NYU Steinhardt
Steinhardt School of Culture, Education, and Human Development

MUSIC & PERFORMING ARTS PROFESSIONS

PROGRAM IN EDUCATIONAL THEATRE

Presents

ALICE
The Looking-glass Girl
By Jon Lorenz

Cast:
Brenna Briski
Luke Doyle
Sarah Fianagan
Andy Gummega
Tyler Grimes
Laura Hopkins
Augustus Jacobson
Emily Kaczmarek
Robert Keith
Sarah Misch
Robert Palmer
Robert Stevenson
Ashley Thaxton
Donnie Tuel
Rachel Wharton
Kera Wilson
Rachel Wolf

DIRECTOR: Amy Cordileone
CHOREOGRAPHY: Amy Cordileone & Sabrina Jacob
MUSIC DIRECTOR: Andrew Brubaker
SCENIC & SOUND DESIGN: Blake McCarty
COSTUME DESIGN: Grier Coleman
LIGHTING DESIGN: Daniel Embry
TECHNICAL DIRECTOR: Randy Susevich
PRODUCTION STAGE MANAGER: Jennifer Lapidus

October 29-30, 2010 at 8:00PM
November 4-6, 2010 at 8:00PM
October 31, 2010 at 3:00PM
November 7, 2010 at 3:00PM

LOCATION: Black Box Theatre
82 Washington Square East

ADMISSION: $15 General, $5 Students and Seniors

For additional information, please call 212 998 5281.

Illustrations by Danica Russell and Angelle d'Avignon
Dear Teachers,

Welcome to the Program in Educational Theatre‘s production of Alice: The Looking Glass Girl at New York University.

Part of NYU’s educational mission is to bring theatre to children of all ages, cultures, and economic backgrounds. We strive to expand students‘ knowledge while providing a welcoming atmosphere in our theatre. In order to enhance your theatrical experience and broaden students‘ understanding, we urge you to examine our guide and classroom activities. As your classroom embarks on a journey into Wonderland, we invite you to immerse yourself in the realm of theatre.

This production has been developed for a middle and high school aged audience. Experiencing the play through the eyes of Alice, a quirky and confused “everygirl” who is surrounded by the chaos of apathy and indecision, we wrestle with the themes of self-image, discovery, and possibility. Please feel free to use the information in this Educational Guide to enhance your knowledge of the performance and create discussion afterwards. If you would like a Teaching Artist to guide you through these activities or facilitate a complimentary lesson, please email us to set up an appointment. Each lesson looks at possible activities based on the themes presented. You and your students can examine these themes and talk about your discoveries.

Please feel free to contact our program anytime with questions, comments, or suggestions as to how to apply this guide to your teaching. You can call us at: (212) 998-5868 or email ed.theatre@nyu.edu.

Philip Taylor, PhD
Director
Program in Educational Theatre
I've been drawn to the character of Alice all of my life.

Carroll's original darling, in all of her sweetness, is uniquely an everygirl. She isn't a princess, she does not even have super or magical powers. She is pretty much... human. Of course, her story is extraordinary; but the character is, at her very core, fallible. She is nuanced, inquisitive, quirky, and often wrong. I suppose I've always been able to relate to Alice for these reasons... she is so very like me. Having loved Alice since I was child, and now having a young Alice of my own, I must admit that I've only grown "curiouser and curiouser" about her journey.

In many ways, Carroll's creation, his Wonderland, is such a fantastic spectacle that the characters we meet on our way through the text could be just as tempting to explore as our anti-heroine. For this reason, the cast and creative team involved in NYU’s production of Alice: The Looking Glass Girl, chose to focus on developing a Wonderland of our central character's making. Believing that dreams are most often constructed from exposure and experiences, this Alice's journey has a sense of both familiarity and unfamiliarity. She walks through the halls of Lutwidge Academy, her prep school, but the doors she encounters lead to lessons beyond her imagination.

For me, this story is actually a kind of unstory - a lot like one of Carroll's riddles, it's full of unanswerable questions. But that is the point, really... as Alice says, "The point is to ask." Okay, so one last thing... why is a raven like a writing desk?

Amy Cordileone, PhD
Dear Teacher:

We have been working for many weeks to prepare this resource guide for you, and we hope that you find it useful when processing the experience of seeing *Alice: The Looking Glass Girl* with your class.

The main concept behind this guide is a series of sections dedicated to providing background information on the development of this exciting new musical, as well as historical, literary and artistic context of the work of Lewis Carroll and the myriad adaptations of the Alice stories. In addition, we’ve included a series of classroom activities which utilize the themes and concepts presented in the show and in the documents here. We hope that you will review these activities and consider using them in your classroom. It is not necessary to complete these activities in order for your students to enjoy and learn from the production, but it will make for a richer experience. Please pay particular attention to the Theatre Etiquette piece and review this information with your students before attending the performance.

We are curious to hear your feedback on the utility of this guide, and we will contact you after the performance to evaluate your usage of it.

Thank you for bringing your students to this production, and we hope that you will consider coming to see another show in our department in the future.

All Best,

The Resource Guide Planning Committee

Amissa Miller, Chair
Daphnie Sicre
Jen Bates
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Theatre Etiquette

It is essential that students understand that the experience of going to the theatre requires a certain kind of interaction between audience members and the cast of a show. There are some important concerns we must address in order to assure that the show goes on successfully.

We ask that all audience members:
1) Be respectful to the performers by not talking to others during the show.
2) Stay seated during the performance.
3) Turn off all cell phones.
4) Refrain from eating and drinking in the theatre.
5) Remember that photography and video are not allowed in the theatre.
6) Feel free to laugh, cry, and applaud when appropriate.
7) Enjoy the show!
Learning Standards for the Arts in New York State

Standard 1: Creating, Performing and Participating in the Arts
Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources
Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art
Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts
Students will develop an understanding of the personal and cultural forces that shape artistic work.

Learning Standards for Language Arts in New York State

Standard 1: Students will read, write, listen, and speak for information and understanding. As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Standard 2: Students will read, write, listen, and speak for literary response and expression. Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information, and issues.

Standard 4: Students will read, write, listen, and speak for social interaction. Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.
1. What first inspired you to write a musical based on the famous Lewis Carroll stories?

I, like many people, had always been drawn to this world and fascinated by the characters that populate it. However, any adaptation I had ever seen of Carroll’s Alice tales, whether it was on film, television or stage, left me emotionally cold. I wondered why? Reading about Dodgson’s (Carroll’s) motives for writing the story, I discovered that it was his intention to write a children’s story free of any of the “lessons” that were the staple of all children’s tales of his time. American audiences of today are used to following a character through a journey that involves some sort of quest that results in a personal discovery or growth.

Also, I learned that the Wonderland-ians were not just mad inventions of the author. They were, in fact, based on British personalities of Carroll’s time and meant to satirize and skewer particular class types. I decided to try and refocus the story through the lens of popular culture in the United States. Alice the schoolgirl became a high school student who listens to her iPod, bugs her sister and experiences her first crushes. Characters meant to spoof royalty and knights became celebrities, rock stars and superheroes—the equivalent of royalty in the U. S. And I tried to find a context in which to place these classic characters and situations where they might have emotional resonance and bring our leading lady to a place where she is challenged and reformed.

2. Which song in the show was written first?

I first wrote the chorus of Mad Mad Wonderland, as an exercise in rewriting Carroll’s words in a modern vernacular, both musical and prose.

3. What is your process— lyrics or music first?

I usually start with what the main theme, idea or phrase will be, and then come up with the basic feel and texture of what the song might become. If I can put that main idea into words satisfactorily, (something like “everything else can wait ‘til tomorrow”) I will musicalize the phrase, and it then becomes the cornerstone on which the rest of the song is built.

4. The Alice score covers a multitude of musical genres. What were your inspirations?

I tried to make the score up from pieces of what Alice might be listening to, whether that music is something from her iPod, or the kind of music in a movie she likes, or even music she might dislike, like the silly music under her classmates discussion of the career assignment. When I first started working on Al- ice, I listened to Avril Lavigne and Superchick. The Tweedle characters were certainly influenced by Ten- cious D and the fashion obsessed Matt, March and Dora became characterized by a Duran Duran/“on the catwalk” sound. The sound of Red Queen started as a female Nine Inch Nails and wound up as a sort of Lady Gaga thing, though it was 3 years before anyone had heard of her!

5. What has been the journey of the different incarnations of Alice?

The first version stayed very close to the text and episodic structure of the books, and featured all the fantasy elements, like talking flowers and animals, and giant dragons, as well as a very classic musical theater type score. The second version eschewed fantasy for a modern day lens, where the score was all rock and pop, and Wonderland was a giant entertainment conglomerate.
6. You were selected to develop Alice as a part of the ASCAP/Disney Musical Theater Workshop in 2005. What were the benefits of participating in the workshop?

They encouraged me to hone the direction I wanted to take the piece. Was I trying to do a straight adaptation with pop music, like The Wiz? Was I trying to do an episodic sketch comedy piece with political commentary? Or create a new story with Wonderland as the language of the story? The first version contained all of these elements. After the workshop, I chose to set tighter boundaries for myself.

7. What was the most challenging situation in writing ALICE?

Finding her journey. The Alice of the books is a bored wanderer who stumbles upon this world and goes from place to place witnessing events. I wanted the audience to care about Alice, to know what she wanted and why we should come along for the ride.

8. What has been the most rewarding?

In whatever incarnation it has existed the show has spoken to people in ways I never even thought of. For me, that’s why we tell stories.

9. What advice would you give to a budding new musical theatre composer/librettist?

Learn to love to write, even when it is frustrating. Make the time to write. Write, write, write. Sharpen your tool. See or listen to as many musicals and non-musicals as you can. You will learn as much from a show that doesn’t work as you will from one that does.

10. Do you have an idea for your next musical?

It is a popular fairy tale normally told from the princess’ point of view, which I want to present as a mystery adventure told from the prince’s point of view.

Born and raised in San Diego, Jon Lorenz works as actor, director, playwright, composer, and teacher. He holds a BA in directing from Cal State Fullerton and a minor in music from Chapman University, and is very passionate about music, theatre, storytelling and the impact it has on audiences of all ages. Jon’s directing credits include Love’s Fire (Cal State Fullerton), Looking Glass Girl (Lyceum Theatre), and 7 Brides for 7 Brothers, Annie Get Your Gun, and Bye Bye Birdie for CCT. Jon has composed music and lyrics for numerous musicals produced locally and nationally by Christian Youth Theatre, including Little Women and The Legend of Pocahontas. For Lamb’s Players, he contributed several original songs and arrangements for 2007’s Festival of Christmas and An Ideal Husband. Alice: The Looking Glass Girl, for which he wrote book, music, and lyrics, was selected by Stephen Schwartz to be a part of the 2005 ASCAP/Disney Musical Theater Workshop. Jon has worked in educational theatre for the last 16 years and is currently a member of the resident ensemble at Lamb’s Players Theatre.
Alice Liddell: Teenage girl on a search for herself. Alice is quirky, sassy, and struggling to figure out where she belongs. Alice is curious - a risk-taker in an unconventional way. In this Wonderland, she is most definitely our anti-hero.

Edina Liddell: Edina is Alice’s older sister. She is confident and academically adept. Edina has never found it difficult to fit in, make friends, or get what she wants.

Students: At the beginning and the end of the show, we see Alice amidst her male and female classmates. They are well-meaning kids, but their willingness to live within the system, as constructed by teachers and parents, makes her dubious of making strong connections.

Miss Turtle: Miss Turtle represents the establishment in the most lovable way. She believes in the power of the New York State Regents Exams and the SATs. Miss Turtle probably became a teacher because her mom was a teacher. Passion does not play a role in her decision-making.

Mister Amalgum: Mister Amalgum is another adult in Alice’s life. He is her guidance counselor, hopelessly searching for ways to relate to the quirky younger sister of his star senior, Edina Liddell.

Flowers (Lilly, Leif, Rose, and Freesia): The Flowers (male and female) can also be categorized as wallflowers. They are comfortable in their own places and spaces. The wallflowers try to convince Alice that she should just “bloom where she was planted.”

Mad Hatter (Matty): Matty is the leader of the Trifecta, a trio of wanna-be high school celebrities. He is arrogant, flamboyant, fairly dimwitted, and a slave to popular culture. He’s also very funny.

March Hare (Hair): Hair is the Matty’s cohort, though he lives much lower on the totem pole. Hair is equally concerned with the latest trends.

Dormouse (Dora): Dora is the sassy sidekick, and only female member of the Trifecta. Dora always knows what’s hot and what’s not. She is constantly “in the know.”

The Caterpillar: The Caterpillar is a collective of voices that Alice consistently hears. He provokes Alice with some interesting questions, but ultimately, he cannot provide support for her as she goes on her journey. He works hard to be everything, and ultimately says nothing in the process.

The Cheshire Cat (Chester): The Cheshire Cat is one of the few characters that functions as an ally to Alice. The Cheshire Cat is cool, collected, and fun; he challenges her to raise the stakes and invest in her reality when he says, “Each place can only be what you make of it.”

White Night: White Night is the consummate encourager. He does not offer Alice advice, or concrete solutions, but he is there to support her. He is a valiant and noble friend.

Tweedle Dee and Tweedle Dum: The Tweedles are an up-and-coming rock group. Both specialize in playing the air guitar. They are two dudes with the arrogance of Mick Jagger and Keith Richards., and the talent of much lesser-known musicians.
Red Queen: Red Queen is a Diva. She is a rock star, the biggest name in music, both within Wonderland and in the outside world. Red Queen is Alice’s idol.

New Musicals and the Developmental Process

Stuart Oken, the artistic director of the American Music Theatre Project at Northwestern University, once said: “It's not that musicals are written—they are rewritten.” How does a musical transform from an idea in someone’s head to a production on a stage? The developmental process is extremely important in helping to figure out the best way to tell a story. Today, musical theatre writers can see their musicals follow an unpredictable path, often taking place over many years of isolated readings and without a clear destination of a full production at the end of the journey. It involves starting with a big idea, giving that idea structure, bringing artists together, evaluating the work of that creative team, and then going back to rework and re-evaluate, over and over again, until the musical is ready. A musical will go through several drafts during its creation, and often the work will be re-assessed at each new production level. Changes were made to this production of Alice throughout the rehearsal process! This cast received new scenes as late as two weeks before the opening performance.

Theater artists seek a safe but constructive environment for their new works, and that can happen in the commercial theatre world, not-for-profit resident theatres, universities, developmental programs, and, of late, the festival circuit. Artists can start at any point in the landscape. Sometimes the first step is to simply gather friends in a living room to speak and sing the musical out loud, as an initial reading. Many artists then create a game plan, or "a scheme for development." Some try to get a not-for-profit organization behind them in order to have institutional support as they have their first public readings of the work.

Whether ushered in by unknown creators or the most experienced of musical-theatre makers, today new musicals can come from anywhere. There is absolutely no single path for a new show.
Charles Lutwidge Dodgson, an English writer and mathematician, is better known by his pseudonym (or his “pen name”) Lewis Carroll. Carroll created his pseudonym by translating his first and middle name into Latin (Carolus Lodovicus), reversing the order and re-translating them into English. He was born on January 27, 1832 and is best known for his children’s books *Alice’s Adventures in Wonderland* (1865) and *Through the Looking Glass* (1872).

The son of a clergyman and the firstborn of 11 children, Carroll began at an early age to entertain himself and his family with magic tricks, marionette shows, and poems written for homemade newspapers. From 1846 to 1850 he attended Rugby School. He then graduated from Christ Church College, Oxford, in 1854. Carroll remained there at Oxford, lecturing on mathematics and writing treatises and guides for students. Although he took deacon’s orders in 1861, Carroll was never ordained a priest, partly because he was afflicted with a stammer that made preaching difficult and partly, perhaps, because he had discovered other interests.

*Alice’s Adventures in Wonderland* was published in 1865 and became an instant success, bringing Carroll fame throughout England and worldwide. The sequel *Through the Looking Glass* was published in 1872.
Among Carroll's interests was photography, at which he became proficient. He excelled especially at photographing children. Alice Liddell, one of the three daughters of Henry George Liddell, the dean of Christ Church, was one of his photographic subjects and the model for the fictional Alice.

Carroll's comic and children's works also include *The Hunting of the Snark* (1876), two collections of humorous verse, and the two parts of *Sylvie and Bruno* (1889, 1893), unsuccessful attempts to re-create the Alice fantasies.

Along with his work as an author, Carroll was a brilliant scholar who taught mathematics to undergraduates at Oxford for years. Dodgson's mathematical and educational accomplishments included writing pamphlets and books on Euclid, creating an efficient way of calculating determinants, giving an astute analysis of election methods, and creating systems of mnemonics and ciphers. Carroll’s work also includes many logic puzzles (some with unsatisfying solutions). In his work as a logician, Carroll showed that merely having axioms – even the best and most perfect axioms – is not sufficient for determining truth in a system of logic. He determined that one also must be very careful about one’s choice of rules of inference. In other words, one’s assumptions must be explicitly augmented by the exact mechanisms by which one is to deduce consequences from those assumptions.

Here’s a riddle by Lewis Carroll!

How can the letters that make up the words NOR DO WE be rearranged to make one word?

(Solution on page 15)
Alice Pleasance Liddell (1852-1934) was the middle of three daughters of Dr Henry Liddell, former head of Westminster School and Dean of Christ Church, Oxford. Alice is the main inspiration for the stories ADVENTURES IN WONDERLAND and THROUGH THE LOOKING-GLASS. Alice was born on May 4, 1852. ‘Liddell’ is pronounced just like the word ‘little.’

Alice’s older brother and sister were named Harry (1848) and Lorina (1849). Her sister Edith was born two years later, in 1854. Her other brothers and sisters were Rhoda (1858), Violet (1864), Eric (1865) and Lionel (1868). She also had two more brothers who died young. It was with Lorina and Edith that Alice went on a very famous boat trip.

One summer’s day in July 1862, Dodgson took Alice and her two sisters on a boating trip. To keep them amused he told a delightful tale involving Alice and a White Rabbit. That Christmas it was presented to Alice as A CHRISTMAS GIFT TO A DEAR CHILD IN MEMORY OF A SUMMER DAY, later published as ADVENTURES IN WONDERLAND (1865) with illustrations by Sir John Tenniel.
From then on, Alice, Lorina and Edith visited Dodgson regularly. Dodgson formed a strong friendship with them, but his relationship with Mrs. Liddell and the Dean was somewhat rocky. During the period of publishing *ALICE’S ADVENTURES IN WONDERLAND*, Dodgson’s relationship with Alice began to diminish; her mother became concerned about their friendship and limited his access to them.

Hundreds of letters from Dodgson to his child friends have been kept, but the letters to Alice Liddell have disappeared. Moreover, parts of his diary that concerned his friendship with Alice, Lorina and Edith Liddell in the crucial years between 1858-1862 are missing. This is often referred to as the Liddell-Riddle. As mentioned before, Dodgson kept in contact with Alice, but they saw each other rarely. He sent her his books, with nostalgic dedications in them. Dodgson’s relationship with the Liddell family was crucial, curious and, after all these years, still not well understood.

Alice had three sons, two of which died in World War II. She lived at her estate, Cuffnells, in Hampshire. Alice was a high society woman who painted, played hostess and lived the life of a landlady. In 1928, after her husband’s death, Alice sold the manuscript of *ALICE’S ADVENTURES UNDERGROUND* that Carroll had given her. It earned an enormous amount of money for those days. In 1932, when she was 80 years old, her memoirs were published. She also traveled to New York to celebrate the centenary of Dodgson’s birth and was made an honorary Doctor in Literature by Columbia University. This was her last engagement on behalf of Wonderland, since she had grown tired by that age of being ‘Alice in Wonderland.’ Alice died on November 15th, 1934.
One of the most well-known works of art inspired by the story of Alice is a set of lithographs created by artist Salvador Dali (1904-1989). Dali was a prominent Spanish surrealist painter best known for his use of striking and bizarre images. The portfolio, entitled *Alice in Wonderland*, was inspired by Lewis Carroll's books. Each of the 13 pieces in the collection corresponds to a chapter and depicts an event from the story, such as Alice meeting the Mad Hatter or the Queen of Hearts. In addition to Dali’s surreal aesthetic, the *Alice* lithographs are notable for being created with a technique called *bulletism*. The technique is related to ink blots used in psychology known as the Rorschach test, a method of psychological evaluation. Psychologists use this test to try to examine the personality characteristics and emotional functioning of their patients.
The Alice on the Wall Mural Project (2002)

City Arts is an organization that creates public art by pairing a professional artist with New York City students to explore important themes. This piece was designed and created by approximately 100 students from Stuyvesant High School after they expressed a need for a mural to be painted along the wall leading from the Subway station on Chambers Street to their school on the West Side Highway. Prior to September 11, students were considering the story of ALICE IN WONDERLAND. After the tragic events of September 11, heightened by the school’s location a half block from the World Trade Center, students decided to modify the project. Entitled ALICE ON THE WALL, the mural depicts Alice traveling through New York City past and present, and illustrates the students’ hopes and dreams of a peaceful future. Begun in April 2002, this project was completed at the beginning of the school year at a celebration in September 2002.
Alice in Central Park

Alice and her cast of storybook friends found their way to Central Park in 1959, when philanthropist George Delacorte commissioned this bronze statue as a gift to the children of New York City. Inspired by the tale’s zany characters, the sculpture was also meant as a tribute to his late wife, Margarita, who read the books to their children. Engraved around the statue are lines from Carroll’s nonsensical poem, **THE JABBERWOCKY**.

The sculpture is a favorite among children, who love to climb atop it and explore its varied textures and hiding spaces. Through the years, thousands of tiny hands have literally polished parts of its patina surface smooth. Created by the Spanish-born American sculptor José de Creeft, the piece depicts Alice holding court from her perch on the mushroom. The host of the story’s tea party is the Mad Hatter, a caricature of George Delacorte. The White Rabbit is depicted holding his pocket watch, and a timid dormouse nibbles a treat at Alice's feet.
Lewis Carroll's books *ALICE'S ADVENTURES IN WONDERLAND* and *THROUGH THE LOOKING-GLASS* have been highly popular in their original forms, and have served as the basis for many subsequent works since they were published. They have been adapted directly into other media, their characters and situations have been appropriated into other works, and these elements have been referenced innumerable times as familiar elements of shared culture. Below is a partial list of works based on the Alice stories, focusing on three recent adaptations and listing many others.

*Phoebe in Wonderland*, written and directed by Daniel Barnz, is a 2008 film starring Elle Fanning. Fanning plays Phoebe, a 9 year old with Tourette’s syndrome who struggles to get along with the rule-obsessed world around her. While she feels odd and insecure during her everyday life, she seeks enlightenment and comfort from her unconventional drama teacher, who encourages her to participate in the school production of *ALICE IN WONDERLAND*. The film explores Phoebe’s self-discovery and journey to find acceptance.

Visit [http://phobeinwonderland.com](http://phobeinwonderland.com) for more information.

*ALICE IN WONDERLAND*, directed by Tim Burton, is a 2010 film released by Walt Disney Pictures. The story is based on an extension of the Alice stories. Mia Wasikowska plays a 19 year old Alice who returns to Wonderland 13 years after her initial visit. Alice is mourning the loss of her father and butting up against societal expectations of marriage, both of which drive her to run away. She accidentally falls down the rabbit hole, and the adventures begin. The film uses a combination of 3D animation and live action.

WONDERLAND: A NEW ALICE. is an upcoming Broadway musical adaptation of the Alice stories. WONDERLAND is a story about a new Alice who has lost her joy in life. Estranged from her husband, alienated from her daughter and in danger of losing her career, Alice finds herself in Wonderland, where she encounters strange though familiar characters that help her rediscover the wonder in her life while searching for her daughter. WONDERLAND is the first production of the Broadway Genesis Project, an initiative by the Straz Center for the Performing Arts to develop and prepare new musical theater for Broadway. After Frank Wildhorn conceived WONDERLAND, it was optioned by Judy Lisi, CEO of the Straz Center, and was subsequently produced as its world premiere at the David A. Straz, Jr. Center for the Performing Arts in Tampa, FL this past December. It then transferred to the Alley Theatre in Houston, TX in January, 2010 for further development, becoming the highest grossing show in the history of the Alley Theatre. The show will begin previews on Broadway in March 2011, with an opening date set for April 17, 2011.

Visit http://wonderlandonbroadway.com for more information.
Other Adaptations & Inspirations

Other Adaptations

Comics

- DC Comics has some super villains based on characters from *Adventures of Alice in Wonderland* and *Through the Looking Glass*, mostly enemies of Batman. They include:
  - The Mad Hatter, a psychopathic hypnotist
  - Tweedledum and Tweedledee, twin cousins who are acrobatic despite their rotund appearance
  - Malice Vundabar, an Alice-like New Goddess who controls a shadow monster named "Chessure"
  - Humpty Dumpty, an egg-shaped criminal with a knack for reassembling machines.
- Marvel Comics also has a villain named White Rabbit, an enemy of Spider-Man.
- *WONDERLAND* (SLG/Disney) is a sequel by Tommy Kovac and Sonny Liew based on both the Disney animation and the original Lewis Carroll books, published by SLG and Disney Press, featuring the White Rabbit's maid Maryann as the main protagonist.

Animation

- *Betty in Blunderland* (1934), Betty Boop's adventures in Wonderland.
- *Thru the Mirror* (1936), Mickey Mouse's adventures in a dream world inspired by reading *Through the Looking-Glass* (but with animated cards as in Alice in Wonderland).
- In 1959, Walt Disney released *Donald in Mathmagic Land*, which was partly influenced by Alice in Wonderland.
- In the series *Garfield and Friends* there was an episode called "Orson in Wonderland," in which Orson T. Pig experiences being in the story Alice in Wonderland.
- There was an episode of *Animaniacs* titled “Mindy in Wonderland,” which spoofed the novel and the Disney movie by having Buttons the dog chase Mindy down a rabbit hole, after which Mindy had humorous meetings with the famous characters.
- An anime short film based on *Alice in Wonderland* was made by Sanrio, starring Hello
Kitty as Alice. It was released as a part of Hello Kitty & Friends.

- Nippon Animation produced an anime series of Alice in Wonderland from 1983 to 1984. This anime adopted an original story in which Alice and her rabbit Benny take a trip to Wonderland in each episode.

**Television**

- *Alice in Wonderland, or What's a Nice Kid Like You Doing In a Place Like This?* is a 1966 ABC animated comedy special very loosely based on the book, in which Hedda Hopper is caricatured as Hedda the Mad Hatter, and both Fred Flintstone and Barney Rubble played the Caterpillar.

- *Sabrina the Teenage Witch* has an episode in the first season called "Through the Looking-Glass" in which Sabrina is lured into her mirror by her reflection. After spending a night in her room, which is the polar opposite of the original, she finds she cannot leave.

- The Disney Channel series *Adventures in Wonderland* is based on the first book and features many of the major characters. Also, Alice enters Wonderland in each episode by walking through her mirror, a reference to the second book.

- In *Spongebob Squarepants* Season 7 Episode 133, Squidward looks for his lost clarinet. He finds it but Spongebob runs off with it. Squidward chases Spongebob into a type of Wonderland in order to reclaim it.
Film

Not to be confused with actual adaptations of the Lewis Carroll stories, these are films that are based on elements of the books.

- In *The Matrix* (1999), the protagonist Neo is told by his future mentor Morpheus to “… follow the White Rabbit.” Neo agrees to accompany visitors when he sees one of them sporting a White Rabbit tattoo. The connection is further established with Morpheus' constant reference to being “down the rabbit hole,” as well as when Neo first transitions from the Matrix to the "real world" by interacting with a looking glass.

- Resident Evil (2002) has several references. The main character's name is Alice, and the journey she takes to The Hive is symbolic to going through the Looking-Glass. Also, the antagonist of the film is the Red Queen.

- Pan’s Labyrinth (2006) Set in the 1940s, this cinematic journey bears some similarity to Alice, as its young female protagonist enters an underground fantasy world in search of escape from the tensions of her home in Spain, just after the Spanish Civil War.

Popular music

- The Gwen Stefani video for "What You Waiting For?" from the album *Love. Angel. Music. Baby.* has imagery from Alice In Wonderland. Stefani portrays several characters from the books, including Alice, the White Queen and the Red Queen.

- The Beatles counted the Alice books among their many artistic influences, and this is referred to in various oblique ways. *Sgt. Pepper’s Lonely Hearts Club Band* features a sleeve montage designed by Peter Blake that includes an image of Lewis Carroll. Other Beatles songs with Carrollian imagery include "Cry Baby Cry," "Come Together," "Glass Onion," and "I Am The Walrus" — supposedly this walrus is the one from *The Walrus and the Carpenter*. The song "Helter Skelter" contains lyrics similar to some in "The Lobster Quadrille" in *Alice’s Adventures in Wonderland*. 
Tom Waits released a 2002 album entitled *Alice*, consisting of songs that were written for a stage adaptation of the stories.


The indie-rock band Noisettes has a song named "Malice In Wonderland."

A bonus track on Adam Lambert’s debut album is titled "Down the Rabbit Hole."

Paramore’s music video for "Brick by Boring Brick" is said to be inspired by Alice.

Avril Lavigne wrote and recorded the song "Alice" for the album *Almost Alice*, a compilation album featuring various artists responding to Tim Burton’s film *Alice in Wonderland*.

Bob Dylan has a song entitled “Tweedle Dee & Tweedle Dum” on the 2001 album *Love and Theft*.

### Computer and video games

- *Wonderland* (1990) is an illustrated text adventure by Magnetic Scrolls.

- *Alice* (1990), a point-and-click-visual novel created by the influential Japanese computer graphics designer, Haruhiko Shono, was the winner of the 1991 MITI Multimedia Grand Prix Award.

- *Alice in Wonderland* was adapted into a computer game by Windham Classics in 1985. It is presented as a platform game involving puzzle-solving and simplistic word parsers akin to a text adventure.

- *Alice in Wonderland*, released by Disney and developed by the French game studio Etranges Libellules, was a video game released in 2010 to coincide with the release of Tim Burton’s film adaptation.
Alice in Wonderland is the most quoted work in the history of literature.

The stories have been translated into 30 languages.

The stories include usage of perfect examples of puns and riddles.

Some scholars classify it as fantasy literature, while others see it as a fairy tale.

Lewis Carroll revolutionized the field of children's literature by changing the way 19th century stories were told; most stories for children were very moralistic or instructive, but Carroll's tale of Alice was pure fantasy, fun and entertainment.

Carroll’s work is now seen within a context of an entire field of study in literary works for young readers.

Alice's popularity and commercial success helped to legitimize children's literature as an important and marketable genre.

Carroll also created different versions of the stories for different age groups and licensed Alice-themed merchandise.

Alice was to the 19th Century what Harry Potter is today.

Some scholars cannot decide if it should be considered a children's book or adult literature, since readers of all ages enjoy the stories.

Carroll’s work is thought of as an early inspiration for the work of Walt Disney. Indeed, a number of Disney film projects from the 1920s to the 1950s used the Alice stories as their source material.

Carroll invented the word “chortle.” In "Jabberwocky," the word chortle, a combination of the words "snort" and "chuckle," is first used in the English language.
Exploring Celebrity through a Role on the Wall exercise

Ask your students to think for a moment about a person they admire, someone who is not a family member. Give students 10-15 minutes to write in a journal about that person and what makes them admirable. Once they have finished writing, explain that the class will be broken up into groups of 5-6 students. In groups, ask students to share with each other their chosen person and 3 admirable qualities.

When the class comes back together, present each student with an individual sheet with the Role on the Wall template provided in the appendix of this guide. Explain to the students that they will write words or phrases describing the person they admire directly onto the drawing. Have students focus on both internal qualities, like attitudes, motivations, secrets and dreams, and external qualities, like physical appearance, age, gender, and location. The internal qualities are written inside the figure, while the external are written outside. Once complete, ask for volunteers to share some of their responses. When a variety of ideas have been expressed, ask students to reflect on the people chosen by the class and the common traits that they’ve noticed. Are most of the people chosen celebrities? Why or why not?

Ask the students to think about who the characters in the play admired. Why did they admire a certain person? Did that person share the qualities that they’ve generated as a class?

Explain now that you will, as a group, complete what is called a Role on the Wall for The Red Queen, the character most admired by the students inhabiting Alice’s school. Place a large Role on the Wall outline on a wall, and have students generate a list of internal and external qualities. Write those qualities directly on the drawing. When the group has finished, explain that they have just explored the characterization, or, the different qualities that made up the character of the Red Queen. Ask the students to reflect on the positive and challenging aspects of looking up to celebrity figures.
Classroom Activity #2

Exploring Identity through Poetry

Begin by asking your students to reflect on the idea of identity. What does it mean?

After generating ideas, guide your students to the following definition: *The set of behavioral or personal characteristics by which an individual is recognizable as a member of a group.* Explain to them that they will do a writing exercise in which they will be able to explore their identity, as well as the way that other people identify them. Tell them in advance that they will be reading their poems out loud in groups.

Hand out the “I Poem” template to your students, which is provided in the appendix of this guide. Give your students ample time to write this poem, as it will require a great deal of self-reflection.

After they have completed their poems, explain to your students that they will be broken up into groups of 5-6 students. Students will read their poems out loud to their groups members. It is important to remind your students in this moment that the work shared here is of a personal nature, and that every student must commit to showing each other the utmost respect if the activity is going to continue. After a student has read his/her poem, each person in the group will respond with *an affirmation* (a quality about the poem that they admired or that they felt a connection to) and one thing that they *learned* about their classmate from this poem.

After the group work, bring the class back together to discuss the experience. Questions for discussion include: What was the experience of writing this poem? Did you learn anything about your own identity through writing this? What was the experience of listening to your classmates’ poems? Did this exercise change the way you think about identity? How much of our identity do we create? How much is based on how others perceive us? How did characters in the play discover or explore their identity?
Classroom Activity #3

**Exploring the Present and the Future through Image Theatre**

In Image Theatre, participants create still images using their own bodies or through “sculpting” the bodies of their peers in order to express an emotion, an action or something more abstract, like a concept or a relationship. Image Theatre is a flexible tool for exploring issues, attitudes and emotions both with groups who are confident with drama and those with little or no experience. No one has lines to learn, and no one has to 'act' in front of others. Imaging can enable students to explore their own feelings and experiences in a less-threatening manner. This technique was developed by Brazilian theater artist and activist Augusto Boal, and can be found in more detail in his books *The Rainbow of Desire* and *Games for Actors and non-Actors*.

Begin by explaining to your students that they will be broken up into groups of 5-6 students for an introduction to Image Theatre. Within each group, ask one student to volunteer to be the “sculptor.” Explain that the other students in the group are now clay. The sculptor is to, without taking too much time or thinking about it too much, create an image by sculpting the members of the group, silently and gently. If you work with a group of students that may lack comfort with physical touch, ask your sculptors to communicate with their clay through gesture, but without touching. For the first round, ask your sculptor to create an image of SADNESS. Remind the “clay” that they are to remain frozen in the position that the sculptor has placed them in. Once the sculptors are happy with their work, ask them to walk around to take a look at the other SADNESS sculptures. Within groups, a new sculptor will take over and create an image of PLAYING BASKETBALL. Again, the sculptors will be able to see the other sculptures in the room upon completion. Repeat this process with a new sculptor, who will create an image of JUSTICE.
Explain that the three images created represent an emotion, an action and a concept, and all of these can be expressed in Image Theatre. Ask for students to share their impressions of being the sculptor, being the clay and observing the images created their peers. Bring the class back together and explain that students will now be able to create an individual image of themselves.

Ask all students to stand in a circle. Once all students are in place, explain to them that they are to create images of who they would like to be in the future. Again, this image should be created in the moment, without taking time to think about it. One by one, point to each student, who will quickly create an image of who they want to be in the future. Students will remain frozen in that position until the entire circle has been sculpted. Explain to your students that they will now create an image of who they are now, in this moment. Repeat the same process of students quickly taking on their image one by one.

Ask students to reflect on the differences between who they are now and their future selves. What actions, emotions and/or concepts were depicted in their future self images? What actions, emotions and/or concepts were depicted in their present self images?

Explain to your students that their images are now going to become dynamized, meaning that they will activate them through motion. Ask students to return to their present self image. Explain that you will count to five, and that during those five seconds, they will transition physically from their present self image to their future self image. Count to five slowly, as your students transition their bodies from their present to their future self images.

Have students take their seats and open up a dialogue. How did it feel to move from present to future? Was it easy for them to make the physical transition? Was it difficult? Did anything surprise them about how they got from one image to the other? Ask students to reflect on what must take place in order for us to transition from our present to our future selves. How do we get from here to there? Ask students to think about Alice and her classmates trying to figure out who they would be in the future. What did the characters in the play learn about who they did or didn’t want to be? How did they arrive at these lessons? What might we learn through their journeys?
Classroom Activity #4

Exploring the Connection between Music, Emotion and Stories

To prepare for this activity, create a mix containing 3-4 songs from different genres that span the past 5 years, songs that were popular and that the majority of your students would have heard numerous times. Arrange chairs in a circle in the center of your classroom, with one less chair than the number of students in your class. Explain that the class will now play a game of musical chairs. Have students walk around the circle as the music begins to play. Explain that when you stop the music, all students must find a chair and sit down, being careful to keep each other physically safe. When a player is out, another chair is removed. Play until someone wins the game, skipping through the songs if necessary to be sure that each song plays for a significant chunk of time.

After completing the game, ask students to take their seats. Have them think back to the songs that they heard during the game. Were these songs that they recognized? How did they feel when they heard them? Did any of these songs remind them of a specific moment, person or place in their lives? Have your students free write about one of the songs they heard, asking them to think about how it made them feel and what memories it generated. When students have finished writing, ask for a few volunteers to share the song that they wrote about and the emotions and memories that came out of their writing. When a variety of ideas have been expressed, bring up the fact that we could create many stories based on their responses to music.

Now ask students to think back to the songs in the show. Were there songs in particular that they remember? What emotions did those songs evoke? What did we learn about the characters and the story through those songs? Guide the discussion to the following concept: in musical theatre, songs function to drive the story forward and give us more information about characters.

Ask them to remember moments when a character transitioned from speaking to singing. What did these moments have in common? Guide the discussion to the fact that characters in musicals sing when words are not enough to express an emotion. What do we do in real life when words are not enough?
Classroom Activity #5

Exploring the Developmental Process through Playwriting

Begin by engaging your students in a discussion about the show, focusing on the fact that it is a work in development. Questions to pose include: why do we think the creator, Jon Lorenz, chose to tell this story? What do you think were the hardest parts of the play to write? What qualities do you think someone needs to have in order to spend years developing a show?

Next, give each student a copy of a handout with a 1-2 scene template, which is included in the appendix of this guide. Explain to students that they are now going to become playwrights, and that they will be continuing in the development of Alice by writing their own scenes based on the show. Explain that they are to create a scene by choosing two characters from Alice. They can be characters who had scenes together in the show, or characters who they would like to see have a scene together. Explain that the characters will be called 1 and 2 on their handout. Allow students time to write their scenes, encouraging them to write whatever dialogue feels right to them. They may rewrite a scene that took place to change the ending, create a new scene that did not take place in the play, or create a combination of the two. Remind them to keep in mind the themes that they’ve explored in the other activities: Celebrity, Identity, the Present vs. the Future and/or the connection between Music, Emotion and Story.

When they’ve completed their scenes, ask for a volunteer who would like to have his/her scene read in front of the class. The playwright may cast his/her classmates for the scene. After the scene is read, allow students an opportunity to reflect on what took place. Did the scene give us new information about characters in the play? Were there changes that impact the way we might see the rest of the play? Did the scene fit with what we know of the play, or shift its direction?

Break the class up into groups of 5-6 to allow each student to have their scene read. Within groups, the other students will respond to the work in the same way that the class responded to the first scene.

After the groups have read their scenes, bring the class back together. Open up a dialogue about how it felt to be a playwright. What was the experience of participating in the “development” of Alice?
Did you know...?

- Alice in Wonderland Syndrome is a neurological condition in which objects are perceived to be substantially larger or smaller than in actuality. The name of the syndrome comes from the book most people know as *Alice in Wonderland*, and is so called because of the resemblance of its symptoms to the fluctuations in size and shape that plague the main character in Lewis Carroll's stories. The medical symptoms of distorted body images match the literary description so precisely that illustrations from the original book depict them very accurately. This syndrome usually occurs in the presence of migraine headaches. Since Lewis Carroll suffered from classic migraines, some scholars have speculated that he may have experienced this syndrome himself.

- Alice Liddell was a distant relative of Queen Elizabeth II. Her great grandfather was brother of the ninth Earl of Strathmore, from whom Elizabeth II is directly descended.

- Alice Liddell's birthday is mentioned or alluded to twice in *Alice's Adventures in Wonderland*. The first occasion was in 'Pig and Pepper' style on meeting the Cheshire Cat. "I've seen hatters before," she said to herself; "the March Hare will be much the most interesting, and perhaps, as this is May, it won't be raving mad - at least not so mad as it was in March."

The second was at the Mad Hatters Tea-Party in 'A Mad Tea-Party'. *The Hatter was the first to break the silence. "What day of the month is it?" he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily ... Alice considered a little, and then said, "The fourth."
The twenty-one letters of Alice Pleasance Liddell’s name are spelled out in the twenty-one lines of the Epilogue to Through the Looking-Glass.

Epilogue to Through the Looking-Glass

A boat, beneath a sunny sky,
Lingering onward dreamily
In an evening of July -
Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear -
Long has paled that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.
She still haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.
Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.
In Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:
Ever drifting down the stream -
Lingering in the golden gleam -
Life, what is it but a dream?
Axiom: a proposition in mathematics or logic that is assumed without proof for the sake of studying consequences following from it. It is a self-evident truth that requires no proof, or a universally accepted principle or rule.

Bulletism: an artistic process that involves shooting ink at a blank piece of paper. The result is a type of ink blot. Salvador Dalí claimed to have invented this technique.

Fantasy: a genre that uses magic and other supernatural phenomena as a primary element of plot, theme and/or setting. Often, these narratives take place in a fictional world where magic is common. Within the story, the fantastic elements are self-coherent, or, internally consistent.

Fairy Tale: a short narrative that typically features folkloric characters, including fairies, goblins, elves, trolls, giants and/or gnomes. There is usually magic, enchantment and a far-fetched sequence of events involved. Fairy tales are found in both oral and literary form.

Escapism: a mental diversion by means of entertainment or recreation, as an escape from the perceived unpleasant or banal aspects of daily life. The term can also be used to define the actions people take to help relieve persisting feelings of depression or general sadness.

Surrealism: a visual and literary movement and philosophy characterized by elements of surprise, unexpected pairings and words or images that seem to lack logic. Surrealists proposed to express, either verbally, in writing, or by any other manner, the real functioning of thought in the absence of all control exercised by reason, outside of all artistic and moral codes. The presence of dreams and the play of thought are paramount.
Pun: a form of word play that exploits numerous meanings of a statement, allowing it to be understood in multiple ways for an intended humorous or rhetorical effect. Two different sets of ideas are expressed, and we are confronted with only one series of words. A pun must be deliberate. Common types include homophonic (using words that sound alike but have different meanings, like “profit” and “prophet”), homographic (using words that are spelled alike but have different meanings, like the “bass” fish and the “bass” instrument) and homonymic (using words that are both homographs and homophones).

Riddle: a mystifying, misleading or puzzling question posed as a problem to be solved or guessed. Two common types of riddles are enigmas, which are problems expressed in metaphor or allegory that require careful thinking to be solved, and conundrums, which are questions relying on punning in either the question or the answer.

Literary Nonsense: text that is spoken or written in a human language or system but lacks any coherent meaning. Individual words make sense and are arranged according to grammatical rules, yet the result is nonsense. Contradictions and seemingly irrelevant or incompatible characteristics are commonly used to make the phrase meaningless.


Role on the Wall Template
I Poem
I am _____________________ and ______________________. (2 things you are)
I see _____________________ and _____________________(something you see)
I hear _____________________and ______________________ (something you hear)
I feel ______________________and ______________________ (an emotion and reason why)
I am ______________________and _______________________ (same 2 things you choose above)
I think _____________________and _______________________(something you have thought about)
I believe ___________________and _______________________ (something you know is true)
I wish _____________________ and ______________________(something you hope will someday be true)
I am _____________________and ______________________ (same 2 things you choose above)

You Might Think...

1. You might think I’m _____________________________, but I’m really ________________________.
2. You might say that I _________________________ but truth is I ____________________________ .
3. When I look out from my eyes, I see ______________________________________.
4. When I open up my ears, I hear the world telling me, “ ____________________________”.
5. The color of my life is ________________________________
6. The sound is ________________________________
7. If my life had a taste, it would taste like _____________________________.
8. My greatest hope is ________________________________
9. My biggest fear is ________________________________
10. If I held the world in my hands the one thing I would change would be ____________________________.
11. You might think I’m ________________________, but I’m really _______________________.

Appendix II
Appendix III

Playwriting Template (You may decide to add or subtract lines based on your desired scene length)

1:

___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________

2:

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1:

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2:

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