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MONTANA REPERTORY THEATRE
 PROFESSIONAL THEATRE-IN-RESIDENCE • UNIVERSITY OF MONTANA

EDUCATIONAL PACK
 EDUCATIONAL OUTREACH
2015 TOUR



Growing Up in Wonderland

Alice's Coming-of-Age Story

Written by JILLIAN CAMPANA

Inspired by LEWIS CARROLL'S *Alice's Adventures in Wonderland*

EDUCATIONAL PACK CONTENTS:

Thank you for bringing Montana Repertory Theatre's Fall 2015 Educational Outreach Tour of ***Growing Up In Wonderland: Alice's Coming-of-Age Story***, written by Professor Jillian Campana, to your community. We hope you enjoy this educational packet. Please give it to the instructor whose students will be viewing our performance. It includes the following materials:

- **Notes from the playwright and director**
- **Workshop outlines used by the tour actors**
- **Discussion questions and writing prompts**
- **Hints on theatre etiquette**

For background information on Lewis Carroll and *Alice's Adventures in Wonderland* visit:

<http://www.alice-in-wonderland.net/alice1a.html>

Learn how the story began, how it came to be published, and much more.

As always, Montana Repertory Theatre is honored to be a part of your community, your school, and your lives. Thank you again for this opportunity. If you have any questions, please call me at (406) 243-2854 or email me at teresa.waldorf@umontana.edu.

Teresa Waldorf / Montana Repertory Theatre / Educational Outreach Coordinator



MONTANA ARTS COUNCIL



MONTANA CULTURAL TRUST

MONTANA REP is funded in part by grants from the Montana Arts Council (an agency of state government), The Dramatists Guild, and The Shubert Foundation, with support from the Montana State Legislature, the University of Montana, the Montana Cultural Trust, NorthWestern Energy, Dr. Cathy Capps, Dr. Sandy Sheppard, Jay Kettering & Gwen McKenna, and Jean Morrison.

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PLAYWRIGHT

JILLIAN CAMPANA has taught theatre and created projects around social justice, trauma, education, and special abilities in the US, Egypt, Brazil, Sweden, and all over Asia since 1993. She is the founder of *Studio Three Theatre* in Mumbai, India, which focuses on social, political and cross-cultural theatre; her current research projects include a study in Scandinavia on theatre as a form of rehabilitation for brain-injury survivors. Jillian studied acting at Cal Arts, education at American University in Cairo, and performance studies at New York University. She holds a Ph.D. in Theatre for Social Justice. She has been honored at the John F. Kennedy Center in Washington, D.C., for her work and recently published a book, *Acting Successful: Using performance skills to help you succeed*. Jillian teaches theatre workshops around the world and is a professor of theatre at the University of Montana where she is head of the Performance & Practice Program.

DIRECTOR

ROSIE AYERS has been working in theatre since she was a small girl. She grew up on stage at Grandstreet Theatre in Helena and went on to earn her BFA at UM. She has been in Missoula, raising her children with her husband Michael, for the last 15 years. Rosie has worked with Carroll College Theatre Department, The Montana Shakespeare Co. in Helena, The Young Rep, Montana Repertory Theatre/MRM, MCT, and several other theater companies throughout Montana. Rosie's true passion is for directing and teaching in the arts. She served as assistant director on UM's *Evita* and Montana Rep's 2006 National Tour of *The Trip to Bountiful*. Her other directing credits include *Good Thing*, *Sister Mary Ignatius Explains It All for You*, *The Diaries of Adam and Eve*, *Bad Habits*, *Santaland Diaries*, and *Becky's New Car*. Rosie teaches for BRAVO! at UM and at Teresa Waldorf's Summer Theatre Camp every year. She recently received her master's degree in Integrated Arts and Education and performs comedy regularly with her hilarious partner, Teresa Waldorf.

NOTES FROM THE PLAYWRIGHT AND DIRECTOR

PLAYWRIGHT'S NOTE

Alice in Wonderland is a bizarre story. The things that happen occur for virtually no reason, events are not linked to one another, and absurd characters populate the tale. Perhaps because of its nonsensical nature there have been countless interpretations assigned to the story. I started by considering the genesis of the Alice story: sometime around 1862, Oxford mathematician Charles Dodgson spent a day with the family of the institution's new vice chancellor, Henry Liddell. Charles told the Liddell children a story culled from his imagination, their family members, and the popular culture of the time. Alice Liddell, in particular, was fascinated with the story and later Dodgson published *Alice's Adventures in Wonderland* under the pseudonym Lewis Carroll. On the day the story was crafted, Alice still had the vivid imagination of a child but she was also nearing the cusp of adolescence. I wanted to capture this moment and to explore the types of happenings that move us to mature. This version of the story makes use of contemporary culture and characters in lieu of Lewis' Victorian ones. They are meant to be analogous in many ways and it might be a fun exercise to overtly explore the connections between the two versions.

~Professor Jillian Campana

DIRECTOR'S NOTE

"Lastly, she pictured to herself how this same little sister of hers would, in the after-time, be herself a grown woman; and how she would keep, through all her riper years, the simple and loving heart of her childhood."

~from *Alice's Adventures in Wonderland* by Lewis Carroll

While working on the adaptation of this classic, I was consistently reminded of my own timeless adventures growing up. I remember becoming entrenched in Alice's lonely, disorienting, mysterious journey. It took me much longer to grow up than the length of an afternoon dream, but just like Alice, the prospect always seemed boring and gloomy to me. The reality of having to grow up was made tolerable for me by the cast of oddball characters that assisted in my journey to maturity. Each of the eccentrics Alice Liddell meets inside the halls of Wonderland High embody our need for guidance, structure, antithesis, truth, unpredictability, and security in our quest for personal identity. For us—and we hope for you as well—the retelling of this adventure reminds us that most of us eventually learn to love the idea of growing up. Hopefully, watching *Growing Up in Wonderland* will make all of us feel young, no matter how long ago we accepted the responsibilities of growing up. May each day be an adventure that never ends, full of unexpected doorways, and magical lessons!

~Rosie Ayers

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WORKSHOP ONE / PAGE 1 OF 2

CREATING BELIEVABLE DIALOGUE

This workshop is designed in part to meet the following content standards:

Arts Content Standard 1
Students create, perform/exhibit, and respond in the arts.

Arts Content Standard 3
Students develop and refine arts skills and techniques to express ideas, pose and solve problems, and discover meaning.

Creating Believable Dialogue

Students will discuss and discover the unique manner in which we all communicate, with emphasis on speech patterns, word choice, gesture, facial expression, and delivery. Students will then apply these concepts to the creation of two-person scenes between familiar storybook characters or the characters of their choice.

WARM-UP:

2 x 3 (Reminding us we need to give our audience exposition in the first part of a scene)

Students will engage in two-person, three-sentence scenes in which they must let the audience know who they both are, where they are, and why they are there. They will strive to do this as naturally as possible to avoid forced, unnatural exposition information.

For example:

Actor #1: Mom, I didn't expect you to still be up!

Actor #2: It is 3 hours past your curfew, Jack!

Actor #1: My car died on the way home, honest.

We know it is mother and son, that they are at their home and it is the middle of the night.

This scene sounds more believable than this one:

Actor #1: Gee, Mom, you look really mad at me for being so late.

Actor #2: Well I am, because I have been waiting up for you, here in our house, from 11:00 p.m. to 2:00 a.m., according to my watch.

Actor #1: I am late because my car stopped running as I was driving to our house.

And gives us more information than this one:

Actor #1: Why are you so mad?

Actor #2: Because you are late.

Actor #3: Sorry, my car broke down.

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WORKSHOP ONE / PAGE 2 OF 2

CREATING BELIEVABLE DIALOGUE

DISCUSSION/BRAINSTORMING:

What makes someone identifiable with regard to the way they talk?

Try to get the students to come up with the following and give an example of each one:

- Word choice (slang, regionalisms, repeated words or phrases)
- Accent (due to their city, state, or country of origin: Texas, Brooklyn, France, LA)
- Vocal qualities (volume, tone, rate, emphasis, rhythm, variety, resonances in head/nose/mask/throat/chest)
- Mannerisms (body language, gestures, stance)
- Facial expressions and eye contact

Now discuss what happens when two people have a conversation:

- They use incomplete sentences.
- They interrupt each other.
- They repeat phrases.
- Their sentences overlap each other.
- They switch from subject to subject quickly.

IMPROVISING DIALOGUE:

Ask for two volunteers. Have each draw one piece of paper from each of three baskets. Then ask them to try to incorporate these traits into their lines in a short scene. Scenes can be pre-scripted for beginners or made up on the spot for advanced students. Give each duo a set of given circumstances to get them started.

BASKET #1 / REPEATED PHRASES:

Dude
LOL, OMG, FYI, TMI
Uh, Um, Uh
Totally
Anyways
Right?

BASKET #2 / VOCAL QUALITIES:

Loudly
Softly
Staccato
Nasally
Gravely
Quickly
Slowly
Monotone
Sadly

BASKET #3 / MANNERISMS:

With a nervous laugh
Always plays with hair
Covers mouth when they speak
Close-talker with extreme eye contact

Students will discuss and brainstorm the above ideas and concepts with regard to themselves, someone else they know very well who is not in attendance in this class, or a well-known celebrity, eventually making a list of three or four speech patterns/mannerisms they can attribute to their chosen character. Students will volunteer to impersonate themselves or someone else (with slight but respectful exaggeration) for the class. Students can guess who it is that is being personified.

WRAP-UP:

Students will discuss why it is important for playwrights, novelists, screenwriters, and student creative writers to strive to create believable dialogue.

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WORKSHOP TWO

ACTING FOR A CHANGE

AN INTRODUCTION TO THEATRE FOR SOCIAL CHANGE

This workshop is designed in part to meet the following content standards:

Arts Content Standard 1

Students create, perform/exhibit, and respond in the arts.

Arts Content Standard 3

Students develop and refine arts skills and techniques to express ideas, pose and solve problems, and discover meaning.

Acting for a Change:

AN INTRODUCTION TO THEATRE FOR SOCIAL CHANGE

Students will be introduced to the idea of theatre for social change thru a series of thoughtful reenactments inspired by their own stories. Students will be invited to play a role in someone else's story and suggest ways to change outcomes in a safe and respectful environment.

WARM UP:

Taking a Walk in Someone Else's Shoes

Students will be led in an exercise in walking while leading with various body parts (the head, the belly, the pelvis, the chest, etc.) and discuss the stereotypes this brings to mind and what such ways of walking make us think about someone else, versus the reality of how someone might actually be feeling.

A DEMONSTRATION:

One of the tour actors will begin by telling a short story of some moment in their life with an outcome they wish was different. The second tour actor and a couple of volunteer students will then reenact the story to the best of their ability. (Ex: The actor tells of the time he was in line at a grocery store and the checker was rude to the person in front of him in line for not having enough money to pay for all the items on the belt. The actor was rude to the checker, and it became a bad scene, and the poor person without enough money was even more embarrassed.) They act that out, and then they ask the class for ideas on how each of the people could have changed one thing in their behavior and thus made for a better outcome. They then take those ideas and act out the scene with the changes, and/or get the kids who made the suggestions to come up, join the scene (taking over one of roles), and make the change. Another option would be to then invite several students up to reenact the same story and then replay it with one of the actors trying new tactics in the scene to change the outcome for the better.

GROUP WORK:

Now in small groups, invite the students to tell short personal stories of a recent frustration or conflict with a family member, peer, teacher, or boss. Each group chooses one story to replay for the class, followed by volunteers replacing one actor in each scene to make alterations in behavior that would make for a more favorable outcome.

DISCUSSION, FEEDBACK, WRAP-UP:

Talk with the group about the idea that "one person can change the world" and how this statement relates to this workshop. Ask students how it felt to see their stories played out in front of the class. Ask for suggestions on how they could take this experience and use it in their daily lives. Talk about the significance of the workshop title: Theatre for Social Change.

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Discussion Starters, Essay Questions, and Improvisation Prompts for In-Class, Post-Play Viewing

Each character in Jillian Campana's play *Growing Up In Wonderland* is based on a character from Lewis Carroll's *Alice's Adventures in Wonderland*.

Below is a list of each character from the play and their counterpart from Carroll's fantasy story. Discuss what they have in common and what their obvious differences are.

CAMPANA'S CHARACTERS	CARROLL'S CHARACTERS
Alice	Alice
Lorina	Her sister
Charlie Rabbit	The White Rabbit
Mr. Souris	The Church Mouse
C.P.	The Caterpillar
Mr. Duchess	The Duchess
Kat	The Cheshire Cat
Harry	The March Hare
Principal Hatter	The Mad Hatter
Queeny	The Queen of Hearts
William	A Knave of Hearts

■ Have you ever felt pressured to “grow up?” Who was doing the pressuring and why? How did it make you feel? What in your life makes you feel as if you are already grown up, or are on your way to growing up?

■ What does Alice's growing larger and smaller with each drink or bite symbolize?

■ Act out scenes inspired by the following prompts:

What if you fell down a rabbit hole and met a talking rabbit that showed you around his world?

If you could invent a type of food or drink that would allow you to suddenly change in some way, what would it be? In what ways would you want to change?

■ Alice has the opportunity to learn something from each of her encounters in *Growing Up In Wonderland*.

What lesson did she learn or trial did she experience with each person she met in school on that magical afternoon? What were the consequences of each meeting?

At the play's end, Alice is somehow changed? How do you feel she has changed?

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THEATRE ETIQUETTE

Dear Principals and Teachers,

Thank you for this opportunity to perform for your students. Our actors will give a curtain speech before the show. Because we want this experience to be as pleasant as possible for you, your students, and the performers, we ask that you also please take time to cover these basic theatre-etiquette rules with your students before they enter the theatre or performance space.

- 1.** Please remain seated for the entire performance. Please use the restroom before you are directed to your seat. This performance is less than an hour long, with no intermission.
- 2.** Please turn off your cell phone. Also remember that the use of recording equipment and cameras is not permitted.
- 3.** Please do not eat, drink, or chew gum during the performance.
- 4.** Please do not talk to the actors on stage, or to your friends, during the show.
- 5. LAUGH, CLAP, AND HAVE FUN!**

Please let the stage manager and actors know if you would like to have a 10-minute question-and-answer period for your students after the show.

Thank you so much for your support in creating the future's well-mannered and appreciative live performance audience members!