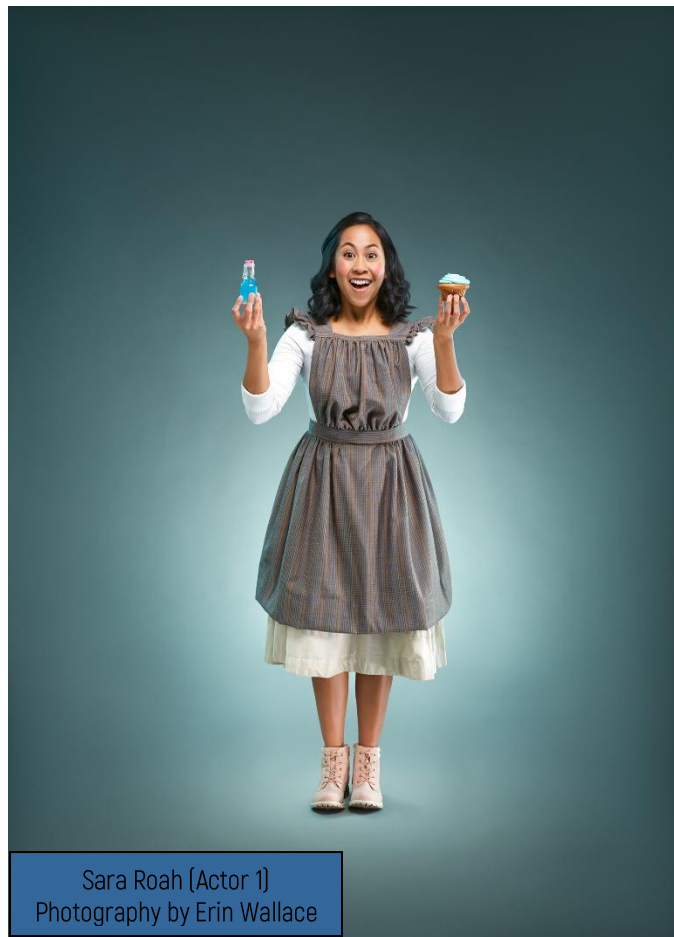


ALBERTA THEATRE PROJECTS

WONDERLAND

EDUCATOR RESOURCES



Written and Designed by Vicki Trask, Youth Engagement & Artist Liaison at Alberta Theatre Projects, for the purposes of enhancing the learning experience of the Student Matinee Series

IN WONDERLAND BY ANNA CUMMER

BASED ON LEWIS CARROLL'S *ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS*

EDUCATOR RESOURCES

IN WONDERLAND

Based on Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking Glass

WRITTEN BY ANNA CUMMER

DIRECTED BY HAYSAM KADRI

STUDENT MATINEES: 11:30AM; NOVEMBER 25TH, DECEMBER 2ND, 8TH & 16TH

Running Time: 2 Hours (including a 15 minute Intermission)

Recommended for Grades: 1+

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YOUTH ENGAGEMENT AT ALBERTA THEATRE PROJECTS



Our Youth Engagement Programming aims to deepen the theatre experience for young audiences and emerging artists through our plays, varied practical learning opportunities, and professional mentorship. These programs foster community, engage the inquisitive mind, and bring young audiences and artists together in an exchange around our work.

We believe that early exposure to theatre is essential to learning and development, and positively impacts the creativity and overall performance of the young people in our community. It is this belief that fuels our dedication to making ATP, and the contemporary live theatre we create, accessible to ALL youth – no matter their economic status, race, colour, ancestry, place of origin, religious beliefs, gender, disability or sexual orientation. The plays on our stage include a wide range of stories and perspectives, reflecting our community in all its diversity and are in sync with what it means to be alive right now.

Driven by an attitude of curiosity in all we do, we encourage a sense of discovery in the young people who engage with us. We delight in seeing young minds and hearts opened through the life-changing experience of theatre.

YOUTH belong here at ATP!

Alberta Theatre Projects takes great pride in fostering young and emerging artists in the community, particularly our playwrights and new works creators. We do this through a number of programs:

Backstage Tours: Go behind the scenes to meet the makers and marvellous technicians who bring the plays on our stage to life. Alberta Theatre Projects provides information-packed, interactive guided tours of our entire theatre facility.

Job Shadowing: Spend some time with us at ATP shadowing professional artists. Job shadows are set up on a show by show basis pending production schedules and artist availability. Job Shadowing opportunities include: Artistic Direction, Play Development, Directing, Acting, Design, and much more.

For More Information about all of our Youth Engagement Programs Contact:

Vicki Trask vtrask@atplive.com

Youth Engagement & Artist Liaison

ALBERTATHEATREPROJECTS.COM

In Wonderland

Based on Lewis Carroll's Alice's Adventure in Wonderland and Through the Looking Glass

CAST

Actor 1 – Sarah Roa

Actor 2 – Natascha Girgis

Actor 3 – Graham Percy

Swing – Charlie Gould

CREATIVE TEAM

Playwright – Anna Cumber

Director – Haysam Kadri

Assistant Director – Meg Farhall

Set & Costume Design – Hanne Loosen

Lighting Design – Alexandra Prichard

Sound Design – Peter Moller

Projection Design – Jamie Nesbitt

Stage Manager – Ashley Rees

Assistant Stage Manager – Emma Slunt

WHO WAS LEWIS CARROLL?



Lewis Carroll (born Charles L. Dodgson) was the oldest boy in a family of 11 children. He was born in Daresbury, England on January 27th 1832 and raised in the rectory by his father, the Reverend Dodgson.

From a young age, Charles had a love for creating and writing stories. At the age of 12, he and his siblings created "Rectory Magazines" as a way to share their original works.

As a child, he suffered several illnesses and a fever which left him deaf in one ear. He also, reportedly, had a stutter for which he was mocked. However, he began to thrive as a young adult when focusing on his studies – particularly in mathematics. He attended Christ Church College where he received a

Bachelor of Arts in Mathematics and later taught in various subjects.

In 1856, five years into his residency at the college, Charles met the new dean; Henry Liddell, along with his wife and five children, took up residency in Oxford and became an integral part of the young man's life. He formed a strong friendship with the Liddell family, particularly the three daughters Lorina, Edith, and Alice, and often wrote and dedicated stories for the girls.

Charles continuously published fiction and non-fiction works in journals and anthologies from the age of 12 until his death, but it was at his publisher's urging in 1856 that he adopted the pseudonym "Lewis Carroll" (first published in his poem entitled "Solitude").

The origin of Charles' most famous work is described as coming to him on a trip down the River Isis (Thames) where he entertained the Liddell sisters and a colleague as they rowed along the river. At young Alice's own urging, Charles published the story he'd created for her – entitled "Alice's Adventures In Wonderland" – in 1865. Shortly after this, for reasons still unknown, Charles fell out with the Liddell family.

Charles suffered greatly from migraines throughout his life, describing experiences in his diary that line up with micro- and macropsia (a distortion of perception in the brain that makes things appear larger or smaller than things around them). Opium was a common method of pain relief at the time, though the rumors of an excessive drug habit inspiring his writing are unfounded.

Throughout his years of increasing fame due to his fictional publications, he continued to publish mathematical texts – though, notably, very little of his works has had an impact on contemporary mathematics and logic.

In 1898, Charles Dodgson died of pneumonia on January 14th, just shy of his 66th birthday. His legacy, "Alice's Adventures In Wonderland" has been translated into 176 languages and never gone out of print.

SYNOPSIS

The story of “In Wonderland” and, indeed the original as well, follows a young girl named Alice.

Three actors enter the stage with a large trunk and together, they decide to embark on a tale.

Alice’s sister Lory and their friend Charles are rowing along the river while Alice complains of boredom. Lory discourages her immaturity but Charles fosters her imagination with talk of rocking-horse-flies and bread-and-butter-flies.

As they reach the shore, Alice is pulled away from the others by a rabbit in a waistcoat running past her. By the time she begins to question her decision to follow him, she is trapped in the rabbit hole with no choice but to keep moving forward. She begins to fall for so long she loses all sense of time.

She soon comes upon a door only two-feet tall. She finds the key and drinks from the bottle – ensuring that it isn’t marked “poison” as that was a basic lesson she learned as a child: “if you drink from a bottle marked ‘poison’, it is almost certain to disagree with you.” She shrinks down to the appropriate size for a two-foot door but discovers she left the key behind, and so eats a piece of cake that makes her grow nine-feet tall. The larger she grows, the more she begins to lose herself and she begins to cry so long that she floods the cavern.

As she swims to safety, she encounters a Dodo and a Mouse who challenge her to a race once they safely reach the shore. However, she scares them away with more talk of her cat, Dinah, as she finds herself missing home.

She wanders until she, again, meets the White Rabbit who orders her to return home for his white gloves. However, she encounters a bottle on his kitchen table and grows beyond the confines of the house. As the White Rabbit and his neighbour Pat the Lizard, attempt to burn down the house in an effort to rid it of the monster inside, Alice finds a piece of cake and shrinks down again.

As she escapes the fire, Alice meets a Caterpillar who simply asks “Who are you?” Though their conversation only confuses her further, he provides her with two pieces of his mushroom: one which will make her grow and one which will make her shrink. Upon returning to her “normal” size, she meets the Cheshire Cat who tells her “it doesn’t matter which way you go so long as you get somewhere.” As the Cat disappears, the trunk reappears and Alice (Actor 1) disappears inside. Actor 3 appears, snaps his fingers, and Act 1 Ends.

INTERMISSION

The lights come up on a chaotic tea party where Alice meets the Hatter, March Hare, and Dormouse. They ask her “Why is a raven like a writing desk?” and explain why it is always tea time (they angered Time and now he won’t do a thing for them).

After escaping the “stupidest party”, Alice reunites with the Door and this time, she remembers to keep the key in hand when she uses the Caterpillar’s mushroom pieces to shrink down. On the other side is a beautiful garden with red and white rosebushes. She meets Card who explains that he planted white roses by mistake but the Queen of Hearts will only accept red roses so Alice helps him paint until they are both caught. She charms her way into a round of croquet with the Queen – though the Queen is clearly cheating.

The White Rabbit returns to deliver the Queen’s refreshments and only then does Alice realize how hungry she is. She takes the top tart off the tray, hoping no one will notice but everyone does and the Queen calls a trial where she is judge and jury.

The Hatter and Dodo return as witnesses against Alice’s character but when she herself is called to the stand, she decides to make her escape. Using the last of the mushroom, she declares “It’s time to grow up” and she becomes giant. The Queen still demands Alice’s execution but the young girl stamps them out and she is returned to reality.

Charles, Lory, and Dinah are there when Alice awakens from her curious dream and she tells them of all the wonders she experienced. Charles and Lory lament that they hope she keeps some of that childhood wonder always. In fact, Charles is so inspired by her tale of Wonderland that it must be written down.

The actors return to the stage and declare that the tale is done.

Actor 3 snaps his fingers and the story is over.

THE END

SETTING

The show has three distinct settings:

- The Theatre
- Alice's Reality
- Wonderland

The world of the theatre is the one in which the actors acknowledge the audience. They are simply actors putting on a dazzling show for their audience. The stage is bare, and as they talk they build the world around them.

Alice's Reality is a fictionalized version of England in the 1800s. It is a representation of Lewis Carroll and his infamous trip down the river with the Liddell sisters. The set is created from remnants of the actors' Theatre (props pulled from the box they bring on stage). It is more muted/neutral compared to Wonderland but fuller than the Theatre.

Wonderland is a place quite literally created from the imagination and so it is bright and fantastical and intricate. The known laws of logic and reality don't apply and people will grow, shrink, and move around without a distinct through line. Although there are some locations within Wonderland that have a distinct setting (the Rabbit Hole, the Hatter's Tea Party, the Queen's Garden), there is no precise location or mapping. Wonderland is created as it is imagined.

STYLE

This production mixes multiple genres and styles in order to create a chaotic and fantastical narrative.

The main presentation of this story is in a Vaudevillian style, reminiscent of silent film and “variety show” comedy. This particular genre emerged in the late 19th century across North America as a way to experience a variety of different performances (opera, ballet, juggling, clowning, monologuing, etc.) in one evening. As Vaudeville gained popularity, it became the blueprint for family-friendly “polite” entertainment. Members of the cast were prohibited from cussing or wearing provocative clothing among other measures to maintain modesty. Similarly, audience members – who were primarily working-class citizens compared to the Broadway elite – had a strict set of guidelines they were required to follow.

As cinema gained popularity in the early 20th century, films began screening during off hours of Vaudeville houses at cheaper prices. Soon, the lure of less hours and better pay saw the decline of variety actors and many Vaudevillian comedians turned to the silver screen. The Great Depression saw the final decline of the genre until it was overtaken by cinema and other forms of live entertainment.

Notable Vaudevillian performers include:

- Mae West
- Buster Keaton
- Edgar Bergen
- The Marx Brothers
- Abbott and Costello
- Bob Hope
- Judy Garland
- Fanny Brice

Another significant attribute to this production is the use of paper to create shape and shadow. Many of the characters, props, and set pieces are constructed to look as though they were made from paper: light, thin, breakable, and not quite tangible. This is used to maintain the illusion of a fantasy world. Alice is creating this story in her mind and so it isn't quite real. This story – like the original “Alice's Adventures In Wonderland” will quite literally fly off the page and onto the stage.

IN WONDERLAND BY ANNA CUMMER

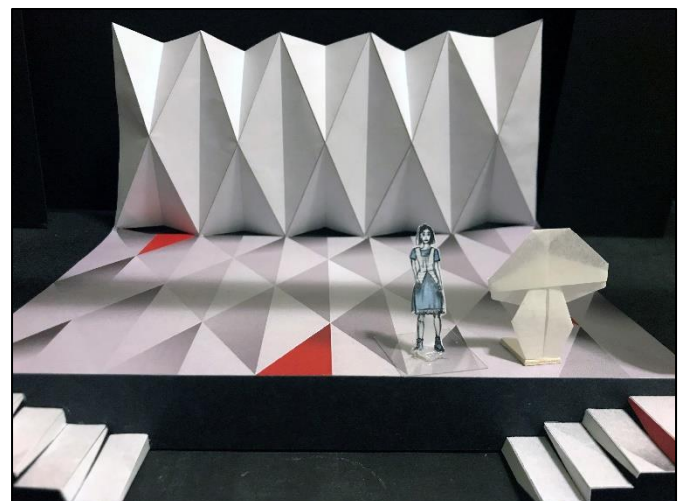
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DESIGN

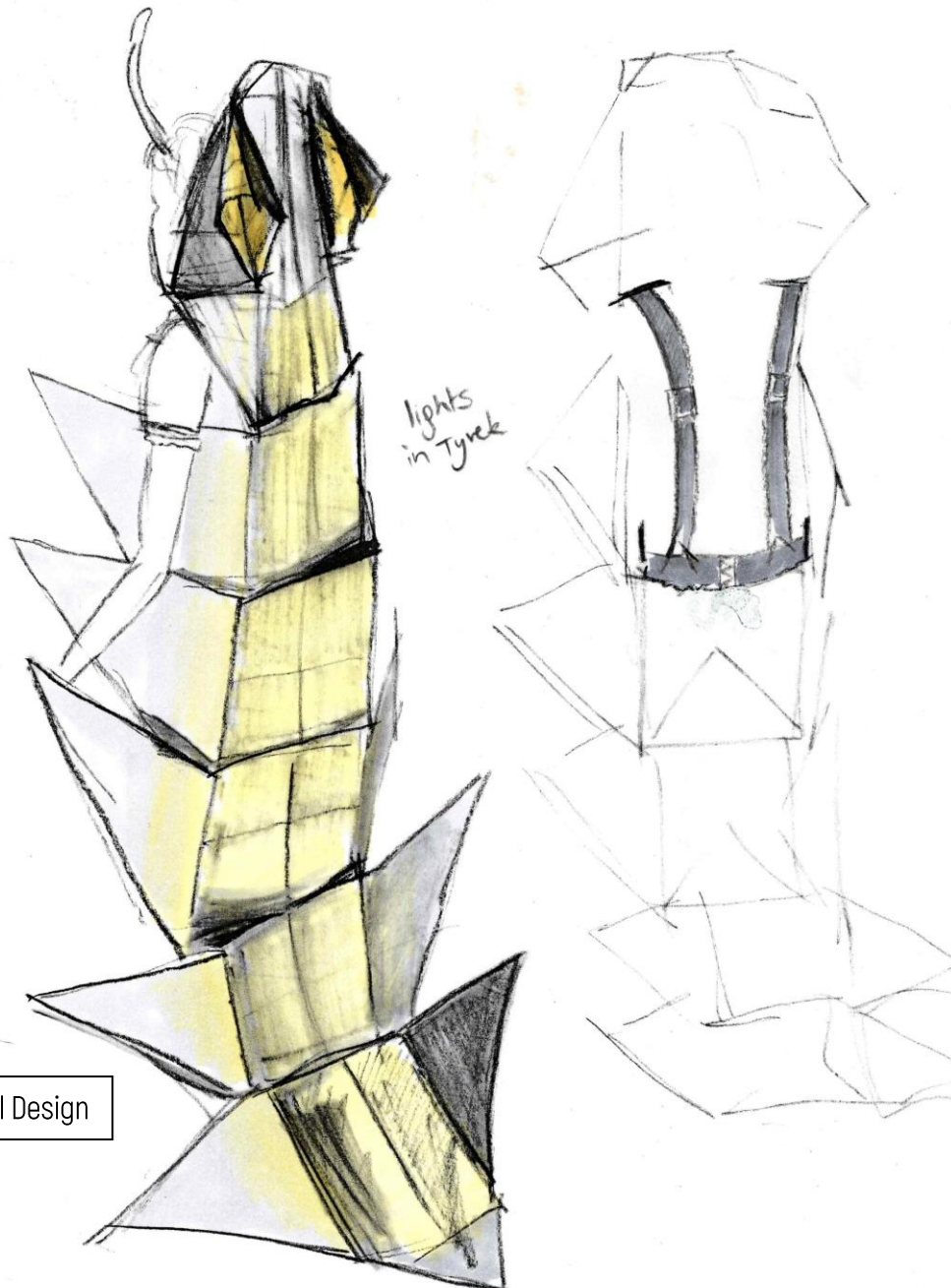
SET DESIGN

By Hanne Loosen



COSTUME DESIGN

By Hanne Loosen



Caterpillar Initial Design

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Queen of Hearts Initial Design

CHARACTERS

Actor #1

Actor #2

Actor #3

In Order of Appearance:

Dinah – Actor 1

A cat

Lory Liddell – Actor 2

The oldest Liddell. Thinks her sister needs to be more proper.

Alice Liddell – Actor 1

11 years old and immensely curious about the world.

Charles Dodgson – Actor 3

Lewis Carroll, a family friend and writer. Encouraging of Alice's curiosity.

The White Rabbit – Actor 3

The Queen's attendant. Perpetually late. Simply does as he is told.

Door – Actor 3

The door to the Queen's garden. A sounding board for Alice's thoughts.

Mouse – Actor 2

A long and sad tail with little patience and a dry sense of humor.

Dodo – Actor 3

Caught in the flood of Alice's tears. A little slower than most.

Pat the Lizard – Actor 2

Neighbour to the White Rabbit and not quite all there.

Caterpillar – Actor 2

Intelligent – or at least very confusing to the point of sense.

Cheshire Cat – Actor 3

The epitome of mischief. Seems the most self-aware among the citizens of Wonderland.

Mad Hatter – Actor 3

Friend to the March Hare. Perhaps too literal for his own good.

March Hare – Actor 2

Friend to the Dormouse. Went mad last March and hasn't gotten up since.

Dormouse – Actor 2

Friend to the Mad Hatter. In desperate need of a nap.

Playing Card Five – Actor 3

Vehemently trying to paint over his own mistakes.

The Queen of Hearts – Actor 2

The ruler of Wonderland. Ill-tempered and violently fond of getting her way.

The King of Hearts – Actor 2

Whatever his wife wants, she gets. He is merely a puppet for her desires.

THEMES AND TOPICS

<u>THEMES</u>
Coming of Age Curiosity Changing Perspectives Intelligence vs. Knowledge Self-Identity Learning from Mistakes Growing Up Reality vs. Fantasy "Be kinder to yourself." "Have I remained the same?" "Thata girl: learning from your mistakes." "Take the time to listen." "Doesn't matter which way you go, so long as you get somewhere."
<u>POST SHOW DISCUSSION TOPICS</u>
<u>How is a raven like a writing desk?</u> What lessons did Alice learn? What does it mean to grow up? What sense is there in nonsense? Why did Alice follow the White Rabbit? Why does Alice start to forget herself? Do you think everyone in Wonderland is mad? Is Wonderland a real place or did Alice just imagine it? How is Alice In Wonderland comparable to a Hero's Journey? How are Alice and the Queen of Hearts similar? How are they different? Suggested Activities: Draw your favourite character from Wonderland Create a nonsense story using only the letters in your name Create a brand new character who you think would live in Wonderland Start a dream journal about the things you create while you're asleep Put together your very own "variety show" Practice using a puppet and only speaking through them (it's harder than you think!)