

New York Premiere Musical
**WONDERLAND: ALICE'S
ROCK & ROLL ADVENTURE**



Book & Lyrics by Rachel Rockwell
Music & Lyrics by Michael Mahler
Directed by Marshall Paillet

Study Guide

Director of Education
Heather Baird

Education Associate
Tyler Easter

Education Coordinator
Fran Tarr

TABLE OF CONTENTS

Section I: The Play

Characters, Setting, Themes

Section II: Cast & Creative

Cast and Creative Biographies

Section III: Your Students As Audience

A Letter from Alice

Theater Vocabulary

Vocabulary Cards

Section IV: Your Students As Actors

Warm-up Game

Reading a Scene for Understanding

Scene/Character Analysis

Section V: Your Students As Artists

Explode the Moment

Diction and Dramatization

Postcard Activity

Thumbs Up or Thumbs Down?
—Student Review

Creative Writing Activity

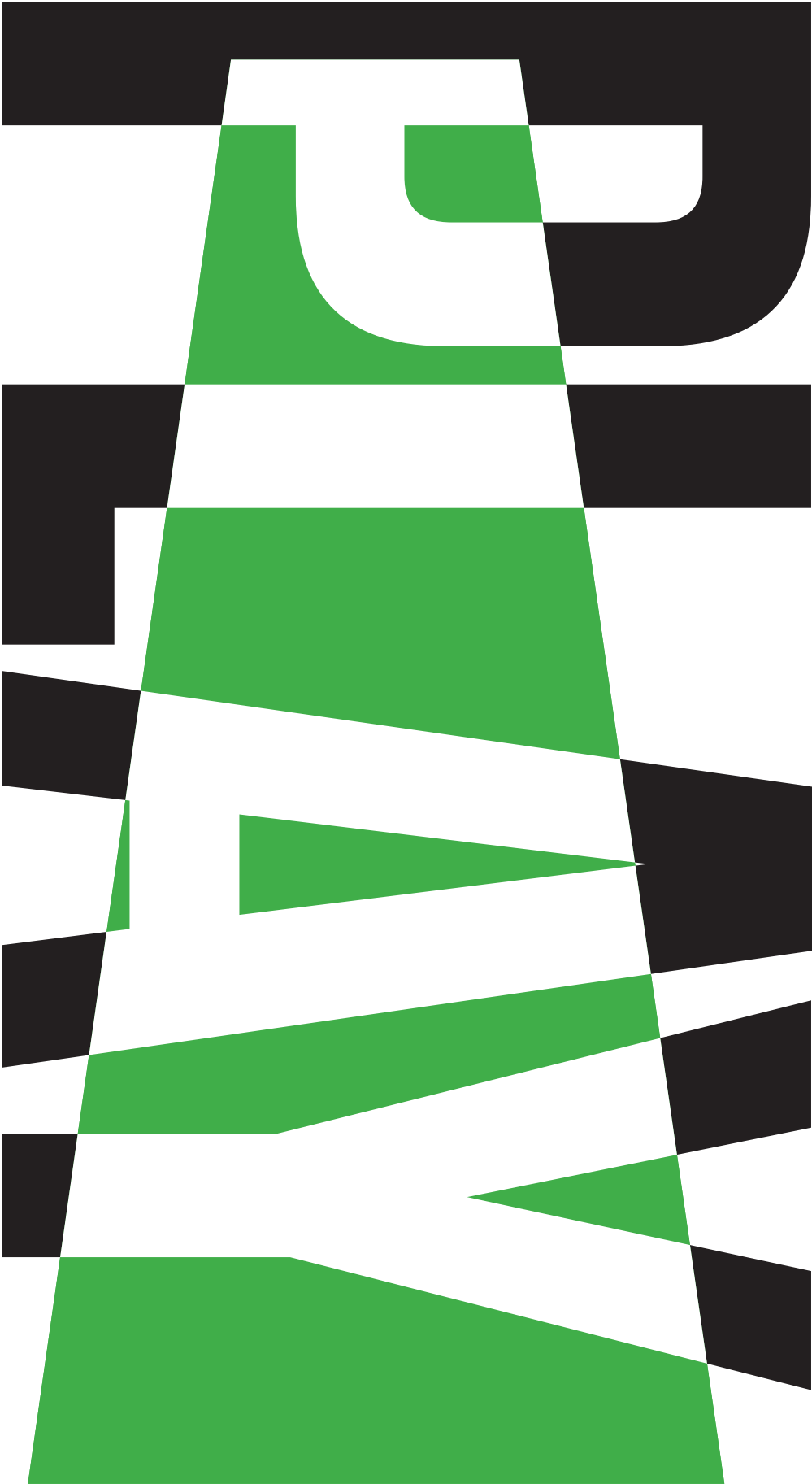
Discussions & DOE Blueprint

STRAND Benchmarks

Section VI: The Atlantic Legacy

Atlantic Theater Company &
Atlantic Acting School

Section 1:
The Play
Characters
Setting
Themes



TEACHER OBJECTIVE

To introduce students to the characters, settings, and story of *Wonderland: Alice's Rock & Roll Adventure*.

STUDENT GOAL

To understand that the actors will simply and truthfully create the story of the play.

SYNOPSIS

Based on Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*, *Wonderland: Alice's Rock & Roll Adventure* received its World Premiere Production at Chicago Children's Theatre in April 2015.

Carroll's beloved, poetic tale of self-actualization is brought to life with eclectic, live rock music as Alice journeys through Wonderland in search of her own inner voice. Along the way, she faces many challenges and fears, but in learning to believe in the impossible, Alice learns to believe in herself.

THEMES

Compassion

Integrity

Patience

SETTING

Wonderland

CHARACTERS

Alice

Bianca

Caterpillar

Cheshire Cat

Dinah

Dormouse

Felicite

Four

King of Hearts

Lorina

Mad Hatter

March Hare

Queen of Hearts

Seven

Tweedle Dee

Tweedle Dum

White Rabbit

Unicorn

Section 2:
Cast & Creative
Cast and Creative
Biographies





MICHAEL MAHLER

Music and Lyrics

is the award-winning Chicago-based composer/lyricist of *Diary of a Wimpy Kid*, *October Sky*, *Hero*, *The Man Who Murdered Sherlock Holmes*, *Rockne*, *Painted Alice*, *How Can You Run with a Shell on Your Back?*, and others. His songs have been performed in concerts and showcases around the globe including an evening at the Kennedy Center. Michael contributed additional lyrics to Cameron Mackintosh's new Broadway-bound production of *Miss Saigon*, and served as the premiere English lyricist for Boublil and Schönberg's *La Revolution Francaise*. Visit michaelmahler.com



RACHEL ROCKWELL

Book and Lyrics

is an award-winning, Chicago-based director/choreographer. Some of her directing/choreography credits include *Ride The Cyclone* (US premiere) at Chicago Shakespeare Theatre; *Brigadoon* at the Goodman Theatre (Jeff award-Best Musical, Best Choreography); *Diary Of A Wimpy Kid, The Musical* at the Children's Theatre Company; *Enron* at TimeLine Theatre (Chicago premiere, Jeff nomination-Best Play in a Mid-size Category); *Mary Poppins* (Jeff nomination-Best Musical, Best Director), *In The Heights*, *Music Man*, *Annie* and *Hair* at the Paramount Theatre; *Billy Elliott* (Jeff award-Best Choreography), *Les Misérables* (Jeff nomination-Best Musical, Best Director), *Sweeney Todd* (Jeff nomination-Best Musical and Best Director), *The Sound of Music* (Jeff nomination-Best Musical, Best Director), *Ragtime* (Jeff award-Best Musical, Best Director), *Oliver!* (Jeff nomination-Best Musical and Best Director) and *Miss Saigon* (Jeff nomination-Best Musical and Best Director) at Drury Lane Theatre; *October Sky* (World premiere), *42nd Street* (Jeff nomination-Best Musical, Best Director); *Shout!*; *The 25th Annual Putnam County Spelling Bee* (Jeff nomination-Best Musical), *A Christmas Carol*, *Disney's High School Musical*, *Seussical* and *Disney's Aladdin* (Marriott Theatre); *Disney's The Little Mermaid*, *Shrek*, *Disney's Beauty and the Beast*, *SS! The Taming of the Shrew*, *SS! Romeo and Juliet*, *The Adventures of Pinocchio*; *The Emperor's New Clothes* (Chicago Shakespeare Theatre); *Leaving Iowa* (Fox Valley Repertory); *John and Jen* (Apple Tree Theater); and *It's A Wonderful Life*, *A Live Radio Play* and *Married Alive* (Noble Fool Theatricals). Rachel was named Best Director of 2010 by Chicago Magazine, and Chicagoan of the Year in Theatre, 2013, by the Chicago Tribune.



MARSHALL PAILET

Director

is a director, writer and composer for theater, plays, and animated films. Off Broadway: *Who's Your Baghdaddy; or How I Started the Iraq War* (New York Times Critics' Pick); *Triassic Park* (Chance Theater '13; Ovation Award, Best Musical; Ovation Nom; Best Director). Other Theater: *Claudio Quest* (winner of six 2015 NYMF Awards for Excellence); *Loch Ness* (Chance Theater '15; Best Musical, OC Weekly); *Shrek the Halls* (DreamWorks Theatricals); *The Chocolate Tree* (NAMT). Film: *VeggieTales: Noah's Ark* starring Wayne Brady (Original Songs). He is also on faculty at Molly College, Cap 21, and the Broadway Dreams Foundation. Graduate Yale University. marshallpaillet.com

Section 3:
Your Students
As Audience
A Letter from Alice
Theater Vocabulary
Vocabulary Cards



A LETTER FROM ALICE (LILY FRYBURG)

Teacher Objective

To introduce the students to professional New York City actors, their process and motivation.

Student Goal

To understand that actors need an enthusiastic, informed audience to view their work.

Materials

Chalkboard, chalk, paper, pens, the webbing and discussion triggers.

Dear fellow dreamers and thinkers,

Welcome to Wonderland! My name is Lily Fryburg and I play the part of Alice in this musical adventure. You may have heard this story before. It's been told in many different ways: book, cartoon, film, play, Broadway musical, and now, rock musical. When I auditioned for the part, I knew that rock music would provide a unique perspective of the story, and would complement Alice's passionate, strong-willed spirit, as well as the despair she sometimes feels on her journey.

In preparing for this role, the first thing I did was go back to the original story. I read both books by Lewis Carroll (*Alice's Adventures in Wonderland* and *Through the Looking Glass*) and took notes on how his Alice behaves: what bothers her, what scares her, and what makes her happy. Then I did some research on Lewis Carroll's life and learned about his interests and achievements. When I looked back at his books about Wonderland, I noticed how his love of logic, math, and poetry shone through the character of Alice, and how his wandering mind and love of nonsense and imagination show up in the creatures of Wonderland. Understanding Carroll's life helped me to understand the themes of the story and how the story was written.

Wonderland, just like any creative process, required teamwork. The directors and cast worked together to figure out how to tell Alice's story in the most truthful way. We also used our own imaginations to keep the story playful and fresh. Each of us had an important role in creating the show. The directors focused on the show as a whole, making sure the whole story is told effectively. The choreographer created movements that support the story and the music. The actors worked on the characters, figuring out how they think and behave. The set, lighting, costume, and sound designers also worked together to help the storyline and characters come alive on stage. Lastly, the stage manager kept us on track and on time.

As an actor, I have performed in several shows for young audiences and have enjoyed all of them. You (and Alice) remind me to believe in impossible things, to see worlds that don't exist, but could. You are the future problem solvers, creative thinkers, and leaders. Your imagination and unique talents (what makes you special) can take you very far in life if you have confidence in yourself and compassion for others. Alice, just like many people, wonders if her talents matter and seeks to find the answer in her journey through Wonderland.

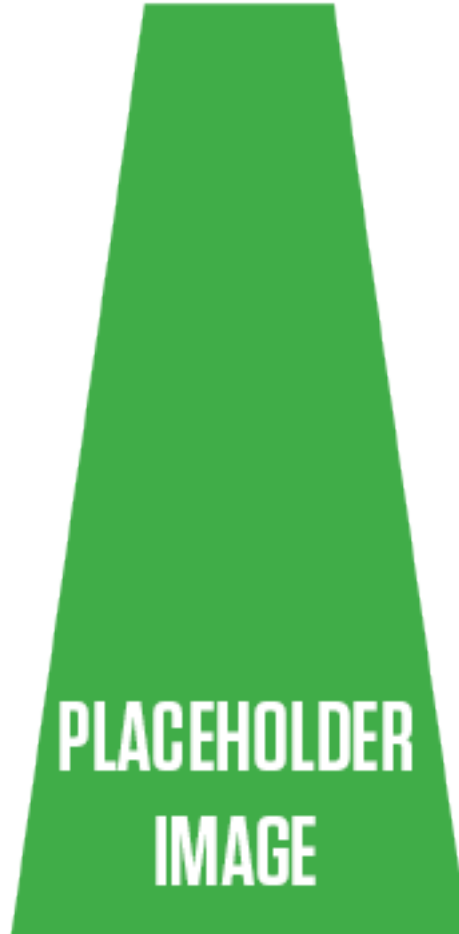
We're thrilled you will be exploring Wonderland with us in the near future!

Whimsically Yours,

Lily

“Plays should tell simple, honest stories.”

—David Mamet, American playwright & noted actor, William H. Macy, founders of Atlantic Theater Company



The following activities will assist your students in understanding the intentions of the playwright to tell a simple story.

THEATER VOCABULARY

Teacher Objective

To be able to discuss theater through a common, shared vocabulary.

Student Goal

To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

Action: The events that move along the story of the play and which influence the characters within the play.

Characters: Individuals the audience learns about from their actions and reactions.

Ensemble: A group of performers working together to create a complete production.

Dialogue: The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

Monologue: A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

Character Arc: The change produced in a character by the events and other characters in the play.

Musical Theater: A twentieth century creation where writers and musicians collaborate to create a play which features song, dance and drama.

Mood: The overall feeling the play evokes.

Costume: The clothes, boots, etc., worn by the actors based on their character.

Prop: Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

Set: The constructed environment of a play within which the action takes place.

Sound: Noises and music used in the play.

WONDERLAND VOCABULARY

COMPASSION

A feeling of wanting to help someone who is sick, hungry, in trouble, etc.

WONDERLAND VOCABULARY

INTEGRITY

The quality of being honest and fair.

PATIENCE

The ability to wait for a long time without becoming annoyed of upset and the ability to remain calm and not become annoyed when dealing with problems or with difficult people.

Section 4:
Your Students
As Actors

Warm-up Game
Reading a Scene for
Understanding
Scene/Character Analysis





PLACEHOLDER

“Actors should remain truthful to the story and their character.”

- David Mamet, American playwright & noted actor, William H. Macy, Founders of Atlantic Theater Company



PLACEHOLDER
IMAGE

The following activities are designed to assist your students in understanding the actor’s “job.” Like every job, even acting has its “tools.”



PLACEHOLDER
IMAGE

WARM-UP GAME

Step One

Students will be prompted to tap their heads, where they will discover our “Magic String,” that we each have. Students will feel how that string journeys all the way to the sky, causing our backs and heads to stand tall. We all grew an inch taller!

Step Two

Keeping our “Magic String” connected to the sky, LOOK RIGHT then LEFT with our heads.
(Repeat 3x)

Step Three

Keeping our “Magic String” connected to the sky, LOOK UP then DOWN with our heads.
(Repeat 3x)

Step Four

Keeping our “Magic String” connected to the sky, RAISE ARMS UP then DOWN (Repeat 3x). We can take up so much space!

Step Five

Students are asked if they hear any snoring... *“It’s our ribs! We have to help our ribs wake up so they don’t miss out on our fun!”* Reach both arms to the sky, hands clasp, LEAN TO ONE SIDE and use bottom arm to tap our ribs awake as we say, *“Good morning, ribs!”* (Repeat, LEANING TO OTHER SIDE).

Step Six

Sharing a “secret,” students are told “Magic Jumping Beans” were put into their shoes when they weren’t looking! *“We’ve got to shake them out!”* Students shake as our magic bean jumps from limb to limb (hands, arms, shoulders, hips, knees, feet, and then everything), as teacher guides students with a Shake Out song that helps the bean disappear.

Step Seven

Teacher recommends we should have a “snack” before diving into our song. Depending on the behavior of the class, students can make suggestions as to what we should “make” and “eat,” and when in doubt teacher can decide! (I.e. If a student says a fruit, guided by the teacher the students will make a wide stance with their legs, reach up and down with arms into the tree/bush to collect fruit, make a big bowl with our arms, mix our bowl with hip circles, chop our fruit by chopping with arms from head to toe on our body which is our cutting board, then make a table to eat by putting hands on knees and looking forward.) Exercise can slightly alter with the different ideas of the students. Students will discover how we can make anything happen with our bodies!

Teacher Objective

To engage students in using their minds and bodies together as communication tools.

Student Goal

To explore how to effectively communicate using their mind and body together.

Materials

Large open space for movement.

SING-ALONG WITH ALICE

Teacher Objective

To introduce the students to a song from *Wonderland: Alice's Rock & Roll Adventure*.

Student Goal

To understand that actors use the words of a song to advance the storyline of their characters.

Materials

The lyric sheet (below).

“WONDERLAND”

IF THE LIFE YOU'RE LIVING LATELY
IS AN ORDINARY BORE
AND YOU WANDER DOWN THE RABBIT HOLE
IN SEARCH OF SOMETHING MORE
AND YOU FIND YOURSELF FREE-FALLING
TOWARD A STRANGE AND DISTANT SHORE
WELL, DON'T LOOK NOW--
SOME WAY, SOMEHOW
YOU STUMBLED ON THE DOOR
TO WONDERLAND
IF THE MELANCHOLY MORNINGS
TAKE THEIR TIME AND SLOWLY PASS
AND YOU WONDER, WHO'S THE PERSON
LOOKING THROUGH THE LOOKING GLASS?
AND YOU'RE REACHING THROUGH TO SOMETHING NEW
THAT TAKES YOU BY THE HAND
IT'S CRYSTAL CLEAR
THAT YOU, MY DEAR,
MAY END UP HERE
IN WONDERLAND
IN WONDERLAND
OOH OOH
IF YOU WANT TO GO CROQUETING
WATCH OUT WHEN THE QUEEN IS PLAYING
IF YOU'D LIKE TO KEEP YOUR HEAD, NOW
BETTER PAINT THE ROSES RED, NOW
WHERE THINGS WON'T BE THE WAY THEY WERE
CURIOUSER AND CURIOUSER
IF YOU WERE ME, YOU MIGHT CONCUR
CURIOUSER AND CURIOUSER
SO IF EVER YOU'RE COMPLAINING
THAT THERE'S NOTHING FUN TO DO

READING ▲ SCENE FOR UNDERSTANDING

Teacher Objective

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s action to the student’s own life.

Student Goal

To understand that an important part of creating a simple, honest character involves knowing what that character “wants.”

Materials

Copies of the scene from *Wonderland: Alice’s Rock & Roll Adventure*

A SCENE FROM WONDERLAND

ALICE

You must curtsy when you address a Queen and always call me “Your majesty.”

LORINA

You’re not a queen. You’re my baby sister and I’m in a hurry. Millicent’s family is leaving on holidays in moments and I don’t want to be left behind. Besides, mother said you were meant to be practicing your scales not playing silly games with chess figures. Sit up, dear. You’ll spoil your dress.

SHE searches for her book. ALICE reluctantly plays scales.

ALICE

I’d say this dress is spoiling my sitting up. (*Terribly restless*) Why can’t I go with you to the shore, Lorina? I’m so very tired of having nothing to do!

LORINA

Well, to begin, you have a piano recital in a week. Secondly, you’re far too young to go on holidays without mother and father.

ALICE

I am not too young! I am seven and half exactly.

LORINA

And finally, you weren’t invited.

ALICE plays an angry cluster chord.

Don’t be cross. One day you’ll be old enough to go on holidays with your friends.

ALICE

I don't believe it. (*SHE acts out the next bit, accompanying herself with melodramatic chords.*) Years will pass and I shall wither and die and they will find me here on this piano bench. And they'll say, "Poor, poor Alice! She never got invited on a single holiday and she never got to be queen of anything!"

ALICE playing a descending glissando and crumbles on the piano bench.

LORINA

Well, kindly refrain from dying on my book. (*LORINA pulls the book from under ALICE's dead body.*)

ALICE

I don't know why anybody'd want that book. There aren't any pictures or conversations in it. And what is the use of a book with no pictures or conversations?

LORINA

You'll appreciate it when you're older. For now my dear, practice makes perfect. (*SHE kisses the top of ALICE'S head, starts to go, then turns back.*) Try not to despair little sister. There are many wonderful adventures in your future. (*SHE exits.*)

ALICE

The future seems awfully far away, though. If only something wonderful would happen now...

SCENE ANALYSIS WORKSHEET

Here are your “tools” for understanding your character:

	IF YOU'RE PLAYING ALICE...	IF YOU'RE PLAYING LORINA...
What is my character literally doing?	Alice is literally talking to her older sister Lorina about how she'd much rather be playing fun games than practicing piano.	Lorina is literally asking her baby sister Alice to help her find her book instead of playing games.
What does my character want?	Alice wants Lorina to let her come with her to the shore so she can actually have some fun for once.	Lorina wants Alice to see that if she does what she is told, she will be able to enjoy all of life's excitement when she is older.
What is the action I'm going to play?	To get a favor.	To get someone to play by the rules.

Section 5: Your Students As Artists

Explode the Moment!

Diction and
Dramatization

Postcard Activity

Thumbs Up or
Thumbs Down?—
Student Review

Creative Writing
Activity

Discussions & DOE
Blueprint

STRAND Benchmarks
Section





PLACEHOLDER
IMAGE



PLACEHOLDER
IMAGE

“Create your own work.”

- David Mamet, American
playwright & noted actor, William
H. Macy, Founders of Atlantic
Theater Company

The following activities
will assist your students in
understanding themselves as
artists creating original work
that connects with their own
experiences and world.



PLACEHOLDER
IMAGE

Cast of Atlantic for Kids 1001 NIGHTS. Photos by Joanne Bouknight

EXPLODE THE MOMENT!

GRADES 2-4

Teacher Objective

To engage students in lively writing on the topic of “You can’t” attitude.

Student Goal

To create a piece of writing about a personal experience with “You can’t” attitude.

Materials

Paper for writing, copy of Explode The Moment Planning Sheet (on the next page), pen or pencil.

One tool in a writer’s toolkit is the “explode the moment” tool, in which the writer slows down the action of a particular moment to describe it in vivid detail.

Step One

Ask students to think of a moment when they saw someone else being left out or when they felt left out themselves.

Step Two

Instruct students to think on that experience for a moment and remember the details: specific things they heard, saw, said, felt, thought, and did.

Step Three

Have students fill out the pre-writing worksheet. Encourage students to think of at least two examples for each category.

NOTE: It is alright if one or two categories has only one detail—each should have at least one, most two, and in general as many more as they’d like.

Step Four

Once students have finished the pre-writing brainstorm, tell them to start writing. Encourage them to use all of the details they brainstormed and to dive right in with a strong detail. For example, instead of “One time my friend was made to feel different ...” they might try starting with a quote or with something they saw, felt, or thought.

Step Five

If you like, as additional writing practice, have students revise their work to ensure that every sentence is active and the writing is rich and descriptive.

Step Six

If you like, you may choose to take it to the publishing phase and put together an anthology of student stories.

EXPLODE THE MOMENT

PLANNING SHEET

I saw...

I heard...

I felt...

I thought...

I said...

I did...

DICTION AND DRAMATIZATION

GRADES K - 2

Teacher Objective

To develop an understanding of the relationship between the written word and the action of a play.

Student Goal

To gain insight into how plays are constructed.

Materials

Large white sheets of paper, markers and an open space for “acting-out” the dramatization.

Step One

Read the synopsis of *Wonderland: Alice's Rock & Roll Adventure* aloud to the class. Discuss how the characters deal with their everyday situations.

Step Two

Select one of the themes from *Wonderland: Alice's Rock & Roll Adventure* such as “friends help friends” or “feeling ignored hurts”. Another possibility is to let the students create their own personal movie script of their lives.

Step Three

Ask the students to create a story based on one selected theme while the classroom teacher writes the story on a large sheet of paper for all the students to see.

NOTE: There should be one main good character who is on a journey or adventure with a clear goal at the end, and a character who keeps the main character from completing her journey. The main character's friends help her complete the journey and achieve her goal.

Step Four

When the story is complete, assign one student to each role in the story.

Step Five

Read the story aloud from the paper while the student “actors” improvise the action and the dialogue of each character in front of the entire class.

NOTE: Encourage the students to contribute dialogue to the story as it is created. Pause while the student “actors” improvise the action and dialogue in the “Acting.”

POSTCARD ACTIVITY

GRADES Pre-K - 2

Teacher Objective

Develop the student's critical thinking skills, drawing on a number of skills.

Student Goal

To draw the details from their favorite visual moment in the play and to write a personal response to the play.

Materials

Pens, pencils, crayons and markers, copies of the postcard design provided.

Motivation

Discuss the play with your students, asking them to select their favorite "moment" in the performance.

Step One

On the front of the card, draw your favorite scene from *Wonderland: Alice's Rock & Roll Adventure* with as much detail as possible - color, design, background. Fill the entire front of the postcard with your drawing.

Step Two

On the back of the card, write to a friend or family member about your feelings concerning the scene on the card's front.

Step Three

Address the postcard to the friend or family member.

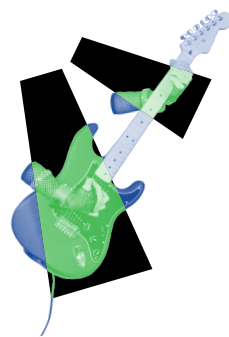
NOTE: Small groups may arrange their postcards in the sequence in which their drawn scenes appeared in the play.

ATLANTIC FOR KIDS

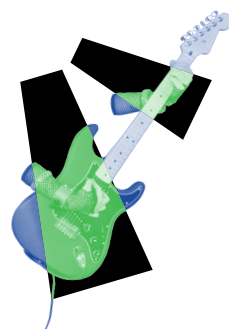


ATLANTIC FOR KIDS





TO:



TO:

CREATING YOUR OWN REVIEW: THUMBS UP OR THUMBS DOWN?

GRADES 4 - 8

Teacher Objective

To introduce the critical thinking skills involved in expressing one's personal opinion.

Student Goal

To understand that the 4Ws can be used to critically describe an artistic experience. To enhance the literacy skills of the 4Ws and sequencing in writing.

Materials

Paper, pen, copy of *Wonderland: Alice's Rock & Roll Adventure* program, attached worksheets.

Step One

Review the four W's (who, what, where, when).

Step Two

Review the "Thumbs Up or Thumbs Down" worksheet with your students. Remember there is no right or wrong response. Each student's review will be based on individual opinion.

Step Three

Using the "Thumbs Up or Thumbs Down" worksheet, ask the students to write their review in three paragraphs - beginning, middle and conclusion.

Step Four

Post the reviews in the classroom.

THUMBS UP OR THUMBS DOWN?

Who:

What:

Where:

When:

List some images that first spring to mind when you think about the musical:

List some words or phrases that will remind you of points you want to make:

What did you think of the musical? What was your opinion?

How do you think the costumes, lights, and music affected the performance?

How might you start your paper?

WONDERLAND: ALICE'S ROCK & ROLL ADVENTURE

a review by:

This image shows a blank sheet of white paper designed for writing. It features a series of evenly spaced horizontal blue lines across its entire width. A single vertical red line runs down the left side of the page, creating a narrow margin. The paper is otherwise completely empty, with no text or other markings.

“I AM ... I AM NOT”

CREATIVE WRITING ACTIVITY

GRADES 5 - 8

Teacher Objective

Develop the student's critical thinking skills, drawing on a number of creative writing skills.

Student Goal

To draw the details from their favorite emotional moment in the play and to write a personal response to the message of the play.

Materials

Pens, pencils, crayons and markers, copies of the notebook-style worksheet provided.

Step One

Using the worksheet brainstorm six statements that proclaim to the world who you are at age 11, 12, 13, 14 . . . Encourage the students to look beyond the obvious, (IE. I am tall.) and explore themselves more deeply. I am growing higher and higher each day, my brother is starting to look so small.

Step Two

Using the worksheet brainstorm six statements that proclaim to the world who you are not at age 11, 12, 13, 14 . . . Again, encourage the students to look beyond the obvious - I am not a young man who bullies or pre-judges others.

Step Three

Have the students to do polished draft of their I AM . . . I AM NOT statements. Ask the students to share their “proclamations” with the group for positive feedback..

I AM ...

I AM NOT ...

DISCUSSIONS AND DOE BLUEPRINT

Partner Discussions:

When students have the opportunity to discuss a theater production with others, they discover connections that they may not have made to the story and also aspects of the story they might have missed or misinterpreted. Having partner discussions not only brings a social component to experiencing live theater but also supports comprehension. Use the following process to set up an effective partner discussion.

Use the following process to set up an effective partner discussion.

- Face your partner. Be sure you are both on the same level (sitting on the floor or at desks).
- Decide who will go first in sharing his/her connections and insight into the story.
- Place your program under a chair or behind you if you are the listener. This prevents distractions and allows you to be focused on listening to your partner.
- Tell a little about the play. Talk about a scene or character that was interesting or funny. Also share any portion of the play that confused you.
- Share a part of the play where you changed your thinking about the story or about a character.
- Describe details and traits of one of the characters.
- Once you are done, ask your partner if s/he has any questions.

Correlates to Common Core Speaking and Listening: Comprehension and Collaboration, 1-3.1A, 1-3.1D

STRAND BENCHMARKS

Theater Making: Acting

Benchmark: Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

Theater Making: Playwriting/Play Making

Benchmark: Students refine their ability as playwrights to express point of view and personal vision.

Developing Theater Literacy

Benchmark: Students develop skills as critics by analyzing the critical writings of others.

Making Connections through Theater

Benchmark: Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

Working with Community and Cultural Resources

Benchmark: Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

THE ATLANTIC LEGACY

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: *Spring Awakening*, *Port Authority*, *The Lieutenant of Inishmore*, *The Beauty Queen of Leenane*, *Boy's Life*, and *American Buffalo*. The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full-time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting classes in an after school setting as well as summer programs for children ages 4 to 18.

Atlantic Theater Company &
Atlantic Acting School
76 Ninth Avenue, Suite 537
New York, NY 10011

Call
212-691-5919

Online
atlanticactingschool.org
atlantictheater.org

Linda Gross Theater
336 West 20th Street
New York, NY 10011

Atlantic Stage 2
330 West 16th Street
New York, NY 10011