



# MOMIX: ALICE

## PERFORMANCE GUIDE

THE PARAMOUNT THEATER

# ARTS EDUCATION

Study Guide courtesy of  
Blumenthal Performing Arts



*Alice*

PRESENTED BY



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with

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# ABOUT THE COMPANY



## MOMIX: 40 Years of Endless Innovation

Known internationally for presenting work of exceptional inventiveness and physical beauty, MOMIX is a company of dancer-illusionists under the direction of Moses Pendleton. In addition to stage performances worldwide, MOMIX has worked in film and television, recently appearing in a national commercial for Hanes underwear and a Target ad that premiered during the airing of the 67th Annual Golden Globe Awards. With performances on PBS's "Dance in America" series, France's Antenne II, and Italian RAI television, the company's repertory has been broadcast to 55 countries. Joining the Montreal Symphony in the Rhombus Media film of Mussorgsky's Pictures at an Exhibition, winner of an International Emmy for Best Performing Arts Special, the company's performance was distributed on laser disc by Decca Records.

MOMIX was also featured in IMAGINE, one of the first 3-D IMAX films to be released in IMAX theaters world-wide. MOMIX dancers Cynthia Quinn and Karl Baumann, under Moses Pendleton's direction, played the role of "Bluey" in the feature film FX2; and White Widow, co-choreographed by Moses Pendleton and Cynthia Quinn, was featured in Robert Altman's movie, The Company. Participating in the Homage a Picasso in Paris, MOMIX was also selected to represent the US at the European Cultural Center at Delphi.

With the support of the Scottsdale Cultural Council Scottsdale Center for the Arts in Scottsdale, Arizona, Mr. Pendleton created Bat Habits to celebrate the opening of the San Francisco Giants' new spring training park in Scottsdale. MOMIX has been commissioned by corporations such as Fiat and Mercedes Benz, performing at Fiat's month long 100th Anniversary Celebration in Torino, Italy and Mercedes Benz's International Auto Show in Frankfurt, Germany. With nothing more than light, shadow, props, and the human body, MOMIX has astonished audiences on five continents for more than 40 years.

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## How did MOMIX get its name?

Moses Pendleton, as one of five artistic directors of the company Pilobolus, was invited in 1980 to choreograph the closing ceremonies of the Winter Olympics at Lake Placid, NY. At the Games, he performed a solo, called MOMIX, shortened for Moses Mix. The next year, he founded a dance company called MOMIX. MOMIX is also the trade name for a milk supplement that the farm-bred Moses used to feed his veal calves. MOMIX emerged as a five-member dance company in 1980. Everyone has a personal story to tell. We are all born with something special that makes us unique.

## About the upcoming performance of *MOMIX ALICE*



Travel down the rabbit hole MOMIX-style with Moses Pendleton's newest creation, ALICE, inspired by Alice in Wonderland. As Alice's body grows and shrinks and grows again, Pendleton's dancers extend themselves by means of props, ropes, and other dancers.

"I don't intend to retell the whole Alice story" he says, "but to use it as a taking

off point for invention. I'm curious to see what will emerge, and I'm getting curiouser and curiouser the more I learn about Lewis Carroll, who like me was a devoted photographer."

The Alice story is full of imagery and absurd logic – before there was surrealism there was Alice. Alice is an invitation to invent, to let imagination run and play outside. "Ask Alice," sang Grace Slick in "White Rabbit" – she also said "feed your head."

Pendleton continues, "You can see why I think Alice is a natural fit for MOMIX and an opportunity for us to extend our reach. I want to take this show into places we haven't been before in terms of the fusion of dancing, lighting, music, costumes, and projected imagery." As with every MOMIX production, you never quite know what you are going to get. Audiences will be taken on a journey that is both magical, mysterious, fun, eccentric, and much more. As Alice falls down the rabbit hole and experiences every kind of transformation, so will you.

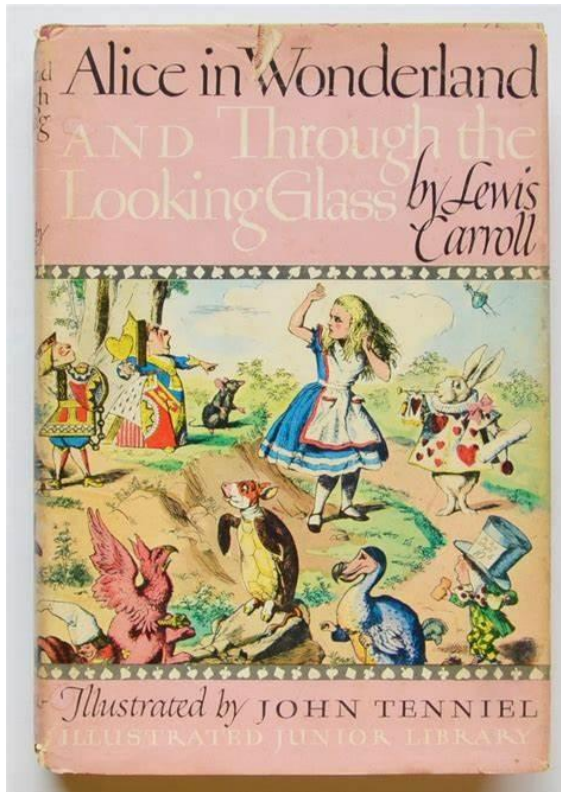
Click here to watch the: [MOMIX ALICE Trailer](#)

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# **SECTION 1:**

# **ALICE IN WONDERLAND**

## **(HISTORY OF THE STORY & ELA STUDY)**



## HISTORY: THE ORIGINAL STORY

Alice in Wonderland, a widely beloved British children's book by Lewis Carroll, published in 1865. With its fantastical tales and riddles, it became one of the most popular works of English-language fiction. It was notably illustrated by British artist John Tenniel.

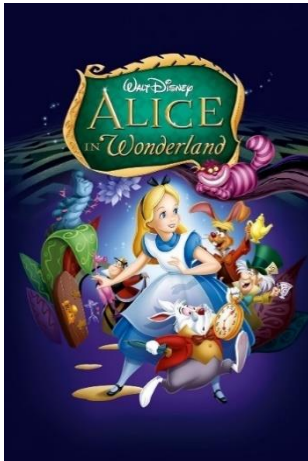
The story centers on Alice, a young girl who falls asleep in a meadow and dreams that she follows the White Rabbit down a rabbit hole. She has many wondrous, often bizarre adventures with thoroughly illogical and strange creatures, often changing size unexpectedly (she grows as tall as a house and shrinks to 3 inches). To name a few, she encounters the Caterpillar, the Duchess (with a baby that becomes a pig), and the Cheshire Cat, and she attends a strange endless tea party with the Mad Hatter and the March Hare. She plays a game of croquet with a flamingo for a croquet mallet and uncooperative hedgehogs for croquet balls while the Queen calls for the execution of almost everyone present. Later, at the Queen's request, the Gryphon takes Alice to meet the sobbing Mock Turtle, who describes his education. Alice is then called as a witness in the trial of the Knave of Hearts, who is accused of having stolen the Queen's tarts. However, when the Queen demands that Alice be beheaded, Alice realizes that the characters are only a pack of cards. She stands up against the queen in act of defiance. As the cards assemble to attack her at the Queen's command, Alice awakens from her dream and recalls her tale to her who sister, who daydreams about these adventures on her own. She pictures Alice retelling this story to countless other little children to "make their eyes bright and eager with many a strange tale."





## BACKGROUND INFORMATION: FROM PAGE TO STAGE

This story was originally told by Lewis Carroll (pictured on the right) to Lorina, Alice, and Edith Liddell (the daughters of Henry George Liddell, dean of Christ Church, Oxford, where Carroll had studied and held a fellowship) at a picnic in July 1862. Alice asked Carroll to write out the stories for her, and in response he produced a hand-lettered collection entitled *Alice's Adventures Under Ground*. A visitor to the Liddell home saw the storybook and thought it should be published, so Carroll revised and expanded it. Appearing at a time



### Disney's cartoon adaptation

when children's literature generally was intended to teach moral lessons, the book at first baffled critics, who failed to appreciate the nonsense that so captivated its young readers. But Carroll understood how children's minds worked, and the way he turned logic on its head appealed to their sense of the ridiculous. The work attracted a following and led to a sequel, *Through the Looking-Glass, and What Alice Found There* (dated 1872 but published in December 1871). By the end of the 19th century, *Alice* (taking the two volumes together) had become the most popular children's book in England, and within two more decades it was among the most popular storybooks in the world. It inspired numerous films, theatrical performances, and ballets as well as countless works of scholarly analysis.

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the end of the 19th century, *Alice* (taking the two

### The Royal Ballet's adaptation



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# LITERARY ELEMENTS

**Point Of View:** Alice's adventures in Wonderland are told in 3<sup>rd</sup> person by a narrator who tells us what Alice is thinking, feeling, and experiencing.

**Tone:** Odd, absurd, and unnatural. Humorous and melancholic at times.

**Tense:** Present

**Setting:** The story takes place in a magical place called Wonderland. There is no distinct time that can be determined as to when the story takes place, because Wonderland operates outside the realm of conventional time.

**Exposition:** Alice, the protagonist, follows the White Rabbit into the rabbit hole. As she is falling down the hole to Wonderland, she begins to question how she will ever get out and begins problem solving upon arrival.

**Rising Action:** Alice is searching for a way to enter the garden to find help and finally finds a way by using a little golden key to unlock the door. Alice encounters numerous other characters with strange behavior. She attempts to understand them and then works to resolve their main issue or problem.

**Climax:** Alice meets the dangerous Queen of Hearts, who forces her to play croquet while sentencing numerous other players to beheading. Afterwards, the Queen looks over the trial of a knave accused of stealing her tarts. As the trial becomes more ridiculous, Alice bravely stands up to the Queen of Hearts and her tyranny.

**Falling Action/Resolution:** The Queen sends her deck of cards to attack Alice. As they swarm around her, Alice wakes up from her dream and finds that she has finally escaped Wonderland.

**Themes:** Growing up in a confusing world, childhood curiosity, managing emotions

**Motifs:** imagination, identity, bravery, dreams, alternate reality

**Symbols:** White Rabbit, Cheshire Cat, Mad Hatter, King & Queen of Hearts and the playing cards under their rule



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# STORY CONTEXT QUESTIONS

See if you can remember each of these details from the story of *Alice in Wonderland*.

1. Who is the first character that Alice sees in Wonderland?
2. What does Alice use to grow or shrink to be the right size to enter the garden?
3. Name 3 characters that Alice meets before she gets to the royal palace. Which do you find most odd and why?
4. One of the main themes in the book is growing up. The confusing characters in Wonderland are believed to represent the confusion of entering adulthood. Select a character that Alice meets and explain what they might represent as a symbol of adulthood.
5. Another theme in the book is managing emotions. Is there a particular character or two that comes to mind who can't keep his or her temper? What happens when they can't keep it together?
6. Does Alice do a good job at keeping her emotions at ease during the book? How would you feel if you were in her situation?

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## WHO'S WHO?

Briefly describe each character from Alice's adventures in Wonderland, what they might symbolize, and list a character trait or two that makes them unique. Keep in mind that not all these characters will be in the adaptation on stage.

Alice

White Rabbit

Queen of Hearts

King of Hearts

Cheshire Cat

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Duchess

Caterpillar

Mad Hatter

March Hare

Dormouse

Mock Turtle

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## QUOTABLE QUOTES

Identify who said the following quotes below and describe in detail what was happening at this point in the story.

“Oh dear! Oh dear! I shall be late!”

Character: \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_

“I’m afraid I can’t put it more clearly for I can’t understand it myself to begin with; and being so many different sizes in a day is very confusing.”

Character: \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_

“Oh, you can’t help that. We’re all mad here. I’m mad. You’re mad.”

Character: \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_

“Hold your tongue!...Off with her head!”

Character: \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_

“Well, then, if you don’t know what to uglify is, then you *are* a simpleton!”

Character: \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_

“Who cares for you? You’re nothing but a pack of cards!”

Character: \_\_\_\_\_

Description: \_\_\_\_\_  
\_\_\_\_\_

# POETRY ACTIVITY: PART 1

Lewis Carroll uses many different forms of poetry in his novel to tell the story of Alice and the characters she meets. Look at the poetry terms on the left side and draw a line to the matching example.

## Imagery

Creates a picture in your mind

## Alliteration

The repetition of one or more initial letters

## Rhyme

When two or more words have the same sound at the end of a sentence

## Consonance

The repetition of consonant sounds.

## Tone

The emotion that the author is feeling as they write

## Onomatopoeia

The use of words whose sounds suggest their meaning

## Personification

When animals or objects are said to have human characteristics

## Assonance

The repetition of vowel sounds

## Simile

A comparison usually using the words "like" or "as"

## Anaphora

The repetition of a word or phrase, usually at the beginning of a line

Her hair was **as** red as a rose.

"Beautiful soup, so rich and **green**  
Waiting in the hot **tureen**"

The tone of Alice in Wonderland is fascinating, curious, and bizarre as Alice and the narrator experience a new world with wonder

**It was the** best of times  
**It was the** worst of times.

**Tiger tiger** burning bright

**Sally sells** seashells by the seashore

The golden yellow sunlight filtered down through the pale new leaves on the oak tree.

Hear the **mellow wedding bells**.

"A large caterpillar was sitting on top **with its arms folded**"

The **pitter-patter** of the mouse's feet could be heard in the distance.



# POETRY ACTIVITY: PART 1

## (ANSWER KEY)

<b>Imagery</b> Creates a picture in your mind	The golden yellow sunlight filtered down through the pale new leaves on the oak tree.
<b>Alliteration</b> The repetition of one or more initial letters	Sally sells seashells by the seashore
<b>Rhyme</b> When two or more words have the same sound at the end of a sentence	“Beautiful soup, so rich and green Waiting in the hot tureen” Pg. 84
<b>Consonance</b> The repetition of consonant sounds.	Tiger tiger burning bright
<b>Tone</b> The emotion that the author is feeling as they write	The tone of Alice in Wonderland is fascinating, curious, and bizarre as Alice and the narrator experience a new world with wonder
<b>Onomatopoeia</b> The use of words whose sounds suggest their meaning	The pitter-patter of the mouse’s feet could be heard in the distance.
<b>Personification</b> When animals or objects are said to have human characteristics	“A large caterpillar was sitting on top with its arms folded” pg. 35
<b>Assonance</b> The repetition of vowel sounds	Hear the mellow wedding bells.
<b>Simile</b> A comparison usually using the words “like” or “as”	Her hair was as red as a rose.
<b>Anaphora</b> The repetition of a word or phrase, usually at the beginning of a line	It was the best of times It was the worst of times.

## POETRY ACTIVITY: PART 2

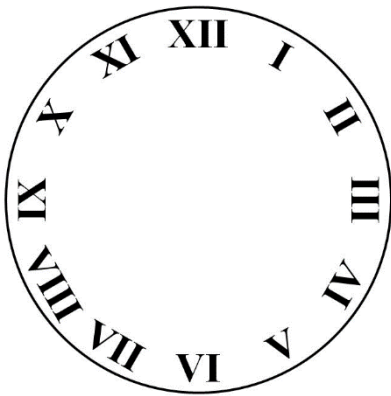
Write your own example to go with each poetry term!

<b>Imagery</b> Creates a picture in your mind	
<b>Alliteration</b> The repetition of one or more initial letters	
<b>Rhyme</b> When two or more words have the same sound at the <u>end</u> of a sentence	
<b>Consonance</b> The repetition of consonant sounds.	
<b>Tone</b> The emotion that the author is feeling as they write	
<b>Onomatopoeia</b> The use of words whose sounds suggest their meaning	
<b>Personification</b> When animals or objects are said to have human characteristics	
<b>Assonance</b> The repetition of vowel sounds	
<b>Simile</b> A comparison usually using the words "like" or "as"	
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# MATH ACTIVITY 1:

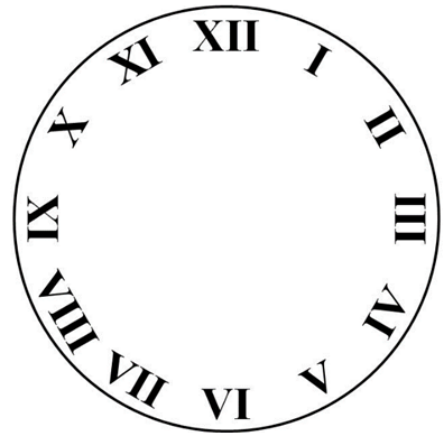
## KEEPING TIME FOR THE WHITE RABBIT

Poor Rabbit, he is once again late—for a very important date. Maybe if he adjusted his watch, then he may be on time for once. Can you help him read his watch correctly?



This is an old-fashioned watch with Roman numerals instead of numbers. If the hour hand was pointing at VII and the minute hand was pointing at XII, what time would it be? No wonder the Rabbit is always late, the minute hand is now on the III and the hour hand is just after the IX—the problem is that his watch is twenty minutes late, what time should it be? Mark it on the clock.

Finally, White Rabbit has managed to get some advice from the helpful and all-knowing Caterpillar. “*When the sun is highest in the sky, it is noon. Set your watch by that.*” At noon, Rabbit sees his watch is 35 minutes fast, draw the hands in the right place on the clock here to show what time Rabbit’s watch shows.



Further study:

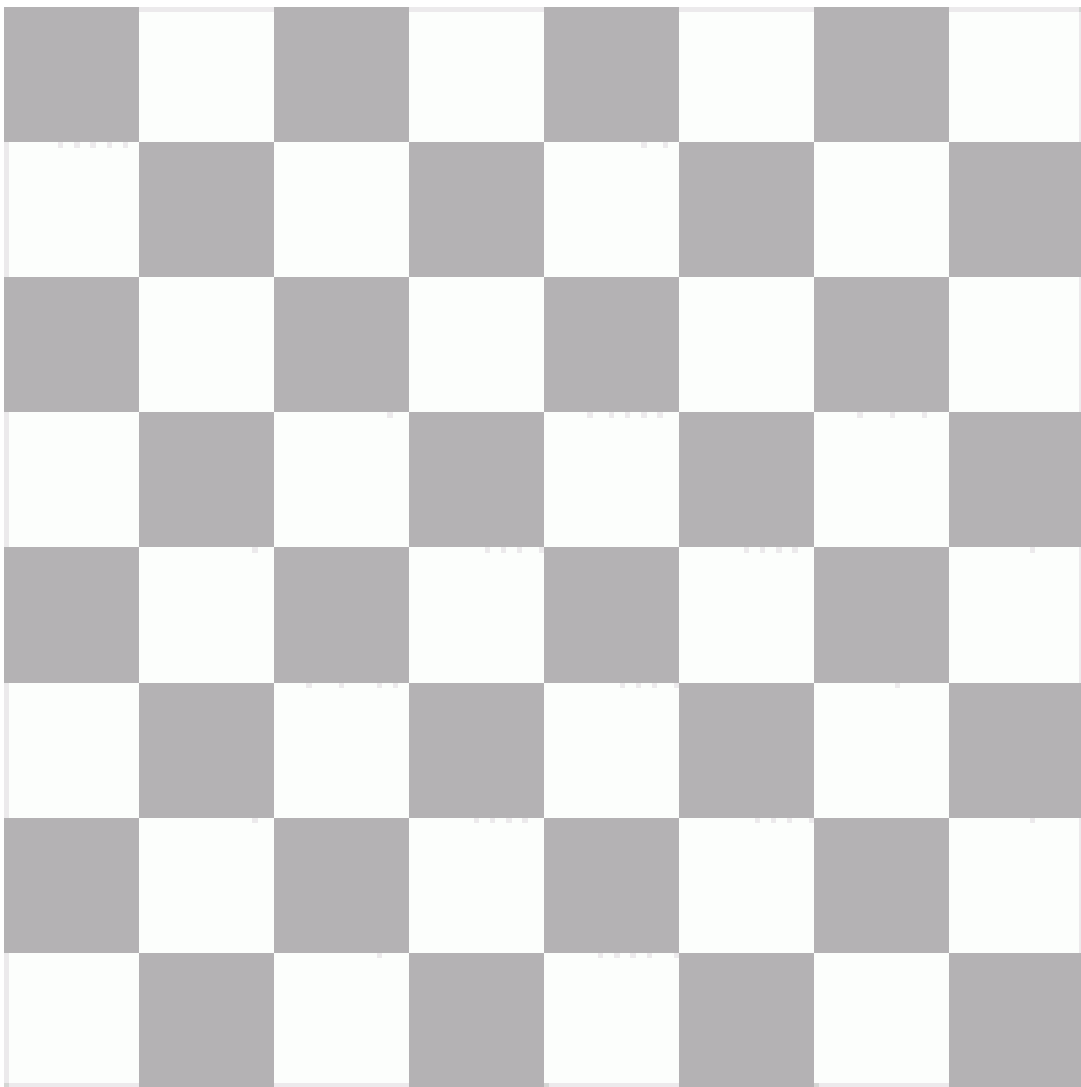
1. How many minutes are in the hours from noon to midnight?
2. How many hours are in three quarters of a day?
3. How many minutes are in the third month of the year?
4. How many minutes are in a year?
5. How many hours are in the first six months of the year?

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## MATH ACTIVITY 2: KEEP YOUR HEAD

“Off with your head!” shrieks the Queen of Hearts.

Slice it, dice it, take it off! The Queen is a deadly and powerful chess piece—she can move in any direction on a chess board: horizontal, vertical, diagonal and for any number of spaces too! Can you place 8 queens on this chessboard so that none of them could take one of the others? Think hard - you may just get to keep your head after all!



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## **SECTION 2:**

# **PERFORMANCE STUDY**



# DANCE & CIRQUE VOCABULARY

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**Energy:** The amount of force or manner in which a movement is performed, or the qualities of movement: percussive, sustained, lyrical, vibratory, rebounding, exploding, collapsing.

**Flexibility:** The amount of elasticity in a dancer/performer's body as exhibited by their range of motion.

**Freeze:** A command to cease all movement at once and to remain immobile in the shape the body presented when the signal word was given.

**Gesture:** A movement which is a symbol to communicate a specific idea, purpose, or expression (waving, shrugging the shoulders, shaking hands, combing the hair).

**Level:** The space where movement occurs in relation to elevation; this may vary from low to high within the possible range of human elevation.

**Locomotor Movement:** A movement that carries the body from one place to another through space using the feet or any other part of the body as a base for moving (walking, running, hopping, jumping, leaping, skipping, galloping, sliding, rolling, and crawling).

**Illusion:** a deceptive appearance or impression

**Multimedia:** the use of a variety of artistic or communicative media

**Rhythm:** A regular occurrence of like features in a composition. Rhythm of movement is defined as metered and non-metered. Metered rhythm has a countable beat. Non-metered rhythms originate sometimes from nature (wind, sea, smoke, rain, bird calls), from things (popcorn, balloons, balls), or from our own breath rhythms (rhythms from within the body, sneeze, yawn, blink, stretching).

**Space:** An element of dance, relating to the area through which one moves.

**Suspension:** the act of suspending something (hanging it from above so it moves freely)

**Symmetrical:** The same shape, design, or form on both sides.

**Theme:** A clear movement sequence that can be used as a basic structure for different variations.

**Time:** An element of dance, relating to the rhythmic aspects of dance as well as the duration and tempo of a movement.

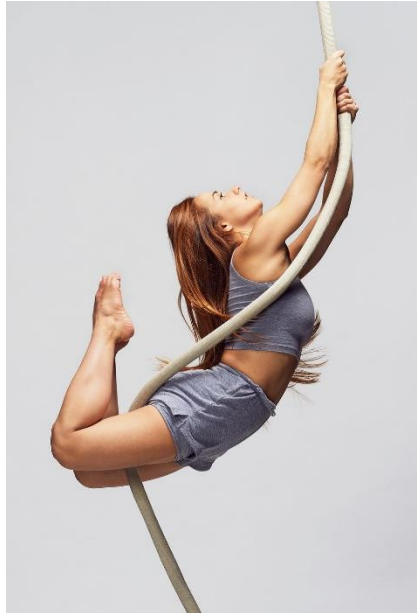
**Unison:** Two or more performers executing the same movement at the same time.

# CIRQUE & ACRO APPARATUSES

Select the links below to see video examples of each apparatus in use.



[Aerial Hoop/Lyra](#)



[Aerial Rope](#)



[Cyr Wheel](#)



[Aerial Straps](#)



[Trapeze](#)

# THE 5 ELEMENTS OF DANCE



When learning something new, it is always a good idea to approach the subject from the ground up, learning the basics first to help you understand the bigger picture. A great way to start is by asking the familiar questions of who, what, when, where, why and how.

In this lesson, you and your students will identify and analyze the fundamental components of dance.

To better understand dance or, more specifically, the movement of a single dancer or performance, the initial question we might ask is:

*Who does what, where, when and how?*

The answer to this question is:

*The dancer moves through space and time with energy.*

To dig deeper and get even more specific, we can break down this question even further by examining the five elements of dance:

- **BODY**
- **ACTION**
- **SPACE**
- **TIME**
- **ENERGY**

A popular acronym for remembering the five elements of dance is **B.A.S.T.E.**

The five elements of dance are typically intertwined within a performance and can sometimes be hard to separate from one another. However, it is important to understand each element individually to better interpret the art of dance.

## BODY

Body refers to who moves. The dancer moves their body. This movement can be of body parts like the head, neck, arms, fingers, torso, legs, feet and the toes, or it can be of the whole body through creating shapes. Some shapes that the body can create through movement are curves, angles and lines. The dancer also uses their muscles, breath and balance among other body systems.

## ACTION

Action refers to what type of movement is being performed. This can be any movement in the act of dancing, including locomotor and non-locomotor movement. Locomotor movement is any movement that travels from one place to another while non-locomotor movement remains in place.

## SPACE

Space refers to where the dancer moves and includes the components of dance involving direction, levels, shapes and design. Space can also refer to the physical place the dancer occupies including all levels, planes and directions both near and far from the body's center. Additionally, it can reference the dancer's focus, whether inward or outward.

## TIME

Time refers to when the dancer moves. Time includes duration, tempo, beat and accent. Duration indicates how long or brief the movement is. The tempo is determined by how fast or slow the movement is. The beat can be steady or uneven and refers to the movement, not the music. Accents in the movement can happen singularly or multiple times. All these items can be dictated by the music, but do not have to be.

## ENERGY

Energy refers to how the dancer moves. Energy can describe the degree of muscular tension and energy used to move. For example, a movement can be heavy or light, sharp or smooth, tense or relaxed. Energy can also refer to the quality of the dance, whether it is aggressive, timid, wild or languid.

# THE ELEMENTS OF DANCE

Ask ►	Who?	Does what?	Where?	When?	How?
<i>Answer ►</i>	<i>The dancer</i>	<i>moves</i>	<i>through space</i>	<i>and time</i>	<i>with energy</i>
B.A.S.T.E.	BODY	ACTION	SPACE	TIME	ENERGY
	<u>Body Part(s)</u> Head Neck Shoulders Arms Hands Fingers Legs Feet Toes	<u>Locomotor</u> Walk Run Skip Crawl Roll Leap Slide Hop Traveling turn Jump	<u>Direction</u> Forward Backward Upward Downward Sideways Diagonally Linear Rotating	<u>Duration</u> Brief Long	<u>Tension</u> Tight Loose
	<u>Body Shape(s)</u> Rounded Twisted Angular Linear	<u>Non-locomotor</u> Bending Non-traveling Turn (pirouette) Stretching Twisting	<u>Level</u> High Mid Low	<u>Tempo</u> Fast Slow	<u>Attack</u> Sharp Smooth Sudden Sustained
	<u>Body System(s)</u> Muscles Bones Breath Balance Reflexes		<u>Focus</u> Inward Outward	<u>Beat</u> Steady Uneven	<u>Force</u> Strong Gentle
				<u>Accent</u> Single Multiple	<u>Weight</u> Heavy Light
		<u>Flow</u> Bound Free			
				<u>Quality(s)</u> Vigorous Languid Furious Melting Light Wild Proud Sudden Sustained Smooth Timid Sharp	



# IDENTIFYING THE ELEMENTS OF DANCE



After reviewing the elements of dance, your students should be able to successfully identify and discuss the five elements (body, action, space, time and energy) as exhibited in different dance performances.

For this activity, have your students—together as a class or individually—select two dance videos from the provided options (right). While watching the first selected video, ask students to carefully evaluate the performance using language from the elements of dance chart.

**Being as specific as possible, discuss the following:**

- The different parts of the body used (body)
- Ways in which the featured dancer(s) moves (action)
- The movement each part of the body creates (action)
- The directions, levels and focus of the different movements (space)
- Examine the duration, tempo, beat and accents (time) used by the dancer and what type of energy required.

**Repeat the exercise with the second selected video. Now, compare and contrast the two performances.**

- What similarities can be found? What differences?

## DANCE 1

### ***Giselle***

The Royal Ballet, Opus Arte Ballet; 2:25  
[aub.ie/giselle-video](http://aub.ie/giselle-video)

## DANCE 2

### **“Rise Up”**

Syncopated Ladies, Tap dance; 2:29  
[aub.ie/syncopated-video](http://aub.ie/syncopated-video)

## DANCE 3

### **“Sweet Dreams”**

Brooke Henderson Dance Studios, Jazz dance; 4:30  
[aub.ie/dreams-video](http://aub.ie/dreams-video)

## DANCE 4

### **“Flowers in the Rain”**

Koresh Dance Company, Modern; 5:59  
[aub.ie/flowers-video](http://aub.ie/flowers-video)

## DANCE 5

### **“Easy on Me,”**

Jonah Almanzar & Bailey Vogel, Lyrical; 2:10  
[aub.ie/easy-video](http://aub.ie/easy-video)

# EXPERIENCING THE ELEMENTS OF DANCE

After reviewing the elements of dance, facilitate a time for experimentation with movement so that your students can experience (and better understand) the elements using their own bodies. Students can begin this exercise at their desk or a designated personal space and, with consent, progressively occupy additional shared spaces within the classroom.

**Lead your students with the following prompts:**

## PROMPT 1

In your personal space (the space available directly around you), make the shape of a circle with your arms.

- Make the circle as big as you can. Make the circle as small as you can.
- Can you take the circle above you, behind you and to the side of your body?
- Starting from a neutral position (just casually standing), can you make a circle as slow as you can? How about as fast as you can?
- Can you name the elements of dance you used?

**SPACE:** Size of circle action: Direction—above, in front of, behind and to the side of your body **TIME:** Tempo—making the circle as slowly and quickly as possible

## PROMPT 2

In a general space (the space available throughout the entire classroom), walk a straight path, being careful not to bump into your classmates.

- Notice where you are walking; stop and change direction. Repeat this action as much as you like.
- Stop, make a shape and freeze.
- Slowly melt into a different shape, facing a new direction as you morph from one shape to another.
- Skip a zig-zag pathway; go backwards; slide on a sideways pathway.
- Moving toward the ground, freeze in a shape.
- Now, in eight counts, move into a new shape slightly above the ground (knee- or hip-level).



- Finally, in four counts, move sharply into a new shape as far from the ground as you can.
- Can you name the elements of dance you used?

**SPACE:** General space; Direction—skipping forward and backward, walking straight pathway, changing direction; Level—making shapes on the low, middle and high level **TIME:** Tempo—moving in eight counts and four counts **ENERGY:** Quality—changing shape in a sharp way

## PROMPT 3

In your personal or a general space, begin in a low shape near the ground.

- Using your choice of energy and tempo, move from your low-level shape to a high-level shape in 12 counts; immediately return from your high-level shape to a low-level shape in 12 counts.
- Perform the same action again. This time, however, move from a low-level shape to a high-level shape using eight counts—eight counts up, eight counts down.
- Repeat the same action. This time, move from a low-level shape to a high-level shape using four counts—four counts up, four counts down.
- Now try the same action using only two counts—two counts up, two counts down.
- Finally, repeat the action using one count—one count up, one count down. (This action should look like jumping since it's so fast!)
- Can you name the elements of dance that you used?

**SPACE:** Level—high, medium, low; Direction—upward, downward **Time:** Tempo—fast, slow **Energy:** moving in

# THE ELEMENTS OF DANCE IN ALICE

Having experienced MOMIX'S adaptation of *Alice in person*, and after reviewing the elements of dance, your students should be able to successfully identify and discuss the five elements (body, action, space, time and energy) as exhibited in the live performance.

Referring to “The Elements of Dance” chart as needed, pose these elements-related questions (right) to your students.

## BODY

Remember to consider these body-related items:  
Body Part(s) • Body Shape(s) • Body System(s)

- What did you notice most about the way the dancers moved their bodies?
- What parts of their bodies did the dancers use? Did they use some parts more than others?
- Did the dancers enter and exit the stage together or at different times?
- Did the dancers ever do the same movements at the same time (move in unison)? When?
- Did the dancers perform close together, far apart or both? Did the dancers touch (e.g., link arms or hands, or swing or lift one another)?

## ACTION

Remember to consider these action-related items:  
Locomotor Movement • Non-locomotor Movement

- What do you remember most about the dancers' movements?
- What locomotor movements did you see in the dance?
- What non-locomotor movements did you see?
- How did the dance combine locomotor and nonlocomotor movements?
- Did the movements seem to go with the music? Why or why not?
- Did the movements remind you of other kinds of movements you have seen? How were the movements similar to or different from the way we move our bodies in everyday life or sports movements?

## SPACE

Remember to consider these space-related items:  
Direction • Level • Focus

- What did you notice most about the use of space in the dance?
- What levels were used in the dance? Did the dancers change levels? Were there many lifts?
- What shapes did the bodies of the dancers make (individually and/or as a group)? Were the shapes symmetrical or asymmetrical?
- Did the use of space help make the dance interesting or convey an idea or feeling? How?
- Where were your eyes drawn when you watched the dance? Why? On what did the dancers focus (e.g., looking in the direction of the movement, changing focus as they moved)?

## TIME

Remember to consider these time-related items:  
Duration • Tempo • Beat • Accent

- What did you notice most about the use of time in the dance?
- Was the dancing fast, slow or medium? Did the tempo change or stay the same during the dance?
- What rhythms did you notice?
- Was the tempo of the movement always the same as the tempo of the music? If not, how did they differ?
- Did the use of tempo and rhythm help make the dance interesting or help convey an idea or feeling? How?

## ENERGY

Remember to consider these energy-related items:  
Tension • Attack • Force • Weight • Flow • Quality(s)

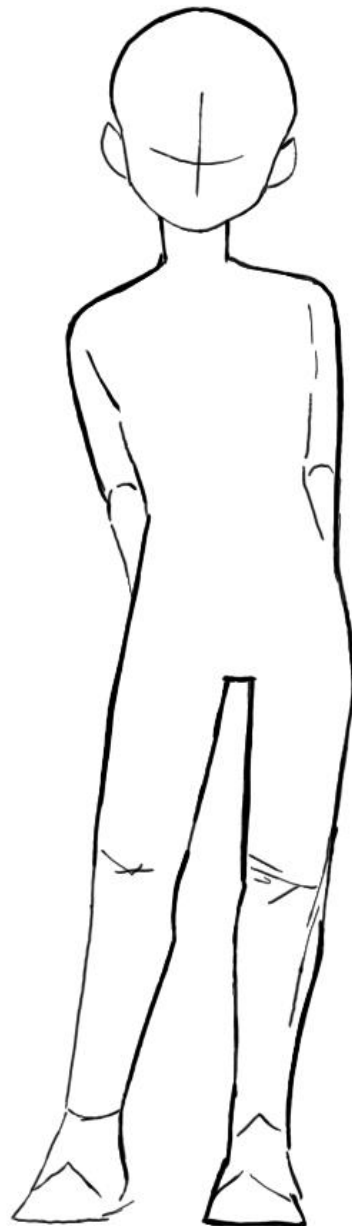
- What words would you use to describe the energy of the dancers and the dance (e.g., heavy, light, sharp, smooth, tense, relaxed, flowing, etc.)?
- Did the energy used stay the same throughout the dance or did it change? If it changed, when and how did it change?
- Did different dancers use different energies?
- Was the energy of the movement similar to or different from the energy of the music? Explain.
- Did the energy or force help make the dance interesting or convey an idea or feeling? How? What do you remember most about the movements of the dancers?

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## ACTIVITY 1

# COSTUME DESIGN

Design your own costumes for two characters in *Alice in Wonderland*.



## ACTIVITY 2

# MY PREDICTIONS

Make a prediction about what you will see at the performance.

Think about what you already know about this story.

What do you think you will see and hear?

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Draw a picture of what you think you will see in the performance.





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## ACTIVITY 3

# ADAPTATION ACTIVITY

### What in the world is an adaptation?

An adaptation is when you transfer a literary source (ex. a novel) to another medium such as film, stage play, or video game. These new versions can either be:

- Complete retellings but in a new setting OR
- Draw upon certain aspects/characters from the original story.

You will soon see an adaptation of the book, *Alice in Wonderland*. That means there are going to be a few things that are different from the story you are familiar with...and that is okay! Adaptations allow us to make stories our own or tell them in a different light. Let's give this a try on our own!

### Adaptation Prompt

You have been hired by one of the premiere publishing companies in the United States to write a story for their newest release, "Fairy Tales – Happily Ever After?"

Select ONE of the following fairy tales below:

- The Three Little Pigs
- Goldilocks
- Jack and the Beanstalk
- Cinderella

You will re-write the ending of the story to this well-known fairy tale. You must include:

- At least 10-15 sentences (if longer, go for it!)
- Use the characters that are already part of the story.
- Make sure there is a resolution (a clear ending to the story where all problems are resolved).
- Make sure your ending is NOT the traditional ending of the story. Be creative!

## ACTIVITY 3 (CONT.)

# ADAPTATION ACTIVITY (EXAMPLE)

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## ACTIVITY 4      DRAWING ADAPTATION

Create your own adaptation of Alice and the Rabbit by drawing their portraits in the golden frames. But first, circle one word from each list (or create your own) that you will use to describe your characters. Don't forget to add a background to your drawing!

When:

Victorian Era  
The Roaring 20s  
Disco Fever  
Present Day  
The Future

Where:

North Pole  
Hogwarts  
The MCU  
Wild West  
The moon

Genre:

Sporty  
Gothic  
Couture  
Punk  
Kawaii

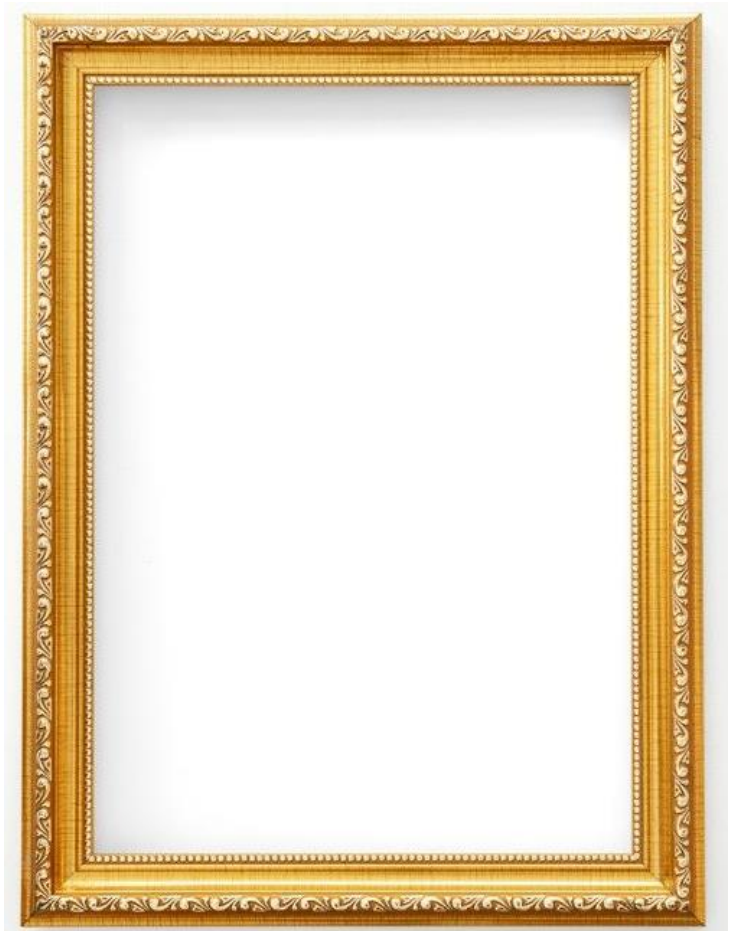
Other: \_\_\_\_\_

Other: \_\_\_\_\_

Other: \_\_\_\_\_



*ALICE*



*THE WHITE RABBIT*

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## DREAM ACTIVITY

The Wonderland that Alice visits ends up only being a dream. Can you remember a dream that you've had? Write down what happened in it and try to use as much imagery as possible. If you can't remember a dream that you've had, imagine a Wonderland of your own. What would it look like? Who would be there? What would you see and smell? Remember to be as descriptive as possible to immerse your readers in this new world of your dreams.

[illegible]

If you have extra time, use the back of this sheet to draw an image of this dream or your own version of Wonderland.

## ACTIVITY 6



On Alice's adventure in Wonderland, she was \_\_\_\_\_ (-ing Verb) along and came upon a \_\_\_\_\_ (adjective) tree with \_\_\_\_\_ (adjective) \_\_\_\_\_ (Plural Noun). \_\_\_\_\_ (preposition) the tree was the \_\_\_\_\_ (-est adjective) table she had ever seen. There were \_\_\_\_\_ (a large number) chairs and only the March Hare, the Hatter, and \_\_\_\_\_ (name of person in the room) were sitting there. "There is no room for you!" They \_\_\_\_\_ (past tense verb). "But of course, there is plenty of room," Alice responded.

She \_\_\_\_\_ (past tense verb) down in a large \_\_\_\_\_ (noun - thing).

"Have some \_\_\_\_\_ (food or drink) "said the March Hare. Alice looked down the very \_\_\_\_\_ (adjective) table and saw nothing but

\_\_\_\_\_ (adjective), \_\_\_\_\_ (adjective), & \_\_\_\_\_ (adjective),

\_\_\_\_\_ (noun). "What a very \_\_\_\_\_ (adjective) tea party,"

thought Alice. They all began to drink \_\_\_\_\_ (noun) and play

\_\_\_\_\_ (title of a game) around the \_\_\_\_\_ (adjective) table.

Suddenly, the Hatter \_\_\_\_\_ (past tense verb) up and pulled a

\_\_\_\_\_ (noun) out of his \_\_\_\_\_ (adjective) coat pocket and

asked, "oh my it's nearly \_\_\_\_\_ (time of Day) !" "Does your

\_\_\_\_\_ (noun) tell you what time it is?" He asked Alice. "What a

\_\_\_\_\_ (adjective) way to tell time," Alice thought. "Could you please

pass the \_\_\_\_\_ (adjective) \_\_\_\_\_ (food) ," asked the March

Hare. But as soon as Alice picked it up, it turned into a \_\_\_\_\_ (noun)

that began to \_\_\_\_\_ (verb). She was \_\_\_\_\_ (adjective) and

decided that it was time for her to leave. She \_\_\_\_\_ (verb) up and

said, "Goodbye to you all. I won't be back. This is the \_\_\_\_\_ (adjective) tea-party I ever been at!"

THE END

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## **SECTION 3:**

# **AFTER THE SHOW**

## ACTIVITY 7

# NEWSPAPER ARTICLE

You are a journalist for the local newspaper. Starting with a catchy headline, write a review about *MOMIX ALICE* performance you attended.

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# POST SHOW DISCUSSION QUESTIONS

We hope you enjoyed the show! Here are some questions you can talk through as a class so students can think critically about the performance.

1. After reading the book, were you surprised by anything that you saw in the show's interpretation? What was different from the book?
2. The choreographer worked with the scenic designer and the costume designer to create the visuals seen in the performance. How do you think the costumes helped the dancers create the character and the audience understand the character? If you were going to design the costumes for this show, what would you change from what you saw today?
3. Name an example of when the dancers worked together to create or build an image that you remember.
4. How does the music and sounds heard help tell the story? Fast music, sad music, animal sounds, etc.
5. After seeing the show, which character was your favorite? Was it the same character as when we read the book together? Why or why not?
6. What was the most surprising stunt or illusion seen in the show? Alice falling down the rabbit hole, the caterpillar, or something else?
7. Who do you think Alice admires the most? Who does she admire the least? Why do you think that?
8. Do you know that what you saw was only Act I of the show? What do you think happens in Act II?
9. Would you be brave enough to go onstage and perform like the dancers did in the show? Why or why not?
10. There are lots of other team members working on this show behind the scenes (choreographer, lighting designer, stage manager, costume designer, etc.). What backstage roles might interest you and be in your skillset?



# SOURCES

## MOMIX

[momix.com](http://momix.com)

## ALICE

[momix.com/portfolio-view/alice](http://momix.com/portfolio-view/alice)

## ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING-GLASS

Carroll, Lewis. (1865/1871) *Alice's Adventures in Wonderland and Through the Looking-Glass*. Reprint, New York: The Heritage Press, 1941.

[alice-in-wonderland.net](http://alice-in-wonderland.net)

[britannica.com/topic/Alices-Adventures-in-Wonderland](http://britannica.com/topic/Alices-Adventures-in-Wonderland)

[britannica.com/biography/Lewis-Carroll](http://britannica.com/biography/Lewis-Carroll)

## THE FIVE ELEMENTS OF DANCE

[kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/6-8/elements-of-dance](http://kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/6-8/elements-of-dance)

[kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/dance/doyou-wanna-dance](http://kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/dance/doyou-wanna-dance)

[portal.ct.gov/-/media/SDE/Arts/Guide-to-K12-Program-Development-in-the-Arts/Dance-Glossary.pdf](http://portal.ct.gov/-/media/SDE/Arts/Guide-to-K12-Program-Development-in-the-Arts/Dance-Glossary.pdf)

[elementsofdance.org](http://elementsofdance.org)



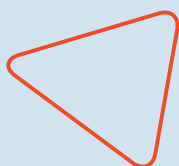
Alice performance photography by Sharen Bradford. Courtesy of MOMIX.

*Alice's Adventures in Wonderland and Through the Looking-Glass* illustrations by Sir John Tenniel.

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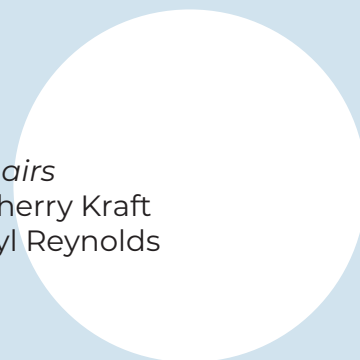
Our Arts Education Partners have made it possible for over 230,103 students and teachers from all over Central Virginia to attend live performing arts at The Paramount Theater since 2004. The Paramount believes that performing arts are an essential part of every child's education, and we know that as students enter this historic Theater, for many it is their first exposure to live theater, a powerful human experience that can be life changing and one they all deserve to know. To ensure ALL students are able to attend a performance, EVERY ticket is subsidized by the generosity of our Arts Education Partners.

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