

FIRST SCENE

WENDY (*courteously*). Boy, why are you crying?

(*He jump up, and crossing to the foot of the bed bows to her in the fairy way. WENDY, impressed, bows to him from the bed.*)

PETER. What is your name?

WENDY (*well satisfied*). Wendy Moira Angela Darling. What is yours?

PETER (*finding it lamentably brief*). Peter Pan.

WENDY. Is that all?

PETER (*biting his lip*). Yes.

WENDY (*politely*). I am so sorry.

PETER. It doesn't matter.

WENDY. Where do you live?

PETER. Second to the right and then straight on till morning.

WENDY. What a funny address!

PETER. No, it isn't.

WENDY. I mean, is that what they put on the letters?

PETER. Don't get any letters.

WENDY. But your mother gets letters?

PETER. Don't have a mother.

WENDY. Peter!

(She leaps out of bed to put her arms round him, but he draws back; he does not know why, but he knows he must draw back.)

PETER. You mustn't touch me.

WENDY. Why?

PETER. No one must ever touch me.

WENDY. Why?

PETER. I don't know.

(He is never touched by any one in the play.)

WENDY. No wonder you were crying.

Descrição da Atividade

Título da Atividade: Jogo "Famous Plays". Interpretando Emoções

Objetivo Principal: Praticar a entonação (intonation), pronúncia e fluidez em inglês, associando diferentes emoções a frases culturalmente relevantes (citações famosas).

Tempo Estimado: 20-30 minutos, dependendo do tamanho da turma.

Materiais Necessários:

- Impressões das frases (citações).
- Impressões das emoções.
- Duas caixas ou recipientes (uma para as frases, outra para as emoções).
- Tesoura (para recortar os papéis).

Preparação:

1. Imprima a tabela de emoções (Angry, Confused, Surprised, etc.) e a lista de citações (de Hamlet, Macbeth, Oscar Wilde, etc.).
2. Recorte as emoções e as frases em tiras de papel separadas.
3. Dobre os papéis e coloque-os nas caixas correspondentes: "Emotions Box" e "Quotes Box".

Instruções (Passo a Passo para o Professor):

1. Introdução: Explique aos alunos que eles farão uma atividade de teatro e interpretação para praticar como as emoções mudam o sentido das frases. Revise brevemente o vocabulário das emoções (Angry, Bored, Anxious, etc.), se necessário.
2. Atividade: Organize os alunos em círculo ou de frente para a turma.
3. Sorteio: O primeiro aluno deve ir à frente e sortear um papel da "Emotions Box" e um papel da "Quotes Box".
4. Apresentação: O aluno deve ler a frase famosa em voz alta, utilizando a entonação da emoção que sortear. (Ex: Ler "To be, or not to be..." de forma "Excited").
5. Rotação: O jogo continua com o próximo aluno, até que todos tenham participado ou o tempo tenha acabado.

SELLARS, Trent. *20 Scripts Now in the Public Domain*. Theatre Haus, 1 ago. 2021. Disponível em: https://theatrehaus.com/2021/08/20-scripts-now-in-the-public-domain/#google_vignette

Emotions box: aluno retira uma emoção da caixa

Angry	Confused
Surprised	Bored
Sad	Anxious
Scared	Tired
Jealous	Excited

Quotes box: Aluno retira uma frase da caixa, então pronuncia a frase com a emoção que retirou

“To be, or not to be, that is the question.”

- Shakespeare’s ‘Hamlet’ (1603)

“There were no cucumbers in the market this morning, sir. I went down twice.”

- Oscar Wilde’s ‘The Importance of Being Earnest’ (1895)

“Oh, my lord, my lord; the young prince, Julio, has been murdered.”

- H.M. Milner’s ‘Frankenstein (1826)

“Thank you for being so kind! I need kindness now.”

Tennessee Williams’s ‘A Streetcar Named Desire’ (1942)

“What's done cannot be undone.”

- William Shakespeare’s ‘Macbeth’ (1606)

“A thousand dollars! I'll give you a thousand dollars!”

- Percival Wilde’s ‘The Reckoning’ (1922)

“You don't believe what I am saying?”

- August Strindberg's 'The Father' (1887)

“When did my squirrel come home?”

- Henrick Ibsen's 'A Doll's House' (1879)

“Can you see any bird?”

- Aristophanes' 'The Birds' (414 BC)

“They were telling me just now you were the strongest man in the world.”

- Frank Wedekind's 'Pandora's Box' (1914)

Descrição da Atividade

Título da Atividade: Peter Pan: The Boy Who Would Not Grow Up (The Play)

Objetivo Principal: Praticar a entonação (intonation), pronúncia e fluidez em inglês, interpretando diferentes emoções a partir das falas de 5 cenas da peça de J.M. Barrie.

Tempo Estimado: 10-15 minutos para explicação da atividade; 10 minutos para separação dos grupos; Tempo de ensaio da apresentação (variável para cada turma); 10 minutos para apresentação das 5 cenas.

Materiais Necessários:

- Impressões dos roteiros (encontram-se na página seguinte);
- A confecção do cenário e figurino pode ser adaptada aos recursos disponíveis aos alunos, professor e/ou escola.

Instruções (Passo a Passo para o Professor):

1. Apresente a peça de teatro Peter Pan aos alunos, lembrando o jogo "Famous Plays". Explique que em grupos, a turma irá preparar apresentações curtas de 5 cenas da peça. Explique que não é necessário que todos do grupo interpretem a cena, mas que estejam envolvidos no ensaio, preparação e confecção de cenários e figurinos.
2. Separe a turma em 5 grupos, sorteando ou atribuindo uma cena da peça a cada grupo. Instrua os alunos a separarem-se em funções de acordo com o que foi descrito no tópico 1.
3. Destine a quantidade de tempo ou de aulas necessária para os ensaios de sua turma, como também a preparação do figurino e cenário.
4. Marque com a turma um dia específico para a apresentação final da peça de teatro, em que cada grupo apresentará na ordem das cenas da peça.

BARRIE, J. M. *Peter Pan or The Boy Who Would Not Grow Up (The Play)*. eBook No. 0300081h. English. First posted February 2003; most recently updated February 2003. Produced by Colin Choat. Disponível em: <https://gutenberg.net.au/ebooks03/0300081h.html>

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WENDY (*well satisfied*). Wendy Moira Angela Darling. What is yours?

PETER (*finding it lamentably brief*). Peter Pan.

WENDY. Is that all?

PETER (*biting his lip*). Yes.

WENDY (*politely*). I am so sorry.

PETER. It doesn't matter.

WENDY. Where do you live?

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WENDY. What a funny address!

PETER. No, it isn't.

WENDY. I mean, is that what they put on the letters?

PETER. Don't get any letters.

WENDY. But your mother gets letters?

PETER. Don't have a mother.

WENDY. Peter!

(She leaps out of bed to put her arms round him, but he draws back; he does not know why, but he knows he must draw back.)

PETER. You mustn't touch me.

WENDY. Why?

PETER. No one must ever touch me.

WENDY. Why?

PETER. I don't know.

(He is never touched by any one in the play.)

WENDY. No wonder you were crying.

SECOND SCENE

WENDY (*gentilly*). Where am I?

SLIGHTLY. Wendy lady, for you we built this house.

NIBS and TOOTLES. Oh, say you are pleased.

WENDY (*stroking the pretty thing*). Lovely, darling house!

FIRST TWIN. And we are your children.

WENDY (*affecting surprise*). Oh?

OMNES (*kneeling, with outstretched arms*). Wendy lady, be our mother!
(*Now that they know it is pretend they acclaim her greedily.*)

WENDY (*not to make herself too cheap*). Ought I? Of course it is frightfully fascinating; but you see I am only a little girl; I have no real experience.

OMNES. That doesn't matter. What we need is just a nice motherly person.

WENDY. Oh dear, I feel that is just exactly what I am.

OMNES. It is, it is, we saw it at once.

WENDY. Very well then, I will do my best. (*In their glee they go dancing obstreperously round the little house, and she sees she must be firm with them as well as kind.*) Come inside at once, you naughty children, I am sure your feet are damp. And before I put you to bed I have just time to finish the story of Cinderella.

THIRD SCENE

WENDY (*meeting MICHAEL in a moment's lull*). Oh, Michael, stay with me, protect me!

MICHAEL (*reeling*). Wendy, I've killed a pirate!

WENDY. It's awful, awful.

MICHAEL. No, it isn't, I like it, I like it.

(He casts himself into the group of boys who are encircling HOOK. Again and again they close upon him and again and again he hews a clear space.)

HOOK. Back, back, you mice. It's Hook; do you like him? (*He lifts up MICHAEL with his claw and uses him as a buckler. A terrible voice breaks in.*)

PETER. Put up your swords, boys. This man is mine.

(HOOK shakes MICHAEL off his claw as if he were a drop of water, and these two antagonists face each other for their final bout. They measure swords at arms' length, make a sweeping motion with them, and bringing the points to the deck rest their hands upon the hilts.)

HOOK (*with curling lip*). So, Pan, this is all your doing!

PETER. Ay, Jas Hook, it is all my doing.

HOOK. Proud and insolent youth, prepare to meet thy doom.

PETER. Dark and sinister man, have at thee.

FOURTH SCENE

MICHAEL (*looking about him*). I think I have been here before.

JOHN. It's your home, you stupid.

WENDY. There is your old bed, Michael.

MICHAEL. I had nearly forgotten.

JOHN. I say, the kennel!

WENDY. Perhaps Nana is in it.

JOHN (*peering*). There is a man asleep in it.

WENDY (*remembering him by the bald patch*). It's father!

JOHN. So it is!

MICHAEL. Let me see father. (*Disappointed*) He is not as big as the pirate I killed.

JOHN (*perplexed*). Wendy, surely father didn't use to sleep in the kennel?

WENDY (*with misgivings*). Perhaps we don't remember the old life as well as we thought we did.

JOHN (*chilled*). It is very careless of mother not to be here when we come back.

(The piano is heard again.)

WENDY. H'sh! (*She goes to the door and peeps.*) That is her playing! (*They all have a peep.*)

MICHAEL. Who is that lady?

JOHN. H'sh! It's mother.

MICHAEL. Then are you not really our mother, Wendy?

WENDY (*with conviction*). Oh dear, it is quite time to be back!

JOHN. Let us creep in and put our hands over her eyes.

WENDY (*more considerate*). No, let us break it to her gently.

FIFTH SCENE

WENDY. Peter!

PETER (*looking up casually*). Hullo, Wendy.

(She flies down to him, to the horror of her mother, who rushes to the window.)

WENDY (*making a last attempt*). You don't feel you would like to say anything to my parents, Peter, about a very sweet subject?

PETER. No, Wendy.

WENDY. About me, Peter?

PETER. No. (*He gets out his pipes, which she knows is a very bad sign. She appeals with her arms to MRS. DARLING, who is probably thinking that these children will all need to be tied to their beds at night.*)

MRS. DARLING (*from the window*). Peter, where are you? Let me adopt you too.

(She is the loveliest age for a woman, but too old to see PETER clearly.)

PETER. Would you send me to school?

MRS. DARLING (*obligingly*). Yes.

PETER. And then to an office?

MRS. DARLING. I suppose so.

PETER. Soon I should be a man?

MRS. DARLING. Very soon.

PETER (*passionately*). I don't want to go to school and learn solemn things. No one is going to catch me, lady, and make me a man. I want always to be a little boy and to have fun.

(So perhaps he thinks, but it is only his greatest pretend.)

MRS. DARLING (*shivering every time WENDY pursues him in the air*). Where are you to live, Peter?

PETER. In the house we built for Wendy. The fairies are to put it high up among the tree-tops where they sleep at night.

WENDY (*rapturously*). To think of it!

MRS. DARLING. I thought all the fairies were dead.