

**ARTISTIC DIRECTOR** TERRENCE S. ORR  
**PITTSBURGH BALLET THEATRE**



# ALICE IN WONDERLAND

**Student Matinee | February 10, 2017 | 11 AM**  
Benedum Center for the Performing Arts

**TEACHER RESOURCE GUIDE**

# PITTSBURGH BALLET THEATRE

## Teacher Resource Guide



**Choreography by Derek Deane**

**February 10 – 19, 2017 | 11 AM**

Benedum Center for the Performing Arts | Pittsburgh, PA

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# PITTSBURGH BALLET THEATRE

January 2017

Dear Educator:

Is there anyone who is not captivated by *Alice in Wonderland*? It's a timeless, magical story, full of crazy adventures—a story that both children and adults have loved for more than 150 years.

When you come to the theater you'll see why our ballet version is also beloved. It has incredible costumes and imaginative scenery, choreography that's as fun and athletic as it is technically dazzling, humor and theatricality that draw you into the story, and gorgeous music by the great Peter Ilych Tchaikovsky.

We feel that this production, in fact, is the perfect introduction for students to the art and discipline of ballet. Many children and teens have grown up with *Alice*—and as the familiar story unfolds on stage it creates a uniquely accessible ballet experience. We are thrilled to be able to present this literary and popular classic through the lens of dance. We invite you to explore the ballet using this Teacher Resource Guide, designed to prepare you and your classroom for the performance. Using the Guide can augment your curriculum and actively engage your students in the interdisciplinary nature of the arts. It includes:

- background information on Lewis Carroll, the story of *Alice in Wonderland*, and the ballet production
- lesson prompts, which we call Entry Pointes, and which are aligned with PDE Academic Standards, to assist you in extending the experience of the ballet into your classroom
- ready-made activities for you to easily utilize to ignite students' interest in the ballet
- a listening guide and suggestions for musical activities that bring the score into closer focus; select excerpts of the music are included on a flash drive that accompanies this guide

We would like to thank you for keeping Arts Education a vital part of your school curriculum. It is so important in our world today. Please take this opportunity not only to relish and enjoy the beauty of the performance and the theater, but also to explore with your students how the arts can be woven into our everyday activities. We welcome your classroom to PBT's production of *Alice in Wonderland*.

Sincerely,



Terrence S. Orr  
Artistic Director

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## SYNOPSIS

### Act I

Alice is playing beside a river while her sister reads a book. She tries to get her sister's attention, but eventually gives up and falls asleep in her sister's lap. Suddenly, out of nowhere, a White Rabbit appears. Alice follows him as he jumps down a rabbit hole.

Alice lands at the bottom of the hole in a long low corridor made entirely of doors. She finds a small table with nothing on it except a tiny gold key and a bottle. Alice discovers that the key will only work in the smallest door in the corridor, which opens into the most beautiful garden Alice has ever seen. Alice drinks the contents of the bottle and starts to shrink. Underneath the table she finds a small cake. She eats the cake and it has the opposite effect to the bottle – she starts to grow and grow.



The White Rabbit drops his white glove and his fan. Alice picks them up and starts dancing with them. Realizing she is lost and alone she suddenly feels very lonely; she starts crying so much that she is soon swimming in a pool of her own tears. As she tries to swim to safety she realizes that she is surrounded by animals that all swim through the pool of tears to the bank. They all sit shivering on the bank and Alice decides to hold a Caucus Race in order to dry the animals' ruffled fur and feathers.

The White Rabbit returns in search of his glove and fan. He and Alice meet an enormous Caterpillar sitting on top of a huge mushroom smoking a large pipe. The Caterpillar conjures up the Garden of Living Flowers and the flowers dance for Alice.

The Frog Footman and the Fish Footman appear with an invitation to the Queen's Croquet Match. In the Duchess's house, the Duchess and the Cook are hard at work in their kitchen. Watched by the Cheshire Cat, the Cook prepares fish with clouds of pepper while the Duchess and Cook pass the baby from one to the other, and finally to Alice – she looks at the baby and it turns out to be a pig! The Cook and Duchess rush off leaving Alice with the Cheshire Cat. The White Rabbit reappears and whiskers Alice off to the Mad Hatter's Tea Party where she meets the March Hare and the Dormouse.

### Act II

## SYNOPSIS (CONT.)



Alice is taken to the Queen's Croquet Match by the White Rabbit and meets the Royal Gardeners who are painting the roses red. The Queen of Hearts arrives with the entire pack of cards including the Knave of Hearts. The croquet match begins and out of nowhere the Cheshire Cat reappears to watch the game.

The Duchess returns and tells Alice all about the Queen, but the Queen notices them gossiping. She looks at the Duchess and cries "Off with her head!" The cards, the Queen, the Duchess and the Cheshire Cat all disappear, leaving Alice with the Gryphon. Down by the seashore, Alice and the Gryphon meet the Mock Turtle. Four lobsters appear from the sea and dance the Lobster Quadrille.

Alice is exhausted by all the excitement, and she falls asleep. In her dream the Knave of Hearts appears, and they dance together.



The White Rabbit returns in a great panic and takes Alice to The Trial. The Knave of Hearts has been accused of stealing some tarts! The White Rabbit reads out the accusation and calls the Mad Hatter as the first witness. The Cook is called as the second witness. The court descends into chaos as the Queen of Hearts cries "Off with his head! Off with her head!"

Alice suddenly remembers that most of the characters in the courtroom are just cards. She is no longer frightened of them, and she finds herself back on the river bank with her sister. All the fantastic characters have disappeared, and Alice is left wondering whether it was all just a dream...

## ELEMENTARY SYNOPSIS

### Act I

Alice is playing outside while her sister reads a book. Alice gets bored and soon falls asleep. Suddenly Alice opens her eyes and sees a White Rabbit who is wearing gloves and carrying a fan. Alice follows him into a rabbit hole.

When she lands at the bottom of the hole, the White Rabbit seems to be gone. As she is looking for the White Rabbit, she finds a gold key, a bottle filled with something dark, and a piece of cake. When she drinks from the bottle, she shrinks to the size of a mouse, and when she eats the cake she becomes as big as a giant.



She then finds the White Rabbit's gloves and fan on the floor and begins to play with them. Soon Alice feels lost and lonely and she starts to cry. Her large tears form a lake. Alice shrinks back to her normal size and has to swim through her lake of tears! All kinds of unusual animals are in the water with her. When they get out of the water, the White Rabbit comes back to get his gloves and fan. He sees Alice and invites her to walk with him. While walking, they meet a big caterpillar on a giant mushroom. The caterpillar makes the flowers dance for Alice.



Then a frog and a fish who are servants of the Queen come up to Alice to tell her that the Queen wants to play croquet with her. On the way to see queen, Alice stops at a house where a Duchess and her cook are making lunch. The Duchess is carrying a baby and she passes it to Alice. Alice looks at the baby and discovers it's a pig! She drops the pig and runs away. She then sees a big orange cat that smiles a huge

grin at her. They dance together. After they dance, the White Rabbit finds Alice and takes her to an unusual tea party where animals sit at a table together, drink tea and eat cookies. The man in charge wears a giant hat and tells silly jokes.

## ELEMENTARY SYNOPSIS (CONT.)

### Act II

After tea, it's time for the Queen's croquet game! At the Queen's playground, they see her servants dressed like a pack of playing cards. When the game begins, both Alice and the Queen try to hit their ball into little hoops. Everyone is there to watch. The Duchess starts to whisper mean things about the Queen. The Queen notices and yells to her servants to chop off her head! Everyone runs away except for Alice and a strange animal with wings like an eagle and a tail like a lion. Alice walks to the beach with him and meets a talking turtle and dancing lobsters.



Alice gets tired and soon falls asleep on the warm sand. She dreams about one the Queen's card servants dressed up in red hearts. The White Rabbit wakes Alice up to tell her the Queen believes the card servant from Alice's dream stole her cookies and they all have to go to court. At court, Alice sees the Mad Hatter and the Duchess. The Queen is so upset that she tells her servants to chop everyone's head off! Alice is scared but remembers that all the servants looks like playing cards. When she calms down, all the craziness goes away. The Queen is gone, and the card servants and the White Rabbit are gone too. Alice is back in the grass with her sister! What happened? Was it all just a dream?



## ABOUT THE AUTHOR



Lewis Carroll, born Charles Lutwidge Dodgson in 1832, was the eldest of 11 children. His father was a clergyman in the Church of England, and his mother was said to be one of the gentlest women that ever lived. He spent the first eleven years of his life in the quiet farming village of Daresbury where he developed his love for animals and flowers that are so vividly described in the gardens and forests of his *Alice's Adventures in Wonderland*. Although his home life was strict and regimented with Christian responsibilities, it was also filled with family activities, projects, and games, many of which Charles initiated. He edited a family newspaper to which all of his siblings contributed. It eventually came to be known as *Mischmasch* and was the training ground for development of his skills as a writer, poet, and creator of games and puzzles.

In 1850 Dodgson was admitted to study at Christ Church, Oxford where he discovered that he was not only a budding genius of letters but also had a brilliant mind for logic and mathematics. After only five years and at the age of twenty-three, he was made a don in mathematics. A don is a lecturer/professor with tenure or permanent status. It was almost unheard of for this advancement to occur so quickly. He remained at Oxford for the next 50 years where his many talents grew and evolved. He wrote treatises on mathematics and logic that are still referenced today. He also began to write articles and stories which he submitted to papers and periodicals for publication. It was for these stories that he chose to write under the pen name of Lewis Carroll. He even engaged his fascination for word games when he chose this name. He took his given name, Charles Lutwidge, reversed the names and translated them into Latin. He then took a very loose translation back into English: from Carolus Ludovicus to Lewis Carroll!

## ABOUT THE AUTHOR (CONT.)

Although his chosen career was as a mathematics professor, he continued to explore his other interests and talents. He developed an avid interest in photography and became quite well known for his portraits. As a matter of fact, he was the leading amateur photographer of the nineteenth century. Keep in mind that this was a time of heavy and cumbersome equipment that required a lot of time and patience. There were no digital cameras or cell phones that could shoot perfect pictures in an instant!

He continued in the footsteps of his father and grandfather by continuing his studies of religion and the church. He was ordained a deacon in the Church of England but never took the priest's orders. He did preach on occasion and especially loved preaching to children. Some other social causes that Charles Dodgson supported might come as a surprise. He argued for the benefits of vaccination when Victorian England was wary of such things. He also supported the theater as a wholesome and educational form of entertainment when the church was opposed to it. He even helped to establish a school that would eventually become the Royal Academy of Dramatic Art. Dodgson was also a great correspondent. He kept a register of every personal letter he wrote and received. Can you imagine! At the end of his life there were over 98,000 letters in his register.

## HOW THE STORY BEGAN

From the time he was a child himself and charged with entertaining his brothers and sisters, Charles Dodgson loved children. In 1855 a new presiding Dean of Christ Church College, Henry George Liddell, arrived amid a flurry of publicity due to his ideas of reform. Dodgson opposed a lot of his ideas but was entranced by the Dean's family. At the time there were three daughters. The middle daughter who was just four years old was named Alice. Over the next several years many hours would be spent visiting these children and taking them on picnics and excursions rowing on the river, singing songs and spinning stories.

On a warm and breezy summer day, July 4, 1862, this party of three little girls, their storyteller friend, and Charles' friend, Robinson Duckworth, whose songs and beautiful singing voice also delighted the girls, set off in a rowboat on the Isis River for a lovely afternoon of picnicking and fun. The children implored him to weave another story. In his diary he wrote,

## HOW THE STORY BEGAN (CONT.)

*"I can call up almost as clearly as if it were yesterday – the cloudless blue above, the watery mirror below, the boat drifting idly on its way, the tinkle of the drops that fell from the oars, as they waved so sleepily to and fro, and (the one bright gleam of life in all the slumberous scene) the three eager faces, hungry for news of fairyland, and who would not be said 'nay' to..."*

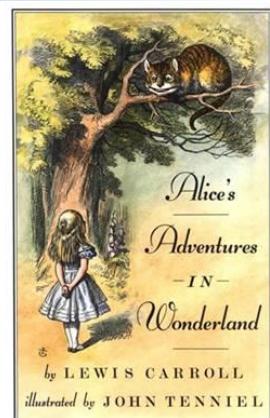
The story of *Alice's Adventures in Wonderland* was born. From the moment the character of Alice fell asleep under that tree on the riverbank, children's literature received one of its most important contributions. It was also on that day that ten-year-old Alice Liddell became the very favorite "child-friend" of Charles Dodgson. Biographer Anne Clarke writes,

*"Alice was now ten years old, three years older than the heroine of the story. There is nothing in Dodgson's existing diaries to indicate that Alice was already his favorite before that golden afternoon when the story of Alice's Adventures was first told. But from that day forward there is no doubt at all that Alice became his dreamchild. Captivated by her gentle, affectionate nature and her unfailing courteousness to all, whatever their station in life, he began to look upon himself as a kind of self-elected foster-father; and with her trusting readiness to accept the wildest improbabilities, her eager curiosity and a hint of assertiveness, she inspired him to write as he had never written before. For when at the end of the day, he took the children back to Oxford, she begged him to write the story out for her, and he was quite unable to refuse her. Next morning, on the 9:02 train from Oxford to London, he began writing out the headings for the book."*

*Alice's Adventures in Wonderland* was published a number of years later when Alice was a teenager.

## LEARN MORE

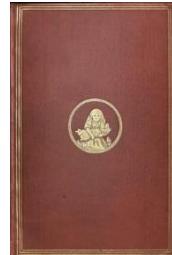
- Access *Alice's Adventures in Wonderland* online at [literature.org](http://literature.org).
- Check out [poetryfoundation.org](http://poetryfoundation.org) for general information about his life and publications.
- Check out this NY Times article titled [Finding Alice's 'Wonderland' in Oxford](#).



## A LITERARY TIMELINE

### 1862

Charles Dodgson (Lewis Carroll), the three Liddell girls, and a friend take a boat ride on the Isis River in Great Britain. To entertain the children Charles tells a story that becomes the basis for *Alice in Wonderland*.



### 1865

*Alice's Adventures in Wonderland* published, illustrated by John Tenniel.

### 1871

*Through the Looking-Glass* is published as a sequel to *Alice's Adventures in Wonderland*.

### 1890

*The Nursery Alice*, a shortened version of Alice's Adventures in Wonderland, was published.

## A PRODUCTION TIMELINE

### 1886

The first theatrical productions of *Alice's Adventures in Wonderland* appear on the London stage, including an operetta that became a Christmas tradition for more than four decades.

### 1903

The first movie version (a silent film) of *Alice* is produced in England.

### 1951

Walt Disney Productions releases an animated film *Alice in Wonderland* based on Carroll's *Alice's Adventures in Wonderland*.



### 2010

Walt Disney Productions releases a new *Alice in Wonderland* directed by Tim Burton, using live action and CGI animation.

### 2016

*Alice Through the Looking Glass* is released as a sequel to the *Alice in Wonderland* film released in 2010.

## ABOUT THE BALLET

### THE CHOREOGRAPHY

#### Derek Deane

Choreographer



Derek Deane trained at the Royal Ballet School from 1970 to '72, when he was invited to join the professional company at age 18. He was promoted to soloist, principal and finally to senior principal dancer by 1982. He danced major roles in The Royal Ballet's classical repertoire and in works by the most important choreographers of the 20<sup>th</sup> century.

During his performing career he began to choreograph, creating ballets for The Royal Ballet, Sadler's Wells Ballet and

Birmingham Ballet. After retiring from the stage he struck out on his own as an international teacher and choreographer. In 1990 he became resident choreographer and assistant director for Ballet di Roma in Italy.

Deane returned to England and from 1993 to 2001 he was Artistic Director of the renowned English National Ballet (ENB). He premiered new productions of major classical works—*Giselle*, *Swan Lake*, *The Sleeping Beauty*, *Paquita*, *The Nutcracker*—as well original works. He pioneered ENB's hugely successful “in the round” productions—his arena version of *Swan Lake* has been seen by over 750,000 people worldwide. His *Alice in Wonderland*, *Swan Lake*, and *Strictly Gershwin* were at the time the highest-earning productions in the company's history and had record-breaking attendance.

A friend of Diana, Princess of Wales, Deane appeared in two BBC documentaries about her life, and was himself the focus of two other documentaries, *Boss Diaries: A Year in the life of an Artistic Director* and *Agony and Ecstasy: The Making of Swan Lake*. He has been nominated for two Lawrence Olivier awards and was awarded the Order of the British Empire for Excellence in Dance in 2000.

Deane continues to choreograph, creating a new *Hamlet* for Shanghai Ballet in 2016, and his ballets continue to be produced around the world.

## ABOUT THE BALLET (CONT.)

### THE COSTUMES AND SET

Sue Blane, designer of the set, scenery and costumes for the English National Ballet's production of *Alice in Wonderland* was born and raised in England. She studied at Wolverhampton College and the Central School of Art and Design and has designed sets and costumes for both the stage and on screen. In addition to *Alice in Wonderland*, she designed Derek Deane's production of *The Nutcracker* for the English National Ballet. She has worked with the English National Opera, La Scala in Milan and Maggio Musicale in Florence, Italy.



This production of *Alice in Wonderland* premiered in London in 1995. After being given a brief by choreographer and director Derek Deane, Ms. Blane created designs for the production which included:

- 250 costumes
- 47 wigs
- 30 prosthetic pieces for eight characters:
  1. Mad Hatter
  2. Duchess
  3. White Rabbit
  4. Cheshire Cat
  5. Caterpillar
  6. Dormouse
  7. Executioner (1)
  8. Executioner (2)
- 2 tree backcloths
- 2 front gauzes (scrims)
- 1 flower cut cloth
- 1 full gauze (scrim) for the Flower Scene
- 1 massive painted sky cloth
- 5 Large Scale Props and/or 3-D Objects:
  1. Mushroom
  2. Duchess' House
  3. Sunflowers
  4. Flowers
  5. Cards

## ABOUT THE BALLET (CONT.)

After studying the brief of Derek Deane's concept for the ballet, she also studied the original illustrations created by Sir John Tenniel for the first publication of *Alice's Adventures in Wonderland* in 1865. These original illustrations were the inspiration for the production and costumes. Later in Tenniel's life, eight more color drawings were added by Henry Theaker. It was Theaker's work that established the popular image of Alice as a girl with long blond hair wearing a blue dress and a white pinafore.



Building all of the designs – set pieces, scenery and costumes – was accomplished by approximately ninety artists and artisans throughout England. Working from Blane's renderings these specialists began the work of bringing these designs to life. Some of the artists work in large studios where the 55' x 30' backcloths are painted; while others work in their private homes, concentrating on smaller items such as jeweled tutus and headpieces.

According to "Behind the Scenes" from the English National Ballet –

*"Probably the most original costumes for the dancers are the 25 square tutus for the packs of cards. The tutu went through five different variations before a design was finally decided on that didn't throw the dancers off-balance, hadn't become heavy with the extra net requirements and could be maneuvered through doorways without being bent out of shape."*

*"But the accolade for the most expensive and complicated costumes must go to the 20 animal and bird costumes. Even the material for these had to be made from scratch using a Lycra base. All the painted costumes, for example the Tiger Lily, took endless experimentation in order to achieve the depth of colour and texture while still being washable."*

## ABOUT THE BALLET (CONT.)

### THE CHARACTERS

#### ALICE

Description: young, curious  
Favorite outfit: blue dress with white apron  
Most likely seen: meeting unique creatures



#### WHITE RABBIT

Description: guides Alice, frantic  
Favorite items: hand gloves, pocket watch  
Most likely seen: jumping



#### CHESHIRE CAT

Description: fluffy, big grin, mysterious  
Favorite outfit: fur  
Most likely seen: stretching, jumping



#### CATERPILLAR

Description: green, magical  
Favorite items: large pipe, mushroom  
Most likely seen: waving his arms



#### DUCHESS

Description: large, long nose  
Favorite outfit: big purple dress  
Most likely seen: tossing a baby



#### MAD HATTER

Description: crazy  
Favorite outfit: big hat, blazer, checkered pants  
Most likely seen: hosting a tea party



#### QUEEN OF HEARTS

Description: powerful  
Favorite outfit: white dress with red hearts  
Most likely seen: angry at her servants and Alice



#### KNAVE OF HEARTS

Description: charming  
Favorite outfit: playing card with red hearts  
Most likely seen: dancing with Alice



## ABOUT THE BALLET (CONT.)

### FLOWERS

Description: graceful, flowing  
Favorite outfit: flower petals  
Most likely seen: waltzing



### CARDS

Description:  
Favorite outfit: playing cards with red hearts  
Most likely seen: all dancing together



### ALICE'S SISTER

Description: calm, loves to read  
Favorite outfit: pink dress  
Most likely seen: reading under the tree



### GRYPHON

Description: unusual  
Favorite outfit: eagle-like wings, lion's tail  
Most likely seen: planking



### MARCH HARE

Description: playful  
Favorite outfit: plaid jacket and capri pants  
Most likely seen: attending a tea party



### DORMOUSE

Description: sleepy  
Favorite outfit: striped button down and ruffle skirt  
Most likely seen: laying down



### Did You Know?

Before each performance, it can take one to two hours to create the make up for certain characters in *Alice in Wonderland*!

## ABOUT THE BALLET (CONT.)

### THE MUSIC

When choreographer Derek Deane envisioned the ballet of *Alice in Wonderland* he already knew he wanted the music to be Tchaikovsky. He approached composer Carl Davis to arrange the score. Since Lewis Carroll was a contemporary of both Peter Ilyich Tchaikovsky and Marius Petipa, the great Russian ballet master, Deane wanted his *Alice in Wonderland* ballet to follow the style and classical genre of the great classical ballet collaborations of Tchaikovsky and Petipa – *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*.

The music of those great ballets is so familiar, they agreed that the score should be drawn from other Tchaikovsky music. The following list of highlights from the ballet demonstrates the wide range of compositions that Carl Davis chose.

#### ***Alice in Wonderland* Musical Highlights**

##### **Act I**

---

###### **Overture and Down the Rabbit Hole**

The Tempest

1873

###### ***Discussion***

- How does this piece of music set the tone for the beginning for the ballet?
  - Can you envision falling down the rabbit hole? Which instruments are used to create the feeling that you entering a new world?
- 

###### **White Rabbit**

Album for the Young

Nos. 3, 19 and 20

1878

###### ***Discussion***

- This piece of music is used to introduce the White Rabbit. How does it reflect his traits and characteristics?
-

## ABOUT THE BALLET (CONT.)

### Pool of Tears

Chanson Triste

Piano Music Vol. VI

1876-78

### Discussion

- During her journey, Alice experiences many emotions. At this point in the story, Alice realizes she is lost and begins to cry. What emotion do you experience when listening to this piece of music?
  - How is this different from the Overture and Down the Rabbit Hole?
- 

### Garden of Living Flowers

Symphony No. 5

Movement 3 – Valse

1888

### Discussion

- This piece of music is filled with many dancers waltzing as flowers; this is also done in other ballets such as *The Nutcracker*. After listening to this piece of music, why do you think the choreographer chose a waltz to represent the flower garden?
- 

### The Duchess

*The Sleeping Beauty* Act III

Cinderella and Prince Fortune

1875-76

### Discussion

- The Duchess and the Cook are now on stage with Alice. Both characters seem a bit unsure of what they are doing. What words would you use to describe the feeling of this piece?
  - Can you envision the Duchess and Cook moving around the stage? What types of movement may they be doing to highlight the feeling of the music?
- 

### The Tea Party

Suite No. 1

Scherzo and Gavotte

1878-79

### Discussion

- There is a playful spirit to the tea party with the Mad Hatter, Dormouse, and the

## ABOUT THE BALLET (CONT.)

March Hare. What instruments are used to convey the playfulness of the party? How do you think these three characters are interacting throughout the scene?

### Act II

#### The Pack of Cards

Festival Coronation March in D

1883

#### *Discussion*

- This piece of music is used to open the second act and sets the stage for the entrance of the Queen of Hearts. How does the music convey that we are now in a royal setting?
  - What instruments are used to highlight the change in setting?
- 

#### Lobster Quadrille

Album for the Young      No. 14

1878

#### *Discussion*

- Four dancers perform quick and precise movements to this piece of music. How does the music support this change in dynamic?
  - The movements are very linear and mainly done in unison. What movement would you set to 8 counts of this music? Remember you should be portraying a lobster.
- 

#### Dream Pas de Deux

Album for the Young      No. 21

1878

#### *Discussion*

- This piece of music sets the tone for a dream sequence where Alice envisions herself dancing with the Knave of Hearts. How is the quality of this piece different from the other musical excerpts from Act II?
-

## ABOUT THE BALLET (CONT.)

### DID YOU KNOW

Tchaikovsky's "Album for the Young" is a group of twenty-four piano pieces for children, noted in the highlights for *White Rabbit*, *Lobster Quadrille* and *Dream Pas de Deux*. Each piece tells a story and gives a vivid characterization. Deane and Davis drew the comparison of Carroll's storytelling in prose to Tchaikovsky in music, making the "Album for the Young" a perfect choice for unifying the musical structure of the ballet. Fifteen of the twenty-four pieces are used in the ballet.

### FAST FACTS

- An **Overture** usually includes excerpts of music from throughout the ballet. As you listen to these excerpts, see if you can identify them in the Overture.
- The **Garden of Living Flowers** scene is danced to a Tchaikovsky waltz from the 3<sup>rd</sup> Movement of Symphony No. 5, written in 1888. It is reminiscent of the "Waltz of the Flowers" in *The Nutcracker*. At that time it was unusual to compose a waltz as part of a classical symphony.
- The **Duchess' House** music was originally composed as a variation for Cinderella and Prince Fortune in Act III of *The Sleeping Beauty*. It was never used. After seeing this ballet, explain why the music was the perfect choice for "The Duchess' House" scene.
- "Festival Coronation March in D" was written for the coronation of Tsar Nicolas II. It is used in *Alice in Wonderland* to introduce the **Pack of Cards**, including the Kings and Queens.
- Tchaikovsky's "Album for the Young, No. 14" is used for **The Lobster Quadrille** (dance for four). After being played in its entirety for the lobsters, it is sweepingly developed for the Pas de Sept (steps for seven) to include Alice, the Gryphon and the Mock Turtle.

## **ENTRY POINTES**

“Entry Pointes” are questions, topics, and areas of focus for educators to use and make connections between their curriculum and the baller. We strive to make meaningful connections in each content area of the Pennsylvania Academic Standards and provide numerous entry *pointes* for a multitude of different learners at all levels. Educators are encouraged to expand and adapt the entry pointes as necessary to meet the needs of their students and address certain standards.

After each entry pointe is a suggested grade range (elementary, middle, or high school) in parentheses.

<b>English Language Arts Core (PDE Academic Standards 1.1-1.5)</b> .....	<b>22</b>
<b>Mathematics Core (PDE Academic Standards 2.1-2.4)</b> .....	<b>22</b>
<b>Science, Technology, and Engineering Education.....</b>	<b>22</b>
<b>(PDE Academic Standard 3.1-3.4)</b>	
<b>Environment and Ecology (PDE Academic Standards 4.1-4.5)</b> .....	<b>23</b>
<b>Civics and Government (PDE Academic Standards 5.1-5.4)</b> .....	<b>23</b>
<b>Geography (PDE Academic Standards 7.1-7.4)</b> .....	<b>23</b>
<b>History (PDE Academic Standards 8.1-8.4)</b> .....	<b>23</b>
<b>Arts and Humanities (PDE Academic Standards 9.1-9.4)</b> .....	<b>24</b>
<b>Health, Safety, and Physical Education.....</b>	<b>24</b>
<b>(PDE Academic Standards 10.1-10.5)</b>	
<b>Career Education and Work (PDE Academic Standards 13.1-13.4)</b> .....	<b>24</b>
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## ENTRY POINTES

### English Language Arts Core (PDE Academic Standards 1.1-1.5)

1. Create a poem summarizing the story of *Alice in Wonderland*. What types of poems did Lewis Carroll use when writing the book? Why do authors use poetry? (ES, MS, HS)
2. Create a pen name for yourself. Will you translate your actual name into a word or classical language? Will you chose meaningful words that represent your personality? Research writers who have used pen names, such as Lewis Carroll and Mark Twain, to discover how they chose their writing names. (ES, MS)
3. There are many lessons to be learned from the story *Alice in Wonderland*. Identify what lesson you learned from the ballet. (ES, MS, HS)
4. Make up a trial. What did the Mad Hatter or any another character do to be on trial? Act it out using pantomime or writing.
5. Choose a quote from the text of *Alice in Wonderland*; explain the meaning of the quote and apply it to your life. Illustrate the quote. (MS, HS)
6. By necessity, the ballet is a condensed version of the original book. Where are the ballet and book essentially the same? Where are they different? Provide examples of both. (MS, HS)

### Mathematics Core (PDE Academic Standards 2.1-2.4)

1. Using information from the production (number of costumes, scenery, and props) create a word problem and show how to solve it for the production of Alice in Wonderland. (ES, MS)
2. Alice shrinks and grows when she drinks the contents of the bottle and eats the cake. Measure other students in a group, and then calculate the height of each person if the shrinking and growing were based on 10%, 20%, and other percentages of the student's height. (MS)
3. Charles Dodgson kept a register of every letter he wrote and received— over 98,000 in his lifetime. Track the number of communications you send/receive for a week, including text messages, phone calls, and social media posts. How much did those communications cost in total and by message? Extrapolate the numbers for one week to the numbers in a year or a decade. (MS, HS)

### Science, Technology, and Engineering Education (PDE Academic Standard 3.1-3.4)

1. In the ballet, The White Rabbit introduces Alice to a caterpillar. Research and explain the life cycle of a caterpillar.
2. Research the hat making practices during the mid-1800s. Is there a reason or justification for associating "mad" with "hatters"? (MS, HS)

## ENTRY POINTES

3. Alice cries so much when she's alone that she ends up swimming in a pool of her own tears. What is the salinity content of tears? Is it the same for everyone? What is the salinity of the ocean? Of the Dead Sea? Explain why swimming in salty water is or is not easier than fresh water. (MS, HS)

### Environment and Ecology (PDE Academic Standards 4.1-4.5)

1. Research one of the animals in the ballet. Describe what it looks like in nature, its movements, and its character traits. After seeing the performance, compare the ballet's character to the real animal. (ES, MS)
2. On the day that Lewis Carroll began to tell the story of *Alice in Wonderland*, he and the Liddell children were drifting in a boat on the Isis River. Locate several places in the world where it would be possible to drift on a river. What would the weather have been on that day? Find the Beaufort scale online and use it to show your estimation of the wind current. (MS, HS)

### Civics and Government (PDE Academic Standards 5.1-5.4)

1. What are some specific quotes or situations in *Alice in Wonderland* that could be applicable to present day U.S. politics and government functions? (HS)
2. Focusing on the queen, what did she do in *Alice in Wonderland* that would be unacceptable/illegal in present time? What happened during the trial that violates contemporary U.S. practices and procedures? (MS, HS)

### Geography (PDE Academic Standards 7.1-7.4)

1. Make a map of Wonderland. Where do the characters live? Be sure to account for all of Alice's stops on her journey through Wonderland. (ES)

### History (PDE Academic Standards 8.1-8.4)

1. What was the family dynamic and structure like in Oxford during the time of Lewis Carroll. How is this different from today? (MS)
2. Charles Dodgson used the pen name Lewis Carroll. How did he come up with that name? Why did he decide to use a pen name? What other authors use pen names? (ES, MS)
3. There are many strange and mythical characters, animals, and creatures in the Alice story. Pick a couple of them that also appear in other stories or traditions and describe their possible origins and relevance. Are there historical preferences for any of their names (e.g. "March Hare" or "Gryphon")? (MS)

## **ENTRY POINTES**

4. Alice represents a real little girl who lived at Oxford University. Oxford University was the center that first hosted the great debate between science and religion over the issues of Darwinian Evolution Theory in the 1860's. Recreate or have a class debate on evolution vs. religion and creation. Who or what does Alice represent in the world in which you live? (MS, HS)

### **Arts and Humanities (PDE Academic Standards 9.1-9.4)**

1. Lewis Carroll was a renowned amateur photographer. Compare his portrait of Alice to photographic portraits. (MS)
2. Derek Deane has successfully transitioned from his role as a dancer to a teacher/choreographer. Investigate what skills are necessary to negotiate that change of careers. List others who have succeeded in both realms. (MS, HS)
3. The Gryphon, a creature Alice meets in Wonderland, is half eagle and half lion. Create and design your own creature. Describe his/her characteristics. (ES)
4. Alice wonders if her Wonderland adventures were only a dream. Have you had a similar strange and wondrous dream? What are a couple of examples that would be similar/comparable to situations experienced by Alice? (MS)

### **Health, Safety, and Physical Education (PDE Academic Standards 10.1-10.5)**

1. Make up movements that correlate to each character. Have the children dance the story. (ES)

### **Career Education and Work (PDE Academic Standards 13.1-13.4)**

1. What does it take to create the set? Provide careers that students could use to make a living or connect to community, such as a local theatre. (MS)
2. Derek Deane's production of "Alice in Wonderland" made its North America debut with PBT. What is involved in making a debut happen? What affects does it have on the Ballet Company? Is it a benefit financially? How and why is the decision made? (MS,HS)

## ENTRY POINTES

3. Create a classroom newspaper like Lewis Carroll did in his family. Include articles, drawings, cartoons, and editorials about *Alice in Wonderland*. Add advertisements about travel and ticket options for attending a ballet performance. Select editors, illustrators, writers, and production staff to create and publish your newspaper. Using the classroom newspaper, design an "alternate universe" edition to be published as a website. Will you use opposites, palindromes, or other devices to create a wonderland version? (MS,HS)
4. The term "mad hatter" is a real term used to describe workers in the hat industry in the 19th and 20th century. Research what the term means. Why were they called "mad?" Write an essay about working conditions in the industry. (MS,HS)

### **Driver Education (PDE Academic Standards 14.1-14.6)**

1. List 2 to 3 requirements of a responsible driver driving in chaotic road conditions. Give an example of each. (HS)

### **Business, Computer and Information Technology (PDE Academic Standards 15.1-15.9)**

1. Research what to take in account when selling/purchasing tickets. Contact a local theater group to explore what is included. Research marketing. Create an eye catching design. What information must be included with your design? (HS)

## ACTIVITIES

### Activity 1: Poems

Referring to the account of Lewis Carroll it is evident that word games and poetry were important to him from the time he was a child himself. These forms of literature are found often in his writings. Poetry was one of his favorite ways to express his thoughts. As a preface for the text of *Alice's Adventures in Wonderland*, Carroll composed a poem of seven verses relating the events and emotions of that "golden afternoon" on the Isis River when the story began.

*All in the golden afternoon  
Full leisurely we glide;  
For both our oars, with little skill,  
By little arms are plied;  
While little hands make vain pretence  
Our wanderings to guide.*

*Ah, cruel three! In such an hour,  
Beneath such dreamy weather,  
To beg a tale of breath too weak  
To stir the tiniest feather!  
Yet what can one poor voice avail  
Against three tongues together?*

*Imperious Prima flashes forth  
Her edict "to begin it" –  
In gentler tone Secunda hopes  
"There will be nonsense in it!"  
While Tertia interrupts the tale  
Not more than once a minute.*

*Anon, to sudden silence won,  
In fancy they pursue  
The dream-child moving through a land*

*Of wonders wild and new,  
In friendly chat with bird or beast –  
And half believe it true.*

*And ever, as the story drained  
The wells of fancy dry,  
And faintly strove that weary one  
To put the subject by,  
"The rest next time –" "It is next time!"  
The happy voices cry.*

*Thus grew the tale of Wonderland:  
Thus slowly, one by one,  
Its quaint events were hammered out –  
And now the tale is done,  
And home we steer, a merry crew,  
Beneath the setting sun.*

*Alice! A childish story take,  
And with a gentle hand  
Lay it where Childhood's dreams are twined  
In Memory's mystic band,  
Like pilgrim's withered wreath of flowers  
Plucked in a far-off land.*

You will find other forms of poetry scattered through  
the text such as the Mouse's tale in Chapter III  
that Alice pictured as a Mouse's tail:

"Fury said to  
a mouse, That  
he met in the  
house, 'Let  
us both go  
to law: I  
will prose-  
cute *you*.—  
Come, I'll  
take no de-  
nial: We  
must have  
the trial;  
For really  
this morn-  
ing I've  
nothing  
to do.'  
Said the  
mouse to  
the cur,  
'Such a  
trial, dear  
sir, With  
no jury  
or judge.  
would  
be wast-  
ing our  
breath.'  
'I'll be  
judge,  
I'll be  
jury,'  
said  
cun-  
ning  
old  
Fury;  
'I'll  
try  
the  
whole  
cause,  
and  
con-  
demn  
you to  
death.'"

A third form of word game poetry that Charles Dodgson loved was the **acrostic** poem in which the letters of a word serve to begin each line of verse. One of the earliest we know of was set with his home village of Daresbury as the basis.

Dare not to come into this Sacred Place  
All you good Ringers, but in awfull Grace.  
Ring not with Hatt, nor Spurs nor Insolence.  
Each one that does, for every such offence  
Shall forfeit Hatt or Spurs or Twelve Pence.  
But who disturbs a Peal, the same Offender  
Unto the Box his sixpence shall down Tender.  
Rules such no doubt in every Church are used  
You and your Bells that may not be abused.

Choose one of the following activities:

1. Borrow a copy of the original *Alice's Adventures in Wonderland* from the library or access it online at [literature.org](http://literature.org). Find one poem that is used as a narrative to convey action in the story and one that is spoken by a character to describe his or her plight of circumstance.
2. Choose the name of a character and use it to write an acrostic poem.

Examples:    A           W           M  
             L           O           A  
             I      or      N      or      D  
             C           D  
             E           E           H  
             R           A  
             L           T  
             A           T  
             N           E  
             D           R

## Activity 2: Telling a Story

A choreographer uses music, mime and choreography to tell a story, convey emotions and define personalities of the characters. Using traditional positions and combinations of steps and poses, the movement of the dance is mapped out. Now add gestures made with every part of the body to those steps. When the music accompanies these movements the spirit of the story and character begins to unfold.

Many of the characters in *Alice in Wonderland* are animals. The natural movements of each animal are carefully considered as their dances and movements are developed.

To get an idea of how choreography and mime work together to create a character and tell a story, try the following:

1. Choose an animal and demonstrate two or three movements the animal usually makes. Example: a cat may crouch, stare intently, and pounce.
2. Decide what gestures you might use to caution Alice about the Queen of Hearts. Choose a gesture to indicate she is a Queen, one to illustrate her title is "of Hearts," and one for "Off with her head!"
3. Combine your animal and mime gestures to create your own *Alice in Wonderland* character.



## Positions of the Feet and Arms

**Positions of the Feet:** In ballet there are five basic positions of the feet, numbered one through five. Refer to the pictures below and match your feet to each of them.



First Position



Second Position



Third Position



Fourth Position



Fifth Position

**Positions of the Arms:** There are also various positions of the arms. Match your arms to the pictures shown below.



First Position



Second Position



Third Position



Fourth Position



Fifth Position

## Activity 3: The Set

In the story *Alice in Wonderland*, readers are taken to a new world. They are asked to use their imaginations to create the world described by Lewis Carroll. Adapting the story to a ballet also allows artists to use their imaginations to make the story come to life. When developing costumes and scenery, artists are challenged with designing something that represents the true essence of the character, place, etc.

In *Alice in Wonderland*, Sir John Tenniel, illustrator for the first publication of *Alice's Adventures in Wonderland*, based his drawings on the ones Lewis Carroll had created when he wrote the story. Sue Blane based her costume creations on the original illustrations of Sir John Tenniel.

Now it is your turn to create a scene for your favorite character from the story. Choose a scene from the book. How would you recreate this on the stage? Think about how you may design falling down the rabbit hole? Or, the scene that Alice comes across many doors. How would you portray this in the theatre?

Sketch your ideas and then share/ discuss how you would make this scene come to life.

You will need:      colored pencils & construction paper/sketch pad







