



Walton Arts Center

# Performance Guide



## Underneath a Magical Moon

Photo Credit: tutti frutti

*Tonight, there's magic in the air –fly with Wendy and her brothers as they create the world of Neverland, where time stands still and the impossible seems possible. In this reimagining of Peter Pan as told by Wendy Darling, everyday objects become extraordinary under the magical moon. This sparkling production written by Mike Kenny, produced by tutti frutti and York Theatre Royal (England) is scored with live music, songs and a sprinkle of fairy dust.*

### Ideas for Curriculum Connections

Arkansas Learning Standards: RL.3.2, RL.4.2, RL.5.2; RL.3.6, RL.4.6, RL.5.6; W.3.8, W.4.8, W.5.8; SL.3.1, SL.4.1, SL.5.1; SL.3.4, SL.4.4, SL.5.4; SL3.5, SL4.5, SL.5.5; L.3.3, L4.3, L5.3. Fine Arts Standards Theatre: CR.1.3.1, CR1.4.1, CR1.5.1; CR2.3.2, CR.2.4.2, CR.2.5.2; R.7.3.1, R.7.4.1; R.9.3.1, R.9.4.1; R.9.3.3, R.9.4.3; CN.11.3.2, CN.11.4.2; CR.1.5.1; CR.3.5.1; R.7.5.1; R.8.5.1; CN.11.5.3.



Photo Credit: tutti frutti

## The Show

*Underneath a Magical Moon* is a modern reimagining of the Peter Pan story told from Wendy's point of view. The story takes place over the course of Wendy and her brothers, John and Michael, end of summer sleepover. As Wendy tells her story, she and her siblings explore various characters and aspects from the original Peter Pan. All the while, Wendy wonders and worries if this is the last time she will get to play make believe with her brothers.

The production, while full of wonder and whimsy, takes a minimalist approach. The cast consists of three actors, with everyone filling various rolls. Rather than fancy costumes and gravity defying stunts, the production encourages imagination as everyday objects create the characters and scenery of Neverland.

## The Company

Originally established as Axis Dance in 1991 by Stephen Long, the dance company became tutti frutti under the artistic direction of Niladri. While the company has had many venues over time, they continue to successfully pursue their mission to delight children with imaginative, visual and meaningful story-based theatre. Many of their productions, including *Underneath a Magical Moon*, are co-produced by the York Theatre Royal, which has been operating in York, England for over 270 years.

## The Creative Process

Tutti frutti brings together children's theatre professionals to craft distinctive and imaginative shows for kids. *Underneath a Magical Moon*, originally started as an idea of tutti frutti's current artistic director, Wendy Harris. She shared her idea with renowned children's playwright, Mike Kenny. From there, Kenny wrote his first draft, which, of his own admission, read more like a scholarly analysis of the Peter Pan story. It wasn't until his second draft, where he began to tell an actual story rather than talk about one, that the play began to take shape to become the wonderful updated adaptation of *Peter Pan*, which has always at its heart explored the notion of growing up.

This creative process of producing and revising can be seen across all artistic disciplines. For example, in theatre, a play or musical is workshopped, a process that involves repeatedly performing and changing anything from dialogue to stage movements. Many famous paintings such as da Vinci's *Mona Lisa* shows signs of being overpainted as the artist's vision evolved during the creation of the painting. In movies and television, scenes are done in multiple takes with slight variation to allow for editors and directors to choose which version best fits the final story. This process of producing and revision can also be seen in tutti frutti's revision of everyday objects to be the magical foundation of Neverland.

# Learning Activities

## Production Design

Learning to analyze elements of a stage production.

Find examples of the following stage elements: Costumes, Lightening, Sets, Props, and Movement.

Using the examples, discuss the following questions with your class to get them thinking about how to consider the various elements of production design.

Costumes -- What do you assume about a character based on what they wear? Think personality traits and lifestyle.

Lighting -- How do different colors make you feel? How can you see similar effects with the use of different colors of light? For example, what's the difference between a scene at night and one during the day?

Sets -- How is the space shaped? Does it allow for freedom of movement or is it

cramped? Where do you think the scene is set? How do you know?

Props -- How are objects in the scene used to add to the story? Do they help create the setting? Are they symbolically significant?

Movement -- What physical actions can a character take to express an emotion? How does an actor's movements reflect a reaction to another character's movements?



Photo Credit: tutti frutti

## Creating Magical Scenes with Everyday Objects

Assemble an assortment of everyday items and knick-knacks:

- As a class, pick a well-known fairy tale, such as, *Cinderella*, *Sleeping Beauty*, *Little Red Riding Hood*, etc.
- Then, divide the class into groups of 4-5.
- Assign each group a specific scene from the story.
- Ask each group to use the everyday items to create a set, props, and costume elements for their scene from the story

**Each group will then share their elements of production design with the class.**

### Additional Costume Activity

- Based on the costume elements each group picked for the characters in the scene, ask each student to draw a full costume design incorporating additional every day materials for a character from their scene.

## Movement

Practice expressing emotion with movement:

- Clear some space so your students have room to move. Ask students to stand in the middle of the room.
- Give students an emotion to project and ask them to walk around while projecting that emotion.
- As they move ask them to pay attention to how fast they are moving, does their body feel relaxed or tense, where are their eyes looking, etc.
- Try this exercise with several emotions such as fear, joy, sadness, anger, disgust, etc.
- Once your class has embodied several emotions, discuss with the class how their movement changed as they expressed each emotion.
- Discuss if there were any similarities or differences between expressing different emotions.
- Ask students to consider how they see their movements reflected in examples of movement from actual shows.



Photo credit: tutti frutti

### Reflect and Assess

Ask the following questions. Record the group's answers on the board and discuss.

- What did you notice about the show?
- Who was your favorite character? Why?
- What did you like most about the live performance? Costumes? Set? Props?
- What moment in the play had the most tension?
- What moment in the play had the most joy?
- If you were in Neverland, what would you want to do?

### Learn More Online

Official website of tutti frutti:

<https://tutti-frutti.org.uk/>

Learn more about *Underneath a Magical Moon*:

<https://tutti-frutti.org.uk/show/underneath-a-magical-moon-by-mike-kenny/>

*Underneath a Magical Moon* Learning Activities by tutti frutti:

[https://tutti-frutti.org.uk/wp-content/uploads/School-resources-in-template\\_newimage.pdf](https://tutti-frutti.org.uk/wp-content/uploads/School-resources-in-template_newimage.pdf)

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Learning & Engagement

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