ballet interpretations. The version that NBT is performing, choreographed by Jorden Morris, was first created for Canada's Royal Winnipeg Ballet in 2006.

SYNOPSIS (The Story)

Act I

At the Darling family home in London, young Wendy dances in her bedroom with Nana, the faithful family dog. Her brothers John and Michael arrive and join in the fun. Mrs. Darling and Liza the maid enter to ready the children for bed. Mr. Darling arrives and is worried about being late for a dinner party. After the boys pretend to be pirates and kidnap Father, the playful children foil all of Mother's attempts to get them into bed and convince their parents to tell them a story. Finally peace is achieved and with the children drifting off to sleep, Mother and Father leave for the dinner party.

When the coast is clear, Tinker Bell enters the nursery in search of Peter's shadow, which he lost while listening at the window to Wendy telling stories to the boys. After madly searching the room she finally finds it in the washstand. Peter enters and tries frantically to catch his shadow. Unable to do so, he slumps down beside Wendy's bed and begins to cry.

Wendy awakens to see Peter crying and offers to sew his shadow back on. She is quite taken with Peter and seems to have a vague recollection of him. She offers him a kiss and when he doesn't know what that is, gives him a thimble. Peter invites Wendy to Neverland where she can be the mother and tell stories to the Lost Boys. Meanwhile Tinker Bell is very jealous and upset at Peter's attention to Wendy. After accepting Peter's invitation, Wendy wakens John and Michael who are overjoyed to see Peter and Tinker Bell in the nursery. All three children have a quick flying lesson and with the help of Tinker Bell's fairy dust take off through the nursery window. After flying over London they are off to adventures in Neverland – second star to the right and then straight on till morning!



In Neverland, Tiger Lily, the Fairies and the Crocodile are in the lagoon when they hear pirates coming and quickly hide. Smee tells Captain Hook that Peter has returned to the island with new treasures when suddenly the Crocodile appears and tries to get another taste of Hook. Peter brings the children to the Fairy forest where all of the sprites dance in celebration. The Lost Boys arrive and everyone is happy that Peter has returned to Neverland. Dueling with Hook, Peter is almost defeated, when just in the nick of time the Crocodile chases Hook away.

Act II

In London, Mr. Darling and Liza try to console Mrs. Darling who is heartbroken over the disappearance of the children. Meanwhile, in Neverland, Wendy has settled into the role of Mother to the Lost Boys. When Peter goes to check on the island, Wendy and Tinker Bell give the boys their medicine and tuck everyone into bed for the night, unaware of the adventure just ahead. The Pirates enter the underground home and capture all the children. Only Tinker Bell escapes! Captain Hook, disappointed in not finding Peter, poisons the medicine bottle in hopes that he will drink from it when he returns.

Later as Peter gathers his sword and his courage before heading out to save the children, he remembers to take his medicine. But before he can, Tinker Bell drinks it herself to save Peter's life. Tinker Bell begins to fade despite Peter's attempt to revive her. She slips away. Only the Fairies, having sensed Tinker Bell weakening, are able to revive her by dancing until she is magically resurrected. On the pirate ship the new "recruits" are put to work. Peter flies to the ship and after a fierce battle defeats Captain Hook and the pirates.

After celebrating their victory, Peter begrudgingly agrees to take Wendy, John and Michael home. Wendy is worried that her brothers are forgetting their real parents. The Fairies fly the ship home, where the children surprise Mrs. Darling in the nursery. Mr. Darling, Nana, & Liza hear the commotion and rush in where they are introduced to the Lost Boys who have decided it's time to grow up.

After the others leave the nursery, Wendy returns, having sensed that Peter is still nearby. He has been waiting outside the window. After a tender moment, with Peter promising to return, Wendy watches him fly off into the stars. And on to another adventure!

About THE ARTISTS

Choreographer

Jorden Morris

Jorden Morris is an Alberta-born, internationally renowned ballet choreographer and director. He trained at the Banff Centre School of Fine Arts and the Royal Winnipeg Ballet School. Jorden began his career with the RWB after graduating, and quickly rose to the rank of principal dancer, performing lead roles in both classical and contemporary works. After retiring from his career on stage, Jorden studied choreography and theatre arts at New York University, as well as early French choreography from Claude Bessy and Serge Golovine of the Paris Opera.

Jorden premiered his first work in 1999, a one-act interpretation of Alexandre Dumas's *The Three Musketeers*.

He choreographed three works in 2000: One for the Alabama School of Fine Arts in Birmingham, that would go on to be performed at the Birmingham Arts Festival. Jorden was also commissioned by the Royal Winnipeg Ballet to choreograph two pieces for HRH Queen Elizabeth II during her Canadian visit that year, which were broadcast nationally by the CBC.

Jorden then expanded his career by taking the position of Ballet Master and assistant to the Director at Boston Ballet. Jorden rose to the rank of Chief Ballet Master and was the interim Director for the 2001 season.



After returning to Canada as Associate School Director for the Royal Winnipeg Ballet, Jorden was commissioned to create his first full-length work, *Peter Pan*. This production became the biggest box office hit in the Royal Winnipeg Ballet's history, until it was surpassed three years later by his next full-length ballet, *Moulin Rouge*® - *The Ballet*. Since its creation in 2009, *Moulin Rouge*® - *The Ballet* has been on tour across North America and Europe and has been seen by over 180,000 people in theatres. *Moulin Rouge*® - *The Ballet* was made into a full feature film in 2013 and distributed by Cineplex Odeon.

Jorden continued his work with the Royal Winnipeg Ballet, creating new works inspired by intriguing artists, from painter Egon Scheile to poet/songwriter Leonard Cohen.

Jorden has also choreographed for the Genie and Gemini awards which were broadcast nationally and featured dancers from The National Ballet of Canada and the Royal Winnipeg Ballet.

In addition to Boston Ballet and the Royal Winnipeg Ballet, Jorden has worked with Atlanta Ballet, Pittsburgh Ballet Theatre, Cincinnati Ballet and Festival Ballet Providence.

In 2015 Jorden accepted the position of Artistic Director with Edmonton's Citie Ballet where he continues to choreograph and inspire the next generation of Canadian artists.

Composers

Sir Benjamin Britten, Eric Coates, Sir Edward Elgar, Ron Goodwin, Montague Phillips

Unlike some of the other classical story ballets we perform, our version of Peter Pan has five different composers. In an interview, choreographer, Jorden Morris stated, *"The music came about from the desire to use composers that were writing and performing music while J.M. Barrie was writing the book. It's quite possible that Barrie might have attended concerts of these composers . . . and perhaps "heard" some of the characters in the music. The Montague Phillips and Eric Coates have that "London" soundscape I was looking for as well as certain characters' theme music. Elgar gives us the Neverland and ship scenes, plus character themes for Tink, Tigerlily, and Croc."*

Sir Benjamin Britten (22 November 1913 – 4 December 1976) was an English composer, conductor and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces.

Eric Coates (27 August 1886 – 21 December 1957) was an English composer of light music and a viola player. He played in the Queen's Hall Orchestra.

Sir Edward Elgar (2 June 1857 – 23 February 1934) was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions of orchestral works are the Pomp and Circumstance marches.

Ron Goodwin (17 February 1925 – 8 January 2003) was an English composer and conductor known for his film music. He scored over 70 films in a career lasting over fifty years.

Montague Phillips (13 November 1885 – 4 January 1969) was a master of British light music. A noted boy soprano, he won a scholarship to the Royal Academy where he studied organ and composition and won several more scholarships. Phillips later became a Professor of Harmony and Composition there.

DISCUSSION TOPICS AND ACTIVITY SHEETS

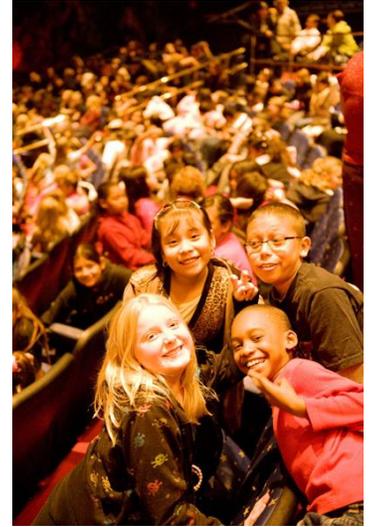
Movement:

Pre-Performance Discussions:

Ask your students how different emotions make them move. Have them get up and show you how you move when you are sad, excited, or upset! Each ballet has different movements to show an emotion. For example *Tinkerbell* will cross her arms, ask the students what emotion they think that would be.

Post-Performance Discussion:

Ask questions about each scene and how the movements made them feel, and have them act out those emotions. Ask how the movements were different in each scene and how they were the same, do they think the movements were effective at getting across what the choreographers wanted the audience to feel.



Costumes:

Pre-Performance Discussion:

Costumes help the audience to feel the emotions and characteristics of each ballet. Based on what the students know about the ballet now what do they think the costumes will look like?

Post-Performance Discussion:

Did the costumes help your students feel the mood of the ballet? Do your students think the costumes are the right design? If not have them draw what they think the dancers should have worn and why their design would help the audience to better understand the ballet. Have the students tell you what colors they would use and what fabrics or materials.

Music:

Pre-Performance Discussion:

Talk with your students about how music is the only thing that you hear during a ballet. Ballets are not like the movies, and plays, the dancers do not speak. They show their emotion through movement and pantomime. If you have access to the music you can even play parts of it to the students. Also play different types of music like classical or even hip-hop and ask them how it makes them feel and then have them act out that emotion with the music!

Post-Performance Discussion:

Did your students like the music, what was their favorite part? Do they think it helped to show the emotions that the choreographer wanted the audience to feel?

Set:

Pre-Performance Discussion:

In Act I the set and scenery look like the inside of a nursery. Ask your students to look for different details that help create the feeling of being in a child's bedroom.

Post-Performance Discussion:

Have your students tell you how it made them feel. Did they like the lighting and the scenery? How would they design the lighting and the sets? What colors would they use for lighting? Do they think the set helped to show the emotions of the ballet to the audience?

More Post-Performance Questions:

If your students were the choreographers, how would they create the ballet? Have them go through every aspect of creating a ballet; would they keep some things the same?

Overall did they enjoy the ballet, what were their favorite parts?



WORDSEARCH

Test your word-search skills by finding the 10 ballet words

Wendy Tinkerbell emotions choreograph music
composed Ballet costumes Peter dance

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

ANSWER KEY

WORDSEARCH

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

Additional Resources

Further Study

- <http://www.songsforteaching.com/graduationschoolconcerts/pompandcircumstance.htm>
- You Tube: “Jordan Morris, Peter Pan Ballet”
- James Matthew Barrie. *Peter Pan*. World Cloud Classics.