An educator’s resource guide for integrating the arts into standards-based curriculum including:

- Units of Inquiry
- Historical background
- Suggested lessons, activities and teaching tips
- Links to media
- Resource directory

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# Table of Contents

**J.M. Barrie—The Man Behind Peter Pan** .................page 4  
**Charles Frohman** ...............................................................page 6  
**The Story and Musical Numbers** ....................................page 7  
**Thoughts, Photos and Quotes** .............................................page 8  
**Education Connections** ....................................................page 11

**Units of Inquiry and Lessons**  
*Note: grade levels not listed in standards as all lessons are adaptable within the standard)*  
- **How do we shape and form our identities?** ...............page 14  
- **What does it mean to grow up?** .................................page 19  
- **Lesson: Through the Eyes of a Child** .......................page 25  
- **Thoughts for Further Discussions** ..............................page 27  
- **Inquiry and Lesson Resources** ........................................page 28

**Books, Videos, and Online Resources for reference**  
.............................................................................................page 57

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We’ll be young, that’s how we’ll stay.
Ev’ry wish is a command, We will find ourselves in Never, Neverland.

- Finding Neverland

The world is so mysterious and wild when you start to see it through the eyes of a child.
PLAY!
We were young and having fun playing all our cares away.
PLAY!
PLAY!

- Finding Neverland

Picture a land that you never have seen where life is eternal and evergreen;
A future of happiness all in your hands, all in this place of your dreams, here inside Neverland.

- Finding Neverland
J.M. BARRIE—THE MAN BEHIND PAN

Though the first draft of J.M. Barrie’s play, Peter Pan took him only a few months to write, it could be said that the beloved story known and treasured by so many actually took a lifetime to write. It is a tale woven from the facts, experiences and fantasies of one man’s life, including childhood and adulthood.

James Matthew Barrie was born May 9, 1860, the ninth of ten children. His older brother David was the jewel of his mother’s eye, showing indications of rising to great heights in his lifetime. However, at the age of thirteen, David was killed in a skating accident, and became a boy who would never grow up. It would be more than three decades before Barrie would create the character of Peter Pan, but here at just six years old, the seed was planted. As his mother went into inconsolable depression, young James tried desperately to bring happiness back to his mother and family, to no avail.

As Barrie describes in his novel Margaret Ogilvy, (a story based on his mother and his own boyhood) when entering his mother Margaret’s room, she would often ask if it was David, to which James would reply, ‘No, it’s not him, it’s just me.’ As he goes on to write in the novel, we see the beginnings of his world of fantasies, and the sense of childlike play he would keep throughout his life;

‘...At first, they say I was often jealous, stopping her fond memories with the cry, “Do you mind nothing about me?” but that did not last; its place was taken by an intense desire...to become so like him that even my mother should not see the difference....Then I practiced in secret, but after a whole week had passed I was still rather like myself. He had such a cheery way of whistling, she had told me....and when he whistled he stood with his legs apart, and his hands in the pockets of his knickerbockers.’

His knack for storytelling and whimsy continued to grow during his preteen and teenage years when he attended Dumfries Academy, and often recalled his years here among his happiest. He hated the idea that like all children, he would have to eventually grow up one day. In Margaret Ogilvy he wrote, ‘The horror of my boyhood was that a time would come when I must also give up the games, and how it was to be done I saw not...I felt that I must continue playing in secret.’ During his time at Dumfries, James discovered a love of the game cricket, and more importantly, his love for theatre. He and his friends created a pirate band, and their games of pretend led to the formation of a theatrical club. In a speech given in 1924, James traced this band of friends and their games to the beginnings of Peter Pan: “When the shades of night began to fall, certain young mathematicians shed their triangles and crept up walls and down trees, and became pirates in a sort of Odyssey that was long afterwards to become the play of Peter Pan. For our escapades in a certain Dumfries garden, which is enchanted land to me, were certainly the genesis of that nefarious work.”

As his years at Dumfries ended, James was now a man, but in essence was still a boy, as he stood just five feet tall. Throughout his life he had the slight stature and appearance of a boy himself. He was aware of this and often in his journals wrote such notes as ‘Grow up and have to give up marbles - awful thought’ or ‘He is very young looking - trial of his life that he is always thought a boy.’

He began writing plays in earnest and to meet with some success. It was the staging of his play Walker, London in 1892 that would bring the next important woman into his life. The lead role was to be played by actress Mary Ansell. Mary and James began a close friendship and then courtship, leading to marriage in 1894. As a wedding present, James purchased a St. Bernard puppy for Mary who was named Porthos. As they took walks, Porthos attracted the notice of many children. Three years into their marriage, Mary and James still had no children, and Porthos became even more their child.

Barrie’s numerous plays had given him fame and fortune by this time, and ultimately, more time to do some of his other favorite things besides work.

Barrie began walking more and more through Kensington Gardens with Porthos, which is where he first encountered the boys of the Davies family, five year old George, three year old Jack, and baby Peter, who would also go the Gardens for walk with their nurse, Mary. . As Andrew Birkin writes in his novel J.M. Barrie and the Lost Boys, it was George who first began to cultivate the friendship with Barrie; ‘To him, he was not J.M.Barrie, the celebrated writer, but a small man with a cough who could wiggle his ears and perform magic feats with his eyebrows. Moreover, he seemed to be singularly well-informed on the subject of cricket, fairies, murders, pirates...desert islands.... George had never met anyone quite like him; he was old, but he was not grown up. He was one of them.’
Birkin goes on to write 'Barrie had known many children, but none of them so captivated him as the boy in the red tam-o’-shanter. George seemed to combine all the finest qualities of boyhood in rare abundance. 'There never was a cockier boy’, he later wrote of him in *The Little* White Bird, a fictional account of his relationship with George.’

Still only knowing the boys from their walks, it was likely around New Year’s Eve 1897 that Barrie met the boys’ parents, Arthur and Sylvia Llewelyn Davies, at a dinner party, where they discovered through conversation that Barrie was the man from the garden her boys talked of so frequently. Sylvia was the daughter of the artist and writer George du Maurier, brother to actor Gerald du Maurier, and eventual aunt to writer Daphne du Maurier. She would also be a third very important woman to JM Barrie.

In *Peter Pan and Wendy*, Barrie writes 'There never was a simpler happier family until the coming of Peter Pan’ in reference to the Darling family. However, it could be that he was hinting at the Davies family, whom he based the Darling family on, and his own entrance into their lives. Barrie maintained a very close relationship with Sylvia and the boys for many years, through Arthur’s death in 1907, Sylvia’s in 1910, and his adoption of the five boys. As Andrew Birkin writes, ‘In the Davies family, he (Barrie) had found what he had been searching for all his adult life—a beautiful woman who embodied motherhood, a brood of boys who epitomized boyhood—and he did not mean to let them go.’

**“Young boys should never be sent to bed. They always wake up a day older and then before you know it they’re grown.”**

- J.M. Barrie

*Peter Pan* was continuing to germinate through the experiences of Barrie and the Davies family, right down to baby Peter. According to Barrie, all children were once birds before birth and ‘the reason there are bars on nursery windows...is because [children] sometimes forget that they no longer have wings, and try to fly away through the window or up the chimney’.

Sylvia and Arthur now had two more sons, Michael born in 1900 and Nicolas (Nico) born in 1903. It was through their ongoing friendship and adventures that *Peter Pan* was ultimately created, with its first draft being written for the stage in just four months. Charles Frohman, a legendary Broadway producer at the time, had been promised a new work by Barrie. Barrie referred to *Peter Pan* as a dream of his, yet was certain it would not be a commercial success, so sent Frohman another script as well, which he gave to him for free. *Peter Pan* (originally referred to by Barrie as *Peter and Wendy*) ‘read like a Barnum & Bailey circus extravaganza. Not only did the script require massive sets and a cast of over fifty—to include pirates, redskins, wolves, a lion, a jaquar, a crocodile, and eagle, an ostrich, a dog, and a ‘living’ fairy—but at least four of the cast were called upon to fly in highly complex movements. Aside from the mammoth cost of staging such a production, it was none too clear what sort of an audience Barrie had in mind. The story seemed to be aimed primarily at children, yet much of the dialogue was curiously sophisticated.’ (Birkin, *JM Barrie and the Lost Boys*, pg 104). Despite the uncertainty, *Peter Pan* would prove to be a success, and Barrie secured theatrical recognition along with his already secure success as a writer.

During this time and friendship with the Davies family, Barrie’s marriage with Mary was on shaky ground, and ended in a divorce in 1909. Just days later, Sylvia would collapse and be diagnosed with cancer, to which she would succumb in August 1910. (Arthur had also passed away from cancer in 1907). At just forty-four years old, she left four boys to whom Barrie stepped in and became a parent. They became his priority, and he raised them along with Sylvia’s mother, Emma du Maurier. He would refer to them as his ‘main reason for going on’.

However, the notion of boys who never grow up would sadly pervade the boys and Barrie. In 1915, George was killed in World War I, and then in 1921, Michael drowned while swimming at Oxford. Both boys passed away at the age of twenty-one. Barrie would never completely recover...
from the death of Michael. While he did continue to write, he never again met with the success of his past. He once gave remarkable insight in stating ‘It is as if, long after writing P. Pan, its true meaning came back to me, desperate attempt to grow up, but can’t.’

“Never say goodbye because goodbye means going away and going away means forgetting.”

- J.M. Barrie, Peter Pan

In 1929, James gave all royalties and rights to Peter Pan to the Great Ormond Street Hospital for Sick Children. Later that year, he arranged for the current London production of Peter Pan to visit the hospital and perform the opening nursery scene for the children. Interestingly, he and Charles Frohman also did this for Michael Davies, when he was extremely ill at just five years old. Peter Pan and memorials to Barrie can be found throughout the hospital, including a bronze statue of Peter Pan found outside the entrance. Though Peter Pan and so many who inspired him never were able to grow up, he has given so many children the chance to survive illness and be able to grow up.

In an introduction he wrote to Peter Pan in 1928, Barrie penned these words and gave the Llewelyn Davies boys all the credit for the story:

“As for myself, I suppose I always knew that I made Peter by rubbing the five of you violently together, as savages with two sticks produce a flame. That is all he is, the spark I got from all of you.”

Peter Pan takes on multiple meanings depending on the viewpoint with which it is viewed from. James Matthew Barrie consistently battled between the responsibilities he faced as an adult and his unwavering imagination and sense of childhood. Peter Pan puts both worlds together. It reminds us of the fleeting childhood pleasures so important to keep alive along with the awareness of adulthood that can bring tragedy. It is through Barrie and his most beloved character that we can and should remember that “To live, will be an awfully big adventure.”

Charles Frohman

Broadway producer Charles Frohman was 48 years old in 1904 when he produced his biggest theatrical success, Peter Pan. Barrie referred to him as ‘the man who never broke his word’. In other writings about him, Barrie stated, ‘His energy… was like a force of nature…. He loved his schemes….He pushed them in front of him, always taking care that they were big enough to hide him…A sense of humor sat with him… I have never known anyone more modest and no one quite so shy.’

“…Charles Frohman became a famous manager through his passion for putting himself in the way of being ruined.”

- brother Daniel Frohman

Frohman loved the idea of Peter Pan, and was not at all deterred by the staging challenges it brought with it. He is said to have consistently stopped friends and acquaintances in the street to act out scenes from the play prior to its rehearsals, though once it officially began rehearsing, all became quiet until the opening. It was Frohman who first had the idea of Maude Adams, a Broadway star of the time, playing the role of Peter when the play came to America. That idea transferred to the original London production, where Nina Boucicault was the original Peter Pan.

Frohman was not at the London opening of Peter Pan, but waited nervously for news by cablegram. Frohman’s brother and biographer Daniel, recounted that evening:

‘It was a bitterly cold night, and a snow-storm was raging. Frohman’s secretary in the office in New York had arranged to telephone news of the play’s reception which…was expected to be cabled from London. On account of the storm, the message was delayed. Frohman was nervous. He kept on saying, “Will it never come?” His heart was bound up in the fortunes of this beloved fairy play. While he waited….acted out the whole play, getting down on all fours to illustrate the dog and the crocodile. He told it as Wendy would have told it, for Wendy was one of his favorites. Finally, at midnight the telephone-bell rang. Potter [a friend there with him] answered the phone while Frohman jumped up from his chair, saying, eagerly, “What’s the verdict?” Potter listened a moment, then turned, and with beaming face repeated [the]cablegram:

PETER PAN ALL RIGHT. LOOKS LIKE A BIG SUCCESS.

This was one of the happiest nights in Frohman’s life’.
The Story
from www.findingneverlandthemusical.com

Based on the Academy Award winning film of the same name, this breathtaking show follows playwright J.M. Barrie as he summons the courage to become the writer - the man - he yearns to be. Barrie finds the inspiration he’s been missing when he meets the beautiful widow Sylvia and her four young sons: Jack, George, Michael and Peter.

Delighted by the boy’s hilarious escapades, Barrie conjures the magical world of Neverland and writes a play unlike any the high-society London theatregoers have ever seen. It’s a tremendous risk, but as Barrie himself has discovered, *When you believe, you can fly.*

*Dreams do come true, if we only wish hard enough. You can have anything in life if you will sacrifice everything for it*”

- J.M. Barrie, Peter Pan

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**Musical Numbers**

**Act I**

“Neverland” ................................................................. Instrumental
“Welcome to London” ................................................. London Parkgoers
“My Imagination” ......................................................... J.M. Barrie
“Believe” ........................................... J.M. Barrie, Sylvia, Peter, George, Jack, Michael and Company
“The Dinner Party” ....................................................... J.M. Barrie, Sylvia, Peter, George, Jack, Michael, Servants and Dinner Guests
“We Own the Night” ........................................ J.M. Barrie, Sylvia, Peter, George, Jack, Michael, Servants
“All That Matters” ......................................................... Sylvia
“We Own the Night” (Reprise) ....................................... Peter, George, Jack, Michael
“Sylvia’s Lullaby” ............................................................... Sylvia
“Neverland” ................................................................. J.M. Barrie, Sylvia
“Circus of Your Mind” .................................................... Frohman, Mary, Mrs. du Maurier, Company
“Stronger” (Part 1) ............................................................ J.M. Barrie
“Live by the Hook” ..................................................... Captain James Hook, J.M. Barrie and Pirates
“Stronger” (Part 2) ..................................................... Captain James Hook, J.M. Barrie and Pirates

**Act II**

“The World is Upside Down” ............... J.M. Barrie, Peter, George, Jack, Michael, Acting Troupe
“What You Mean to Me” .................................................. J.M. Barrie, Sylvia
“Play” ................................................................. Frohman, Sylvia, J.M. Barrie, Company
“We’re All Made of Stars” .................................... Peter, George, Jack, Michael
“When Your Feet Don’t Touch the Ground” ........................................ J.M. Barrie, Peter
“Something About This Night” (Part 1) .................................. Frohman, Elliot, and Actors
“Something About This Night” (Part 2) ............ Frohman, Elliot, J.M. Barrie, Peter and Actors
“Neverland” (Reprise) ................................................ J.M. Barrie, Peter, George, Jack, Michael, Sylvia, Mrs. du Maurier, Frohman and Actors
“Finale” .................................................. Mrs. du Maurier, J.M. Barrie, Peter, George, Jack, Michael and Company

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*Dreams do come true, if we only wish hard enough. You can have anything in life if you will sacrifice everything for it*”

- J.M. Barrie, Peter Pan
“All the world is made of faith, and trust, and pixie dust.”
- J.M. Barrie, Peter Pan

“When the first baby laughed for the first time, its laugh broke into a thousand pieces and they all went skipping about, and that was the beginning of fairies.”
- J.M. Barrie, Peter Pan

“You know that place between sleep and awake, that place where you still remember dreaming? That’s where I’ll always love you. That’s where I’ll be waiting.”
- J.M. Barrie, Peter Pan
“I suppose it’s like the ticking crocodile, isn’t it? Time is chasing after all of us.”

- J.M. Barrie, Peter Pan

The first program for the 1904 production of Peter Pan at the Duke of York’s Theatre

Nina Boucicault, the first Peter Pan

Gerald du Maurier, the first Captain Hook

“I taught you to fight and to fly. What more could there be?”

- J.M. Barrie, Peter Pan

The Peter Pan statue in Kensington Gardens, which was installed in secrecy April 30, 1912 so that it would seem to have appeared by magic and a May Day surprise for children. It was paid for and commissioned by Barrie. Though inspired by the 1906 photographs of Michael, the sculptor, Sir George Frampton, is said to have used another boy as the model. Barrie was unhappy with the results and claimed ‘it doesn’t show the Devil in Peter’.

“Those who bring sunshine to the lives of others cannot keep it from themselves.”

- J.M. Barrie

“Oh, the cleverness of me!”

- J.M. Barrie, Peter Pan

Peter Pan and Tinkerbell statue at the Ormond Street Hospital

Peter Pan production at the Ormond Street Hospital
From the last paragraph of Chapter 16 in “Peter Pan”. At this point in the story, the Darling children have just arrived home from Neverland and been reunited with their parents:

There could not have been a lovelier sight; but there was none to see it except a little boy who was staring in at the window. He [Peter Pan] had ecstasies innumerable that other children can never know; but he was looking through the window at the one joy from which he must forever be barred.

Isn’t it interesting to look at this passage through the eyes of J.M. Barrie himself, as he was kept from the one joy he ever himself desired, and that was having children of his own. Instead, he was often looking “through the windows” of the happy Llewelyn Davies family, whom seemed to have the life he so desired.

In reference to the first production in 1904:

“Peter Pan was being staged before a highly sophisticated first night audience, dressed up for the occasion and expecting to see a polished play by one of the country’s leading playwrights. ‘Do you believe in fairies’ cries Peter Pan in his effort to save Tinker Bell. ‘If you believe, wave your handkerchiefs and clap your hands!’ The prospect of a bleak, embarrassed silence did not bear thinking about, and at the last moment Barrie took steps to insure against such an eventuality by arranging with the musical director, John Crook, that if there was no response to Peter’s plea, the orchestra should down instruments and clap.”

- Andrew Birkin, J.M. Barrie and the Lost Boys

Notes and thoughts on the character of Captain Hook:

“He was a tragic and rather ghastly creation who knew no peace, and whose soul was in torment; a dark shadow; a sinister dream; a bogey of fear who lives perpetually in the grey recesses of every small boy’s mind. All boys had their Hooks, as Barrie knew; he was the phantom who came by night and stole his way into their murky dreams....”

-Daphne du Maurier, Gerald: A Portrait

“In the standoff between Hook and Peter, we have a form of mortal combat that divides adult and child, but in a manner both playful and parodic. A spirit of competition animates the two antagonists, who strut, preen, brag, show off, and parade before each other in a contest for respect. Hook and Peter are not competing for land, power, arms, or goods. Rather, they are both invested in commanding respect of those on the island and winning games or competitions.....In their highly stylized encounters, they are enacting the rituals of boyhood—setting up dares, challenging each other, and undertaking adventures....To the end, Hook remains a worthy opponent, focused on good form...Hook has one last triumph in making Peter resort to “bad form”, then he surrenders to the crocodile and “perishes”. Even Peter cries in his sleep that night.”

-Maria Tatar, The Annotated Peter Pan

“Can anything harm us, mother, after the night-lights are lit?” “Nothing precious,” she said, “they are the eyes a mother leaves behind her to guard her children.”

- J.M. Barrie, Peter Pan

The character of Wendy was named after the deceased daughter of a friend of Barrie’s, Margaret Henley. Margaret was just six years old, and a favorite child of Barrie. She referred to him as “my Friendy”. Due to her age and somewhat childish speech, she was unable to pronounce “fr” correctly, and it sounded like “my Fwendy”....or Wendy.

The names of the Davies boys are also represented: Mr. Darling’s first name was George, there were brothers John (for Jack) and Michael, Nico was represented in Michael Darling’s middle name, and of course there was Peter in Peter Pan, though Peter Davies did not serve a single model for Pan.
EDUCATION CONNECTIONS

Common Core English
Language Arts Standards K-8

Read closely to determine what the text says explicitly and to make logical inferences from it, cite specific textual evidence when writing or speaking to support conclusions drawn from the text(s).
Determine central ideas or themes of a text and analyze their development.
Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
Make connections between the text of a story or drama and a visual presentation of the text, identifying where each version reflects specific descriptions.
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text.
Engage effectively in a range of collaborative discussions, building on others’ ideas and expressing their own clearly.
Interpret words and phrases as they are used in a text, including determining technical. Connotative and figurative meanings, and analyze how specific word choices shape meaning or tone.
Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves towards resolution.
Analyze how point of view or purpose shapes the content and style of a text.
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
Draw evidence from literary or informational texts to support analysis, reflection and research.

National Core Arts
Standards K-8

Articulate the visual details of imagined worlds and improvised stories that support the given circumstances.
Imagine how a character’s inner thoughts impact the story and given circumstances.
Identify the essential events in a story or script that make up the dramatic structure.
Explain personal reactions to artistic choices made in an artistic work through participation and observation.
Identify universal themes or common social issues and express them.
Explain how art, music, and/or theatre connects oneself to a community or culture.
Explore how stories are adapted from literature to drama or theatre.
Relate character experiences to personal experiences.
Describe how characters respond to challenges.
Use different forms of artistic work to examine contemporary, social, cultural or global issues.
Recognize how a character’s circumstances impact an audience’s perspective.
Explain how artists make choices based on personal experience.
Respond to what is seen, felt and heard in a drama or theatre work.
In-depth lyric analysis can bring students a sense of understanding and meaning that is often not possible in straight readings. By combining the notion of word choice by the author (the lyricist) with the tones and feelings found in the music (from the composer), students will be able to dig deeply to find not only a meaning conveyed by the musical team, but from themselves.

**The following structure has been found to help students meet success when analyzing a song.**

**Suggested materials:**
- An interactive notebook, to be used throughout the inquiry. This will be a place for students to annotate and record their individual thinking and observations from class discussions. This is also an ideal place for students to keep copies of articles, and lyrics.
- For lyric analysis, each student needs four (4) different colored pencils or pens, as does the teacher. Colors do not matter. Making a key to chart the use of colors to record the thinking will help.

- To begin, simply play the song for students. Do not give them the lyrics yet, just have them listen and form their first impressions.
- At the end of the song, ask students to quickly jot down their thoughts, feelings, and questions in their first color. Hold a brief discussion, recording group impressions on large chart paper.
  - *** If students are also going to record group thinking in their own notebook, they should use a separate color for that, so the teacher can clearly see the work that was their own thinking versus group thinking.
- Distribute a copy of lyrics to the students, asking them to paste them in the center of a notebook page. It is helpful to have reduced them a bit to allow for space around the page to record thinking.
- Play the song a second time, asking students to simply read along with the lyrics. At the end of the song, ask students to record new thinking, questions, etc with a second color. They may also need/want to circle or mark key phrases in the song that leads them to their thinking. This should be done independently.
- After a few minutes, hold another brief whole group discussion, adding to the class chart. At this point on the chart, the teacher has now also revealed a large set of lyrics in the middle of the chart paper, which s/he will also mark as needed to record thinking. *(Students will use their group color to take notes if desired)*
- Teacher will play the song one more time for students. Students will use their final color to jot down any new notes or ideas as they are listening. At the conclusion of the song, in this final color, somewhere on the page they will write their own interpretation of the song, and what they believe the author’s purpose was in writing it, the character’s reason for singing it, and acknowledge important word choices. There is clearly no right or wrong answer for this, but students must be able to cite evidence to prove their thinking.
- After allowing students sufficient time to think and write, a final group discussion will be held, charting those big ideas and meanings students have discovered. There may be a clear thought that is agreed upon, or there may be differing opinions, depending on the song. Once clear ideas have been drawn, it is strongly suggested to ask students to consider how word choice that has been used to convey the meaning. They may debate other words that could have been used, and/or consider if other words would have changed the tone of the piece.
Song Analysis Questioning Techniques:
These questions may help to promote deeper thinking by students, particularly during the group discussions aspect of the structure provided for analyzing lyrics. It is important to note that teachers should not lead students down particular paths of thinking too early in their discussions, but instead allow students to steer the thinking.

Before Listening:
- Based on the title, and/or what you know about the artist or character, what do you predict the song will be about? What is leading your thinking that way?

During Listening:

Personal responses:
- What emotions do you have/feel when listening to the song?
- Does this song make you think about any events or people in your own life?

Analytical responses:
- Does this song tell a story? How?
- Does the song convey emotions? How?
- What instruments do you hear in the song, and what is the importance of those choices? (Don’t forget that the voice is an instrument)
- What phrases and lyrics stand out to you in particular?
- How is the song organized?
  - Does it have a clear beginning, middle and end? Does it read like prose?
  - Does it have stanzas and refrains, more like poetry?
  - How does the instrumental portion of the music relate to the lyrics and word choices?
    - Consider the tempo (speed), dynamics (loud/soft, etc) and pitch (high vs low tones) of different parts of the song

After Listening:
- What is the author’s (artist, lyricist, composer) message in the song? What meaning are they trying to express or have the character express?
- Who is the intended audience for the song? What evidence do you have?
- What is the overall mood and tone of the song?
  - What technical elements (musically, artistically, word choice) contribute?
### Inquiry Design Model (IDM) Blueprint™

<table>
<thead>
<tr>
<th>Compelling Question</th>
<th>Standards and Practices</th>
<th>Staging the Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do we form and shape our identities?</td>
<td>CCSS ELA: RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.7, RL.9, RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.8, RL.9, W.1, W.2, W.4, W.8, W.9, W.10</td>
<td>What is self-identity? (The way you look at yourself and your relationships to the world)</td>
</tr>
<tr>
<td></td>
<td>NCAS (National Core Arts Standards): Creating: Cr.1, Cr.2, Cr.3 Performing: Pr.4 Responding: Re.7, Re.8 Connecting: Cn.10, Cn.11</td>
<td>Choose a personality trait characteristic about yourself and explain it.</td>
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<thead>
<tr>
<th>Supporting Question 1</th>
<th>Supporting Question 2</th>
<th>Supporting Question 3</th>
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<tr>
<td>Are there essential personal qualities and do they change in the face of conflict?</td>
<td>How do people transform through their interactions with others?</td>
<td>How do values and beliefs shape who we are and influence behavior?</td>
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<th>Formative Performance Task</th>
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<td>Complete and analyze a personal characteristics inventory.</td>
<td>Identify a person in your life that has transformed you and explain how and/or why.</td>
<td>Identify a character in a novel and write a paragraph response to the supporting question.</td>
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<th>Featured Sources</th>
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<td>Source 1: Top 10 Qualities of Highly Successful People</td>
<td>Source 1: Article: “J.M. Barrie—The Man Behind Pan” (found in the beginning of the study guide)</td>
<td>Source 1: Excerpts from, <em>I am Malala</em> by Malala Yousafzai</td>
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<td>Source 2: 10 Tips and Tactics for Dealing with Conflict</td>
<td>Source 2: Lyrics to <em>All That Matters</em> from <em>Finding Neverland</em></td>
<td>(or other novel of the teacher’s choice. See note in inquiry description around novel selection.)</td>
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<tr>
<td>Source 3: Personal Characteristic checklist</td>
<td>Source 3: Lyrics to <em>My Imagination</em> from <em>Finding Neverland</em></td>
<td>Source 2: Lyrics to <em>We’re All Made of Stars</em> from <em>Finding Neverland</em></td>
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<td>Source 4: Lyrics to <em>Stronger</em> from <em>Finding Neverland</em></td>
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<td>Source 3: Lyrics to <em>My Imagination</em> from <em>Finding Neverland</em></td>
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<tr>
<th>Summative Performance Task</th>
<th>Argument</th>
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<tbody>
<tr>
<td>Construct a written argument that addresses the compelling question, <em>How do we form and shape our identities</em> using specific claims and relevant evidence based on featured sources, the novel <em>Peter Pan</em> and the production of <em>Finding Neverland</em>.</td>
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| Extension | Students will create a representation of any form and media highlighting themselves, using the title “I am ____________” along with a brief narrative. |

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<tr>
<th>Taking Informed Action</th>
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<tr>
<td>Understand: Identify a group of young adults which may have negative self-identities as a result of circumstance.</td>
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<tr>
<td>Assess: Examine the impact this perspective has had on the individuals.</td>
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<tr>
<td>Act: Students will engage with the identified group, focusing on the ideas around growth mindset, and looking at how negative experiences can have positive results.</td>
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Inquiry Description

This inquiry focuses on the concept of individual growth and development through the Essential Question “How do we form and shape our identities?” The question will bring to light the idea that individuals are shaped and influenced through their surroundings, their behavior, and their interactions with others. By completing this inquiry, students will learn about the life of J.M. Barrie and how many influences in his own life helped to develop the story of Peter Pan. Through this study, and in-depth lyric analysis to the songs in Finding Neverland, students will gain an understanding that there is no one aspect of life that creates a person’s identity.

Three supporting questions will guide students through the inquiry, focusing on personality development, and character studies.

NOTE: This inquiry is designed to be completed within 6-10 class periods. This time frame may expand if teachers feel their students need more time, more background knowledge, or time to internalize the materials provided. Teachers are encouraged to adapt materials as they deem appropriate to fit the needs of their own particular classrooms and students.

Content, Standards, and Practices

A strong curriculum based inquiry will blend the content students are required to learn with the standards and practices demanded they master. The formative tasks within this inquiry will build not only content knowledge about English Literature, but allow them to master the skills and practices required of their grade level. This inquiry can also be adapted to incorporate many interdisciplinary areas of study.

Throughout the inquiry, the New York State P-12 Common Core Learning Standards for English Language Arts and Literacy have been considered. Sources provided will give experience with rigorous text, allowing students to annotate and push their own thinking, along with producing written evidence-based arguments.

The inquiry will also bring into focus the National Core Arts Standards, in particular the strands of Responding and Connecting, which have primary process components of Reflect, Interpret, Evaluate, Empathize, and Interrelate. While in these two areas of study, students will be reflecting and working with Enduring Understandings which include the ideas that interpretations are influenced by personal experiences and aesthetics, as well as the interrelation that happens between theatrical works and an understanding of themselves within the world.

Staging the Question

In an effort to engage students in the inquiry, teachers may wish to engage in a discussion about identity by asking them to define the concept of self-identity. (Self-identity = the way you look at yourself and your relationships to the world). This could be done before the Essential Question is even first brought up, in an effort to encourage thinking and make connections between the inquiry and their own lives. Students could be asked to consider a personality trait they would use to describe themselves and be able to explain their choice. Another interesting aspect would be to have students pair up and each person choose a trait for their partner as well, revealing their own choice and the choice for their partner, engaging in a discussion with each other and to see how their choices differ. Students should be asked if they chose their words based on how they see themselves or how they feel other people see them.
Supporting Question 1

Are there essential personal qualities and do they change in the face of conflict?

This supporting question provides students with an understanding of the qualities deemed important in successful people and in the eyes of the professional world along with the essential qualities that may be needed in the face of conflict. Students will also engage in a personal characteristics inventory, assessing themselves, and then identifying what characteristics they feel are most important. An in-depth lyric analysis of the song “Stronger” from Finding Neverland will also take place.

Source 1 is an article found on the www.inc.com, a division of the magazine Inc., aimed at growing companies. The author, Lolly Daskal, is the President and CEO of Lead From Within, a global consultant that specializes in leadership and entrepreneurial development. The ten qualities listed in the article were compiled through interviews of individuals who have created success in a variety of fields. These qualities will inevitably lead to discussion and debate among students who may agree or disagree with the findings.

Source 2 is similar to Source 1, though with a different focus. Now, students are asked to consider the traits most needed for dealing with conflict of any kind. It is interesting to note that all of the qualities in Source 1 and Source 2 may be deemed has habits of living versus characteristics. They may be viewed differently depending on the audience.

Source 3 is a Personal Characteristic checklist for students to take independently and self-assess themselves. They will likely identify with many of the characteristics on the sheet, but at the end are asked to consider the five they feel are most important/inherent in themselves and explain why. While this source may be used as the formative performance task for the question, it might be completed more objectively if students take it prior to other discussions. If the inventory is given early on in the lesson, a writing piece could be built in which focuses on the knowledge gained from discussions and other sources.

Source 4 asks students to do an in depth analysis of the song “Stronger” from Finding Neverland. Please refer to the tip sheet on analyzing lyrics found on page 12-13 of this guide. This song is the culmination of Act 1 in the show, a motivating anthem which is sung at a turning point for the character of J.M. Barrie.

Supporting Question 2

How do people transform through their interactions with others?

This supporting question asks students to consider the ways in which other people have an affect on one’s life. Consideration should be made to the idea that these interactions can be positive or negative and still have an influence on a person, causing them to react out of affection, or adversity in shaping their personalities. Students will consider this notion around the lives of J.M. Barrie and Sylvia Llewelyn Davies, and then be asked to turn to themselves and consider the same question in relationship to a person who has affected their life.

Source 1 is the article found at the beginning of this guide, “J.M. Barrie—The Man Behind Pan”. This is an overview of his life, with particular emphasis on some of the major influences and the creation of Peter Pan. It is the teacher’s discretion and knowledge of their students whether to use this article in completion with students, or whether to condense it and lead a discussion about Barrie’s life. The accompanying photos and thoughts about Barrie/Pan may also provide some use to this discussion. It is inevitable that the more which is presented to students about Barrie, whether visually, orally, or through readings, numerous connections to the creation of his most well known work, as well as his personal life will be made.

Source 2 asks students to do an in depth analysis of the song “All That Matters Now” from Finding Neverland. Please refer to the tip sheet on analyzing lyrics found on page 12-13 of this guide. This song is sung solely by Sylvia, at her own turning point in the show, as she reflects on the most important things in her life.
Supporting Question 3
How do values and beliefs shape who we are and influence behavior?

This supporting question requires students to reflect on the importance of values and beliefs in shaping one’s identity. This will be done through the lens of current young adult literature, as well as through two more songs from Finding Neverland. At the end of these discussions, students will be asked to identify a character from a different novel whose identity has been influenced by their values and beliefs. It may be beneficial to make them aware of this in the beginning, so that they are able to be thinking in the back of their minds.

Source 1 consists of excerpts from the novel I am Malala (Young Adult edition). This is the story of Malala Yousafzai who refused to be silenced and fought for her right to an education despite the Taliban takeover of her home. In 2012, she was shot in the head at point-blank range while riding the bus home from school, and few expected her to survive. Her recovery has taken her on an extraordinary journey. At sixteen, she became a global symbol of peaceful protest and the youngest nominee ever for the Nobel Peace Prize. Her bravery and her determination to stand by her beliefs is unparalleled. The excerpts provided in the resources are taken from the young adult edition of the novel, and appropriate for grades 4 (with modeling) and up. If the classroom teacher does not feel this selection is appropriate for their students, this is a place in the inquiry where any novel or curriculum currently being used in the classroom could be brought in to connect. The important item to note is the selection of literature which embodies a strong character that either takes a stand, and sticks to their values and beliefs despite strong outside influences, or who clearly is shaped by their culture and values. Other possible suggestions: Seedfolks by Paul Fleishman, A Long Walk to Water by Linda Sue Park, The Outsiders by S.E. Hinton, Because of Winn-Dixie by Kate DiCamillo, Esperanza Rising by Pam Munoz Ryan, The Great Gilly Hopkins by Katherine Patterson, Matilda by Roald Dahl.

Sources 2 and 3 ask students to do an in depth analysis of the songs “We’re All Made of Stars” and “My Imagination” from Finding Neverland. Please refer to the tip sheet on analyzing lyrics found on page 12 of this guide.

Summative Performance Task
How does conflict influence an individual’s decisions and actions?

For this task, students will be asked to construct a formal, written, evidenced-based argument around the essential question. It may be beneficial to have students create a t-chart organizer, with their claim on one side, and evidence on the other, citing the resources used throughout this inquiry. Asking students to do this before the formal writing will allow the teacher to see if students are grasping the concept, and whether their argument is addressing the question.

Students may or may not be able to make one strong claim, as with higher levels of understanding they may be able to also see the need to address counterclaims. Arguments made by students will vary greatly, and the claim is not as important as the ways in which they support their claim. Possible arguments could include:
- Identities are shaped based on an individual’s personal beliefs.
- Identities are shaped as a result of an individual’s interactions with others.
- Identities are shaped strictly based on the cultures and traditions of an individual.
- Identities are constantly changing and evolving, not shaped by any one influence.
- The shape of a personal identity has nothing to do with the environment of an individual.
- A personal identity cannot be shaped because it is pre-determined based on one’s social standing.

Students may find support for any of these arguments, and more, in their evaluation of the sources provided.
Extension

Inevitably, students will be inspired and engaged by some aspect of this inquiry, whether it is the idea of people and events in their lives helping to shape who they are, or the notion that they do not create their identity strictly by themselves. No matter their impression from the inquiry, shaping one’s identity is an ongoing process that causes an individual to reflect and change as needed, relating to different sources on different levels. Particularly during the adolescent and teenage years, shaping identity is a matter at the front of their awareness, and a topic that should garner much discussion and more importantly, self-reflection.

Using the title “I am Malala” as inspiration, students will create a representation of themselves titled, “I am (fill in their first name)” This representation can be made in any form, including but not limited to: painting, drawing, mixed media, clay, a narrative, a poem, a technological representation, a model, etc. The representation should highlight the best things about themselves and their current identities, as they see themselves. Focus should be made to character and personality traits, rather than physical traits. For anything other than a narrative, students should also include a one page brief narrative explaining their piece and their choices, and also perhaps the influences that have helped them to embody their selected qualities. To take the idea a step farther, this could then be the piece which make up a larger display titled, “We are _________”

Taking Informed Action

Taking Informed Action is an area that can truly be adapted and implemented in an endless number of forms or outcomes. What is important is that it touches the lives of the students in front of you, and allows them to see that they have the ability to make a difference in their own communities. Within Taking Informed Action, there are always three activities that will build on each other, and ask students to work towards a final piece. The three activities ask students to:

Understand the issues that are made clear through the inquiry just completed in a larger sense.

Assess the importance and impact of the primary issue on their own lives.

Act in a way that will allow them to see a real-world change within their own community.

Within this inquiry, students have looked at how they shape and form their identities, and debated how strongly outside influences give impact. In the beginning of this section, students will be directed to understand and identify a group of young adults (at any age level), that may be struggling to form a positive self-identity. This group could be within the school, or perhaps an outside group. School counselors in particular may be able to help with this. (For example, perhaps they identify students who are constantly in trouble at school, students who seem to have no friends, students with an illness such as eating disorders, or perhaps even students in poverty). It will be beneficial to identify a group within their school or community but not necessary. They should consider the issues that are controversial to the identified students, the harm the negative self-identities may be causing, and then reflect on their original brainstorming session that took place during the staging at the beginning of the inquiry, focusing on the notion that sometimes self-identities are negative. Students will then assess the selected issue, and discuss the impact it has. Finally, students will act on the issue and try to help the identified group, either in a small group or individually by using the ideas around growth mindset to try to create a positive feeling within the identified group’s interpretation of self-identity. It will be helpful if students can try to consider the notion that good things can come out of negative situations. The literature that has been used within the inquiry may help to focus this idea and provide examples. They should support their ideas with strong evidence, focused particularly on examples from the inquiry readings and songs studied.
**Compelling Question**
What does it mean to grow up?

**Standards and Practices**
CCSS ELA: RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.7, RL.9, RI.1, RI.2, RI.3, RI.4, RI.5, RI.6, RI.8, RI.9
W.1, W.2, W.4, W.7, W.9
NCAS (National Core Arts Standards): Creating: Cr.1, Cr.2, Cr.3
Responding: Re.7, Re.8
Performing: Pr.4, Pr.5, Pr.6
Connecting: Cn.10, Cn.11

**Staging the Question**
Engage students in a discussion about how they are still like a child and how they are like an adult.

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<thead>
<tr>
<th>Supporting Question 1</th>
<th>Supporting Question 2</th>
<th>Supporting Question 3</th>
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<tbody>
<tr>
<td>What turning points determine our individual pathways to adulthood?</td>
<td>Does growing up mean the loss of innocence?</td>
<td>How does perspective influence attitude?</td>
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**Formative Performance Task**
Participation in class discussion about how you will know when you are grown up and what makes you mature.

**Formative Performance Task**
Written paragraph predicting how a character will fit into adult society.

**Formative Performance Task**
Challenge a family member to be more like a child, and write about the result.

**Featured Sources**

**Source 1:** Video from The Atlantic magazine, “How do you Know When You are Grown Up?”
http://ow.ly/WEoW303p5DP

**Source 2:** Article: “When Does a Child Become an Adult” by Evan Bailyn

**Source 1:** Excerpts from *Peter Pan* by J.M. Barrie about growing up.

**Source 2:** Lyrics to *When Your Feet Don’t Touch the Ground* from *Finding Neverland*

**Source 1:** Article: “33 Ways to Be Childlike Today” from www.tinybuddha.com

**Source 2:** Lyrics to *Neverland* from *Finding Neverland*

**Additional Source for Supporting Questions 2 and 3:**
Teacher’s choice of novel(s) with characters facing a loss of innocence and growing up too soon. Possible suggestions: *A Long Walk to Water, Catcher in the Rye, Because of Winn Dixie, I am Malala*.

**Summative Performance Task**
Construct a written argument that addresses the compelling question, *What does it mean to grow up?* using specific claims and relevant evidence based on featured sources, the novel *Peter Pan* and the production of *Finding Neverland*.

**Extension**
Students will create an Identity Map which includes 5-6 events they deem as critical to their own path of growing up.

Students will create a school display around the notion of growing up.

**Taking Informed Action**
Understand: Students will identify a group of younger students with whom to partner, and gather feedback about growing up.

Assess: Students will analyze the questions and concerns of the identified group.

Act: Students will participate in a forum with the identified group, to share their own thinking and feelings.
Inquiry Description

This inquiry focuses on the concept of growing up through the Essential Question “When do we grow up?” The topic of growing up is always one which brings with it much hope and discussion among students, as they so often want to grow up quickly, and want to know when they will in fact be officially grown up and independent. The inquiry will bring to light the idea that growing up does not happen in a specific timeframe as much as through a state of mind, personality, and behavior. By completing this inquiry, students will analyze the concept, and see it through a variety of lenses, including those of literary or historical characters. Through this study, and in-depth lyric analysis to the songs in Finding Neverland, students will gain an understanding that there is no one way to grow up, and no definitive time that it will happen.

Three supporting questions will guide students through the inquiry, focusing on personality development, and character studies.

NOTE: This inquiry is designed to be completed within 6-10 class periods. This time frame may expand if teachers feel their students need more time, more background knowledge, or time to internalize the materials provided. Teachers are encouraged to adapt materials as they deem appropriate to fit the needs of their own particular classrooms and students.

Content, Standards, and Practices

A strong curriculum based inquiry will blend the content students are required to learn with the standards and practices demanded they master. The formative tasks within this inquiry will build not only content knowledge about English Literature, but allow them to master the skills and practices required of their grade level. This inquiry can also be adapted to incorporate many interdisciplinary areas of study.

Throughout the inquiry, the New York State P-12 Common Core Learning Standards for English Language Arts and Literacy have been considered. Sources provided will give experience with rigorous text, allowing students to annotate and push their own thinking, along with producing written evidence-based arguments.

The inquiry will also bring into focus the National Core Arts Standards, in particular the strands of Creating, Responding and Connecting, which have primary process components of Envision, Reflect, Interpret, Evaluate, Empathize, and Interrelate. While in these areas of study, students will be working with Enduring Understandings which include the ideas that interpretations are influenced by personal experiences and aesthetics, people and artists rely on intuition, curiosity and critical inquiry, as well as the idea that theatre and its artists can help to analyze the way the world may be understood.

Staging the Question

In an effort to engage students in the inquiry, teachers may wish to engage in a discussion about growing up, a topic which will spur great discussion. There will inevitably be students that want to grow up instantly, as well as a few that do not want to. This could be done before the Essential Question is even first brought up, in an effort to encourage thinking and begin to make connections between the inquiry and their own lives. After collecting their initial thoughts about growing up, pose to them the questions of how they are still like a child, and how are they already like an adult. It will be much more reflective for students to engage in these questions independently, then with a partner, and then within the whole group. A large chart could be created as a group with their thoughts and ideas, to be displayed throughout the inquiry, and added to. Students should be asked if they chose their words based on how they see themselves or how they believe other people see them.
Supporting Question 1

What turning points determine our individual pathways to adulthood?

This supporting question asks students to consider key points in one’s life that help to determine when a person becomes an adult, a topic that there is not always a clear answer for. Students will engage with materials that show a range of opinions around the question, and it will also tie into the discussion held while staging the compelling question at the beginning of the inquiry.

After exploring the two sources, ask students to go back to your original charts from Staging the Question. Ask them to consider if any of the items are similar and can be grouped together, giving category titles to those groups. Ask each student to then determine, in their own view, the most important or most reliable indications of growing up/maturity, as well as the least reliable. As they think about this, ask them to be prepared to explain their decisions. Either make additional class charts, or add to charts based on new discussions.

Source 1 is a short three minute video from The Atlantic magazine, which is a series of brief clips when a variety of people were asked the question, “How do you know when you are grown up?” It may be beneficial to play it a couple of times throughout the discussions as students will likely see humor, and may miss a few comments, but also upon hearing it a second time, they will hear more, and likely view some of the responses as more meaningful. They may wish to add to their charts from staging the question as a result of discussions.

Source 2 is an article written by child advocate Evan Bailyn, who also created a foundation dedicated to teaching emotional awareness to all ages. Though brief, the article addresses the concept of growing up from a practical, rite of passage point of view as well as a theoretical one, not defining an answer, but providing two schools of thought.

Supporting Question 2

Does growing up mean the loss of innocence?

This supporting question asks students to consider the notion that growing up brings with it a sense of heaviness, losing the childlike innocence loved by so many. It asks students to think about whether there is a balance, and if it is possible to maintain the light, carefree believability as an adult.

Source 1 is a compilation of excerpts from the novel Peter Pan, focusing on the notion of growing up, and/or not wanting to grow up. It is the hope that students have been exposed to the story of Peter Pan, but if not, these excerpts stand alone. It is very clear that Peter’s main belief is that the sense of fun and play disappear quite quickly upon growing up.

Source 2 asks students to do an in depth analysis of the song “When Your Feet Don’t Touch the Ground” from Finding Neverland. Please refer to the tip sheet on analyzing lyrics found on page 12-13 of this guide. There are two strong views happening in this song. Barrie sings it with the viewpoint that all ages need to make-believe in their lives, while young Peter is coming to terms with losing his father, his mother becoming ill, and understanding that just believing doesn’t fix everything. Much discussion may come from the lyric, “I make believe I’m in control”, which is what is often done in the face of uncertainty. This song brings up the idea that sometimes you just need to jump in and believe, trying to push fears aside as hard as it may be. It embodies the push and pull of childhood and adulthood; feeling its loss as a child, while yearning for its innocence as an adult. Below is also a link to a video of this song, which features the recording of it for the cast album, spliced together with some footage from the show. Teachers will likely gather more authentic ideas and discussions from students if this video is not shown until after students have done their own thinking and dialogues. https://youtu.be/pxz9DWDzJIE
** In both Supporting Question 2 and Supporting Question 3, students should tie in the characters of their own novel choices, or a novel being studied as a class. Most any novel will align with the inquiry, however it is best to consider one in which the central character is facing the inevitably of growing up, and a probable loss of innocence due to their circumstances. For Supporting Question 2, students will need to justify their choices in a written paragraph, where in Supporting Question 3, the character will help to develop the idea of perspective and attitude.

Adolescents are constantly in an inner battle, and sometimes outward, of childhood vs. adulthood. By focusing on the experience characters are having with this battle, they will be able to relate to their own paths to adulthood. They should consider a clash between personal wants/desires, and society’s expectations. As a result of those expectations, will the character they have chosen fit into an adult society? When does childhood become gray as opposed to strictly black and white, easy to distinguish? How does the character, and ultimately your student, try to establish their own rules as they become an active part of society? Will they fit in comfortably and successfully?

**Supporting Question 3**

How does perspective influence attitude?

This supporting question requires students to reflect on the importance of perspective as one considers attitude, particularly towards an individual’s place in life as a child or an adult. This will be done through the lens of current young adult literature, and also builds closely on the song analyzed in Supporting Question 2, “When Your Feet Don’t Touch the Ground”. At the end of these discussions, students will be asked to challenge a family member, who they see as a definite “adult” to do something silly and childlike, and then interview them about how they felt doing the task, their feelings after doing the task, and if it caused them to think any differently. The particular focus of their interview should be on the adult’s perspective. Did they resent having to do the act in the beginning? Did they feel silly? How did doing the act and letting go perhaps cause them to see things in a different way, along with how they may have felt more positively about the experience having done it.

Source 1 is an article from www.tinybuddha.com about ways to stay childlike. As written on their website, they are a group dedicated to ‘reflecting on simple wisdom and learning new ways to apply it to our complex lives—complete with responsibilities, struggles, dreams, and relationships’. After going through the article, students may also wish to compile their own list of ways to stay childlike. It is this article that students could share with their family members, to help choose an activity to do.

Source 2 asks students to do an in depth analysis of the song “Neverland” from Finding Neverland. Please refer to the tip sheet on analyzing lyrics found on page 12-13 of this guide. This song clearly comes at a point in the show where Barrie is reaching out to Sylvia in an attempt to have her see happiness and take comfort in the thought of Neverland...a place where they can be young and carefree forever.
**Summative Performance Task**

How does conflict influence an individual’s decisions and actions?

For this task, students will be asked to construct a formal, written, evidenced-based argument around the essential question. It may be beneficial to have students create a t-chart organizer, with their claim on one side, and evidence on the other, citing the resources used throughout this inquiry. Asking students to do this before the formal writing will allow the teacher to see if students are grasping the concept, and whether their argument is addressing the question.

Students may or may not be able to make one strong claim, as with higher levels of understanding they may be able to also see the need to address counterclaims. Arguments made by students will vary greatly, and the claim is not as important as the ways in which they support their claim. Possible arguments could include:

- Growing up means letting go of the carefree play of childhood.
- Growing up means a loss of innocence and having more pressures.
- Growing up means finding more responsibility in one’s life, which often bring a sense of heaviness.
- Growing up should mean you strike a balance between maturity and the innocence of childhood.
- No one ever really grows up if they maintain a belief in the magic of wonder.
- Growing up means finding a security and independence of your own.

Students should acknowledge that there may be no clear answer to this question, and that it is largely independent on an individual and their path through life. They will meet with internal conflicts, confusing emotions and feelings, and will likely long to blend the simplicity of childhood with the excitement and prospect of being an adult, yet without the responsibility.

Students may find support for any of these arguments, and more, in their evaluation of the sources provided.

**Extension**

Inevitably, students will be inspired and engaged by some aspect of this inquiry, as so often we hear children say they want to grow up, thinking it brings the ultimate in freedom and will make life perfect. No matter their impression from the inquiry, growing up is an issue that is very present in the lives of our youth, and they will relate and interpret different sources in different ways. Particularly during the adolescent and teenage years, there is a sense that they often grow up too soon. It is topic that should garner much discussion and more importantly, self-reflection, perhaps causing them to view the concept differently.

Ask students to consider 5-6 events in their lives thus far that they feel have been critical in their own individual journey of growing up. They should place these events in chronological order and then create a visual representation in any form, including but not limited to: painting, drawing, mixed media, clay, technological representation, model, etc. They should also write a one page narrative explaining how these events lead to their own coming of age experience, being sure to include their feelings and thoughts about each event, whether positive or negative. These thoughts and feelings may include the present, or the time at which the event happened. Students should be challenged to find ways to create their identity map in a creative and clear way, so that a bystander is able to understand and interpret. Students may wish to consider events which have been controversial, or perhaps where they have tested boundaries/limits, and the resulting consequences have moved them up their path of growing up. If students are comfortable, creating a display of these maps will allow students to see they are not alone in their uncertain journeys.
Taking Informed Action

Taking Informed Action is an area that can truly be adapted and implemented in an endless number of forms or outcomes. What is important is that it touches the lives of the students in front of you, and allows them to see that they have the ability to make a difference in their own communities. Within Taking Informed Action, there are always three activities that will build on each other, and ask students to work towards a final piece. The three activities ask students to:

- Understand the issues that are made clear through the inquiry just completed in a larger sense.
- Assess the importance and impact of the primary issue on their own lives.
- Act in a way that will allow them to see a real-world change within their own community.

Within this inquiry, students have looked at how someone grows up, though not always clear cut, and debated how different the process may be for each person. The beauty of growing up however, is that there will always be people ahead of you in the journey, as well as people behind you, looking to you as a role model. Students will be directed to understand and identify a group of younger students that have questions about growing up, and what life will be like when they are older. This group could be within the school, or perhaps an outside group. School counselors in particular may be able to help with this. Upon identifying the group, students should develop a series of questions for the younger students, in an effort to gather information about their impressions of growing up, along with their questions. Students will then assess the selected issue, by analyzing the responses, and deciding which issues seem to take precedent, desiring answers. Finally, students will act on the issue and participate in an open forum with the younger students, either as a whole group or in smaller groups, to discuss their questions, and the idea of growing up. Debates will likely occur whether or not growing up is a good thing, and hopefully both sets of students will come away from the forum with a different viewpoint than when they went into it. The supporting questions in the inquiry may help to steer discussions, dependent on the age group, but can also be adapted as need be. Students who have completed the inquiry should support their ideas with strong evidence, focused particularly on examples from the inquiry readings and songs studied.

**This forum could similarly be adapted to have the students who participated in the inquiry also engage with an older group of students, or perhaps even a group of seniors, and tie in the larger community. This will inevitably have students create a different focus and set of questions to be delivered to the group, with a focus more on their own questions about growing up.**
Lesson: Through the Eyes of a Child
Finding and Keeping Imagination in Your Life

Introduction:
Early in the novel Peter Pan, Neverland is identified as a place you travel to in your mind. This notion is carried on throughout Finding Neverland. Children in particular have the ability to easily travel to Neverland, and perhaps the ability to take adults with them, if they believe.

This lesson and activity asks students to understand the concept of Neverland, and the importance of believing in it. Not only to be able to travel there, but to keep a sense of magic and imagination in your life always. This lesson has strong connections to the disciplines of Art and Music.

NYS Common Core Learning Standards for ELA & Literacy
RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.9
W.1, W.9

National Core Arts Standards
Creating
Performing
Responding
Connecting
Cr.1, Cr.2, Cr.3
Pr.4, Pr.5, Pr.6
Re.7, Re.8
Cn.10, Cn.11

Essential Questions:
• What is creativity and imagination, and what is its importance for an individual?
• Is there a difference between illusion and reality?

Enduring Understandings:
• Artists work to discover different ways of communicating meaning.
• Artists make strong choices to effectively convey meaning.
• Artists interpretations are influenced by personal experiences and aesthetics.
• Artists understand and can communicate their creative process as they analyze the way the world may be understood.

Materials: (all with an asterisk located in the resources section for printing and copying)
Excerpt from Peter Pan with the initial description of Neverland*
Lyrics to “Believe” from Finding Neverland*
Student interactive notebooks
Books by Sarah L. Thomson and Rob Gonsalves
Imagine a Place**
Imagine a Night
Imagine a Day
Imagine a World

**This title will be used in the lesson, however all of the titles in the series will easily adapt to the lesson and ideas being presented.
- These books lead the reader into a world of imagination and disbelief, with a sense of wonder
- If possible, scan pictures for use and close analyzing on a smartboard or screen
Lesson: Through the Eyes of a Child
Finding and Keeping Imagination in Your Life

Lesson:
Begin by choosing one of the books listed above by Sarah Thomson and Rob Gonsalves. Further details in this lesson outline will refer to the book, Imagine a Place.

- Ahead of the lesson, prepare small pieces of paper, each with a copy of the text found on each page, as shown in figure 1. Have multiple copies of each set of text, as there will be no way to tell which pages students are most interested in.

- Read the book to students—without showing them pictures. As you are reading, ask students to jot down thoughts of their own, and/or phrases that stand out to them and their imaginations. Ask students to share which ideas stuck with them.

- Show students that you have the text from each page on small pieces of paper. Ask them to choose one, glue it into their notebook, and sketch the scene they picture. The sketch should focus on the idea of setting and their imaginations. They may have realistic interpretations, though some may be based more in illusion.

- Share sketches with small groups or whole group, then reread the story to the class, one page at a time, this time showing each illustration as you finish a page. Give them plenty of time to really take in the illustrations. This is where it might be beneficial to have them scanned into a smartboard, to be able to really observe and study them. The longer students look at each illustration, the more they will notice and observe. For a few of the illustrations, you may want to have copies available for students to glue into their notebooks and analyze closely, with annotations of their thinking.

- Share with students the excerpt from Peter Pan which has the initial description of Neverland. Discuss the idea that Neverland is a child’s mind map, different for everyone, yet so much of it may be similar. They should read the selection and annotate their own thinking before engaging in a discussion.

- Have students do an in depth analysis of the song “Believe” from Finding Neverland. Please refer to the tip sheet on analyzing lyrics found on page 12-13 of this guide. This song is pivotal to the show, as young Peter has great difficulty seeing things as anything other than they really are (i.e. Peter sees only a real dog rather than being able to see the dog as a great dancing bear). Consider the tone and lightness of the majority of the song, and how that aligns to the world of Neverland.

- Ask students to consider all of the resources used in this lesson: the lyrics and meaning to the song, “Believe,” the concept of Neverland, and the illustrations, which blend reality with illusion. After synthesizing their ideas, ask students to identify one object or place that has meaning to them. They will then look at this through a lens of reality and illusion combined, to produce a representation of any artistic form (drawing, painting, photography, clay, etc) to support the phrase, “Through the Eyes of a Child”. Remind them they are the artist and it is their unique vision. Refer back to the illustrations in Imagine a Place.

- Encourage creativity along with the sense of wonderment and innocence that we so often align with children. They can be, and should be as playful and colorful as they like.

- After creating their artistic piece, students will write a summary, of no more than one page, to describe their vision.
For Post-show discussions:

- In Barrie’s novel, when Peter Pan is in danger at the Mermaid’s Lagoon, he states that “To die will be an awfully big adventure”. Thinking about this statement in relation to the show, how might the different characters view this? In particular, Peter, James and Sylvia?

- In the story of Peter Pan, Peter spends a great deal of time looking through the nursery windows as an outsider, at times longing to be inside. How does this connect to the reality of J.M. Barrie. Do you think this was a deliberate character choice? Is Barrie placing himself in the story as Peter at these points?

- Willem Dafoe once said, “Great Theatre is about challenging how we think and encouraging us to fantasize about a world we aspire to.” When we think about the theatre, it is often seen as a place of imagination. How does Finding Neverland the musical, use the idea of a play within a play to illustrate this point?

Quotes about imagination to add to discussions and push student thinking:

- “Imagination will often carry us to worlds that never were. But without it we go nowhere.”
  - Carl Sagan

- “Logic will get you from A to B. Imagination will take you everywhere.”
  - Albert Einstein

- “Every child is an artist. The problem is how to remain an artist once he grows up.”
  - Pablo Picasso

- “Laughter is timeless. Imagination has no age. Dreams are forever.”
  - Tinkerbell

- “The man who has no imagination has no wings.”
  - Muhammad Ali
Resources used in lessons and units of inquiry

Resources listed in the order in which they are referred to in the study guide.

Top 10 Qualities of Highly Successful People ..............................................page 29
10 Tips and Tactics for Dealing with Conflict .............................................page 31
Personal Characteristic Checklist .................................................................page 33
Lyrics to Stronger .........................................................................................page 36
Lyrics to All That Matters ............................................................................page 37
Excerpts from I am Malala ..............................................................................page 38
Lyrics to We’re All Made of Stars .................................................................page 41
Lyrics to My Imagination ..............................................................................page 42
Article: “When Does a Child Become an Adult?” .......................................page 43
Excerpts from Peter Pan about growing up ..................................................page 44
Lyrics to When Your Feet Don’t Touch the Ground ......................................page 50
Article: “33 Ways to be Childlike Today” ......................................................page 51
Lyrics to Neverland .......................................................................................page 54
Excerpt from Peter Pan about Neverland .....................................................page 55
Lyrics to Believe .............................................................................................page 56
Top 10 Qualities of Highly Successful People

What do you need to find and develop within yourself to be successful? The answer comes from looking at those who have created success in a variety of fields. These traits may sound simple, but they lead to remarkable results.

If you really want to bring success into your life, you should cultivate yourself just as you’d cultivate a garden for the best yield.

The attributes here are shared by successful people everywhere, but they don’t happen by accident or luck. They originate in habits, built a day at a time.

Remember: If you live your life as most people do, you will get what most people get. If you settle, you will get a settled life. If you give yourself your best, every day, your best will give back to you.

Here are the traits that the highly successful cultivate. How many do you have?

1. Drive
You have the determination to work harder than most and make sure things get done. You pride yourself on seeing things getting completed and you take charge when necessary. You drive yourself with purpose and align yourself with excellence.

2. Self-reliance
You can shoulder responsibilities and be accountable. You make hard decisions and stand by them. To think for yourself is to know yourself.

3. Willpower
You have the strength to see things through--you don’t vacillate or procrastinate. When you want it, you make it happen. The world’s greatest achievers are those who have stayed focused on their goals and been consistent in their efforts.

4. Patience
You are willing to be patient, and you understand that, in everything, there are failures and frustrations. To take them personally would be a detriment.
5. Integrity
This should not have to be said, but it's seriously one of the most important attributes you can cultivate. Honesty is the best policy for everything you do; integrity creates character and defines who you are.

6. Passion
If you want to succeed, if you want to live, it's not politeness but rather passion that will get you there. Life is 10 percent what you experience and 90 percent how you respond to it.

7. Connection
You can relate to others, which in turns makes everything reach further and deepen in importance.

8. Optimism
You know there is much to achieve and much good in this world, and you know what's worth fighting for. Optimism is a strategy for making a better future--unless you believe that the future can be better, you're unlikely to step up and take responsibility for making it so.

9. Self-confidence
You trust yourself. It's as simple as that. And when you have that unshakeable trust in yourself, you're already one step closer to success.

10. Communication
You work to communicate and pay attention to the communicators around you. Most important, you hear what isn't being said. When communication is present, trust and respect follow.

No one plans on being mediocre; mediocrity happens when you don't plan. If you want to succeed, learn the traits that will make you successful and plan on living them out every day.
10 Tips and Tactics for Dealing With Conflict

A little common sense and preemptive action can defuse conflicts before they get out of hand. These tips will help you manage and resolve touchy situations.

By John McKee

One of the most important skills you can learn and develop is how to deal successfully with conflict. Successful individuals seem to have an inherent understanding of what causes conflicts and how to resolve them quickly. For others, however, it's much harder.

During my 30 years in executive suites and boardrooms, I've worked with people at all levels, in a wide swath of industries and across many countries. During those periods, I've learned that the best conflict managers often employ a few common approaches to prevent or overcome potential issues before they become major obstacles.

Use the following tips and tactics in your professional as well as your personal life. It could help you to become one those great "conflict resolution experts" that others may call on for help.

1: Ask questions
Conflict can arise due to poor communication — someone didn't say what they meant to say or perhaps misstated what was intended. Before you allow an escalation, ask questions. It won't cause any loss of face, and may result in a quick resolution.

2: Analyze expectations
Often, conflicts develop as a result of unmet expectations on one side. If the other party — expected something they didn't get or something that didn't happen, the whole conversation can become negative and closed. If a conversation seems to be getting rocky, take a step back and review together with the other person to try to uncover what just occurred.

3: Recognize differing perspectives
Keep in mind that conflict may arise due to people having different perceptions. You, or the other person, saw things differently. This happens most frequently when one is dealing with someone from another organization, background, or culture. It's easy to believe that we all see things the same way and then get derailed unexpectedly.

4: Identify mistakes
Honest and unintended mistakes frequently result in conflict. Before you let temperatures rise, do a reality check of your understanding with the other person(s). Mistakes, even small ones, can erode one's credibility — someone made a mistake.

5: Watch out for emotional triggers
Beware of emotions. Fear of someone or somebody, loss of face, whether real or perceived, anger, and surprisingly even excitement can all result in unintended conflict, which may cause your interaction to go downhill.
6: Focus on preventing escalation
Conflict resolutions always start with one or both parties making an honest attempt at avoiding further escalation. This recognition, even if only by one of those involved, often causes a more objective review to occur.

7: Take action to control the situation
Escalation-avoidance tactics may involve one of more key steps including separating the parties, changing the location of the discussion, signaling empathy to the other involved.

8: Commit to working it out
Take charge of the process by committing to reach a resolution. A powerful impact occurs when one person makes this statement. It can turn down the temperature immediately.

9: De-escalate the conflict
De-escalation is next: This can be accomplished with a joint statement of the facts at hand, always eliminating exaggerations, embellishments or personalities, which may inadvertently apply judgments and re-created the cycle of escalation.

10: Stay calm
Cooler heads prevail in even the most difficult conflicts. Whether you’re in a business or personal situation, you can take control of it by keeping cool. And when you’re maintaining your calm, it will be easier for others involved to get back to the task at hand.

John M. McKee is the founder and CEO of BusinessSuccessCoach.net, an international consulting and coaching practice with subscribers in 43 countries. One of the founding senior executives of DIRECTV, his hands-on experience includes leading billion dollar organizations and launching start-ups in both the U.S. and Canada. The author of two published books, he is frequently seen providing advice on TV, in magazines, and newspapers.
### Personal Characteristics Inventory

<table>
<thead>
<tr>
<th>Personal Characteristics</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Often</th>
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<tbody>
<tr>
<td>Able to Follow</td>
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<tr>
<td>Do you take direction cheerfully and accurately? Do you support your teacher or coach?</td>
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<tr>
<td>Able to Lead</td>
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<tr>
<td>Do people follow your suggestions? Have you held positions of responsibility?</td>
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<tr>
<td>Able to Learn</td>
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<tr>
<td>Do you turn mistakes into learning opportunities? Can you understand, remember and synthesize information?</td>
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<td>Able to Listen</td>
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<td>Do you listen closely to others? Do you strive to understand them without rushing to state your opinion or defense?</td>
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<tr>
<td>Able to Remember</td>
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<tr>
<td>Do you recall names, places, figures and ideas accurately?</td>
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<tr>
<td>Able to Work Alone</td>
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<td>Do you plan your own work? Can you work without supervision or reminders?</td>
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<tr>
<td>Ambitious</td>
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<td>Do you take on extra assignments? Do you try to reach new levels of achievement?</td>
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<tr>
<td>Articulate</td>
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<td>Can you express ideas easily, both verbally and in writing?</td>
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<td>Cheerful</td>
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<td>Are you friendly to peers and adults?</td>
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<td>Competent</td>
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<td>Do you meet deadlines? Is your work thorough?</td>
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<td>Conscientious</td>
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<td>Do you do a full day’s work? Do you double-check your work?</td>
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<tr>
<td>Cooperative</td>
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<td>Do you volunteer to help? Do you do your part on teams?</td>
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<tr>
<td>Courageous</td>
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<td>Do you take on challenges and stand up for your beliefs?</td>
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<tr>
<td>Creative</td>
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<td>Do you come up with new ideas? Do you look for possibilities?</td>
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<td>Decisive</td>
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<td>Can you make decisions under pressure?</td>
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<td>Trait</td>
<td>Rarely</td>
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<td>Dependable</td>
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<td>Do people trust you? Is your attendance good?</td>
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<tr>
<td>Diplomatic</td>
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<tr>
<td>Can you handle difficult situations with grace and tact?</td>
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<td>Discreet</td>
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<td>Can you keep secrets? Do you guard confidentiality? Do you avoid gossip or interfering in others' business?</td>
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<td>Efficient</td>
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<tr>
<td>Do you plan your time well? Do you try to work faster and better?</td>
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<td>Emotionally Stable</td>
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<td>Do you maintain self-control, staying even-tempered and cool?</td>
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<td>Empathetic</td>
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<td>Do you understand others' problems? Are you sensitive to others' feelings and circumstances?</td>
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<td>Enthusiastic</td>
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<td>Are you interested in and excited by your work?</td>
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<tr>
<td>Flexible</td>
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<td>Do you embrace change? Can you adapt well to new situations or challenges?</td>
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<td>Focused</td>
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<td>Do you focus on work despite personal challenges? Do you avoid distractions?</td>
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<td>Generous</td>
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<td>Do you share ideas and credit with others? Do you help those who need it? Do you focus on the common good?</td>
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<td>Honest</td>
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<td>Do you tell the truth? Do you avoid using company materials for personal use? Do you give credit and accept blame honestly?</td>
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<td>Industrious</td>
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<td>Do you work hard and to the best of your ability?</td>
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<td>Loyal</td>
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<td>Do you strive to be a good representative of the company? Do you avoid doing or saying things that makes it look bad?</td>
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<td>Observant</td>
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<td>Do you look for what needs to be done or could be improved?</td>
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<td>Organized</td>
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<td>Are you neat? Do you plan and arrange things logically?</td>
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<td>Patient</td>
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<tr>
<td>Can you keep your temper and stay calm under pressure? Can you handle difficult situations with grace and tact?</td>
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</tbody>
</table>
Persistent  □ Rarely □ Sometimes □ Often
Can you stick with difficult and time-consuming tasks?

Persuasive  □ Rarely □ Sometimes □ Often
Can you sell ideas and products?

Proactive  □ Rarely □ Sometimes □ Often
Do you address issues before they become full-blown conflicts or problems? Do you make plans that avoid potential pitfalls?

Resourceful  □ Rarely □ Sometimes □ Often
Can you work your way out of difficult situations?

Responsible  □ Rarely □ Sometimes □ Often
Do you admit mistakes, correct them and accept the consequences with good grace? Do you treat your job as you would your own business?

Thrifty  □ Rarely □ Sometimes □ Often
Do you avoid wasting supplies and equipment?

Tolerant  □ Rarely □ Sometimes □ Often
Are you open-minded? Do you associate with different types of people?

Below, record your top 5 characteristics and include thoughts as to why they are your choices.

1. 
2. 
3. 
4. 
5. 

Stronger

James:
In the darkest place,
There's the faintest light,
Gives me hope to face,
The hardest fight pain delivers me.
I don't need their sympathy.

Cause they can't shake away my might,
Where I will go they will never find.

I've got to be stronger,
Reach up higher,
Must dig deeper, find the fire.
Feel enlightened, can't be frightened any more.

James, Hook and Pirates:
I can run now, so much faster.
Now defeat won't be my master.
For to conquer the demons I won't have to wait any longer.
I've got to be stronger.

Hook:
You'll see in time. You will survive.
Too soon to run, too late to hide.
It's your destiny, every pace, every stride.

James, Hook and Pirates:
I am stronger,
Reach up higher,
Digging deeper,
Found the fire.

Feel enlightened,
Won't be frightened any more.

I can run now,
So much faster.
Now defeat won't,
Be my master.

For to conquer the demons,
I won't have to wait any longer.
I've got to be stronger.

I am stronger.

Now I'm stronger.
All That Matters

*Sylvia:*
There are days when I feel so afraid I
Can hardly remember to breathe
When reality crashes is wave after wave
Pulling me farther beneath
So what's the point in planning for a future
If it all can be stolen away?
It's all I can do to hold on and survive
When the colors have faded to grey.

But my children need so much more from me
And they give me the strength to go on
Whatever may come

And all that matters now
Is where I go from here
I know I'll find a way
If I live for today
The beating of my heart
Is all that matters

He makes sense of all of my chaos
In ways I can never explain
He turns all of my sadness into a smile
He's helping me live life again!!!
It's the light in the eyes of my children
It's the sound of their laughter once more
It's a glimpse of a life I dared only to dream
And a dream only life could restore!!

And I know that some
May not understand
But he's guiding me safely to shore
Not afraid anymore

And all that matters now
Is where I go from here
There's an easier way
If I live for today
The singing in my heart
Is all that matters.

It takes me far away!!
There's an easier way
If I live for today
The singing in my heart is
All
That
Matters!!!!

Link to Original Broadway Cast Recording: [https://youtu.be/wP2jV2ZmmPw](https://youtu.be/wP2jV2ZmmPw)
Page 53

Malala’s father has just received a letter from the Taliban stating that the school he runs is against Islam, has an inappropriate uniform and should not be teaching girls. He has been threatened to stop these practices or harm will come to him.

After the letter arrived, my father made a decision; The boys at the Kushal School would no longer wear the uniform of shirt and trousers. These supposedly “Western” clothes marked them as identifying with infidels in the eyes of Fazlullah’s followers, so, for their safety, he had the boys switch to the traditional tunic and pants of the shalwar kamiz. I still wore my blue-and-white shalwar kamiz [traditional outfit of loose tunic and trousers worn by men and women], but the Taliban said girls should not wear the white shalwar. The uniform I once loved now made me feel like a criminal. Suddenly, everywhere I looked, the Taliban seemed to sprout like weeds.

Then I thought: What have I done wrong that I should be afraid? All I want to do is go to school. And that is not a crime. That is my right. Besides, I was the daughter of Ziauddin Yousafzai, the man who had dared to talk back to the Taliban. I would hold my head high—even if it meant my heart was quaking.

Pages 54-55

No one was safe in Pakistan. Not the women who were forbidden to walk the streets of their towns. Not the men who were being flogged to death for petty reasons. Not the children who worked in the trash heap. Not even the children like me who just wanted to go to school. As I looked at the TV, a tiny voice in my heart whispered to me: “Why don’t you go there and fight for women's rights? Fight to make Pakistan a better place?”

I had recently done interviews with the TV news channels Dawn and Khyber News about girls’ education, and although I had been nervous, I had made it through. And I had liked it.

As everyone around me cried, I kept my secret. I told myself, “I will continue this journey of fighting for peace and democracy in my country.”

I was only ten, but I knew then that somehow I would find a way.

Pages 76-77

Many people in Swat saw danger everywhere they looked. But our family didn’t look at life that way. We saw possibility. And we felt a responsibility to stand up for our homeland. My father and I are the starry-eyed ones. “Things have to get better,” we always say. My mother is our rock. While our heads are in the sky, her feet are on the ground. But we all believed in hope. “Speaking up is the only way things will get better,” she said.
Excerpts from *I Am Malala* by Malala Yousafzai, *Young Reader’s Edition*

**Page 81-82**

Malala has been speaking publicly more often about the importance of girl’s education and had written an anonymous diary being published by the BBC, but it has come out that she was the author. She has also been receiving criticism for allowing her face to be seen during television interviews.

Meanwhile, even some of my friends asked why I let the world see my face. “Fazlullah’s men wear masks,” I said, “because they are criminals. But I have nothing to hide, and I have done nothing wrong. I’m proud to be a voice speaking out for girls’ education. And proud to show my identity.”

A madman was about to kick more than fifty thousand girls out of school in a matter of days, and all people seemed to want to talk about was whether I should have worn a veil! Meanwhile, my brother Khushal was saying that for once he wished he were a girl so he didn’t have to go to school. I wondered sometimes if the world had turned upside down.*

**Page 119**

Threats of violence have now come in to Malala, if she does not stop speaking up for girls’ education. Her father has become increasingly concerned, and thinks going into hiding may be the best thing, but Malala is showing no fear at all, no matter what the outcome may be.

I looked at my father’s wretched face, and I knew that he would honor my wishes no matter what I decided. But there was no decision to make. This was my calling. Some powerful force had come to dwell inside me, something bigger and stronger** than me, and it had made me fearless. Now it was up to me to give my father a dose of the courage he had always given me.

“Aba,” I said. “You were the one who said if we believe in something greater than our lives, then our voices will only multiply, even if we are dead. We can’t stop now.”

He understood, but he said we should be careful about what we say and to whom we say it.

On the trip back home, though, I asked myself what I would do if a Talib came to kill me.

Well, I would just take my shoe off and hit him.

But then I thought: *If you hit a Talib with a shoe, there is no difference between him and you. You must not treat others with cruelty. You must fight them with peace and dialogue.*

“Malala,” I said to myself. “Just tell him what is in your heart. That you want an education. For yourself. For all girls. For his sister, his daughter, For him.”

That’s what I would do. Then I would say, “Now you can do what you want.”

*Connection to *Finding Neverland* as this is also the title of a song used in this inquiry.

** Connection back to the song “Stronger” from *Finding Neverland*.
The following two statements are brief, but speak strongly. At this point, Malala has been shot by the Taliban, but her belief is clearly unwavering. In the first, she is in the hospital in all by herself. In the second passage, it is the one year anniversary of her shooting.

Page 141

Did my parents know where I was? Maybe they were wandering the streets and alleys of Mingora looking for me. But I am a hopeful person, and therefore when I see problems, I will always think about solutions.

Page 187-188

We have started a project in Swat for girls suffering from domestic child labor. We support them, so they can go to school and eventually become independent. After months of talking about how much I wanted to help in Jordan, we arranged a trip to help Syrian refugees, many of whom have already missed school for three years. I met children there in dirty clothes with no shoes and only a small bag of possessions. I met children there whom I will never forget. It’s our duty to help these children get food, shelter, and an education. And we will.

I think of the world as a family. When one of us is suffering, we must all pitch in and help. Because when people say they support me, they are really saying they support girls’ education.

So, yes, the Taliban have shot me. But they can only shoot a body. They cannot shoot my dreams, they cannot kill my beliefs, and they cannot stop my campaign to see every girl and every boy in school.

Millions of people have prayed for me, and God spared me. I am still here for a reason, and it is to use my life to help people.
We’re All Made of Stars

George:
You can be anything you wanna be
You can go anywhere you wanna see
A little hard work and you can do it
Faith will get you through it
So many possibilities

Peter, George and Jack:
You gotta believe see it
And you can be it
The answers are all inside yourself
The universe has loads of space
And the gift that it gave to the whole human race
Is that
We’re all made of stars
We're all made of dreams
No matter who you are
You can do what you want
Go where you like
Be who you wanna be

George:
If a doctor could save only just one life
The pain and the misery
That's what I wanna be

Jack:
I would sail all around the world
A life of discovery
That is the life for me

Peter:
If I could write every single day I'd
Write all my cares away

Michael:
I'd be leading a different life
A wonderful life

All:
A magical life!
Bah bah bahdy dah dah dah dah ect.
You can do what you want
Go where you like
Be who you want to be

George:
Be what you wanna be

All:
Be what you wanna be!
My Imagination

*James:*

How did I get here, alone on this stage
Am I acting the fool, instead of acting my age
Through the eyes of a child, the world seems so free
I remember that time, that’s how I used to be.

I would fly in my imagination, safe inside my isolation
Never racing time, somewhere in my mind
There’s a place that only I’d see, far away but deep inside me
Life was pure creation, in my imagination.

With every day that dawns,
Something comes more undone
I lose more of myself
One day older I become

Is this who I am?
Defined by my fears?
Have I lied to myself
For all of these years?

Time is the fire in which I’m burning
If there’s a way, I would stop the world from turning

But all is not lost, I’ve been given a sign
A glimpse of the light, a light that used to be mine
Oh, let it shine in my imagination, fill me with illumination
I will face the fire, waken my desire
Now I know that day will come now, I know that I will
Somehow find my inspiration, in my imagination…….
When Does A Child Become An Adult?

People tend to talk about childhood and adulthood like they are completely distinct phases of life. One is supposed to be an early period of growth, where a person undergoes great physical and psychological changes. The other is supposed to be a time when a person goes about achieving his long-term goals, which usually includes working and starting a family. Between childhood and adulthood is adolescence, a time when one’s decisions and experiences determine the type of adult one will become. It is interesting to thing about where exactly in that hazy time of life one officially becomes an adult. Is it when you get the keys to your first car? Is it when you take your first job? Is it when you finally leave your parent’s home? Does this point even occur during so-called adolescence, or does adulthood actually arrive when you are in your early thirties?

According to our legal system, there is a definitive age of adulthood. Lawmakers have determined that people who are 18 or 21 should be able to take on adult privileges like gambling, voting, owning a gun, and marrying. But this does not necessarily imply that 18 or 21 year-olds are adults; nor does it even imply that lawmakers consider them so. The purpose of this definition of adulthood is practical only. It is a rough estimation that lawmakers were willing to settle on because they believed that most people in this age range could handle adult responsibilities.

Writers and artists throughout the ages have offered a popular definition of childhood and adulthood—that it is a state of mind. As true as this may feel for many people, it is not a good definition because it has no boundaries at all. Should an older person who feels energetic be called a child? Not any more than a serious ten year-old should be called an adult.

There are many other possible answers to the question of when exactly a child becomes an adult. People have said that adulthood begins with financial independence, with the end of formal schooling, with getting married...Some have even suggested that adulthood begins when you stop wishing that you were older.

In fact, there is truth to all these statements, but they have a common thread. Adulthood begins when you lose the feeling of protection you have had all your life, giving way to a security of your own. This can happen at thirteen or thirty-five. But the strongest sign of adulthood is having a child of your own, for then you are expected to do everything your parents did for you, for somebody else.

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All children, except one, grow up. They soon know that they will row up, and the way Wendy knew was this. One day when she was two years old she was playing in a garde, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, “Oh, why can’t you remain like this for ever!” This was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.

Occasionally in her travels through her children’s minds, Mrs. Darling found things she could not understand, and of these quite the most perplexing was the word Peter…

……”But who is he, my pet” [Mrs. Darling]
“He is Peter Pan, you know, mother.” [Wendy]

At first Mrs. Darling did not know, but after thinking back into her childhood she just remembered a Peter Pan who was said to live with the fairies. There were odd stories about him, as that when children died he went part of the way with them, so that they should not be frightened. She had believed in him at the time, but now that she was married and full of sense she quite doubted whether there was any such person.

“Besides,” she said to Wendy, “he would be grown up by this time.”

“Oh no, he isn’t grown up,” Wendy assured her confidently, “and he is just my size.” She meant that he was her size in both mind and body; she didn’t know how she knew it, she just knew it.

Mrs. Darling consulted Mr. Darling, but he smiled pooh-pooh. “Mark my words,” he said, “it is some nonsense Nana has been putting into their heads; just the sort of idea a dog would have. Leave it alone, and it will blow over.”

But it would not blow over, and soon the troublesome boy gave Mrs. Darling quite a shock.

Children have the strangest adventures without being troubled by them…..
Wendy's first real conversation with Peter, taking place in her nursery.

...“Wendy, I ran away the day I was born.”

Wendy was quite surprised, but interested; and she indicated in the charming drawing-room manner, by a touch on her night-gown, that he could sit nearer her.

“It was because I heard father and mother,” he explained in a low voice, “talking about what I was to be when I became a man.” He was extraordinarily agitated now. “I don’t want ever to be a man,” he said with passion. “I want always to be a little boy and to have fun. So I ran away to Kensington Gardens and lived a long long time among the fairies.”

She gave him a look of the most intense admiration, and he thought it was because he had run away, but it was really because he knew fairies. Wendy had lived such a home life that to know fairies struck her as quite delightful. She poured out questions about them, to his surprise, for they were rather a nuisance to him, getting in his way and so on, and indeed he sometimes had to give them a hiding [spanking]. Still, he liked them on the whole, and he told her about the beginning of fairies.

"You see, Wendy, when the first baby laughed for the first time, its laugh broke into a thousand pieces, and they all went skipping about, and that was the beginning of fairies."

Tedious talk this, but being a stay-at-home she liked it.

"And so," he went on good-naturedly, "there ought to be one fairy for every boy and girl."

"Ought to be? Isn't there?"

"No. You see children know such a lot now, they soon don't believe in fairies, and every time a child says, 'I don't believe in fairies,' there is a fairy somewhere that falls down dead."

Really, he thought they had now talked enough about fairies, and it struck him that Tinker Bell was keeping very quiet. "I can't think where she has gone to," he said, rising, and he called Tink by name. Wendy's heart went flutter with a sudden thrill.

"Peter," she cried, clutching him, "you don't mean to tell me that there is a fairy in this room!"

"She was here just now," he said a little impatiently. "You don't hear her, do you?" and they both listened.

"The only sound I hear," said Wendy, "is like a tinkle of bells."

"Well, that's Tink, that's the fairy language. I think I hear her too."

The sound come from the chest of drawers, and Peter made a merry face. No one could ever look quite so merry as Peter, and the loveliest of gurgles was his laugh. He had his first laugh still.
This passage takes place during the final battle between Hook and Peter Pan.

"Now!" cried all the boys, but with a magnificent gesture Peter invited his opponent to pick up his sword. Hook did so instantly, but with a tragic feeling that Peter was showing good form.

Hitherto he had thought it was some fiend fighting him, but darker suspicions assailed him now.

"Pan, who and what art thou?" he cried huskily.

"I'm youth, I'm joy," Peter answered at a venture, "I'm a little bird that has broken out of the egg." *

This, of course, was nonsense; but it was proof to the unhappy Hook that Peter did not know in the least who or what he was, which is the very pinnacle of good form.

This passage takes place at the very end of the novel, when Wendy, John, Michael, and the Lost Boys have returned to the Darling nursery.

Mrs. Darling came to the window, for at present she was keeping a sharp eye on Wendy. She told Peter that she had adopted all the other boys, and would like to adopt him also.

"Would you send me to school?" he inquired craftily.

"Yes."

"And then to an office?"

"I suppose so."

"Soon I would be a man?"

"Very soon."

"I don't want to go to school and learn solemn things," he told her passionately. "I don't want to be a man. O Wendy's mother, if I was to wake up and feel there was a beard!"

"Peter," said Wendy the comforter, "I should love you in a beard"; and Mrs. Darling stretched out her arms to him, but he repulsed her.

"Keep back, lady, no one is going to catch me and make me a man."

"But where are you going to live?"

"With Tink in the house we built for Wendy. The fairies are to put it high up among the tree tops where they sleep at nights."

"How lovely," cried Wendy so longingly that Mrs. Darling tightened her grip.

"I thought all the fairies were dead," Mrs. Darling said.

"There are always a lot of young ones," explained Wendy, who was now quite an authority, "because you see when a new baby laughs for the first time a new fairy is born, and as there are always new babies there are always new fairies. They live in nests on the tops of trees; and the mauve ones are boys and the white ones are girls, and the blue ones are just little sillies who are not sure what they are."
Michael believed longer than the other boys, though they jeered at him; so he was with Wendy when Peter came for her at the end of the first year. She flew away with Peter in the frock she had woven from leaves and berries in the Neverland, and her one fear was that he might notice how short it had become; but he never noticed, he had so much to say about himself.

She had looked forward to thrilling talks with him about old times, but new adventures had crowded the old ones from his mind.

"Who is Captain Hook?" he asked with interest when she spoke of the arch enemy.
"Don't you remember," she asked, amazed, "how you killed him and saved all our lives?"
"I forget them after I kill them," he replied carelessly.

When she expressed a doubtful hope that Tinker Bell would be glad to see her he said, "Who is Tinker Bell?"
"O Peter," she said, shocked; but even when she explained he could not remember.
"There are such a lot of them," he said. "I expect she is no more."
I expect he was right, for fairies don't live long, but they are so little that a short time seems a good while to them.

Wendy was pained too to find that the past year was but as yesterday to Peter; it had seemed such a long year of waiting to her. But he was exactly as fascinating as ever, and they had a lovely spring cleaning in the little house on the tree tops.

Next year he did not come for her. She waited in a new frock because the old one simply would not meet; but he never came.
"Perhaps he is ill," Michael said.
"You know he is never ill."

Michael came close to her and whispered, with a shiver, "Perhaps there is no such person, Wendy!" and then Wendy would have cried if Michael had not been crying.

Peter came next spring cleaning; and the strange thing was that he never knew he had missed a year.

That was the last time the girl Wendy ever saw him. For a little longer she tried for his sake not to have growing pains; and she felt she was untrue to him when she got a prize for general knowledge. But the years came and went without bringing the careless boy; and when they met again Wendy was a married woman, and Peter was no more to her than a little dust in the box in which she had kept her toys. Wendy was grown up.

You need not be sorry for her. She was one of the kind that likes to grow up. In the end she grew up of her own free will a day quicker than other girls.

All the boys were grown up and done for by this time; so it is scarcely worth while saying anything more about them.
This passage takes place in the final chapter, as Wendy discusses her time in Never-land with her daughter, Jane.

Once a week Jane's nurse had her evening off; and then it was Wendy's part to put Jane to bed. That was the time for stories. It was Jane's invention to raise the sheet over her mother's head and her own, this making a tent, and in the awful darkness to whisper:

"What do we see now?"
"I don't think I see anything to-night," says Wendy, with a feeling that if Nana were here she would object to further conversation.
"Yes, you do," says Jan, "you see when you were a little girl."
"That is a long time ago, sweetheart," says Wendy. "Ah me, how time flies!"
"Does it fly," asks the artful child, "the way you flew when you were a little girl?"
"The way I flew? Do you know, Jane, I sometimes wonder whether I ever did really fly."
"Yes, you did."
"The dear old days when I could fly!"
"Why can't you fly now, mother?"
"Because I am grown up, dearest. When people grow up they forget the way."
"Why do they forget the way?"
"Because they are no longer gay and innocent and heartless. It is only the gay and innocent and heartless who can fly."
"What is gay and innocent and heartless? I do wish I were gay and innocent and heartless."
And then one night came the tragedy. It was the spring of the year, and the story had been told for the night, and Jane was now asleep in her bed. Wendy was sitting on the floor, very close to the fire, so as to see to darn, for there was no other light in the nursery; and while she sat darning she heard a crow. Then the window blew open as of old, and Peter dropped in on the floor.

He was exactly the same as ever, and Wendy saw at once that he still had all his first teeth. He was a little boy, and she was grown up. She huddled by the fire not daring to move, helpless and guilty, a big woman.

"Hullo, Wendy," he said, not noticing any difference, for he was thinking chiefly of himself; and in the dim light her white dress might have been the nightgown in which he had seen her first.

"Hullo, Peter," she replied faintly, squeezing herself as small as possible. Something inside her was crying Woman, Woman, let go of me."

"Hullo, where is John?" he asked, suddenly missing the third bed.

"John is not here now," she gasped.

"Is Michael asleep?" he asked, with a careless glance at Jane.

"Yes," she answered; and now she felt that she was untrue to Jane as well as to Peter.

"That is not Michael," she said quickly, lest a judgment should fall on her.

Peter looked. "Hullo, is it a new one?"

"Yes."

"Boy or girl?"

"Girl."

Now surely he would understand; but not a bit of it.

"Peter," she said, faltering, "are you expecting me to fly away with you?"

"Of course; that is why I have come." He added a little sternly, "Have you forgotten that this is spring cleaning time?"

She knew it was useless to say that he had let many spring cleaning times pass.

"I can't come," she said apologetically, "I have forgotten how to fly."

"I'll soon teach you again."

"O Peter, don't waste the fairy dust on me."

She had risen; and now at last a fear assailed him. "What is it?" he cried, shrinking.

"I will turn up the light," she said, "and then you can see for yourself."

For almost the only time in his life that I know of, Peter was afraid. "Don't turn up the light," he cried.

She let her hands play in the hair of the tragic boy. She was not a little girl heart-broken about him; she was a grown woman smiling at it all, but they were wet eyed smiles.

Then she turned up the light, and Peter saw. He gave a cry of pain; and when the tall beautiful creature stooped to lift him in her arms he drew back sharply.

"What is it?" he cried again.

She had to tell him.

"I am old, Peter. I am ever so much more than twenty. I grew up long ago."

"You promised not to!"

"I couldn't help it. I am a married woman, Peter."

"No, you're not."

"Yes, and the little girl in the bed is my baby."

"No, she's not."

But he supposed she was; and he took a step towards the sleeping child with his dagger upraised. Of course he did not strike. He sat down on the floor instead and sobbed; and Wendy did not know how to comfort him, though she could have done it so easily once. She was only a woman now, and she ran out of the room to try to think.
When Your Feet Don't Touch the Ground

James:
When did life become so complicated?
Years of too much thought and time I wasted,
   And in each line upon my face,
Is proof I fought and lived another day.

When did life become this place of madness?
Drifting on an empty sea of waves of sadness?
   I make believe I'm in control,
   And dream it wasn't all my fault.

When your feet don't touch the ground,
And your world's turning upside down.
Here, it's safe, in this place, up off the clouds.

When your feet don't touch the earth,
You can't feel the things that hurt
And you're free, there's no need to come down.
When your feet don't touch the ground.

Peter:
Every day just feels a little longer
Why am I the only one not getting stronger?
Running around pretending life's a play,
It doesn't make the darkness go away.

I may be young but I can still remember
Feeling full of joy, crying tears of laughter
Now all my tears are all cried out,
Make-believe, but count me out.

'Cause my feet are on the ground,
and the inner voice I found
tells the truth, "There's no use,
if your head's in the clouds"

   I was once like you.
   Life was a maze.
I couldn't find my way out.
       But what I say is true,
   you will be amazed,
Make-believe and you will find out that it's true.

Both:
When your feet don't touch the ground,
when your voice won't make a sound.
Here, it's safe. In this place.
   Up off the clouds.
When your feet don't touch the earth,
you can't feel the fates that hurt.
And you're free, there's no need, to come down.
When your feet don't touch the ground.
When your feet don't touch the ground.
33 Ways to Be Childlike Today

By Lori Deschene

“Great is the human who has not lost his childlike heart.” ~Mencius

Remember when life was simple?

When your friends were the most important thing in the world. When a snow day was a perfect excuse to have fun, not a block of time when you felt guilty about being unproductive.

When the ice cream truck could make your day, no matter what happened before. Bad grade? Big deal—it’s snow cone time. Skinned knee—who cares, you have a screwball!

If only you could bottle that sense of freedom, fun, and enthusiasm for the little things, you could carry it in your responsible adult pocket and take a swig when you started taking everything too seriously.

I don’t know about you, but mine would be in a glass vial embellished with red, pink, and purple swirls, topped with a water globe stopper that had a palm tree in it. (Yeah—that’s right!)

Maybe we don’t need some major departure from business as usual to stop being stuffy and start being childlike (which can actually help you become more innovative, in case sheer joy isn’t motivation enough).

I’ve compiled a list of ideas to be more childlike today. I chose thirty-three because it’s the house number where my parents live, and it’s because of them I am the best couch cushion fort maker on both the east and west coasts. Enjoy:

LEARN


2. Figure out how something works, even if it’s irrelevant to your life, just because it’s interesting. Go ahead—Google “how fish breathe” or something you don’t fully understand.

3. Fill out your own permission slip to go to the aquarium, a museum, or a nearby tourist attraction. If something looks interesting, take a break and go!
PLAY

4. Do something fun. Make a Lego village, pull out the coloring book, or jump rope.

5. Explore. Walk around your block without any intention. Just see what’s going on, maybe even using a big fallen branch as a walking stick.

6. Run or skip if you feel like it. Flail your arms, like Phoebe in my favorite episode of Friends.

7. Be silly. Look for funny things in your day—they’re always there—and let yourself laugh about them.

8. Try a new look. Think the kid from Adam Sandler’s Big Daddy, when he dressed himself, but a little less ridiculous.

SHARE

9. Remember something awesome and call a friend to share it. (i.e.: ‘Member the time we made pizza for breakfast? That was awesome, huh?)

10. Tell someone they’re your hero. If you admire what they do, look right in their eyes and say, “I think you’re pretty awesome.”

11. Be a know it all. Tell someone about something you learned today and get excited about sharing it.

12. Tell it like it is. Don’t be a liar, liar, pants on fire. As Dr. Seuss said, “Say what you mean and mean what you say because those who mind don’t matter, and those who matter don’t mind.”

13. Be vulnerable. Tell someone how you feel or what you really want to be when you grow up, without making them pinky swear to take it to the grave.

14. Share a meal with people around a table, even if it isn’t a special occasion, like that Norman Rockwell painting families often recreate.

CONNECT

15. Tell your mom and dad (or favorite relative) you love them. Call them right now and say it for no reason other than it being true.

16. Make a spontaneous play date. Invite people over right now, for no reason but to have fun, even if you have plans scheduled for the weekend with them.

17. Eat lunch on a rock with a friend. You don’t need a restaurant or a cafeteria. Channel the good old days from camp when a little sand in your PB & J meant a lunchtime adventure.

18. Ask for help if you need it. Just like you used to pull your desk next to someone else’s to read along, walk up to someone you trust and let them be there for you.

19. Tap into your innocence—meaning give someone the benefit of the doubt, as if you don’t know yet to be cynical.
CREATE

20. Make a card by hand to give to someone you care about. As Pablo Picasso said, “All children are artists. The problem is how to remain an artist once he grows up.”

21. Get messy when you’re cooking. Not tomato-sauce-on-the-ceiling-fan messy. The point is: let loose and enjoy yourself instead of making cooking a chore.

22. Start a piggy bank. Or a coin jar. You don’t need to save big to save, and you never know what little adventures you can have with just a little extra cash.

23. Try a hands-on project from the Be Creative! Adults section of the Creativity Portal, like gum wrapper origami.

24. Assume you’d be really good at something—piano, rock climbing, organizing a club—and then find out instead of assuming the opposite.

BE

25. Sit Indian style in your chair if you’re able. Crossed-legged sitting is actually really good for your posture—an added bonus!

26. Surround yourself with your favorite color. If orange makes you smile, plaster orange pictures all over your cubicle.

27. Cry if you need to. If the day gets difficult, don’t try to be a hero. When you let yourself feel it, you’re better able to let it go.

28. Relax and do nothing. Don’t try to fill that empty pocket of time. You’ve been productive enough. Kick back, cut loose, and let yourself waste a little time. As John Lennon said, “Time you enjoyed wasting was not wasted.”

IMAGINE

29. Forget what was tough about yesterday. Why dwell on that fight with your sister when you could be having fun today?

30. Change your mind easily. According to Alison Gopnik, a professor of psychology at the University of California at Berkeley, kids’ brains are extremely flexible, “so they can change what they think based on new evidence very quickly and easily.”

31. Visualize a tomorrow with endless possibilities. Not sure you can be the person you want to be? Read 10 Ways to Be the Person You Wanted to Be as a Kid.

32. Don’t take no for an answer. If there’s something you want to do, be persistent. You can make it happen!

33. Ignore something someone says if it limits you, your potential or your possibilities.

Have anything to add to the list? Go for it. I double dog dare you…
Neverland

James:
Whenever I was frightened
If I ever felt alone
I turned to the night sky
And the star I called my own
Somewhere I can run too
Just across the milky way
If you like I could take you
It's just a light year and a day

We can sail away tonight
On a sea of pure moonlight
We can navigate the stars to bring us back home
In a place so far away
We'll be young that's how we'll stay every wish is our command

We will find ourselves in never
Neverland

Picture a land that you never have seen
Where life is eternal and ever green

A future of happiness all in your hands
Here in this place of your dreams
Here inside Neverland

We can sail away tonight on a sea of pure moonlight
We can navigate the stars to bring us back home
In a place so far away

Sylvia and James:
Well be young that's how well stay
Every wish is our command
We will find ourselves in never
Neverland

James:
Mmmmmm
Every wish is our command
I am closer now to finding
Neverland
The first explanation of Neverland.

I don’t know whether you have ever seen a map of a person's mind. Doctors sometimes draw maps of other parts of you, and your own map can become intensely interesting, but catch them trying to draw a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of colour here and there, and 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 a hut fast going to decay, and one very small old lady with a hooked nose. It would be an easy map if that were all, but there is also first day at school, religion, fathers, the round pond, needle-work, murders, hangings, verbs that take the dative, chocolate pudding day, getting into braces, say ninety-nine, three-pence for pulling out your tooth yourself, and so on, and either these are part of the island or they are another map showing through, and it is all rather confusing, especially as nothing will stand still.

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small, had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in a house of leaves deftly sewn together. John had no friends, Michael had friends at night, Wendy had a pet wolf forsaken by its parents, but on the whole the Neverlands have a family resemblance, and if they stood still in a row you could say of them that they have each other's nose, and so forth. On these magic shores children at play are for ever beaching their coracles [simple boat]. We too have been there; we can still hear the sound of the surf, though we shall land no more.

Of all delectable islands the Neverland is the snuggest and most compact, not large and sprawling, you know, with tedious distances between one adventure and another, but nicely crammed. When you play at it by day with the chairs and table-cloth, it is not in the least alarming, but in the two minutes before you go to sleep it becomes very real. That is why there are night-lights.
Believe

James:
I see it all around us
In every single color
And every dimension
Crowns the reinvention
And if it is black, then it's white
And when it is dark, then it's light
So fill in all the spaces
With imaginary places

It's so frustrating when no one else sees everything you see. So for now it is just an illusion, confusion
Unless you're someone who believes
When you look tell me what do you see?

Peter: Just a dog in a park
James: Is it real? Is it fiction?
only make believe
you act like you really don't care

Peter: Look with your eyes
James: But look with your eyes
it's a great Russian bear
And he's dancing and prancing
And Bowing politely
He plays to full houses
once daily twice nightly
Prefix "ordinary" with "Extra"
You'll see, Believe Believe Believe

James (Peter)
I don't need rose-tinted spectacles (A Dog, a Rock, a bench, a bone)
Just to see the fundamentals (a twig, a stick, a can, a stone)
I only see the bright lights (a cloudy sky)

James and Sylvia: the sunset and the sunrise

Peter: don't lie
James: And if it is weak,
George: then it's strong
Peter: it's not strong
James: And just when it’s right,

Jack: then it’s wrong
Peter: it’s not wrong

James, Sylvia, George, Jack, Michael: (Peter)
and everything my eyes see (and everything my eyes see)
it's nothing like it should be (is only like it should be)
it's so frustrating when no one else sees everything you see
So, for now it is just an illusion, confusion

All 5 and Ensemble: (Sylvia)
Unless you're someone who believes
When you look tell me what do you see?
(You can Believe)
Is it real? is it fiction? only make believe
You may think we're safe on the path
(You must believe)
But the grass is the water, that's rising too fast,

Sylvia: And now Kensington park is the biggest lagoon
Jamie:
and this bench is a rock

5 and Ensemble: and we're all marooned her
hear the mermaids sing their beautiful song

All: When you look tell me what do you see
(You can Believe)
is it real?
or a mystery scientifically?
it's more than a bench in a park
you must believe
Look again it's a rocket that's headed for Mars
On a mission to search for new life
When we'll be back who knows
’cause it’s really a long flight
Turn the whole world upside-down
And you’ll see, believe believe believe

James: Just imagination,
and creative speculation
Our lives calling
Was never meant to be boring

All: Believe believe
Believe believe
Believe believe
Believe believe
Believe believe
Believe believe
Believe believe
Believe believe
Believe believe
Believe believe

Link to Original Broadway Cast Recording: https://youtu.be/DQ3cjYYI8yo
Books - digital links available by clicking on the cover

- **Peter Pan**
  By J.M. Barrie

- **J.M. Barrie and the Lost Boys**
  By Andrew Birkin

- **The Annotated Peter Pan**
  By J.M. Barrie, Maria Tatar

- **Peter Pan on Stage and Screen**
  By Bruce K. Hanson

- **The Little White Bird**
  By J.M. Barrie
  *(the book which has the first writings about Peter Pan)*

- **Lost Boy; the Story of the Man who Created Peter Pan**
  By Jane Yolen
  *(a wonderful account of J.M. Barrie’s life with illustrations aimed at intermediate readers)*

- **Imagine a Place**
  By Sarah L. Thompson
  *(used in the lessons)*

- **Finding Neverland**
  Gary Barlow
  *(Vocal Selections—songbook with 20 selections arranged for piano and voice)*

Audio / Video - digital links available by clicking on the cover

- **Finding Neverland Original Cast Recording**

- **Movie: Finding Neverland**

- **Movie: Peter Pan with Cathy Rigby**
  *(stage version filmed live)*
Books, Videos, and Online Resources

Free online resources with digital links

Official Tour Website - http://findingneverlandthemusical.com
  • Cast and Creative team information
  • Music and video clips
  • Tour dates
  • News and reviews
  • Newsletter sign-up
  • Official Finding Neverland Study Guide

Official You Tube Channel - https://www.youtube.com/user/NeverlandTheMusical
  • Over 40 short video clips including trailers, interviews, backstage and rehearsal glimpses

Facebook: @FindingNeverlandTheMusical
Twitter: @NeverlandBway
Instagram: fnlmusical

Articles of interest:

Interviews and articles with Diane Paulus, director of Finding Neverland:
  New York Times  For ART’s Diane Paulus, a time to fly
  Gotham Magazine  How Diane Paulus’ Kids Inspired Her for ‘Finding Neverland’
  BroadwayDirect.com  Director Diane Paulus on Creating Neverland
  YouTube:  Diane Paulus’ final curtain speech of Finding Neverland on Broadway

Articles from/about the creative team:
  Boston Magazine: An interview with musical book writer, James Graham
  Boston Globe: An interview with Costume Designer, Suttirat Larlarb
  Stage-Directions.com  The details made the dream come alive in Suttirat Larlab’s design
  YouTube  An interview with composer/lyricist Gary Barlow

The Great Ormond Street Hospital - http://www.gosh.org/about-us/peter-pan/history
  - the hospital in England with a long history with Barrie and Peter Pan, this official website shares insightful information
THE STORY OF HOW PETER BECAME PAN

FINDING NEVERLAND
A NEW BROADWAY MUSICAL