

Lorraine Kimsa
Theatre for Young People

EDUCATION PARTNERS

BMO  Financial Group



RBC Foundation®

ARTISTIC DIRECTOR
ALLEN MACINNIS

MANAGING DIRECTOR
HUGH NEILSON

ALICE IN WONDERLAND



ALICE IN WONDERLAND

BASED ON THE NOVEL BY LEWIS CARROLL
ADAPTED AND DIRECTED BY HUGO BÉLANGER
TRANSLATED BY MAUREEN LABONTÉ
PRODUCED BY THÉÂTRE TOUT À TRAC

MAINSTAGE MAR. 1-19, 2011

STUDY GUIDE

STUDY GUIDE WRITTEN BY KATE FENTON WITH EXCERPTS FROM THÉÂTRE TOUT À TRAC
DESIGN AND LAYOUT BY JAN BORKOWSKI
SEASON DESIGN BY KEYGORDON.COM

PHOTO FEATURES VALÉRIE DEAULT

LIVE THEATRE IS AN ACTIVE EXPERIENCE!

GROUND RULES:

As members of the audience, you play an important part in the success of a theatrical performance. Please review the following theatre rules with your students prior to your LKTYP visit.

- Food, drinks, candy and gum are not permitted in the theatre.
- LKTYP is a nut-free zone. Many children have severe life-threatening allergies; NO PEANUTS or NUT products may be brought to our theatre.
- No electronic devices are permitted in the theatre because they affect our sound system. Photography, audio and video recording during a performance is prohibited by the Canadian Theatre Agreement.
- Students are not permitted to leave the theatre unless they are accompanied by an adult.

THEATRE IS A TWO-WAY EXCHANGE:

Actors are thrilled when the audience is engaged and responsive. We want you to laugh, cheer, clap and really enjoy your time at the theatre. However, please be considerate audience members. Talking, whispering and excessive movement during a live performance is distracting for the actors, and disruptive for other audience members.

Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what they observed. Your students will be more informed and they'll be surprised by how much they noticed. Ask them to be prepared with one question for the actors after the show. Brainstorm with them about possible topics to get the most out of the experience!

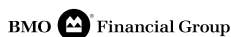
TABLE OF CONTENTS

THE STUDY GUIDE.....	3
THEMATIC OVERVIEW	
STRANDS AND CURRICULUM CONNECTIONS.....	3
THE COMPANY	4
THE CAST	
THE CREATIVE TEAM	
SYNOPSIS	4
GLOSSARY	4
ABOUT THE AUTHOR	5
LEWIS CARROLL: WRITING THE WONDERLAND...	
UNITS OF STUDY	6
PRE-SHOW UNIT.....	6-7
DISCUSSION QUESTIONS — ALL GRADES	
ACTIVITY I	
CULMINATING EXERCISE	
EXERCISE	
POST-SHOW UNITS	7-9
DISCUSSION QUESTIONS — ALL GRADES	
WARM-UP ACTIVITY	
ACTIVITY I	
CULMINATING ACTIVITY	
EXTENSION ACTIVITY	
REVIEWING A PLAY.....	10
JON KAPLAN'S INTRODUCTION TO STUDENT REVIEWERS	
(ADAPTED FOR GRADES 1-6)	
READING LIST PROVIDED BY THE TORONTO PUBLIC LIBRARY	11
SOURCES/BIBLIOGRAPHY	11

SEASON PARTNER



EDUCATION PARTNERS



RBC Foundation®

THE STUDY GUIDE




THEMATIC OVERVIEW

Everybody knows at least a little about *Alice in Wonderland*. Tout a Trac's production presents a unique reading of the classic that is still faithful to the spirit of the tale created by Lewis Carroll, with all the craziness, freedom, playful language and comic twists of the original.

This production of *Alice in Wonderland* brings the visual arts to life. Its ingenious stage setting and its use of masks and puppets, all strive to achieve a single goal: to create wonder by experiencing a truly authentic moment of theatre.

This year, LKTYP's season is examining Friendship, Peer Pressure and the Need to Belong. In this study guide you will find discussion questions, character exploration, improvisation and storytelling exercises, and a kind of travel diary to *adventure*. *Alice In Wonderland* is a fun-filled, thought-provoking play that will prompt students to consider these themes in a meaningful way.

STRANDS AND CURRICULUM CONNECTIONS

-  CURRICULUM CONNECTIONS: Language: Storytelling
-  CHARACTER EDUCATION CONNECTIONS: Perseverance, Honesty
-  THEMES: Imagination, Creativity, Self-Confidence

In addition to DRAMA **A** and LANGUAGE ARTS **L**, *Alice and Wonderland* directly relates to student development in the areas of:



L-R: SARIANNE CORMIER, VALÉRIE DEAULT, PHILIPPE ROBERT | PHOTO: MARC-ANTOINE DUHAIME

THE COMPANY

THE CAST

The Rabbit/Tweedledee/The Jack of Diamonds
Humpty Dumpty/The Snark Hunter/The Ace of Spades
Alice
The Queen of Hearts/The Dormouse/The Caterpillar/The Door and The Cheshire Cat
Tweedledum/The Mad Hatter/The Two of Spades

Sarianne Cormier
Gabriel De Santis-Caron
Valérie Deault
Marie-Ève Trudel
Philippe Robert

CREATIVE TEAM

Based on the novel by **Lewis Carroll**
Adaptation and Direction **Hugo Bélanger**
Translated from French by **Maureen Labonté**
Assistant Director **Claudia Couture**
Stage Manager **Geneviève Gagnon**
Set, Mask, Puppet and Costume Design **Patrice Charbonneau-Brunelle**
Lighting Design and Technical Director **Jean-Philippe Charbonneau**
Lighting Design and Technical Director for the first version **David-Alexandre Chabot**
Musical and Sound Design **Patrice d’Aragon**
Assistant to Props and Puppet Fabrication **Marie-Pier Fortier**
English teacher **Julia Lenardon**

SYNOPSIS

Alice refuses to do her schoolwork. Preferring to play and day-dream, she hides in her father’s study. Out of nowhere comes a curious looking rabbit who likes to eat books. Wanting to keep the rodent from devouring all the books, Alice chases the rabbit through his borough and discovers Wonderland.

Late for his appointment with the Queen of Hearts, the Rabbit leaves Alice in a hurry, but forgets his gloves. These are the gloves he must wear in the sovereign’s presence; otherwise: “Off with his head!”

Eager to save the Rabbit’s life, Alice dashes to his rescue and encounters strange and fascinating characters such as Humpty Dumpty the egg, a philosophizing Caterpillar, Tweedledee and Tweedledum, the Cheshire Cat, the Mad Hatter and the Snark Hunter, in this intriguing universe where rabbits are late and quarrels make good friends.

GLOSSARY

Some of the words in the Glossary appear in pink throughout the study guide.

- Story telling:** the conveying of events in words, images, or sounds through improvisation.
- Narrative:** the spoken or written account of connected events in order of happening.
- Narrative point of view:** the perspective of the character from whom the story is being told.
- Gestures:** a physical movement that expresses meaning.
- Dilemma:** a situation in which a choice has to be made between two equally undesirable alternatives.
- Sequence:** succession, coming after or next.
- Imagination:** forming mental images or concepts that are not actually present.
- Adventure:** an exciting and very unusual experience.

ABOUT THE AUTHOR

LEWIS CARROLL: WRITING THE WONDERLAND...

English writer, photographer and mathematician, Lewis Carroll – his real name was actually Charles Lutwidge Dodgson – was born on January 27 in 1832, in Daresbury, Lancashire. Even as a child, Charles enjoyed creating new games and directing puppet shows for his brothers and sisters. In January 1851, he was admitted to Oxford at the age of seventeen. He worked very hard and earned a degree in Mathematics with first class honours in December of 1854. In 1857, he was hired as a teacher at Christ Church College in Oxford where he became a Deacon of the Church in England. When he was not teaching, he wrote poems and short stories, using the pen name of Lewis Carroll.

A lover of photography, he got his first camera in 1856 and took many portraits of the Dean's children. One of them, named Alice Liddell, was the inspiration for the character of Alice. His relationship with the Liddell family children and the stories he created to entertain them, became the basis for *Alice's Adventures Under Ground* which he created with the illustrator John Tenniel in 1865. This title was changed to *Alice's Adventures in Wonderland* three years later. It became an immediate success. Carroll wrote a sequel to *Alice* called *Through the Looking Glass* in 1872. Then in 1876, he published *The Hunting of the Snark*, an absurd poem considered a precursor to surrealism. Lewis Carroll died in Guilford in 1898.



VALÉRIE DEAULT | PHOTO: MARC-ANTOINE DUHAIME

UNITS OF STUDY

Curriculum Expectations: By participating in these activities, students will:

- produce two- and three-dimensional works of art that communicate a range of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences.
- demonstrate understanding of some of the principles (e.g., contrast, harmony) involved in the structuring of works in drama and dance.
- interpret and communicate the meaning of poems, stories, films, plays, songs, and other material drawn from different sources and cultures, using a range of drama and dance techniques (e.g., role playing, movement sequences).
- create dance pieces, using a variety of techniques.
- describe, orally and in writing, their response to their own and others' work in drama and dance, gather others' responses (e.g., through interviews, research), and compare the responses.
- generate, gather, and organize ideas and information to write for an intended purpose and audience.
- draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience.
- use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.

PRE-SHOW UNIT DISCUSSION QUESTIONS — ALL GRADES

- What do dreams look like?
- What are some of your favorite dreams?
- What are some of your scariest dreams?
- How do your dreams make you feel?

ACTIVITY 1

Directions:

- Ask each student to recount one of his/her dreams into a personal dream journal. Journal entries can be written or expressed through drawings.
- Ask each student to choose one moment from his/her dream.
- Write it down on a small piece of paper.
- Place each piece of paper into a hat or basket.
- Divide the class into groups of four.
- Each student will randomly choose one of the dreams from the hat/basket.
- In their groups of four, ask the students to write a story that connects each of the four dream moments .
- As a group they will determine the plot points that lead up to and beyond each of the selected dream moments. For example, the four dream moments are:
 - a. swimming in a water fall,
 - b. flying through the treetops,
 - c. arriving at school and no one else is there,
 - d. your brother's toy fire truck starts moving on its own.
- The group will determine in what order each of the moments occurs.
- And then they will use their **imagination** to decide what happens in between each moment and how it leads to the next moment.
- Once the story is complete the group will give the story a title.

Example 1:

Sally woke up this morning to her brothers Jimmy's toy fire truck honking and driving toward her. Inside the truck a model fire fighter yelled out to Sally. "Quick, come save Jimmy. He is stuck in the tree in the back yard." Sally got out of bed and in her pajama's with the help of the model fire fighter, she opened her bedroom window and leapt onto the nearest tree branch. Sally had never felt so free before. She was flying through the treetops. She was enjoying herself so much that she forgot all about Jimmy and flew all the way to the town park, a beautiful park with a waterfall in the middle. Sally was so hot from all the flying that she dove into the water. Time seemed to stand still. She had no idea how long she had been swimming in the waterfall, when she remembered that she had left Jimmy up in the tree somewhere. She decided to go for help. She ran as fast as she could to her school. It was just on the other side of the park. But when she arrived at school no one else was there. All of the classes were empty. What was Sally to do?



CULMINATING EXERCISE

Directions:

- Each group will record their story into a book that they design and create.
- Build a library with all of the books.
- Have each group share their Dream Stories with the class.

EXERCISE

Note: This exercise can be done as a post-show activity as well. Although the content may be highly influenced by the story of *Alice In Wonderland*.

Directions:

- Choose one of the stories and develop it into a play. You can do so using tableaux.
- The group will create a tableau, a frozen picture in action, to express each plot point in the story. One or more person(s) can act as narrator to read the story aloud as the rest of the group transitions from one tableau to the next.

POST-SHOW UNITS

DISCUSSION QUESTIONS — ALL GRADES

- Which characters were the most fun to watch? Why?
- What did students like about the play? What didn't they like about the play?
- Whose story is being told?
- What did you see that was different from other plays that you have seen before?
- What surprised you about the play?
- How imaginative was this production?

WARM-UP ACTIVITY

Materials: Pastels, crayons, magazine images, pencil crayons.

Directions:

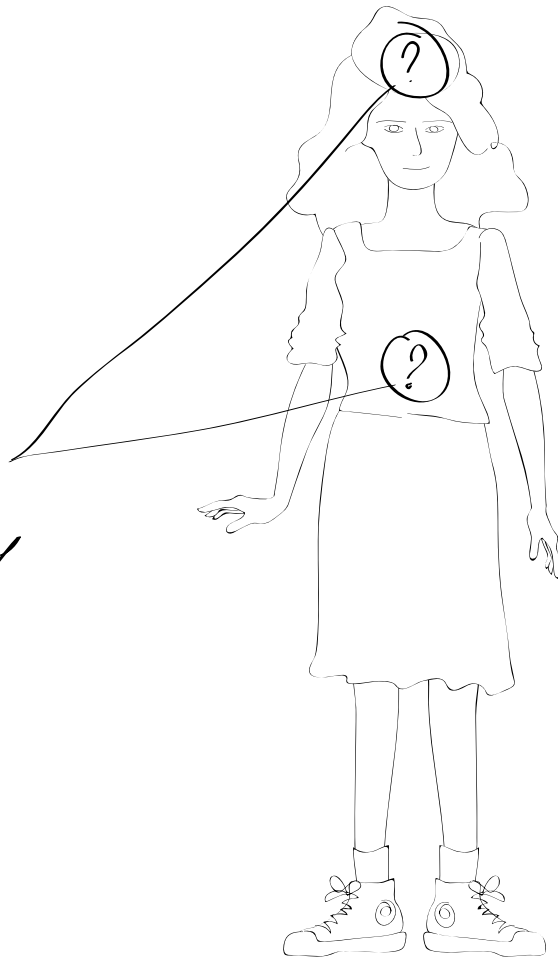
- With your class brainstorm a list of possible character traits that describe Alice and record them on chart paper. (eg. Curious, Assertive, etc.)
- Once the class has generated a list of 10-20 character traits, distribute the Alice Character Sketch Sheet (on pg 9).

ACTIVITY 1

Directions:

- Ask students (in groups or individually) to draw where these character traits live in Alice's body. For example curiosity could live in the head and in the gut.
- Ask students to think about colour and visual representation of the trait.
- Once they have placed each of the character traits from the list on Alice, ask each student or group of students to present their "Alice".
- Discuss the placement of each trait. How did the placement differ between students and why? Were there any traits that were consistently placed in the same location of the body?

Curiosity



CULMINATING ACTIVITY

Directions:

- Choose four character traits from the list. For example, curious, kind, fearless, bold.
- The students will physically express each trait through gesture.
- Ask the students what would "bold" look like if you expressed it physically. How does it feel. Where does it live in your body?
- Once the class has explored each of the four traits, divide the class into groups of 5.
- Each group will show each other their version of each of the four character traits from the list. For example, they will present to each person in their group their version of 'kind'.
- They will then pick the gesture they like most for each trait.
- The student whose gesture was chosen will teach the rest of their group the gesture until everyone can repeat it together.
- Once every trait has a gesture agreed upon by the group, the group will create a "movement phrase". Performing in unison each character trait through gesture in a **sequence**.

EXTENSION ACTIVITY

Directions:

- Ask each group to present their "movement phrase".
- Combine two or more groups and present their phrase together.
- Add music to each piece and present.



REVIEWING A PLAY

JON KAPLAN'S INTRODUCTION TO STUDENT REVIEWERS (ADAPTED FOR GRADES 1-6)

The title of the play was _____

The names of the characters in the play were _____

My favorite character was _____ because she/he _____

If I were an actor in the play I would play the role of _____

I liked it when _____

My favorite part was _____

I was surprised when _____

The actors used movement and body **gestures** to show _____

If I were the director of this play I would have _____

I think Alice is _____

If I were Alice I would have _____

I have felt like Alice when _____

READING LIST PROVIDED BY THE TORONTO PUBLIC LIBRARY



Alice In Wonderland

The set and props morph from simple objects into something magical and masks and puppetry are ingeniously integrated into the action.

THEMES:

Imagination, Creativity, Self-Confidence

BOOKS:

Jabberwocky by Lewis Carroll illustrated by Joel Stewart. Candewick Press, 2003

Tuesday by David Wiesner Clarion Books, 1991

June 29, 1999 by David Wiesner Clarion Books, 1992

Wreck of the Zephyr by Chris Van Allsburg, 1983

Jumanji by Chris Van Allsburg, 1981

These titles emphasize that magic happens when you least expect it. And that things are not always what they seem.

SOURCES/BIBLIOGRAPHY

Fitzgerald, Heather, Howell, Tom, and Robert Pontisso, eds. Oxford English Dictionary. 2nd Edition. Toronto: Oxford University Press, 2006.

The Ontario Curriculum, Grades 1-8. "The Arts." Queens Printer for Ontario, 2009

<http://www.edu.gov.on.ca/eng/teachers/curriculum.html>

Arts Impact: Making a difference in the lives of students

LKTYP is proud to have **Great-West Life, London Life and Canada Life** as lead sponsors for its Arts Impact programme, which provides opportunities for schools in low-income areas of Toronto to participate in quality arts education. Arts Impact's goal is to deepen students' understanding of theatre, allowing them to be inspired by the material presented on stage and to think in ways that challenge their own perceptions.



Connections: Addressing the pattern of poverty

There is empirical evidence that children who live in poverty are at greater risk of dropping out of school. Studies have also proven that exposure to the arts improves scholastic ability and attendance. Thanks to the generosity of **CIBC Children's Foundation**, LKTYP can offer special subsidized tickets to qualifying schools.



CIBC Children's Foundation



Allen MacInnis
ARTISTIC DIRECTOR

LORRAINE KIMSA THEATRE FOR YOUNG PEOPLE

(formerly Young Peoples Theatre) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 45-year history we have produced many of the most important works that now form the canon of plays for young audiences in this country. At the heart of founder Susan Rubes'

idea for Young Peoples Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

Through the communal experience of the theatre we create for them, children can receive indications of what is important, funny, trivial; positive, negative, wrong, right, rightish, wrongish; frightening, reassuring, empowering, unavoidable; familiar, new, eternal ... We strongly believe that even through the most playful of plays, we are speaking powerfully to children about the community and the world in which they live.

Therefore, at the centre of the artistic policy of LKTYP is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people. We want children

to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful people they were born to be. To do this, our programming is drawn from the world classics of children's stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

At LKTYP, because we are serious about child development through theatre art, children can experience our work as either audience members or theatre creators. We extend the learning opportunities of our professional productions through our substantial Education & Participation Department. The Department's services for teachers and students helps connect curriculum objectives and learning outcomes to the content of our professional productions; its Community Participation projects link our theatre skill with the educational aspirations of partners who are dedicated to the growth of young people; our interest-based Drama School offers young people the chance to engage deeply in the excitement of theatre art; and our Community Volunteer programme offers everyone who wants it, the opportunity to participate in the mission of LKTYP.

LKTYP is not only a professional theatre for young audiences but a vital community-based centre of arts education.

LORRAINE KIMSA
THEATRE FOR YOUNG PEOPLE
165 FRONT STREET EAST
TORONTO, ON M5A 3Z4
416.862.2222
LKTYP.CA

EDUCATION & PARTICIPATION DEPARTMENT
KAREN GILODO
EDUCATIONAL SERVICES COORDINATOR
416.363.5131 X230
KGILODO@LKTYP.CA




TH ANNIVERSARY SEASON!

SEASON PARTNER



EDUCATION PARTNERS

BMO  Financial Group



RBC Foundation*

GOVERNMENT & FOUNDATION PARTNERS



Canada Council for the Arts
Conseil des Arts du Canada



Canadian Heritage
Patrimoine canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



The Ontario Arts Council and the Ontario Trillium Foundation are agencies of the Government of Ontario.