

at the REP ★



Based on the Classic Novel by Lewis Carroll
Adapted by Maggie Manicelli-Cahill & Margaret E. Hall
Directed by Margaret E. Hall

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Table of Contents

- 3 A Letter from our Education Department
- 4 About Us
- 5 Attending a Performance
- 6 About Lewis Carroll
- 7 Synopsis of *Alice's Adventures in Wonderland*
- 9 Fun Fact's About "Alice"
- 11 History of Storytelling
- 13 Examples of Global Storytelling Traditions
- 14 Literary Context
 - Fiction/Non Fiction
 - Poetry
- 16 Jabberwocky by Lewis Carroll
- 17 Puppetry
- 19 Who's Who in the Production
- 20 Ideas for Curriculum Integration
- 25 Resources Consulted/For Teachers
- 26 **Teacher Evaluation**
- 27 theREP's Mission In Action

**Parts of this guide were researched and written by Dramaturgy Interns Carlos Cabrera and Jomadlys Travers.*

**This guide has been constructed for educational purposes only. theREP does not make any money from it.*

Capital Repertory Theatre's 37th Season - 2017-2018

SEX WITH STRANGERS

by Laura Eason

SEPT 22 – OCT 15, 2017

Next Act! New Play Summit 6

OCT 20-23, 2017

SHE LOVES ME

Book by Joe Masteroff

Music by Jerry Bock

Lyrics by Sheldon Harnick

NOV 24 – DEC 24, 2016

World Premier!

PARIS TIME

by Steven Peterson

JAN 26 – FEB 18, 2018

Classics On Stage

BLITHE SPIRIT

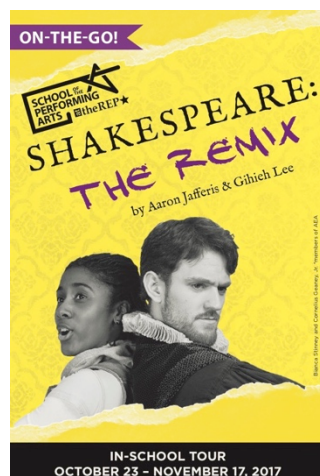
by Noël Coward

APR 6 – 29, 2018

theREP's ***ON-THE-GO!*** IN-SCHOOL TOURS *We come to YOU!*

To book a tour, contact Aaron Marquise at
amarquise@proctors.org | 518-382-3884 x128

Directed by Margaret E. Hall
Public Performance @theREP
on November 4, 2017 at 11am



Adapted by Margaret E. Hall &
Maggie Mancinelli-Cahill
Directed by Margaret E. Hall
Public Performance @theREP
on March 10, 2018 at 11am

SPRING 2018



Dear Educator:

Welcome to Capital Repertory Theatre!

We are thrilled that you have scheduled a performance of *Alice in Wonderland*, one of this season's On-the-Go! In-School touring productions, and hope you will find this guide to be a useful tool.

You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play as well as provide resources and ideas for integrating the theatre experience with your curriculum.

Productions by theREP are likely to generate questions and opinions among your students. Our hope is that you will join us for a talkback with the cast following the performance where you and your students can share your questions and reactions with the performers.

The arts provide young imaginations with stimulation, points of reference, and intellectual resources for the mind and spirit. Our goal is to make live theatre attendance possible for all students in the Capital Region. Over 18,000 Capital Region students attended student matinees and theREP's On-the-Go! in-school tour performances last season. We hope to continue to grow and serve the needs of the Capital Region education community.

Let us know how you are using theatre in the classroom! Your success stories help us to keep the program funded. We love to receive copies of lesson plans, student work related to our performances and your letters. These are important testimonials to the value of the arts in education.

And finally, please fill **Out the Teacher Evaluation** at the back of this study guide. Completing the evaluation form will help us to continue to provide programs that serve the needs of Capital Region students.

We look forward to hearing from you!

With deepest gratitude,

A handwritten signature in black ink that reads 'Margaret E. Hall'.

Margaret E. Hall
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at the REP ★



ABOUT US

Capital Repertory Theatre (theREP) is a non-profit professional producing theatre. In its 35-year history, theREP has produced more than 5,000 performances for the people of the Capital Region.

A member of LORT (League of Resident Theatres), theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events, and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally – the imagination.

There are two basic types of theatre companies: producing and presenting. theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights, and sound. The Theatre's Artistic Director and the director select appropriate actors for all the roles in the play. Then they all come to Albany, where the play is built and rehearsed.

In addition to the theatre space, theREP has a scene shop where sets are built, a costume shop where costumes are constructed and cared for, offices where the administrative staff works, a rehearsal hall where the shows are rehearsed, and housing facilities for actors. The resident staff of the theatre works with visiting artists to put the production together.

In contrast, presenting theatres host shows that have been designed, built, and rehearsed elsewhere. A theatre company at many different theatres frequently presents shows of this kind regionally, nationally or even internationally over an extended period of time. What you will see at theREP or with our On-The-Go! tours is unique to theREP where it was built. No one from anywhere else will see this production just as you see it!

ATTENDING A PERFORMANCE

Being a member of an audience is an important job. Live theatre couldn't exist without you! That job carries with it some responsibilities. Follow these suggestions in order to have the best theatre experience possible!

BRING WITH YOU

- ◆ ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND

- ◆ cell phones, pagers, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE

- ◆ learn about the show you are going to see, arrive on time, find your seat, visit the restroom.

DURING A PERFORMANCE

PLEASE DO

- ◆ applaud, laugh, pay attention and notice little details, think about questions you would like to have answered by the actors after the show, stay in your seat until intermission and the end of the show.

PLEASE DON'T

- ◆ talk, sleep, eat or drink, distract others, exit the theatre during the performance.

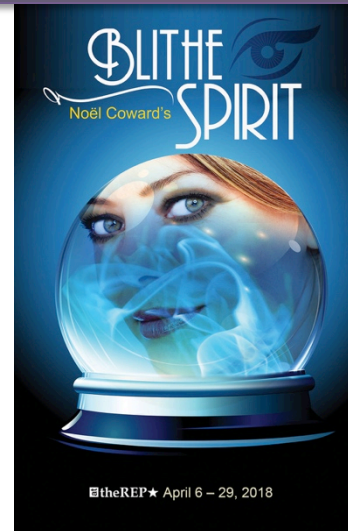
2017-2018 EDUCATION SEASON



NOV 30, DEC 8 & 17
10:30am



FEB 9
10:30 am



APR 12 & 26
10:30am

STUDENT MATINEES | Performance at theREP at 10:30am

PRICE \$12 a student

CHAPERONES For every 15 students, one complimentary adult ticket is provided.

LOCATION 111 North Pearl Street, Albany, NY 12207

RESERVATIONS Call Group Sales at 518-382-3884 x139

SCHOLARSHIPS Visit www.capitalrep.org for information and applications.

About Lewis Carroll



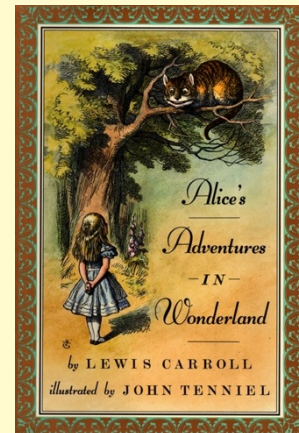
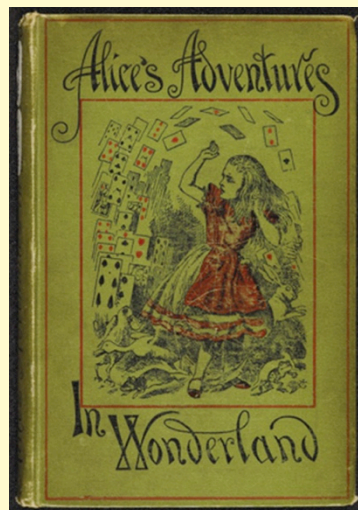
Charles Lutwidge Dodgson, best known by his pseudonym, Lewis Carroll for authoring the children's classics *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, was born on January 27, 1832 in the village of Daresbury, in Cheshire, England. Charles was the eldest boy in a family of eleven – and rather adept at entertaining himself and his siblings. As a child he wrote and created games.

As a boy, Charles excelled in mathematics, won many academic prizes, and at the age of twenty received a studentship (or scholarship) to Christ Church College. He lectured in mathematics, and in his spare time took to photography (taking portraits of actress Ellen Terry and the poet Alfred Lloyd Tennyson) and writing – penning essays, political pamphlets and poetry.

Though he suffered from a bad stammer, he found his voice when speaking with children, and there's no doubt that his friendship with younger people in his adult years inspired his best-known writings. He loved entertaining young minds, and it was the daughter of Henry George Liddell – one Alice Liddell – who was the pinnacle of his inspiring friendships. While spending many an hour with Charles, he told the young Alice fantastic tales of dream worlds – and during an afternoon picnic with Alice and her two sisters, he would spin the first iteration of what would later become *Alice's Adventures in Wonderland*. When Alice arrived home, she demanded he write the story down for her. He obliged, and through a series of coincidences, his story fell into the hands of novelist Henry Kingsley who urged him to publish it. The book was released in 1865 and gained popularity resulting in his penning *Through The Looking-Glass and What Alice Found There* in 1871.

At the time of his death, in 1898, *Alice* had become the most popular children's book in England, and was one of the most popular books in the world by 1932.

Shortly before his 66th birthday, Charles L. Dodgson caught a severe case of influenza, which led to pneumonia. He succumbed to the pneumonia on January 14, 1898.



Synopsis of *Alice's Adventures In Wonderland*

There are twelve chapters in Lewis Carroll's *Alice's Adventures in Wonderland*, and an additional prequel to the chapters – a poem.

Poem: "All In the Golden Afternoon"

Chapter 1: Down the Rabbit-Hole

Chapter 2: The Pool of Tears

Chapter 3: A Caucus-Race and a long Tale

Chapter 4: The Rabbit sends in a little Bill

Chapter 5: Advice from a Caterpillar

Chapter 6: Pig and Pepper

Chapter 7: A Mad Tea-Party

Chapter 8: The Queen's Croquet-Ground

Chapter 9: The Mock Turtle's Story

Chapter 10: The Lobster Quadrille

Chapter 11: Who Stole the Tarts"

Chapter 12: Alice's Evidence

The story begins when Alice and her older sister are reading on the bank of a river. Alice, bored by a book with no pictures, sees a White Rabbit (with a pocket watch, wearing a waistcoat and mumbling to himself). Fascinated by this, she follows the rabbit down a hole and commences to fall for a long time, eventually landing in a hallway full of doors.

Here, Alice finds a key that unlocks a tiny door through which she saw a beautiful garden that she'd like to explore. However, she's much too big to fit through the door. Eventually she finds a bottle with a tag that says drink me. Upon drinking the liquid inside, Alice grows to the size of a giant and begins to cry, very big tears, at her situation. Then, a piece of cake that says eat me appears and she eats it. She

shrinks down to a size so small that she's literally able to float (in her own tears) through the keyhole of the door.

Alice soon realizes that this "sea" she is floating in is made of the tears she cried when she was a giant, and she swims to shore. On shore, Alice converses with a sensitive mouse and manages to offend it when she mentions her cat Dinah's hunting abilities.

Alone again, Alice goes off to the woods and runs into the White Rabbit. He mistakes Alice for his maid and sends her to fetch a few things from his house. A bit of growing and shrinking occurs again before we find Alice back in the woods where she comes across a Caterpillar who gives her some valuable advice, and the knowledge that the one side of the mushroom he had been sitting on will make her grow larger and the other smaller.

The first time she uses the mushroom her neck grows so long that her heads pokes into the branches of a tree where she sees a pigeon. The pigeon mistakes her and her neck to be a serpent.



A few bites, from the pieces of mushroom, and Alice rights her size and continues her adventure in the woods.

Next, she comes across a little house and its inhabitants, the Duchess and the Cook – who are battling fiercely, and seem unconcerned about the safety of the baby that the Duchess is nursing. Afraid for the baby's life, Alice takes it, leaves the house and runs into the Cheshire Cat. He helps her find her way in the woods (sort of), but warns her that everyone she meets will be mad.

Leaving the cat (and the baby pig), Alice finds herself at pretty crazy tea-party hosted by the March Hare and attended by the sleepy Dormouse and the Mad Hatter (who recently had an upset with the Queen and Time). It's always 6-o'clock for them and therefore always teatime! An argument ensues and Alice ventures off once again.

Finally Alice finds herself in the lovely garden she saw through the keyhole of the tiny door – and, in fact, realizes that it is the garden of the Queen of Hearts. Here she encounters a few of her Majesty's cards painting white roses red – to save their necks, literally.

Shortly thereafter, the Queen herself arrives, and invites Alice to play a game of croquet (where the mallets are flamingos and the balls are hedgehogs). The game – which is proving rather difficult to play – is interrupted by the appearance of the Cheshire Cat, whom the King of Hearts immediately dislikes.

Next, Alice meets the Gryphon and the Mock Turtle, who regale her with truly bizarre stories of their schooling under the sea. The Mock Turtle sings a melancholy song about turtle soup, followed by the Gryphon taking her to see the trial of the Knave of Hearts – accused of stealing the Queen's tarts.

Appalled by the ridiculous court proceedings, Alice begins to grow. When she is called to the witness stand, to give her testimony, she's the size of a giant. Alice refuses to be forced by the bad logic of the court and the bluster of the King and Queen of Hearts - which angers the Queen, who sets her cards to rise up and attack Alice. At this point Alice realizes they are nothing but a deck of cards, which wakes her up.

Alice then begins to tell her sister all about her *Adventures in Wonderland*!



ACTIVITY! Watch the first film ever made of Lewis Carroll's *Alice in Wonderland*

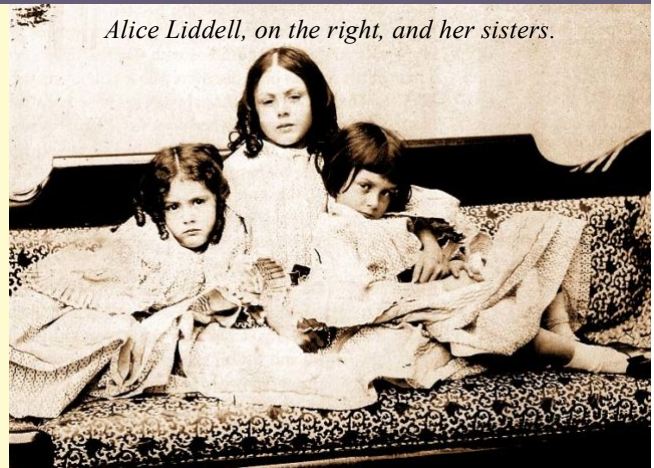
Follow this Youtube link: <https://www.youtube.com/watch?v=zeIXfdogJbA&t=35s>

In 1903, only a handful of years after Lewis Carroll died, directors Cecil Hepworth and Percy Stowe made the story into a 12-minute film. At the turn of the century, that made it the longest film produced in Britain. Hepworth himself played the Frog Footman, while his wife was cast as the White Rabbit and the Queen.

Discussion: Compare this film to the original story and other film versions of *Alice in Wonderland*.

A Few Fun “Alice” Facts

- *Alice’s Adventures in Wonderland*, and Carroll’s sequel *Through the Looking Glass* are both works of fiction.
- The title character’s name – Alice – is the name of a young lady (one of three sisters – Alice, Edith and Lorina Liddell) that Carroll actually knew.
- The story: one day Charles Dodgson was on a boat travelling to a picnic, the Liddell sisters were also on that boat going to that picnic. As it happens, the young ten-year old Alice asked Charles to tell them a story. He began narrating a tale of a little girl named Alice, who fell down a rabbit hole and traveled into a fantasy world. The girls loved the story, and the young Alice asked him to write it down for her. The rest, as they say, is history!
- The original, hand-written and illustrated manuscript that Lewis Carroll gave to Alice Liddell was titled *Alice’s Adventures Under Ground*. Before going into print the title would change to *Alice’s Adventures in Wonderland*.
- The original manuscript almost never leaves London.
- The book has never been out of print.
- *Alice’s Adventures in Wonderland* has been translated into 176 languages.
- Much of what today’s readers might think of as “nonsense,” was in fact, based on people, places and experiences that Liddell children had and would have been familiar with. In other words, some of the “nonsense” in the story wouldn’t have been nonsensical to the readers in the mid to late 1800’s.
- The Dodo bird is based on Carroll (Charles Dodgson) himself. One story tells that the author had a tendency to stammer, introducing himself as ‘Do-do-dogson,’ and gave him the idea to make himself the Dodo bird in the story.
- Charles Dodgson did have a rather debilitating stutter, which prevented him from becoming a priest. It did, however, lead him down the paths of mathematics and writing.
- When *Alice’s Adventures in Wonderland* came out, in 1865, it was a “blockbuster” success.
- This book is widely credited with changing the landscape of children’s literature, and adding nonsensical fun to what had been a genre fairly obsessed with moral stories.





quite dull and stupid for things to go on in the common way.

So she set to work, and very soon finished off the cake.

* * * * *

"Curiouser and curiouser!" cried Alice, (she was so surprised that she quite forgot how to speak good English,) "now I'm opening out like the largest telescope that ever was! Goodbye, feet!" (for when she looked down at her feet, they seemed almost out of sight, they were getting so far off,) "oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears? I'm sure I can't! I shall be a great deal too far off to bother myself about you: you must manage the best way you can — but I must be kind to them," thought Alice, "or perhaps they won't walk the way I want to go! Let me see: I'll give them a new pair of boots every Christmas."

And she went on planning to herself how she would manage it:

Some History of Storytelling

Throughout history, storytelling – be it oral or written – is one-way civilizations passed down stories of their culture so that they, and the events, would be remembered by later generations.

- Nobody knows when the first story was actually told, but it is an intrinsic part of the human experience.
- Stories existed long before recorded history, and the telling of stories has changed forms drastically throughout the ages. From cave paintings to oral stories novels to movies, stories have always fascinated humankind. The desire to tell and hear stories greatly impacts the way we look at life.
 - The earliest form of storytelling discovered is that of the Lascaux Cave paintings, found in 1940 in the Pyrenees Mountains of southern France.
 - They date back to sometime between 15000 and 13000 B.C.
 - They depict a variety of animals and one image of a human being, and show a simplistic series of events, a story of rituals performed and hunting practices.
- During the Greek Dark Ages, some people earned a living with their storytelling skills. These storytellers went from town to town telling fables, myths and legends.
 - Different storytellers might give a new twist to a story, but the basic story remained.
- A **fable** is a very short story with a moral. Fables gave early people a common culture, a way of behaving.
 - A moral is the lesson learned from the story.
- A **myth** is a story about gods and goddesses and other mythical creatures. Myths gave early people a common religion.
- A **legend** is a story about an event that happened in the past. Legends gave early people a common past.
 - To qualify as a legend, the story cannot be proven, although it might be true.
 - Legends were all about heroes - people who cleverly worked together to defeat a common enemy.
 - One of the most popular legends was the story of the Trojan horse.



Image of the Lascaux Cave paintings.



1773 "The Procession of the Trojan Horse in Troy" by Domenico Tiepolo

- The ancient Greeks, Aesop (*Aesop's Fables*) and Homer (*The Iliad* and *The Odyssey*), were famous oral storytellers whose stories were later written down and are still well known today.

- Who doesn't know Aesop's "*The Tortoise and The Hare*"?
 - Check out this real life Tortoise and Hare Race:
<https://www.youtube.com/watch?v=9cD8EL3xuD0>



19th-century illustration of La Fontaine's 'Fables' by Jean Grandville

- The oldest surviving tale is thought to be the epic of *Gilgamesh*, which tells the deeds of a famous Sumerian King.
 - It was first "printed" around 700 B.C.
 - Sumer is the earliest known civilization in the historical region of southern Mesopotamia (modern-day Iraq).
- Aesop's fables are said to have been written down around 200 B.C.. However, Aesop himself lived in the 500s B.C.
 - His stories were remembered and passed down orally for hundreds of years, and now in written form, they continue to teach their lessons.
- Storytellers, especially in the early days, were very important figures in their communities. The ability to tell stories effectively and memorably was a valuable skill.
 - They were the individuals sharing the wisdom and knowledge learned by humans – of people, or places, or events (both manmade and ones made by nature), etc. – and **verbally** passing it down from generation to generation.
- Stories traveled with the people who told them – they were taken to far away lands and brought back from those far away places.
- It is thought, by many historians and psychologists, that storytelling is one of the things that define and bind "our" humanity. Humans are perhaps the only animals that create and tell stories.

ACTIVITY! Be a Storyteller

It's story time and the students are the storytellers! Each student is given (up to) five minutes to tell their story to the class.

Option A:

Use well known nursery rhymes, fairy tales and fables such as: *The Three Little Pigs*, *Little Red Riding Hood*, or *The Tortoise and The Hare*. Each student could pick a different story – OR – teachers can have the entire class tell the same story, and then hold a class discussion on how each person's "version" of the story was the same and different.

Option B:

Students are asked to come into class prepared to tell a story. It should be something that they have actually experienced. *A family tradition, a favorite birthday, the birth of a younger sibling, making a new friend, etc...*

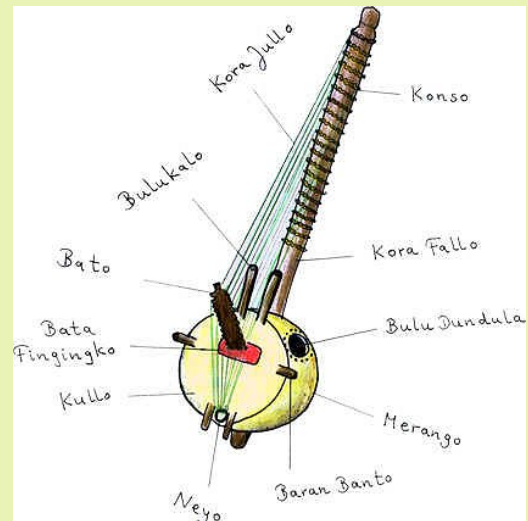
EXAMPLES OF GLOBAL STORYTELLING TRADITIONS



Native American Storytelling: Native Americans culture is known for its rich oral storytelling tradition. They relied heavily on their verbal language to share their history, their customs, rituals and legends. These powerful tales entertained and preserved the Native American culture, and were traditionally told by tribal leaders to the younger generations. Their stories were always intended to either explain or teach. In order to deepen the connectedness of tribal members and their environment (and other tribal members) these vivid narratives were often accompanied by song, music, spoken word, and dance. This all but guaranteed that

members of each individual Indian nation would never forget their roots or lose sight of important knowledge that would allow them to continue to exist in harmony and cooperation with the natural world.

Griots: West African storytellers are known as Griots. They narrate culture – they express stories of tradition through song, chants, and poetry. They are also known as “praise singers” and often accompanied by a popular African string instrument called a kora.



Zajal: This traditional Arabic style of oral poetry is very popular in the Middle East. It is both semi-improvised and semi-sung, and is used to create a platform for debate. Often accompanied by musical instruments, Zajal poets perform stanzas at one another (kind of like the Arabic form of Slam Poetry competing). Together the poets create one story.



Literary Context

The two main genres of literature are **fiction** and **nonfiction**.

FICTION (noun):

1. the class of literature comprising of works of imaginative narration, especially in prose form.
2. Something feigned, invented, or imagined; a made-up story

NONFICTION (noun):

1. the branch of literature comprising works of narrative prose dealing with or offering opinions or conjectures upon facts and reality, including biography, history, and the essay.

Hint to help young minds remember:

Fiction = Fake | Nonfiction = Not Fake (or non-fake)

Alice in Wonderland is one of the most notable pieces of the genre known as “nonsense literature.”

LITERARY NONSENSE: Is a broad categorization of literature that balances elements that make sense with some that do not, with the effect of subverting (or undermining the principals of) language conventions or logical reasoning.

Carroll’s stories, specifically the ones that include the character of Alice, play with language in order to create a world that first appears to be completely illogical but is in fact very logical and makes sense. This is done through the manipulation of language because words can be arbitrary. The meaning of a word is subject to our definition, its origins, and other sources of meaning, which can allow us to twist language in different ways that would perhaps seem illogical at first. This type of fiction keeps a balance between sense and nonsense in order to do so.

Poetry

Lewis Carroll wrote poetry as well as stories like *Alice’s Adventures in Wonderland*. In fact, there are a number of poems featured throughout the book – a few of which are on the next page.

Poetry is the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts. It is a literary work in metrical form; verse.

The following examples use the **Alternate Rhyme scheme** or the **Monorhyme scheme**.

Alternate Rhyme Scheme – also known as **ABAB Rhyme Scheme** – is a device used in poetry where the ending of a line with the same letter rhymes (A rhymes with A and B with B).

Monorhyme Rhyme Scheme – is a device used in poetry where every line ending uses the same rhyme scheme.

*"You are old, Father William" the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head –
Do you think, at your age, it is right?"*

*"In my youth," Father William replied to his son,
"I feared it might injure the brain;
But, now that I'm perfectly sure I have none,
Why, I do it again and again."*

*"You are old," said the youth, "as I mentioned before,
And have grown most uncommonly fat;
Yet you turned a back-somersault in at the door –
Pray, what is the reason of that?"*

*"In my youth," said the sage, as he shook his grey locks,
"I kept all my limbs very supple
By the use of this ointment – one shilling the box –
Allow me to sell you a couple?"*

*"You are old," said the youth, "and your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak –
Pray, how did you manage to do it?"*

*"In my youth," said his father, "I took to the law
And argued each case with my wife;
And the muscular strength, which it gave to my jaw,
Has lasted the rest of my life."*

*"You are old," said the youth, "one would hardly suppose
That your eye was as steady as ever;
Yet you balanced an eel on the end of your nose –
What made you so awfully clever?"*

*"I have answered three questions, and that is enough,"
Said his father; "don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you down the stairs!"*

ACTIVITY! WRITE!

Students are asked to write a four-line poem using the ABAB Rhyme Scheme. For example:

- (A) Four little lines of poetry
- (B) Is all one need write down
- (A) Pray, do not do it woefully
- (B) Lest you make me frown

*How doth the little Crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!*

*How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in,
With gently smiling jaws!*

*"Speak roughly to your little boy,
And beat him when he sneezes:
He only does it to annoy,
Because he knows it teases."*

CHORUS

"Wow! wow! wow!"

*"I speak severely to my boy,
I beat him when he sneezes;
For he can thoroughly enjoy
The pepper when he pleases!"*

CHORUS

"Wow! wow! wow!"

*Twinkle, twinkle, little bat!
How I wonder what you're at!
Up above the world you fly,
Like a tea-tray in the sky.*

*The Queen of Hearts, she made some
tarts,
All on a summer day:
The Knave of hearts, he stole those
tarts,
And took them quite away!*

Jabberwocky by Lewis Carroll

One rather famous poem by Carroll, which first appeared in the sequel to *Alice's Adventures in Wonderland*, *Through The Looking Glass*, is called *Jabberwocky*.

The poem tells the story of a boy who slays a mysterious creature in the woods. Carroll manages to tell a very simple tale in a very unexpected way while still allowing the reader to understand what is happening.

One of the defining characteristics of the **Nonsense Genre** is to challenge language, words, and their meanings. This allows multiple interpretations that are subjective to every reader. The manipulation of language carries this poem from simple children's fantasy into the sphere of complex literature.

The words, many of which are portmanteaus made up completely by Carroll, were said to have been made up during a game with one of his cousins. Although the words may seem to be "nonsense" Carroll's innovation with language led to words like "chortled" and "galumphing" to be entered into the dictionary.

For definitions of the words and their original roots see the Jabberwocky resource page.

<http://www.alice-in-wonderland.net/resources/analysis/poem-origins/>

ACTIVITY: (For Middle School)

Students are asked to memorize and recite the poem – individually, or in groups where each stanza is assigned to one student.

Students should be encouraged to act it so that their interpretation of the words is clear to their audience (classmates).

Jabberwocky

by Lewis Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!'

He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

'And has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Different Styles of Puppetry

Puppetry is one of the oldest artistic forms of storytelling, and a convention of theatre that will be used in this production.

Puppets can exist in many different forms and have the ability to be “more” versatile than human actors because they can do “anything” within the imagination.

Puppeteers work hard, from the creation of a puppet, to the development of their movements and interactions with world and cast of the production.

- They work hard to ensure the audience believes that each puppet is a character, and that that character is clear, and believable, to the audience.



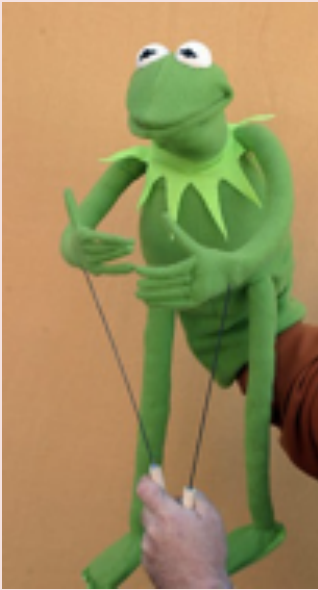
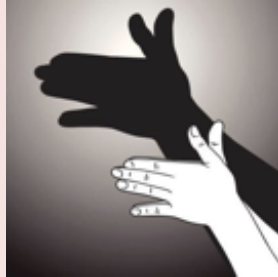
Marionettes: Pinocchio is probably the most famous marionette. These puppets, which are usually carved out of wood, are moved by the manipulation of strings attached to their limbs, bodies and heads. Marionette puppeteers move these strings (using the weight pieces of the puppet attached to each string and gravity) to bring the characters to life. The puppeteer will usually stand above the marionette stage or on a bridge above the stage. Marionettes are most popular in larger theater pieces such as opera, cabaret, and children’s stories. It takes immense skill to operate a marionette.



Hand Puppets: This is one of the most popular kinds of puppets, made to cover the hand and often the arm as well. They can be as simple as a sock puppet with button eyes or be detailed characters with costumes and faces. They can be featured on stages with lights and music as you would find in a regular production, or in productions where the only actors are the puppets – like the rather famous British duo, Punch and Judy, seen here in the puppet theatre. Hand puppets are quite popular with kids, and are great for teaching.



Shadow Puppets: This is perhaps one of the oldest forms of puppetry. Shadow puppets can be created by manipulating light and one's own hands, or by carefully cut pieces of paper, leather or cloth. The puppets are lit from behind so that their shadow is seen on the screen. Shadow puppetry is fun, and can be used in children's shows, but it can also be used in "very" dramatic settings, and dramatic ways – as in cases when they are used in operas or in a Balinese wedding ceremony.



Rod Puppets: The Rod puppet, sometimes called the hand and rod puppet, with its most famous example being the Muppet cast, is usually larger than a hand puppet or even a marionette. It is operated using a set of rods to hold up and operate portions of, or the entire, character. The rods help bring the character to life through movement. As we see with Kermit The Frog, puppeteers can use a combination of rods and their own hands within the puppet to help bring it to life.



PUPPETRY ACTIVITY!

Make Your Own Shadow Puppet:

Creating a shadow puppet can be fun. Using poster board and popsicle sticks (or small – in circumference – long wooden dowels) – students are to draw, decorate, cut out and adhere their shadow puppet to their popsicle stick. Perhaps they are asked to create characters from *Alice in Wonderland*.

Taken one step further, teachers can set up a small shadow screen (with a white sheet and a powerful flashlight), and have students act out scenes from the story with their handmade puppets.

Make Your Own Sock Puppet:

Students are asked to bring in one sock (that they don't mind turning into a puppet). They are to decorate their sock to become a puppet. (Eyes, hair, mouth, tongue, etc.) Once made, students can work in pairs to create a story with their puppets that they then share with the class.

Who's Who: In the Production

Director: Margaret E. Hall
Choreographer: Taylor Hilt Mitchell

Actors

(in alphabetical order)

Cooper Stanton*

Alex Koza*

Kaitlin Noble*

Joshua Redfield*

James Stafford*



ALEX KOZA



JAMES STAFFORD

Stage Manager: C.W. Owens*
Costume Designer: Evan Prizant+
Set Designer: Andrea Nice
Sound Designer: Rider Q. Stanton
Puppet Designer: Jack Shaefer
Prop Master: Mariya Sudarska



**Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States*



+Denotes a member of United Scenic Artists

Ideas for Curriculum Integration

ALICE IN WONDERLAND Word Search



WORD LIST

ALICE
CATERPILLAR
CHESHIRE CAT
CROQUET
CURIUSER
DODO
DORMOUSE
DRINK ME
DUCHESS
EAT ME

FAN
FROG FOOTMAN
GROW
GRYPHON
JABBERWOCKY
KING OF HEARTS
LEWIS CARROLL
LOBSTER QUADRILLE
LOOKING GLASS
MAD HATTER

MARCH HARE
MOCK TURTLE
OFF WITH HER HEAD
POOL OF TEARS
QUEEN OF HEARTS
TART
TEA
WHITE RABBIT
WONDERLAND
WOW

How many words can you make using the letters in: *Alice in Wonderland*

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[illegible]

VISUAL/PERFORMANCE ARTS

1. **DRAW!** *Alice in Wonderland* is full of iconic places/characters/imagery. Ask students to draw their own versions of some of the iconic bits from the story. Here are some suggestions:

- a) Students are asked to illustrate Alice's fall down the rabbit hole.
- b) Students are asked to draw their version of the Cheshire Cat – perhaps the assignment asks them to draw the cat in a variety of the stages he appears in the story; his whole body, his floating head, his grin.
- c) Students are asked to draw their idea of the Caterpillar.
- d) Students are asked to draw Alice in a garden when she's the size of a bug.
- e) Students are asked to make a comic book strip of the Mad Tea Party scene.



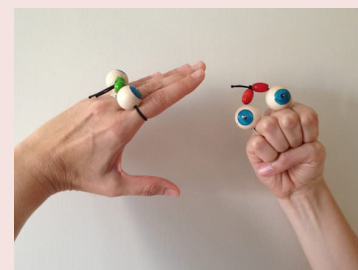
2. **DRAW!** Students are asked to design a show poster for a production of *Alice in Wonderland*. The posters should include student's original design as well as the production date and venue; the title and author; possibly the teachers name as the fictional production's director.

3. **ACTING!** Theatre is a wonderful tool to help students gain confidence speaking in front of others. Here are some example acting exercises that can be directly connected to *Alice in Wonderland*:

- a) Most students already know the general story of *Alice in Wonderland*. In small groups, students are asked to create a series of tableaux (frozen pictures) that illustrate the entire story. Each group should chose a narrator per tableau, to tell the audience – in a few sentences – what is happening in that moment/part of the story.
 - i. Students could be asked to do this with other stories they are familiar with; fairy tales are good to use with this exercise.
- b) Use the exact dialogue from chapters in the book, to allow students the chance to embody the characters. Here are a few examples of dialogue heavy chapters. One student could be “cast” as the narrator, to read/act out the narrated portions between lines of dialogue.
 - i. Chapter V – Advice from a Caterpillar
 - ii. Chapter VI – when Alice meets the Cheshire Cat
 - iii. Chapter VII – A Mad Tea-Party

4. **PUPPETS! Hand Puppets**

Hand puppets can be constructed using very little in the way of materials – as seen in this picture. Students are asked to make a hand puppet using a minimal amount of materials such as: pipe cleaners; large buttons; Styrofoam balls; paper; glue; glitter; etc. Once made, students should create a small “show” to perform with a partner or two.



5. **COLOR!** Using the costume sketches on the next page, all of which were designed and sketched by professional designer Evan Prizant for theREP's production of *Alice In Wonderland*. Students do not need to use the color ideas noted on the Queen or Caterpillar's images, but should be encouraged to be creative!

(And please send us some of the pieces once they're colored in. We'd love to see them! You can send them to Margaret Hall at theREP, 111 North Pearl Street, Albany, NY 12208)

Color In The Costumes Sketches



ENGLISH

1. STORYTELLING! Native American Talking Stick

Native Americans were great storytellers and often used a talking stick to tell their stories. Historically speaking, talking sticks were typically used during tribal councils (only the person holding the stick is allowed to speak and the stick is passed from person to person, which ensured an orderly democratic meeting).

This is a two-part activity. *Step 1:* Students will make their own talking stick. *Step 2:* Students will use the talking stick to tell a story.

STEP 1: Students should bring in (or the teacher can provide) an ordinary stick found in the yard – it should be smoothed down with any pointy parts broken/sanded off. As an art project, students will paint their stick various colors and apply decorations such as feathers, string, beads, etc.

STEP 2: In a circle, students will sit with their talking stick on the floor in front of them. One at a time, each student will tell a story (it can be something they did over the weekend; something they learned earlier in the day; something they did at recess; etc.). When it is their turn to tell their story they will pick their talking stick up, at the end of their story they will place it in front of them. (Teachers might choose to make a classroom talking stick as well, and use that during step 2.)

2. STORYTELLING! A Picture is Worth 1000 Words

Select a piece of artwork, a classical painting perhaps, that students will use as inspiration. Look at the artwork as a class and discuss what they see. Together, construct the first few sentences of a tale (a story) drawing inspiration from the artwork.

A step further...teachers can assign the individual completion of the story to the students, who will then take turns sharing their story with the class.

3. STORYTELLING! Story Circle

Students are to sit in a circle and one person begins to tell a story. Each student is allowed 3-5 sentences. The next person picks up the story thread and continues. This activity requires good listening skills – multiple people are telling one complete story, with a beginning a middle and an end. You can try recording the story which can be played back to the class later.

4. WRITE! A Fictional Story

Fictional stories can be written in many forms/styles. Students are asked to write a short story, poem, or play in a certain style (Fantasy, SciFy, Fable, Legend etc.).

Resources Consulted

Website:

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Additional Activities and Discussion Questions:

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<http://www.youngpeoplestheatre.ca/wp-content/uploads/2013/04/SGAlice-web.pdf>

http://mrspstorytime.typepad.com/files/alice_guide.pdf

Other:

*****This guide has been constructed for educational purposes only. theREP, which is a non-profit organization, does not make any money from the guide.*****

TEACHER EVALUATION: *Alice in Wonderland*

Your feedback is **vital** to the growth and continued success of theREP's educational programming. It helps us to constantly improve and attract additional underwriting. Please take a moment to fill out this form.

We encourage you to make multiple copies so that all of the teachers in your group may respond.

1. Name: _____ School: _____
2. Phone: _____ E-mail: _____
3. How would you rate the quality of today's performance?
Excellent Good Fair Poor
4. Did attending the performance assist you in addressing classroom curriculum?
Very Much Somewhat Not At All N/A
5. Were the on-line study materials useful in preparing students and deepening their experience?
Very Much Somewhat Not At All N/A
6. Please check all that apply:
____ Today's performance price was affordable for my school.
____ My school required a subsidy in order to afford today's performance.
____ My school would provide performances for more students, more often, if additional funds were available.
7. Any additional information / comments welcome:

The completed form may be submitted by email to amarquise@proctors.org or by mail to: Aaron Marquise, Arts Education Manager, 432 State Street, Schenectady, NY 12305.

theREP/Capital Repertory Theatre's Mission In Action!

Creating an authentic link to the community we serve...

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour Specially adapted professional productions designed to play to students on-site in schools. Last season, theREP's OTG program reached more than 13,000 students.

Young Playwright Contest Providing students, ages 13-19, with the opportunity to submit their work to be produced on the Capital Rep stage. In addition, the winning playwrights are given a mentorship – prior to the production of the play – with a professional playwright.

Summer Stage Young Acting Company Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on the Capital Rep stage. Company Members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

Acting Intensive I & II provide teens, ages 12-17, the opportunity to hone their acting skills by providing these week-long comprehensive workshops.

CAST (Cultivating Arts & Students Together) provides students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artist In Residency Programs theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our 2016-17 Education Season.

Career Development theREP is dedicated to helping to build the next generation of theatre professionals with programs like the **Professional Apprenticeship Program** which provides year-long or summer-long paid apprenticeships, and **Internship Program** provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.

2017-2018 EDUCATION SPONSORS & FOUNDATIONS

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Pitney Bowes

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Price Chopper's Golub Foundation
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The Review Foundation

