



2016-17

# HOT SEASON *for* YOUNG PEOPLE

Teacher Guidebook



*Tout à Trac*

## ALICE IN WONDERLAND

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For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

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**Thank you, teachers,** for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

**Jim Schmitz**  
Executive Vice President, Area Executive  
Middle Tennessee Area

## WELCOME !N *to the* ARTS



2016-2017  
HOT Season  
for Young People



# Visit Wonderland with us!



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*Guidebook compiled and written by Cassie LaFevor, lessons by Beth Anne Musiker. Editing by Susan Sanders.*

*Excerpts from Tout a Trac’s guidebook. Character illustrations by Patrice Charbonneau-Brunelle. Production Photos by Marc-Antoine Duhaime.*

Dear Teachers,

Welcome to Wonderland! Tout a Trac is right when they say, “Theatre, with its puppets, its masks, its transforming sets, and its imaginative costumes, is the best way to visit Wonderland!” Take your students on an exciting adventure through Lewis Carroll’s *Alice in Wonderland*.

During this performance, you will discover a world in which doors speak and turn into books, puppets become cats who can’t stop disappearing, and stormy seas disappear at the bottom of a tea cup.

Tout à Trac describes their presentation of *Alice in Wonderland* as a “revisiting” of the story, a “marvelous tribute to childhood and to the power of dreams and imagination.” This production presents a unique version of the classic that is still faithful to the spirit of the original, with all the craziness, freedom, playful language and comic twists Carroll created. We know you will enjoy this imaginative play with your students!

TPAC Education



**Alice in Wonderland** a production of *Tout à Trac*  
 Adapted from Lewis Carroll’s classic  
 Written and directed by: *Hugo Bélanger*  
 Translated by: *Maureen Labonté*

# Follow the Rabbit!

## About the Show

### Summary

Alice refuses to do her homework. Preferring to play and day-dream, she hides in her father's study. Out of nowhere comes a curious looking rabbit, eater of novels. Wanting to keep the rodent from devouring all the books, Alice chases the rabbit through his burrow and discovers a wonderland.



Late for his appointment with the Queen of Hearts, the Rabbit leaves Alice in a hurry, but forgets his gloves. He must wear gloves in the Queen's presence, or it will be: "Off with his head!" Eager to save the Rabbit's life, Alice dashes to his rescue and encounters many strange and fascinating characters such as Humpty Dumpty, a philosophizing Caterpillar, Tweedledee and Tweedledum, the Cheshire Cat, the Mad Hatter and the Snark Hunter.

*This stage adaptation includes scenes from Alice's Adventures in Wonderland, Through the Looking Glass and What Alice Found There, and The Hunting of the Snark by Lewis Carroll.*

### Set Design

In this performance, the setting is a library full of pop-up books. A book, once opened, may transform into a 3D table overflowing with tea cups for the Mad Hatter. A book about insects will present the Caterpillar. Others will morph into a talking door or an origami boat ready to face the stormy seas.



### Characters

Alice - a young girl

The Rabbit - a herbivore who is always late

The Caterpillar - a smoking insect with a persistent cough

Humpty Dumpty - an "egg-xacting" and "wise-cracking" character

The Door - a very important prop in the play – an important "a-door-n-ment"

Tweedledum & Tweedledee - Two poetry-loving twins who are easily rattled

The Cheshire Cat - a smiling puppet of a cat who can deconstruct itself

Sam, the Snark Hunter - a hunter of Snarks who's lost at sea

The Mad Hatter - a notorious drinker of black tea

The Doormouse - an anxious rodent

The Ace of Clubs - the Ace of aces

The Two of Spades - his sidekick

The Jack of Diamonds - the Queen's valet

The Queen of Hearts - best known for her chopping of heads



# Theatre Conventions

“Theatre, with its puppets, its masks, its transforming sets, and its imaginative costumes, is the best way to visit Wonderland!”  
~ Tout à Trac

***How do you put on a play that includes characters such as disappearing cats, or scenes that need a flooded stage for a boat to sail on? Tout à Trac brings the classic story of Alice in Wonderland to life while incorporating creative, sophisticated elements of theatre. Explore the theatre conventions used in this show to prepare your students for the play.***

## Puppetry

*Tout à Trac uses imaginative puppetry, not only to create many characters with only 5 actors, but also to solve the challenge presented by Carroll’s unique and fantastical creatures.*

- A few times in this show, you will see Alice and the White Rabbit as shadow puppets - two small shadows moving quickly as they fall down the rabbit hole. What do students think might be a reason to use this type of puppetry? How would the effect be different if actors pretended to fall down the hole? Which way do they think is more effective?
- The Cheshire Cat and Caterpillar are puppets that use rods to control their movement. Using rod puppets allows the performers to create interesting entrances and exits, using all different levels of the stage, even over the back wall!
- Tout à Trac also combines puppetry with real people on several occasions. For example, The Queen of Hearts and Humpty Dumpty are part puppet, and part actor. Using partial puppets allows the actors to perform to the audience and interact with other actors onstage, but still create an imaginary character easily. The playing cards, as seen in the picture below, are also examples of this kind of puppetry.

## Masks

Tout à Trac often uses Commedia dell’arte style half-masks for their performances. In this play, the White Rabbit and the Mad Hatter both wear masks like this. What do you think is the benefit of using a half-mask as opposed to a full mask?

## Property and Set Design

*The entire show takes place in one setting – a library. The set is stationary, but props and pieces of the set move and open to create different parts of the story. Alice might open a book to find a Caterpillar, a door, or any number of interesting surprises, similar to the pages of a pop-up book!*

- Nearly all entrances and exits, props, and characters enter from, or exit into, the set itself. This design creates unique movement and storytelling that you don’t normally see in a play.
- In this play, props are not simply objects used by actors, but they expand to create larger pieces that may become part of the set, or even another character in the play! Alice might take a book off the shelf, but upon opening it, the book becomes a door that talks and interacts with Alice. When she opens another book, it becomes the entire setting for a tea party.



Photo credit: Marc-Antoine Duhaime.

# About the Company

Tout à Trac 

## A Word from Tout à Trac

*Everybody knows at least a little about Alice in Wonderland. Our 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.*

*Alice in Wonderland is above all a coming together of theatre and the magical world of the living arts, and its colourful characters, 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.*

*Our mission is to transport young and old to the heart of Wonderland through the use of imagination. By celebrating reading and books as the true gateway to the imagination, we are offering the audience an opportunity to experience a major classic as never before.*

*Dive with us into the world of imagination!*



*Tout à trac (pronounced too-ta-trak): French expression. "without stopping" 1493; Aged - while expressing itself in an abrupt manner, suddenly and without preparation.*

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Since 1998, Tout à Trac has been exploring theatre through various mediums such as masks, tales and puppetry, never limiting itself, but rather always following its imagination wherever the creative process leads.

Pursuers of imaginary lands, digging in invisible worlds and exploring a universe where the impossible is possible, Tout à Trac has been constantly searching for a theatre that embraces magic and dreams.

By entering fantastic worlds, and by being archaeologists of the invisible, the company strives to dust off the classics of children's literature and to help audiences discover or re-discover them from a different angle.



# Lewis Carroll

Author and Mathematician

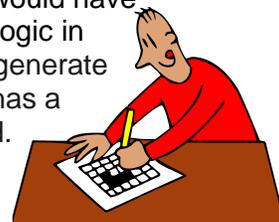
## Who is Charles Dodgson?

Lewis Carroll was born Charles Lutwidge Dodgson on January 27, 1832. Growing up, Charles enjoyed creating new games and directing puppet shows for his brothers and sisters, but was also greatly intrigued by logic and mathematics. At 17, he was admitted to Oxford, where he earned a degree in Mathematics.

In 1857, Charles 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 his now infamous pen name, Lewis Carroll. His relationship with the Liddell family became the inspiration for one of his most well-known works, *Alice's Adventures in Wonderland*, which was created in 1865. Carroll wrote the sequel, *Through the Looking Glass*, in 1872, and published *The Hunting of the Snark* in 1876.

## Alice in "Mathland"

Lewis Carroll is well known for writing *Alice in Wonderland*. However, few realize he was also a Mathematician. At first it may seem odd that a creator of such nonsensical writings would have such an interest in this area, yet many feel that there's a great deal of mathematical logic in *Alice in Wonderland*. Many verses that may feel like nonsense, are in fact written to generate discussion and make the reader use logic to decode a message. Every single word has a meaning and when put together, a deep understanding of the message can be found.



## Games of Logic

In his time, Charles Dodgson wrote many math/logic books under his real name. But, as a teacher of logic and a lover of nonsense, he also designed entertaining puzzles to train people in systematic reasoning. One of his books, *Symbolic Logic*, contains puzzles like this:

- 1) *No potatoes of mine that are new have been boiled;*
- 2) *All my potatoes in this dish are fit to eat;*
- 3) *No unboiled potatoes of mine are fit to eat.*

*From these lines, you can gather the following: "my potatoes" a=boiled; b=eatable; c=in this dish; d=new. Therefore, using logic, the answer is: All my potatoes in this dish are old ones.*

- Below are two more puzzles written by Lewis Carroll. Can your students solve these? Can they create their own?

Everyone who is sane can do Logic.  
No lunatics are fit to serve on a jury.  
None of *your* sons can do logic.

No ducks waltz.  
No officers ever decline to waltz.  
All my poultry are ducks.

Another of Carroll's many puzzle inventions was a word game he called Doublets. The idea is to take two words, and change one to the other by altering one letter at a time. Every time a letter is altered, the result must be another common English word. For example, Carroll changed ONE to TWO: ONE, OWE, EWE, EYE, DYE, DOE, TOE, TOO, TWO. The change should be made in the fewest number of steps, and the more familiar the words the better. This solution requires eight steps.

- One of Carroll's Doublets asked for a change of PIG to STY in just five steps. Can you do it?

# Lesson 1 – Curious Characters

Written by: Beth Anne Musiker

**Explore the characters from *Alice in Wonderland*, and how actors use their bodies and voices to develop characters and help the audience fully understand the story.**

**Grade Level:** 2<sup>nd</sup> – 4<sup>th</sup>

**Objectives:** The student will examine and dramatize the movements of people they know, and fictional characters.

The student will interpret character and circumstance as movement.

The student will create movement for characters in *Alice in Wonderland*.

**Materials needed:** Varied images of the Queen of Hearts and White Rabbit

## Instructional Procedures:

### Warm-up:

- Begin with students standing in a circle. Ask students to think about people they know - at home, school, and in the community. Do they all walk alike? Talk alike? Use their hands, arms, or make facial expressions the same way?
- Ask students to imagine a familiar character from a cartoon or an animal, and to demonstrate, as believably as they can, how they chew their food, sleep, walk, etc. Students should create the physical movement without making vocal sounds.
- Explain that we are going to experiment, and allow different parts to lead our bodies around the space. First, have students begin to walk through the playing space in an easy relaxed fashion. Then, ask them to try walking with their right elbow leading the way. Then, try leading with other body parts, such as the forehead, left knee, etc.
- What do students notice about the choices we can make regarding how to center our bodies when creating characters? Are there a lot of choices? How does it affect the character? What does it feel like to be guided by a single body part?

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### Teacher Note:

*You will need to create some open space for movement in this exploration.*

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### Activities:

- Ask students to return to a natural gait and to consider how their own movements might be altered by their circumstance. For example, would they move differently if they were old?
- Students should move through the space as if they are:
  - Very sleepy and getting ready for bed - How can they show this with their body?
  - Late for class - What will be different about their movements?
  - Very curious about everything around them - How does this change the way they look at things? How can others tell when watching them that they are curious?
- Next, refine the activity. Have students choose one movement or gesture they used when being “curious” and take it to the extreme - make the gesture as big as possible, while still keeping it precise.
- Then, have students create a character voice for their “curious child”. What kind of voice would suit this character? How high or low, fast or slow, smooth or gravelly would their voice be? What could the character say about the object they are curious about?

- Split the class into two large groups and have them form two lines facing each other across the playing space. From here, students will share their characters - one group observes as the “audience” from their line as the other group “performs” in the playing space.
- After each group shares, allow students from the audience to share what they observed about the performers’ choices. What did they notice? How did the performers show us their character? What did they do that helped us understand the character?
- Next, spend some time viewing various images of the Queen of Hearts.



Discuss the following ideas about this character:

- If the Queen of Hearts came to life, how might she move?
- What body part do you think would guide her movement?
- How do you imagine a Queen might behave and speak to people?
- Provide students with the Queen’s recurring line from the script, “Off with his head!” The Queen’s bark seems to be bigger than her bite! She never harms anyone in the course of the play. Explore why she might say this and to whom.
- Allow students the opportunity to become the Queen of Hearts as they did with the “curious child” – first with their bodies, then refine and amplify their gestures, and finally add a voice. Experiment with the Queen’s line “Off with his head!” Then, have students form their lines for sharing again, and reflect on the choices made.
- Then, repeat these steps to create the White Rabbit. Show them several images of rabbits, and of the character of the White Rabbit. Consider these things about the White Rabbit:
  - First have students consider how to create a rabbit character in general. Then, give their rabbit human qualities, including the ability to talk.
  - What do you already know about the character? He is always late and a bit forgetful. He is off to see the Queen of Hearts but lost his white gloves and is afraid she’ll chop off his head when she sees his gloves are missing.
  - Experiment with the White Rabbit’s line, “I’m late! By my ears and whiskers!”
- Finally, have students return to their line once more for sharing and reflection on the choices made.



### Reflection:

- How did students know what to do to help the audience see the character?
- How did they make their choices? How did they make the Queen of Hearts different from the Rabbit?
- Discuss the impact of actors’ choices on other actors as well as the audience, and in the telling of the story.
- Would students be able to take these characters they have started to develop and use them in a scene?

**Extension** – A full listing of characters from the play can be found on Page 1. If time allows, continue this activity using other characters from the show.

***During this production of Alice in Wonderland, only 5 actors become 14 characters and/or puppets!***

How does one actor play several characters, and make each one distinct?



Photo credit: Marc-Antoine Duhaime.

# Lesson 2 – Pop-Up Books

Written by: Beth Anne Musiker

**Students explore what it would be like to live in a pop-up book, and bring this idea to life on stage.**

**Grade Level:** 2<sup>nd</sup> – 4<sup>th</sup>

**Note:** This lesson works best for students who have familiarity with the *Alice in Wonderland* story. It will also be easier for those who have done the character work in Lesson #1.

**Objectives:** The student will explore the concept of pop-up books as a setting.  
The student will create a scene from *Alice in Wonderland*.  
The student will perform a short scene from *Alice in Wonderland* using a character and set they developed.

**Materials needed:** Pop-up books, 1 per group: sheets, desks, chairs, gloves

## Instructional Procedures:

### Warm-up:

- Gather several pop-up and/or pull-tab books, and share with the class. If you have several pop-up books available, allow students to explore the books in small groups.
- After a few minutes, ask students to describe their response to these books. Do they find them to be special, fun, magical, wonderful, etc.?
- How do the parts and pieces open up and reveal themselves? How are these books put together and engineered?
- What might it be like to live in the world of a pop-up book?

### Activities:

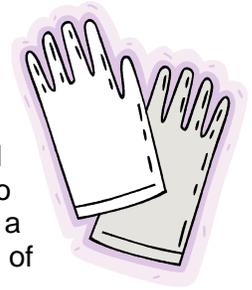
- Divide the class into small groups and send each group to a different area of the room.
- Each playing area should be equipped with at least one chair, a desk, a sheet or large piece of fabric, and a pair of gloves. Other interesting things in the space can create more fun and spark imagination, so feel free to add items to each area.
- Ask students to notice the items available to them in their area. Students will be creating a scene from *Alice in Wonderland*. Using the items in their area to create their set, each group should assemble the elements in a way that resembles a pop-up book.

### Creating the Scene:

- Include at least one entrance and one exit that cannot be easily observed upon first viewing – in other words surprise is good! Make the entrance and exit separate from one another.
- Imagine living in this life-size pop-up book. Would it feel “normal” or “magical”, “scary”? How will you design your playing space to show those qualities? How would this environment affect you as an actor – how will it change your thinking, your movement, or your purpose?

*Tout a Trac's version of Alice in Wonderland uses an imaginative set, with pieces that open to reveal doors, puppets, and other surprises!*

- Explain to students that they are to concentrate on one particular idea from *Alice in Wonderland*. The Rabbit has forgotten/misplaced his gloves! It is urgent that Alice finds the Rabbit and returns his gloves or the Queen of Hearts will chop off his head when she sees they are missing!
- Imagine that one of you is Alice, another is the White Rabbit and a third person is The Queen of Hearts. Additional members of the group may play supporting roles and/or students may choose to have a director, script writer, etc.
- Encourage students to stage their scene in a way that is entertaining and satisfying. Provide your audience with a journey, adventure, and be sure to use both your entrance and exit. Consider ways to make your scene feel like a pop-up book throughout the performance. The scene should be only a couple of minutes long.
- Allow time for each group to “perform” their scene for the other groups.



**Reflection:**

- Take time after the performances for students to share observations on the different ways each group chose to handle this challenge. What choices did they observe in each group’s work – both in the set design, as well as the acting of this one idea from *Alice in Wonderland*?



Photo credit: Marc-Antoine Duhaime.

# Lesson 3 – Fun with Puns

Written by: Beth Anne Musiker

**Students will explore the style of language, wordplay, and puns in Alice in Wonderland.**

**Grade Level:** 2<sup>nd</sup> – 4<sup>th</sup>

**Objectives:** The student will define “pun”, and identify examples.  
The student will construct a scene using puns.

**Materials Needed:** Copies of the scene on the adjacent page

## **Instructional Procedures:**

### **Warm-up:**

- What is a pun? Can students give you an example of one?  
Talk about the definition of a pun, and give some examples.  
Knock-knock jokes often make use of puns – *Knock-knock. Who's there? Orange. Orange, who? Orange you glad to see me?*
- Some other examples of puns to share with your students:
  - I spent money on detergent to unclog my sink. It was money down the drain.
  - Our social studies teacher says that her globe means the world to her.
  - I work as a baker because I knead dough.

## What is a Pun?

*A pun is a play on words taking advantage of the different meanings of a word or the fact that words sound alike but have different meanings.*

*Example: "The pigs were a squeal (if you'll forgive the **pun**)!"*

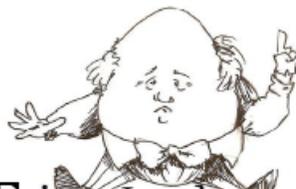


### **Activities:**

- Give students the “Humpty Dumpty” scene on the adjacent page, and read it aloud. Depending on the age and level of your students, you may choose to read the scene aloud to the class as they follow along, or to put students in pairs to read aloud together.
- Ask students if they recognized any “eggs-amples” of puns and wordplay in the scene? List their observations on the board.
- Do all the puns start with the same letters and sounds? For example: Some words used an “ig” sound – like “ignore” (egg-nore) and some words used the “ex” sound like “egg-cite” to create puns based on the word “egg”. Brainstorm a list of other words that also use these “ig” and “ex” sounds to create more. Perhaps: “eggs-agerate”, “eggs-tra”, “egg-nite”, etc.
- Next, notice the other wordplay in the scene. For example, there are several words that refer to way in which we cook eggs: scrambled, poached, etc. Have students brainstorm a list of additional words that pertain to all the ways we can crack, cook or prepare and use an egg!
- Then, students will create their own scene between Alice and Humpty Dumpty, using their own knowledge of puns and wordplay, and incorporating ideas from both brainstorming lists or any new ideas that might pop-up for them. This may be done in pairs or small groups.
- Let each group share their scenes with the class.

### **Reflection:**

- Take a minute or two after each group presents to reflect on their use of wordplay and puns. What choices did they notice about how the puns were used? Did they understand all the puns? Why are puns fun to hear and create?



## **ALICE** in Wonderland Scene Four: Humpty Dumpty

**Alice:** This is a very strange place. I wonder where it is exactly I've fallen?

**Humpty Dumpty:** Don't talk about falling please.

**Alice:** (turns and sees HD sitting on the top of the bookcase) But...But you look like an egg!

**Humpty Dumpty:** I am not an egg! It is really most provoking to be called an egg!

**Alice:** I didn't call you an egg. I said you looked like an egg. You're the one who scrambled it up...oh, scrambled eggs...heehee....

**Humpty Dumpty:** That was a very bad pun!

**Alice:** I'm sorry. I wouldn't want to offend you. Just egg-nore what I said...oh! Egg-nore...hahaha!

**Humpty Dumpty:** I don't like to be made fun of! (he starts to lose his balance)

**Alice:** I'll stop! I promise! Why are you poached, oh...perched, perched alone up there on that wall?

**Humpty Dumpty:** Why am I perched alone on this wall? Goodness! Because there's no one with me of course! What a ridiculously easy riddle.

**Alice:** But it wasn't a riddle. Don't you think you'd be safer down on the ground?

**Humpty Dumpty:** What a very silly thought! (he starts to lose his balance again) We haven't introduced ourselves, have we? You're Alice and who am I?

**Alice:** You? I don't know...You're the one who should tell me.

**Humpty Dumpty:** On the contrary, it works just the opposite here. So...I introduce you, Alice, and you introduce me...

**Alice:** Ah...Humpty Dumpty?

**Humpty Dumpty:** There you go!

Scene excerpt from *Alice in Wonderland, A Free Adaptation by Hugo Belanger of the Works of Lewis Carroll, Rehearsal Draft.*  
Translated by Maureen Labonté.



# More Fun in Wonderland!

## Fun with Science and Math

- Alice and the White Rabbit become shadow puppets at times during this show. Discuss how light moves through space, and how this might affect shadow puppets. Use flashlights to practice making long shadows, short shadows, blurry shadows, etc. Then create your own shadow plays!
- Lewis Carroll was also a Mathematician and he invented several puzzles and logic games (More information on page 4). Look up more of his puzzles and logic exercises to practice in class.

## Fun with Language Arts

- Write a review of the play. Who is your favorite character? What did you like the most in the play? What did you dislike? What was the funniest part?
- The story of *Alice in Wonderland* has hundreds of different versions, in many different styles - books, plays, operas, symphonies, visual art, and more! Find a few different versions of the story and compare/contrast them.
- In this show, Alice is surrounded by books in the library, where she stumbles into Wonderland. If you could open any book and it would transport you to the place in the story, which book would you want to open? Write about it.
- Lewis Carroll also wrote poetry, and even included some within his stories. Look up some of his poems, such as *The Hunting of the Snark* or use some in his books (*How Doth the Little Crocodile*, *Walrus and the Carpenter*, etc.). Have students choose their favorite scene from *Alice in Wonderland* and write a poem about it.



## Fun with the Arts

- Have students choose a character from *Alice in Wonderland*, and create a puppet of the character. Then, put on a puppet show telling the story of Alice's adventures.
- This version of *Alice in Wonderland* uses masks on two of the characters. What are the pros of using masks? How can they help create a character? What are the cons? Create a mask of a character from *Alice in Wonderland*.
- This show includes part of the story of *The Hunting of the Snark*, a poem by Lewis Carroll. Read the poem to the class and discuss. What do students think a Snark might be? Is it big or small? What does it look like? Draw a Snark.
- Close your eyes and imagine "Wonderland". What does it look like to you? What things do you see? Think about how you would represent the setting of "Wonderland" on stage. Draw a picture of your set design.
- In Tout a Trac's script of *Alice in Wonderland*, the term "lazzi" is a stage direction in some of the scenes with the White Rabbit and the Mad Hatter. *Lazzi* is an element of Commedia dell'arte performances (an Italian style of theater) and can be defined as humorous interruptions. *Lazzi* often has nothing to do with the play itself, but might be clever pantomimic acting, acrobatic feats, juggling, or wrestling. Create a scene using the White Rabbit or the Mad Hatter, and Alice, and include a humorous interlude, or *lazzi*.



# SPECIAL THANKS

The Tennessee Performing Arts Center's nonprofit mission is to lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality. TPAC Education is funded solely by generous contributions, sponsorships, and in-kind gifts from our partners.



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# ALICE IN WONDERLAND

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