

## **ALICE IN WONDERLAND**

**OPTION A - ALICE:** Why, how impolite of him. I asked him a civil question, and he pretended not to hear me. That's not at all nice. I say, Mr. White Rabbit, where are you going? Hmm. He won't answer me. And I do so want to know what he is late for. I wonder if I might follow him. Why not? There's no rule that I may not go where I please. I--I will follow him. Wait for me, Mr. White Rabbit. I'm coming, too! How curious. I never realized that rabbit holes were so dark . . . and so long . . . and so empty. I believe I have been falling for five minutes, and I still can't see the bottom! Hmph! After such a fall as this, I shall think nothing of tumbling downstairs. How brave they'll all think of me at home. Why, I wouldn't say anything about it even if I fell off the top of the house! I wonder how many miles I've fallen by this time. I must be getting somewhere near the center of the earth. I wonder if I shall fall right through the earth! How funny that would be. Oh, I think I see the bottom. Yes, I'm sure I see the bottom. I shall hit the bottom, hit it very hard, and oh, how it will hurt!

# Alice In Wonderland Monologue Characters

**Daniel F McAuley**

## Alice In Wonderland Monologue Characters:

[Monologues and Duologues for Young Performers](#) Emma-Louise Tinniswood,2022-04-21 Shortlisted for the Outstanding Drama Education Resource with Music Drama Education Awards 2023 Do you struggle to find appropriate scenes and monologues for young performers Whilst there are so many plays to choose from the selection of material for auditions exams and competitions can often be overwhelming Monologues and Duologues for Young Performers offers a new collection of original monologues duologues and scenes for young actors aged seven to fourteen that come ready made for performance With more than thirty new pieces for male and female actors of varying ages these scenes explore a wide range of themes and characters and the accompanying notes suggest a range of activities for both the teacher and the student to help them develop the piece for performance All the scenes have been tried and tested by young actors and many have been used in LAMDA examinations as well as for Speech and Drama Festivals and auditions Each scene is accompanied by notes on character background and setting as well as a range of drama activities and questions to ask as an actor making it an ideal resource for those taking part in LAMDA and Trinity Speech and Drama examinations as well as for drama competitions other examinations auditions and theatre exploration

*The Theatre of Anxiety* Leila Michelle Vaziri,2024-10-21 We are living in times when populism war and climate change are all sources of anxiety caused by overlapping crises Anxiety is a phenomenon that is not just reflected everywhere around us but is also increasingly manifesting itself in contemporary drama particularly in the last five to ten years many new British dramas and theatre productions have given a stage to anxiety Given this central role of anxiety the aim of this study is to outline the interplay of theatre and anxiety on both a thematic and aesthetic level It argues that a strand of contemporary theatre that combines topics of social ecological technological and pandemic importance with investigations into the philosophical and aesthetic implications of anxiety has come to prominence in recent years the theatre of anxiety This is traced across exemplary readings of a number of contemporary British plays by playwrights such as Caryl Churchill Zinnie Harris Alistair McDowall and others They show that contemporary drama and performance both aesthetically and thematically reflect and comment on global crises and catastrophes through the lens of anxiety as a feeling that colours the perception of and reaction to these social and political conditions

[Encyclopedia of Walt Disney's Animated Characters](#) John Grant,1998-04-30 From Mickey Mouse to Timon Roger Rabbit to Hades and Aladdin to Sebastian the famous the infamous and the obscure every character of the Disney honor roll is present and accounted for in this comprehensive volume that every true Disney fan and animation enthusiast will treasure

*Narrator and Character in Finnegans Wake* Michael H. Begnal,Grace Eckley,1975 [Collection of Plays Ca. 1870-1914](#) ,1896 [A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers](#) James Moffett,1968 [Theatre History Studies](#) 2019, Vol. 38 Sara Freeman,2020-02-11 Theatre History Studies THS is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid America Theatre Conference

THEATRE HISTORY STUDIES VOLUME 38 PART I Studies in Theatre History ELIZABETH COEN Hanswurst s Public Defending the Comic in the Theatres of Eighteenth Century Vienna BRIDGET MCFARLAND This Affair of a Theatre The Boston Theatre Controversy and the Americanization of the Stage RYAN TVEDT From Moscow to Simferopol How the Russian Cubo Futurists Accessed the Provinces DANIELLA VINITSKI MOONEY So Long Ago I Can t Remember GAle GATES et al and the 1990s Immersive Theatre Part II The Site Based Theatre Audience Experience Dramaturgy and Ethics EDITED BY PENELOPE COLE AND RAND HARMON PENELOPE COLE Site Based Theatre The Beginning PENELOPE COLE Becoming the Mob Mike Brookes and Mike Pearson s Coriolanus SEAN BARTLEY A Walk in the Park David Levine s Private Moment and Ethical Participation in Site Based Performance DAVID BISAHY I Want You to Feel Uncomfortable Adapting Participation in A 24 Decade History of Popular Music at San Francisco s Curran Theatre COLLEEN RUA Navigating Neverland and Wonderland Audience as Spect Character GUILLERMO AVILES RODRIGUEZ PENELOPE COLE RAND HARMON AND ERIN B MEE Ethics and Site Based Theatre A Curated Discussion PART III The Robert A Schanke Award Winning Essay from the 1038 Mid America Theatre Conference MICHELLE GRANSHAW Inventing the Tramp The Early Tramp Comic on the Variety Stage **Oral Reading and Drama** Alpha & Omega Publishing,2001-03 *Strategies for Playbuilding* Will Weigler,2001 Strategies for Playbuilding is a step by step manual for anyone who wants to help young people turn their perceptions into artistically engaging scripts song lyrics or choreography School Library Journal ,2009

The Boy who Fell from the Roof Juliet Jenkin,2007 Literature Joris John Heise,1995 **Foundations and Growth of Character** Harry Edelston,1970 Classroom Drama Gare Thompson,1988 Shows how drama provides opportunity to develop language skills self expression and fun The authors have significant classroom experience working with children **The Royal Neighbor** ,1933 **Quinquereme** ,1984 The Academy ,1887 Dostoevsky Studies ,1982 **Rob Wagner's Beverly Hills Script** ,1929 To Dragma Alpha Omicron Pi,1956

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