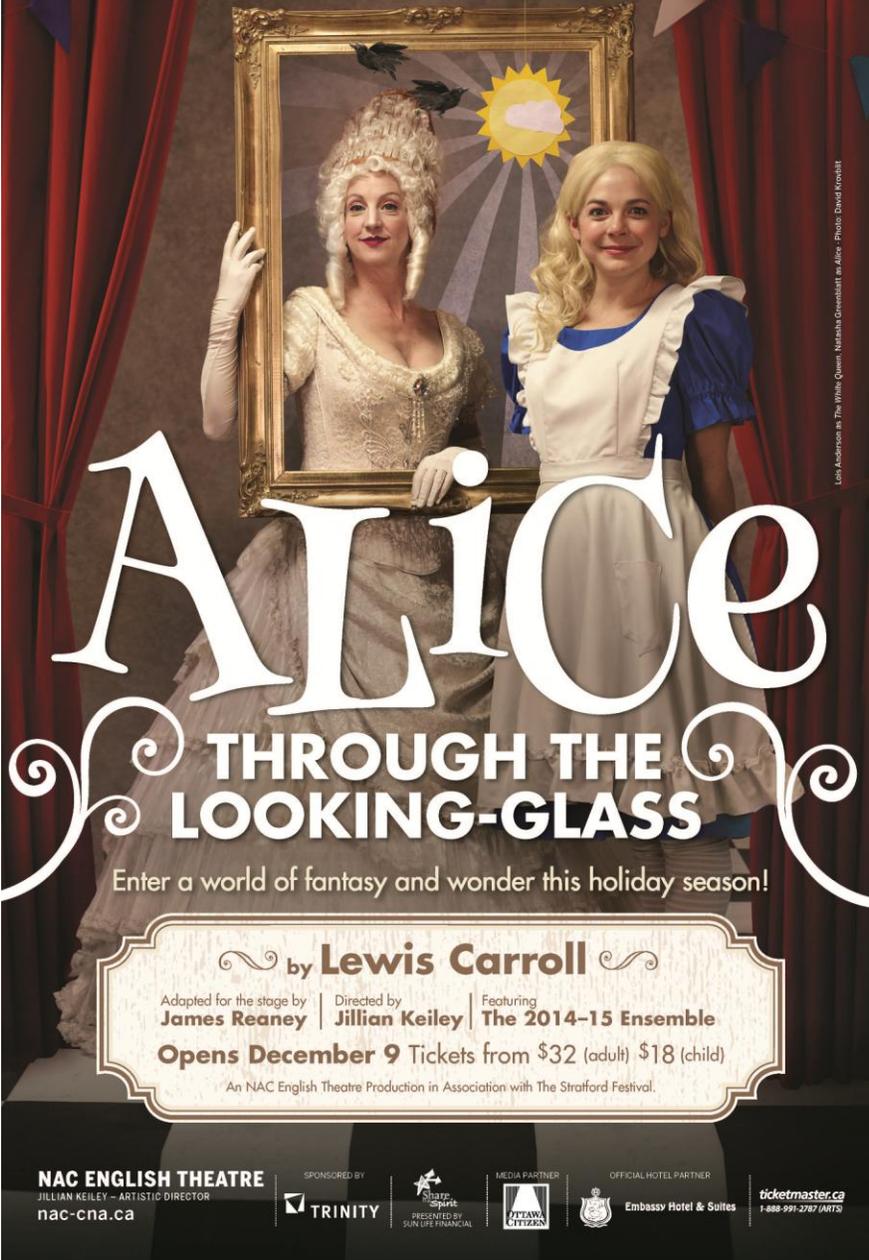


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Canada is our stage. Le Canada en scène.



Alice
**THROUGH THE
LOOKING-GLASS**

Enter a world of fantasy and wonder this holiday season!

by **Lewis Carroll**

Adapted for the stage by **James Reaney** | Directed by **Jillian Keiley** | Featuring **The 2014-15 Ensemble**

Opens December 9 Tickets from \$32 (adult) \$18 (child)

An NAC English Theatre Production in Association with The Stratford Festival.

NAC ENGLISH THEATRE
JILLIAN KEILEY – ARTISTIC DIRECTOR
nac-cna.ca

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Look Alice up at The White Queen, Natasha Greenblatt as Alice - Photo: David Frotstell

STUDY GUIDE

Adapted from the Stratford Festival Study Guide prepared by Luisa Appolloni

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The Author: Lewis Carroll



Charles Lutwidge Dodgson (Lewis Carroll)

Lewis Carroll, a pen name for Charles Lutwidge Dodgson, was born on January 27, 1832, in Daresbury, England. He was the eldest son of 11 children. Born to Charles Dodgson, a clergyman and a mathematician, and mother Frances Jane Lutwidge, the young Dodgson spent his early days living in a rectory. Throughout his life he suffered from a bad stammer.

He excelled in mathematics and won many academic awards. At the age of 20 he received a scholarship to Christ Church (Oxford) and taught there until 1881. Dodgson had many interests: he was a lecturer in mathematics, wrote essays on politics, philosophy and religion, wrote poetry and short stories and also enjoyed

photography. He was especially noted for his word games, logic and fantasy writings.

Dodgson loved to entertain children with stories. One child in particular, Alice Liddell, the daughter of Henry George Liddell, was thought to be the inspiration for his character Alice. In 1865 he published (under the pen name of Lewis Carroll) *Alice's Adventures in Wonderland*, which met with great success. This was followed with a sequel in 1871, *Through the Looking-Glass and What Alice Found There*. The *Alice* books became the most popular children's books in England during the late nineteenth century.

Dodgson died at his sister's home in Guildford, England, from pneumonia on January 14, 1898.



Alice Pleasance Liddell, aged 7, photographed by Charles Dodgson (Lewis Carroll) in 1860.

The Playwright: James Reaney



James Reaney

An award-winning Canadian poet, playwright, children's writer, librettist, English professor and literary critic, James Crerar Reaney was born to James Nesbitt Reaney and Elizabeth Henrietta Crerar on a farm in Easthope, Ontario (near Stratford), on September 1, 1926.

In 1949, Reaney received a Master's degree in English from the University of Toronto and began teaching at the University of Manitoba in the English Department. That same year, Reaney received his first Governor General's Award for *Red Heart*, a book of poetry.

In 1951 Reaney married Colleen Thibaudeau, a poet, and they had three children.

He received his PhD in 1958 from the University of Toronto; his thesis advisor was

Northrop Frye. That same year, Reaney earned his second Governor General's Award for another book of poetry, *A Suit of Nettles*. His *Twelve Letters to a Small Town* earned him his third Governor General's Award in 1962.

Reaney began teaching in London at the University of Western Ontario in 1960 and started a journal that published a variety of poets' works, including Margaret Atwood. At this time he also started to write dramatic works, that included *The Killdeer*, *Colours in the Dark* (produced at the Stratford Festival in 1967), *Listen to the Wind*, *Masks of Childhood* as well as books and plays for children. He wrote the trilogy *The Donnellys: Sticks and Stones*, *The St. Nicholas Hotel* (which won the Chalmers Award) and *Handcuffs*. Other works included *Alice Through the Looking-Glass* (produced at the Stratford Festival in 1994, 1996 and 2014). He also co-authored, with musician John Beckwith, several operas.

He received many honours and awards for his impressive body of work throughout his lifetime, including being made an Officer of the Order of Canada in 1976.

On June 11, 2008, Reaney died in London, Ontario. He is considered to be one of the foremost leading figures in shaping Canadian literature.

For additional information on James Reaney, check out <http://www.jamesreaney.com/>

Characters in the Play

Alice
Tiger Lily
Rose
Daisies
Larkspur
Red Queen
White Queen
Red King
White King
Red Knight
White Knight
White Paper Gentleman
Horse
Goat
Beetle
Gnat
Fawn
Tweedledum
Tweedledee
Moon
Carpenter
Walrus
Oysters
Sheep
Father
Son
Jabberwock
Narrator
Humpty Dumpty
Messenger
March Hare/Haigha
Mad Hatter/Hatta
Lion
Unicorn
Aged Man

The Talking Flowers

Named After Chess Pieces

About the Play

While living in Oxford, Charles Dodgson met Henry Liddell, his wife Lorina, and their children, whom he befriended. On an outing with the Liddell daughters – Lorina, Edith and Alice – in 1862, he developed the idea for the story that would become *Alice's Adventures in Wonderland*. It was published under the pen-name Lewis Carroll in 1865, with illustrations by John Tenniel. The book was a great success, leading to the publication of a sequel, *Through the Looking-Glass and What Alice Found There*, in 1871.

The book has been variously adapted for the stage, often combining some of its stories with those in *Alice's Adventures in Wonderland*. This version produced by the NAC English Theatre in association with the Stratford Festival was adapted by Canadian poet and playwright James Reaney in 1994.

Plot Synopsis

Playing with her little black kitten by the fire on a sleepy winter's afternoon, Alice takes it into her head to climb through the mirror. She finds herself in an even stranger place than she had anticipated: not only is everything backwards, but chess pieces are alive, flowers talk, and people and objects keep undergoing the most remarkable transformations.

From the top of a nearby hill, Alice can see the whole of the Looking-Glass world spread out before her, marked out like a gigantic chess board. The Red Queen, a concentrated version of the most intimidating sort of Victorian governess, tells Alice that she may join the game as the White Queen's Pawn; if she can reach the Eighth Square, she will become a Queen herself.

Following the Red Queen's directions, Alice takes a train straight to the Fourth Square (for in chess, a pawn's first move can jump two squares at once) and before long finds herself at the house of Tweedledum and Tweedledee. They tell her the story of the Walrus and the Carpenter and show her the sleeping Red King. "You're only a sort of thing in his dream," they warn Alice. "If that there King was to wake, you'd go out – bang! – just like a candle!"

Alice next encounters the White Queen, who explains the pros and cons of living backwards in time, before inexplicably changing into a sheep. Alice hears the story of the fearsome monster known as the Jabberwock, and then argues about words and their meanings with Humpty Dumpty. While she is conversing with the White King, a messenger arrives with the news that the Lion and the Unicorn are once again fighting for the crown. Plum-cake is served, until the sound of drums drives everyone away.

Alice's progress to the next square is interrupted by the Red Knight, who attempts to take her prisoner. Fortunately, the White Knight – in whose kindly eccentricities many of Lewis Carroll's readers have detected a self-portrait by the author – comes to her rescue and entertains her with a song.

Arriving at last at the Eighth Square, Alice discovers that she is wearing a crown. The Red and White Queens, however, refuse to accept her as a Queen until she has passed an examination. Though she can make no sense of the questions, Alice nonetheless soon finds herself at a banquet in her honour attended by all the Looking-Glass creatures. A toast is drunk to her health, but just as she is about to return thanks, the Looking-Glass world dissolves, the Red Queen turns back into the little black kitten, and Alice awakens from her dream. Or was it really *her* dream?

NURSERY RHYMES & FUN FACTS!

The Lion and the Unicorn

The lion and the unicorn were fighting for the crown
The lion beat the unicorn all around the town.
Some gave them white bread, and some gave them brown;
Some gave them plum cake and drummed them out of town.

Did You Know?

The lion and the unicorn are heraldic symbols of the United Kingdom. The lion represents England and the unicorn represents Scotland. The combination of the two dates back to 1603, when James VI of Scotland also became James I of England, unifying the two countries and establishing a new coat of arms.



United Kingdom's Coat of Arms



Do you notice anything familiar about Canada's Coat of Arms?

Humpty Dumpty

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall.
All the King's horses, and all the King's men
Couldn't put Humpty together again!



John Tenniel's illustration in the original *Through the Looking-Glass and What Alice Found There*

Did You Know?

Nobody quite knows the origin of Humpty Dumpty but many believe it was the name of a large cannon used by the Royalists against the Parliamentarians during the English Civil War (1642-1649). The cannon was placed on top of St. Mary's Church by the wall in Colchester. The church tower was blown apart by the Parliamentarians and the cannon fell to the ground. The Royalists ("all the King's men") couldn't put it back together as it was too heavy and Colchester eventually fell to the Parliamentarians.

ABOUT *Alice Through the Looking-Glass*

2014 NAC English Theatre Production

in association with the Stratford Festival

CAST in alphabetical order

Lois Anderson	White Queen/Larkspur/Beetle/Oyster Alice Double (Garden)/Alice Chorus
Herbie Barnes	Tweedledum/Alice Chorus
Darrell Dennis	Tweedledee/Red Knight/Alice Chorus
Deidre Gillard-Rowlings	Gnat/Daisy/Oyster/Alice Chorus
Natasha Greenblatt	Alice
Ron Klappholz	Mad Hatter/Walrus/Barbershopper/Alice Chorus
Andy Massingham	Lion/Barbershopper/Alice Chorus
Amy Matysio	Fawn/Daisy 2/Horse/Oyster/Alice Double
Tawiah M'Carthy	Tiger Lily/Unicorn/Moon/Alice Chorus
Alex McCooeye	White Knight/White Paper Gentleman/Barbershopper/Alice Chorus
Andrew Moodie	White King/Goat/Carpenter/Red Queen Double/Barbershopper/Alice Chorus
Christopher Morris	Haigha/Narrator/Oyster/Alice Chorus
Karen Robinson	Red Queen/Oyster/Alice Chorus
Alix Sideris	Rose/Eldest Oyster/Sheep/ Messenger/Pudding/Alice Chorus
David Warburton	Humpty Dumpty/Red King/Sun/Alice Chorus

CREATIVE TEAM

Jillian Keiley	Director
Bretta Gerecke	Set, Props, and Costume Designer
Dayna Tekatch	Choreographer
Jonathan Monro	Music Director/Composer
Kimberly Purtell	Lighting Designer
John Gzowski	Sound Designer
Christine Brubaker	Assistant Director
Brian Scott	Stage Manager
Kate Macdonnell	Assistant Stage Manager
Katherine Dermott	Apprentice Stage Manager

Imaginative Ways to Approach the Text

ALICE THROUGH THE LOOKING-GLASS – CHORAL POETRY

Lesson Overview:

Through the use of poetry this cross-curricular and integrated learning activity will help students develop their language skills, providing them with authentic purposes for reading, listening, speaking, viewing and representing, together with visual and kinesthetic experiences.

Grade Level(s)	2 and up
Subject Area(s)	Language, Drama, English, Visual Arts
Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none">• Read appropriate texts using sufficient rate and expression to convey the sense of the text to the audience;• Plan and shape the direction of the dramatic presentation by posing questions and working with others to find solutions;• Translate into movement sequences a variety of images inspired by poetry.• Further develop the following:<ul style="list-style-type: none">⇒ Speaking to Communicate⇒ Listening to Understand⇒ Reading for Meaning⇒ Drama: Creation
Time Needed	1 – 2 class periods
Space	Desks in groups, then open spaces for exploring the text
Materials	Handouts: The Walrus and the Carpenter ; Characters from <i>Alice</i> Optional Extension: scissors, tape, glue, crayons, markers or coloured pencils, paints, coloured construction paper, thick string or ribbon

The Activity:

- Start with the whole class standing in a circle. Distribute copies of “The Walrus and the Carpenter” poem. Model the speech by going through the poem using call and response; read a line and all the students repeat it after you. Break up difficult lines so that students can easily follow you, and deliver the lines with energy, physicality, generosity and commitment.
- Go over any words or phrases that students may not know and discuss their meaning.

- Assign one or two students each a stanza. Have them walk around the room and read their stanza silently to themselves. Let them know they need to be careful to not bump into anyone as they do this. Have the students change directions after each line.
- Have the students read their stanza again, speaking quietly to themselves. If they have a partner, have them share a line each or speak in unison as they face each other and speak their lines.
- Next, have the students play with their stanzas in the following ways:
 - using normal speaking voice;
 - speaking loudly;
 - using pitch: speaking high or low;
 - changing the speed;
 - using tone: light, medium or heavy voice;
 - speaking with the following emotions:

<ul style="list-style-type: none"> ▪ cheerful ▪ energetic ▪ bossy ▪ angry ▪ frightened 	<ul style="list-style-type: none"> ▪ suspicious ▪ sly ▪ sad ▪ excited
---	---
 - speaking and creating sound effects;
 - creating movement in their stanza.
- Each student or group of students assigned a stanza will then begin to rehearse, going through their stanza and deciding how certain lines should be delivered, where and what sound effects and movements should be used. If they are working with a partner, decide who will say which line, when to speak in unison and when to share a line, etc.
- The teacher will circulate amongst the groups, listening to the students saying their lines, reviewing the results with them, soliciting ideas for improvements.
- After a sufficient amount of rehearsal time, gather the students back into a circle in order of their assigned stanzas. Going around in a circle, have the students perform their stanzas.
- Ask the students if they want to make any changes or alterations to their stanzas, give them a few minutes to discuss and make the necessary adjustments. Repeat the performance.
- Questions:
 - What thoughts and feelings came up when you did this exercise?
 - What images seemed the strongest to you? Why?
 - What surprised you about doing this activity?
 - What surprised you most when seeing/hearing the rest of poem done by your classmates?

Extension:

- The students will create their own half masks, based on one of the characters in the play.
- From the attached handout listing some of the characters that can be found in the National Arts Centre's production of **Alice Through the Looking-Glass**, have the students pick a character or cut the names out and place them in a hat from which students can draw the character names. The students will design a half mask that best suits their character. If they are reticent to draw, have them choose photos and images from magazines or on the

internet that best captures what they think that character is all about. Avoid choosing Disney images or *Through the Looking-Glass* illustrations – let the imagination take hold! Advise the students that set and costume designers always start with a fresh perspective, always creating something new or at least a variation on what has come before stylistically. **NOTE:** there are many free half mask templates on the internet that you can use if the students need a starting point.

- Once the masks are completed, have the students re-visit the poem told in a circle. The students will perform using the voice and movement of these characters. Some things to keep in mind:
 - What do you think your character sounds like? Is it different from what you originally created?
 - How do you think your character moves? Is it different from what you originally created?
 - Did this change the poem for you by adding all these characters from the play? Tell us how.

The Walrus and the Carpenter

By Lewis Carroll (from *Through the Looking-Glass and What Alice Found There*)

1. The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright—
And this was odd, because it was
The middle of the night.
2. The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done—
"It's very rude of him," she said,
"To come and spoil the fun!"
3. The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead—
There were no birds to fly.
4. The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"
5. "If seven maids with seven mops
Swept it for half a year.
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.
6. "O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each."
7. The eldest Oyster looked at him,
But never a word he said:
The eldest Oyster winked his eye,
And shook his heavy head—
Meaning to say he did not choose
To leave the oyster-bed.
8. But four young Oysters hurried up,
All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat—
And this was odd, because, you know,
They hadn't any feet.
9. Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more—
All hopping through the frothy waves,
And scrambling to the shore.
10. The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.
11. "The time has come," the Walrus said,
"To talk of many things:
Of shoes—and ships—and sealing-wax—
Of cabbages—and kings—
And why the sea is boiling hot—
And whether pigs have wings."
12. "But wait a bit," the Oysters cried,
"Before we have our chat;
For some of us are out of breath,
And all of us are fat!"
"No hurry!" said the Carpenter.
They thanked him much for that.

13. "A loaf of bread," the Walrus said,
"Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed—
Now if you're ready, Oysters dear,
We can begin to feed."

14. "But not on us!" the Oysters cried,
Turning a little blue.
"After such kindness, that would be
A dismal thing to do!"
"The night is fine," the Walrus said.
"Do you admire the view?"

15. "It was so kind of you to come!
And you are very nice!"
The Carpenter said nothing but
"Cut us another slice:
I wish you were not quite so deaf—
I've had to ask you twice!"

16. "It seems a shame," the Walrus said,
"To play them such a trick,
After we've brought them out so far,
And made them trot so quick!"
The Carpenter said nothing but
"The butter's spread too thick!"

17. "I weep for you," the Walrus said:
"I deeply sympathize."
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.

18. "O Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none—
And this was scarcely odd, because
They'd eaten every one.

Characters from *Alice Through the Looking-Glass*

Below are names of some of the characters you will see in *Alice Through the Looking-Glass*. Choose one of the characters below and design a half mask that best suits that character.

Tiger Lily	Gnat	March Hare	Humpty Dumpty
Rose	Fawn	Lion	White King
Daisy	Carpenter	Unicorn	Mad Hatter
Larkspur	Walrus	White Queen	Red Knight
Goat	Oysters	Red Queen	Alice
Beetle	Sheep	Tweedledum	Moon
Horse	Oysters	Tweedledee	Old Man

Imaginative Ways to Approach the Text

ALICE THROUGH THE LOOKING-GLASS – BLENDED & NEW WORDS

Lesson Overview:

Using scaffolded activities to analyse the structure and elements of blended and new words, students will construct meaning and communicate successfully Lewis Carroll's "Jabberwocky" through dramatic presentation.

Grade Level(s)	4 and up
Subject Area(s)	Language, Drama, English
Curriculum Expectations & Learning Outcomes	By the end of the lesson students will be able to: <ul style="list-style-type: none">• Generate ideas using a variety of strategies and resources;• Analyse the text and explain how specific elements in them contribute to meaning;• Plan and shape the direction of the dramatic presentation by posing questions and working with others to find solutions, both in and out of role.• Further develop the following:<ul style="list-style-type: none">⇒ Speaking to Communicate⇒ Listening to Understand⇒ Reading for Meaning⇒ Drama: Creation
Time Needed	1 – 2 class periods
Space	Desks in groups, then open spaces for exploring the text
Materials	Handout: Jabberwocky; chart paper; coloured markers

Pre-Activity:

- Discuss as a class the use of blended words, or portmanteau words, which combine two or more words to create a new meaning. Some examples are: brunch (breakfast + lunch), blog (web + log), Bollywood (Bombay + Hollywood), sitcom (situational + comedy), Tex-Mex (Texan + Mexican), Microsoft (microcomputer + software), etc.
- In groups of four, using chart paper and coloured markers, brainstorm and make a list under the various headings: Animals; Art, Literature and Entertainment; Food; Internet and Computers; Sciences; General. Write down words that you know.
- Upon completion, draw a line and underneath each group will then create their own portmanteau words.
- Each group will share with the rest of the class their findings and new portmanteau words.
- Pin or tape these chart papers on the walls around the room.
- Write on a separate chart paper, "neologism: a new word, phrase or expression." Some examples of new words or phrases eventually being accepted into mainstream language would be the following: internet (1974); google as a verb for searching the internet; cyberspace (1984); wardrobe malfunction (2004); selfie (2013), etc.
- Brainstorm as a class other new words and phrases that have now become a part of our language.
- On a separate piece of chart paper, create a list of new words or phrases that you think will/should become accepted into our mainstream language in the near future. Feel free to make up words – that's the fun of it!

- Discuss the following:
 - What do these activities tell us about our language? Is it always changing and evolving? Why do you think this happens?
 - Do you think it is important to be playful with the language? Why?

Activity:

- Inform the students that Lewis Carroll wrote “Jabberwocky” a poem found in *Through the Looking-Glass and What Alice Found There*. It is a nonsense poem in which Carroll used playful words of his own invention. Begin by reading the poem out loud to the class, as expressively as possible (see note below for suggestions).
- Distribute the “Jabberwocky” poem to the students.
- The teacher will read each line while the students walk around the room, repeating that line. **NOTE:** You may decide to show your students before doing this exercise or after the following examples of how “Jabberwocky” can be performed:
 - Sesame Street doing “Jabberwocky” - www.youtube.com/watch?v=LbGbU65_Rbg
 - University of Utah singing “Jabberwocky” - www.youtube.com/watch?v=Bnkumgf5qVw
 - For possible interpretations of the words in “Jabberwocky” see en.wikipedia.org/wiki/Jabberwocky
- Divide the class into seven groups and assign one stanza to each group. Each group will brainstorm and discuss what each stanza means and what each new word or phrase that Lewis Carroll coined means.
- Each group will then decide how they will present their stanza, using at least two methods of the following: narration, mime, choral reading, echoing/repeating certain words or phrases, movement, singing, chanting, etc.
- Rehearse and try it different ways to help you create your own interpretation using voice, body, facial expression. For instance:
 - As if you are telling the story to three-year-olds;
 - Extremely politely;
 - With pronounced accents;
 - Like suspicious spies;
 - Like robots;
 - Like snobs;
 - In a scared manner.
 - The teacher may also circulate and offer other suggestions to each group.
- After a sufficient amount of time for rehearsal have the groups perform in order of the stanzas.
- For discussion:
 - Does energy and expression help make a poem alive, especially a nonsense poem?
 - What did you discover as you rehearsed your stanza using different techniques?
 - What did you discover watching and hearing the other stanzas being performed?
 - Was it easier communicating an idea using nonsense words?

JABBERWOCKY

by Lewis Carroll (from *Through the Looking-Glass and What Alice Found There*)

1. `Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.
2. "Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"
3. He took his vorpal sword in hand:
Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.
4. And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!
5. One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.
6. "And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.
7. `Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

FIND ALICE AND HER FRIENDS

WORD PUZZLE

Find Alice and some of the characters she meets in the National Arts Centre's production of *Alice Through the Looking-Glass*. Circle the words below (hint: some of the words are backwards). Have fun!

G J M L E A A W U R V W N D Z I H C O R
O H A O E E D E L D E E W T G M F F Y M
V O D P Z G D F C K P N S H E E P G S O
P R H P N W H I T E P A P E R G E N T O
L S A L I C E J E H G R K F A R H I E N
R E T W E E D L E D U M G V X T B K R D
P Q T D V U J N E E U Q E T I H W E S X
F Z E L U O Y G Y D N E V X K G A T Y V
P R R Y T P M U D Y T P M U H N L I S N
W N E L M A R C H H A R E L P I R H I O
O F D I F P U D D I N G S R F K U W A S
A A K L A R K S P U R B S E Y D S F D A
J A N R W P I G O L U S E H R E G G S D
B I I E N V P C A R P E N T E R O S E E
I A G G O D O L D M A N G A D U A X P Z
D H H I I R Y A D I Y J E F Q J T I J Z
Q Q T T L A T N B K G I R D U J K L E Z
P N A Z J U T E L T E E B K E O J N W J
R F N T H G I N K E T I H W E I A O Q K
N G G A B I K L U N I C O R N H Q O Q B

Words List

White Queen
Red Queen
White King
Red King
White Knight
Alice
Tiger Lily
Rose

Daisy
Larkspur
Guard
White Paper Gent
Goat
Beetle
Horse
Gnat
Fawn
Tweedledum

Tweedledee
Moon
Carpenter
Walrus
Oysters
Sheep
Father
Humpty Dumpty
Messenger
March Hare

Mad Hatter
Unicorn
Lion
Red Knight
Old Man
Pudding
Kitty

Discussion Topics for Your Class

Before seeing *Alice Through the Looking-Glass*:

1. What do you expect to see on stage at the NAC? Have each student make a list of predictions about what they expect. Save these predictions. After your visit to the NAC, revisit them to see how they compared to the actual production.
2. What are people's expectations about growing up? How do you feel about this? What are some good things about growing up, maturing and becoming adults? What are some things you would like to change?
3. Are dreams important to you? Are they important in our society?

After your trip to the NAC:

1. What is the significance of having Alice move through various spaces on a giant chessboard?
2. Discuss the way the characters in *Alice Through the Looking-Glass* treated Alice.
3. What parts did you respond to most while watching *Alice Through the Looking-Glass*? Why?
4. Were there parts you wished were different? How?

Resources

BOOKS

Carroll, Lewis (Charles Lutwidge Dodgson). *Through the Looking-Glass and What Alice Found There*. First published in 1871.

Gardner, Martin (ed.). *The Annotated Alice: The Definitive Edition*. (2000)
Project Gutenberg (ebooks) <http://www.gutenberg.org/ebooks/12>

ONLINE RESOURCES

Biography

<http://www.biography.com/people/lewis-carroll-9239598>

http://en.wikipedia.org/wiki/Lewis_Carroll

Humpty Dumpty

http://www.rhymes.org.uk/humpty_dumpty.htm

http://en.wikipedia.org/wiki/Humpty_Dumpty

The Lion and the Unicorn

http://www.rhymes.org.uk/the_lion_and_the_unicorn.htm

http://en.wikipedia.org/wiki/The_Lion_and_the_Unicorn

James Reaney

<http://www.jamesreaney.com/>

http://en.wikipedia.org/wiki/James_Reaney

<http://thecanadianencyclopedia.com/en/article/james-crerar-reaney/>

ALICE THROUGH THE LOOKING-GLASS ON FILM, VIDEO AND DVD

1973 (UK-TV) *Alice Through the Looking Glass*. Directed by James MacTaggart. Starring: Brenda Bruce, Freddie Jones and Judy Parfitt.

1987 (US-TV) *Alice Through the Looking Glass*. Directed by Andrea Bresciani, Richard Slapczynski. Starring: Janet Waldo, Mr. T., Phyllis Diller and Jonathan Winters.

1996 (US-video) *Fairy Tales on Ice: Alice Through the Looking Glass*. Directed by Jules Lichtman. Starring: Nancy Kerrigan, Geena Davis and Ryan Andreson.

1998 (UK-TV) *Alice Through the Looking Glass*. Directed by John Henderson. Starring: Kate Beckinsale, Penelope Wilton, Ian Holm and Geoffrey Palmer.