



ALICE

MOMIX
ARTISTIC DIRECTOR: MOSES PENDLETON

VIRGINIA ARTS FESTIVAL 2025

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MOMIX

Get ready to be amazed! MOMIX is a modern dance company whose mission is to take audiences into a surreal and fantasy world, to “surprise, enchant, and astonish” through dance and inventive use of props, costumes, and effects—creating a performance unlike any other.

MOMIX has performed worldwide on stage and in film and television since Moses Pendleton founded the company in 1980. They have collaborated with symphony orchestras and museums, danced at Fiat and Mercedes Benz showcases, and featured in advertising campaigns for Hanes and Target. Moses Pendleton, MOMIX’s artistic director, is renowned as one of America’s most innovative choreographers. (A choreographer is someone who creates dances.) He even choreographed a performance for the opening ceremony of the 2014 Sochi Winter Olympics!

The dreamlike story of Alice in Wonderland is the perfect jumping off point for MOMIX’s fantastical approach to dance. As Alice falls down the rabbit hole and experiences every kind of transformation, the dancers of MOMIX express these changes through movements, props, and shapes formed by multiple dancers.

“I continue to be interested in using the human body to investigate non-human worlds,” Moses Pendleton says of his approach to dance. Other MOMIX performances use dance to portray desert ecosystems in the American Southwest and the changing of the seasons in the natural world.

Try This

- Think of a particular plant, animal, or inanimate object.
- How would you portray that plant, animal, or object with dance? What kinds of movements would you use?
- Show your dance to the class!
- Now put yourself in Moses Pendleton’s shoes and imagine you are the choreographer for a dance company. How could you direct multiple dancers to express the plant, animal, or object that you wrote down? What costumes or props would you use? Draw or write down your ideas!

Source: Adapted from MOMIX
<https://www.momix.com>

SHALL WE DANCE?

People have always danced, historians believe. We can see representations of people dancing in prehistoric cave paintings!

When people dance, they move their bodies to express emotions or ideas, usually accompanied by music. In this way, dance is like language, and the different steps and movements within each style of dance are the language's vocabulary. People can dance alone or with others. When people dance to entertain an audience, they often do so as part of a performing group called a dance company. Dance companies usually specialize in a certain type of dance, such as modern, jazz, tap, or ballet. MOMIX specializes in modern dance.

Choreography is the art of creating dances. A choreographer imagines how a dance will look and arranges steps and movements to tell a story or express a particular feeling or idea. Choreographers must be knowledgeable in their chosen dance form and its particular vocabulary to effectively convey their message to the audience. They also select the music that will accompany the dance and work with set, lighting, and costume designers so that all elements of the performance work together to express the dance's story or idea.

Photos from Wikimedia.org

Top: Prehistoric cave pictographs. Kozarnika cave, Belogradchik, Daznaempoveche.

Middle: Ancient Greek dance depiction. Painter of the Berlin Dancing Girl, ArchaiOptix.

Bottom: Carved dancing figure in 13th century Hindu temple. Ramappa temple, Rudresvara, Palampet Telangana India, Sarah Welch.



ELEMENTS OF DANCE

All forms of dance can be broken down into their most basic parts. The acronym **BASTE** can help you remember these dance building blocks. As you watch MOMIX's performance, keep these elements in mind! How do the dancers use these elements to tell the story of *ALICE*?

Body

A dancer uses parts of the body or the entire body in various ways.

Example: Dancers might use their arms, legs, hands, feet, even their necks and heads.

Ask yourself: How did the dancers use their bodies? What shapes did their bodies make?



Action

A dancer performs particular actions.

Example: A dancer might bend, sway, or leap.

Ask yourself: What movements or actions did the dancers make?



Space

A dancer moves through space in various ways.

Example: A dancer might move forward, backward, diagonally, up, or down.

Ask yourself: What patterns in space did the dancers use?



Time

A dancer moves in relation to time in different ways.

Example: A dancer might move at a quick tempo or in a certain rhythm.

Ask yourself: What aspects of time—speed, rhythm, accent—did the dancers use?



Energy

A dancer moves with varied energy.

Example: A dancer might move smoothly or suddenly.

Ask yourself: What kind of energy did the dancers use?



Source: Adapted from *The Elements of Dance*

<https://www.elementsofdance.org>

THE REVOLUTION OF MODERN DANCE

At the turn of the twentieth century in the United States and Europe, if you went to see a respected, artistic dance performance in a theater, it would most likely be a classical ballet. This style of dance originated in the courts of European nobility. In the nineteenth century, classical ballet developed into a highly technical and physically demanding art form and gained a wide audience. Ballet uses a specific set of moves and positions, which choreographers arrange to form dances. Keeping a straight spine, turned-out feet, and pointed toes are very important elements of ballet's dance style. Ballerinas' costumes traditionally include a tulle skirt called a tutu and stiff pointe shoes that allow them to dance on their toes. Classical ballets typically told (and still tell!) European fairytale stories of princesses, princes, and magical enchantments.



Ballet dancers Olga Preobrajenskaya and Nikolai Legat in the original production of *The Nutcracker*. Imperial Mariinsky Theatre, 1901. Wikimedia.org



The Sandow Trocadero Vaudevilles promotional poster, 1894. United States Library of Congress's Prints and Photographs division. Wikimedia.org

However, people also practiced other kinds of dance. Less formal, comedic vaudeville performances included dancing alongside acting, magic shows, and acrobatics. Vaudeville shows popularized tap dance alongside other dance styles. People also gathered for social dancing—dancing for fun, not as a performance. The waltz, the tango, and the one-step are just a few social dances that were popular during this period.

Modern dance was born in this changing context in the late nineteenth and early twentieth centuries. It is a style of theatrical dance (that is, dance for performance). Early pioneers of modern dance, like Isadora Duncan, broke away from the stricter style of classical ballet to create new kinds of thoughtful, artistic dance perfor-

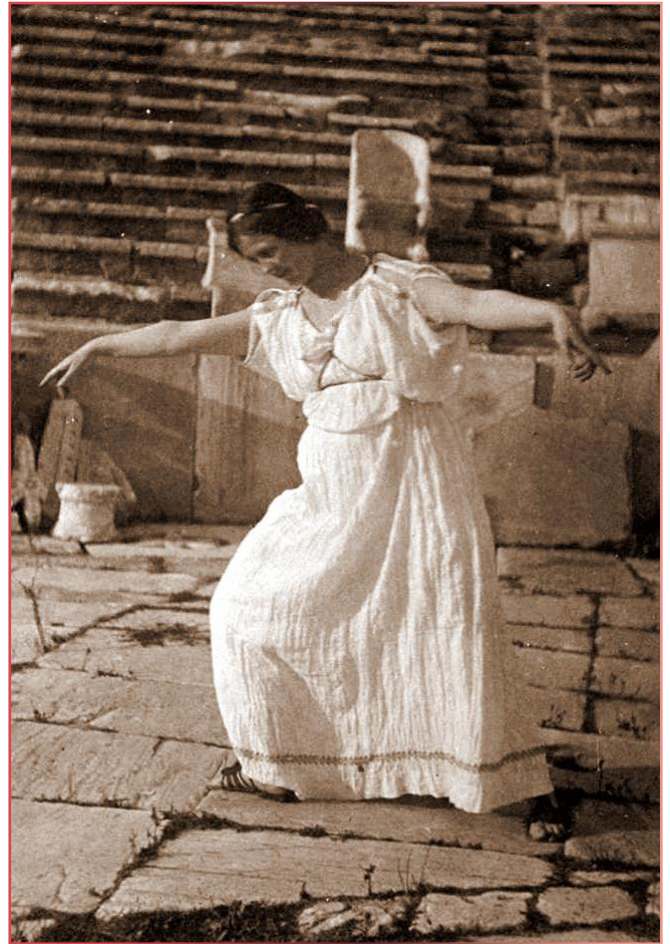
THE REVOLUTION OF MODERN DANCE, CONT.

mances. Duncan performed pieces inspired by nature and Greek mythology in flowing outfits that were totally different from ballet's structured tutus. This kind of dance performance was new and distinct from both classical ballet and comedic vaudeville.

Modern dance grew as a genre as more dancers began to experiment. Instead of telling a fairytale story like classical ballet, modern dance choreographers often used dance to address contemporary, or modern, subjects or more abstract concepts and emotions. Costumes were less formal and emphasized the body's natural shape and movement instead of being constricting; dancers often performed in bare feet. Movements were freer, not confined to a specific set of positions and steps. Any kind of movement of the body could be incorporated into modern dance's choreography.

Each trailblazer of modern dance created their own movement vocabulary. Modern dance frequently uses movements from ballet, but also incorporates elements from other dance styles. Some modern dance choreographers used movements from folk dance, religious dances, or the dance traditions of other cultures. Others explored how dancers can work with and against gravity, or how body movements can represent musical rhythms. A simple move like the body's fall through space can take on meaning and emotion as part of a modern dance performance.

Today, modern dance continues to grow and develop as new choreographers add their unique contributions to the field.



Isadora Duncan at Theatre of Dionysus, Athens, 1903. Wikimedia.org

What Do You Think?

- Why would the late nineteenth and early twentieth century inspire a new approach to theatrical dance?
- What does modern dance offer audiences that classical ballet, vaudeville, and social dancing don't? Write down your thoughts or discuss them in class.

What Can You Do?

- In modern dance, movement is often used to express emotion. What movements might you make when you're feeling happy? Sad? Angry? Surprised? Can you choreograph—or create—a short sequence using that mood's movements? See if your classmates can guess what emotion you're expressing.

MOVERS IN MODERN DANCE

Isadora Duncan (1877-1927)

Duncan rejected ballet's structure for more natural, expressive movement. Duncan found inspiration in Greek mythology; she danced barefoot and in a Greek tunic.

Ruth St. Denis (1879-1968)

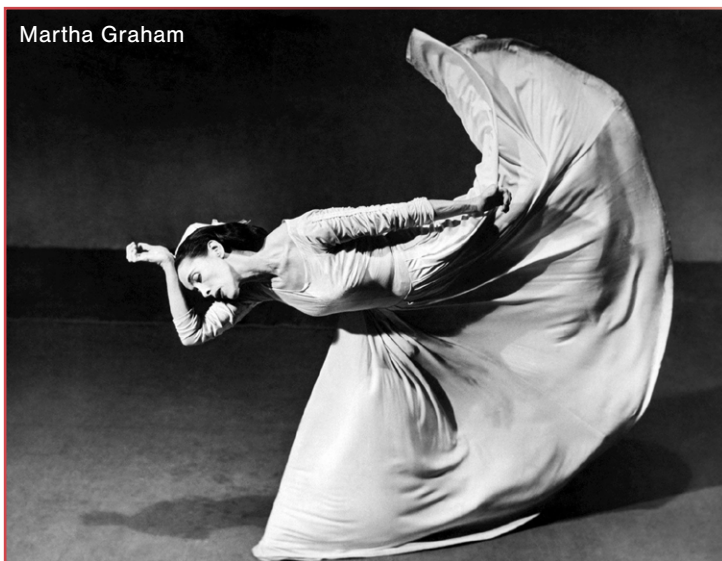
Inspired by Asian dance styles, St. Denis believed dance should be spiritual, not just entertaining or technically skillful. With her husband, Ted Shawn, she founded the Denishawn company, which trained other important modern dance pioneers like Martha Graham and Doris Humphrey.



Ruth St. Denis

Martha Graham (1894-1991)

Graham's emphasis on muscular contraction and release and jagged, angular body positions became central to modern dance technique. Graham was the first modern dance choreographer to collaborate with modern artists in other genres, such as sculpture, to create works that express human emotion.



Martha Graham



Alvin Ailey American Dance Theater, *Revelations*.

Doris Humphrey (1895-1958)

Humphrey made dramatic use of gravity, creating a technique based on a dancer's motions of fall and recovery. She was interested in the idea that movement creates its own meaning.

Lester Horton (1906-1953)

Horton learned dances and chants from Native American performers. He incorporated these into his teaching and choreographic style, which emphasized improvisation and unusual, exaggerated movements. Horton formed the first racially integrated American dance company, which included the talented young dancer Alvin Ailey.

Erick Hawkins (1909-1994)

Hawkins was the first man to dance with Martha Graham's company, after an esteemed ballet career. He founded the Erick Hawkins Dance Company to explore his theory of body movement that focused on simple, natural, unforced motions.

Katherine Dunham (1909-2006)

One of the first African American women to attend the University of Chicago, Dunham earned a doctoral degree in anthropology before launching her dance career. Her influential technique blended African and Caribbean dance forms.

Merce Cunningham (1919-2009)

Cunningham danced with Martha Graham's company before forming his own dance company, which often collaborated with avant-garde composer John Cage. Cunningham created "chance" choreography, where dancers study movement combinations without music, then learn how the combinations should be put together just before the performance.

MOVERS IN MODERN DANCE, CONT.

Paul Taylor (1930-2018)

Taylor went to college on a swimming scholarship, but soon discovered dance, which became his passion. He founded his own company to explore his choreographic ideas that blend basic, everyday movements with more traditional technique.

Alvin Ailey (1931-1989)

One of the most famous modern dance choreographers, Alvin Ailey's career started as a dancer in Lester Horton's dance company. He also trained with Martha Graham and Doris Humphrey. Ailey's unique choreography drew on blues, spirituals, and gospel music and blended dance elements from several styles. His most popular work *Revelations* expresses African American faith, grief, joy, and persistence from slavery to freedom. He created the Alvin Ailey American Dance Theater, one of the most influential modern dance companies in the world.

Trisha Brown (1936-2017)

Brown used a geometric yet fluid style for her experimental pieces. Her early works used equipment like harnesses to support the dancers. They were often site-specific, for example with dancers performing on rooftops. Brown also used media like film and photography to accompany her dances.

Garth Fagan (1940-)

Jamaican-born Fagan studied with Martha Graham and Alvin Ailey. His inventive choreography blends Afro-Caribbean, ballet, and social dance.

Twyla Tharp (1941-)

A student of Merce Cunningham and former member of Paul Taylor's company, Tharp is known for her creative, witty, technically precise style. She blends different movement forms—such as ballet, boxing, and more—to expand the boundaries of modern dance.

Mark Morris (1956-)

Once known as the “bad boy of modern dance” for his outrageous humor and more creative pieces, Morris is now considered one of the world's leading modern dance choreographers. His works showcase his strong musicality and technical ingenuity.

Research & Reflect

Modern dance continues to evolve as young choreographers learn from their mentors, then expand on what they've learned to create their own signature style. Try looking up videos of works by both a modern dance teacher and student, like Ruth St. Denis and Martha Graham, Lester Horton and Alvin Ailey, and Martha Graham and Merce Cunningham. Can you see anything the student learned from the teacher? How did the student expand on or adapt what they learned from the teacher?

Modern dance choreographers also take inspiration from all kinds of experiences, traditions, and types of art—the sky is the limit! Moses Pendleton of MOMIX often takes inspiration from nature, photography, and his background growing up on a dairy farm in rural Vermont. What kinds of influences do you see in the modern dance videos you found?



Alvin Ailey American Dance Theater, *Revelations*.

MODERN DANCE GLOSSARY

Accent A movement performed in a way that is particularly emphasized.

Aesthetics A set of ideas about what is beautiful or artistically valuable.

Body bases Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

Brush Gliding the foot along the floor.

Choreography The arrangement of movements in a dance, and the art of creating new dances.

Contraction Forward curving of the spine, starting from the pelvis.

Downward dog Inverted V shape from the yoga tradition, with both arms and legs supporting weight.

Flat back Suspending the torso horizontally in space so the back resembles a tabletop.

Force (Energy) The degree of muscular tension and use of energy while moving. Depending on the way force is used, movement can be heavy or light, sharp or smooth, tense or flowing.

Gallop A sliding step in which the body moves through space in an uneven rhythm, with the same foot always leading.



Hanging over Standing on two legs while creasing the body at the hip joints and letting the torso, arms, and head hang freely in gravity.

Hop A movement that involves springing from one foot and landing on that same foot.

Improvisation Dance movement that is created “on the spot” by the dancer, so that choreography and performance are both happening at once.

Inversion Moving the body upside down in space while bearing weight with arms, hands, shoulders, or head.

Isolation Holding one part of the body still while moving another part.

Jump A movement that involves springing from two feet and landing on two feet.

Leap Transferring weight from one leg to the other, during which there is a moment when both feet are off the ground.

Musicality Attention to and expression of the musical elements of dance while choreographing or dancing.

Pathways Patterns we make as we move through the air or around the floor or stage (for example, straight, vertical, horizontal, zigzag).

Release Letting go of muscular tension.

MODERN DANCE GLOSSARY , CONT.



Run Steps from one foot to another performed at a fast tempo.

Skip A step and a hop, alternating feet.

Upper back arch Extending the upper body and head up and back.

Walk Steps from one foot to the other, with the weight being transferred from heel to toe.

Warm-up Movements or a set of exercises designed to raise the core body temperature and focus the mind for dancing.

Weight shift Transferring body weight from one leg to the other.

Yield and push Releasing body weight into the floor followed by an active pushing away from gravity.

Look Carefully!

These are just some of the terms used in modern dance. At the performance, see if you can identify any of the movements listed here!

Athletes or Artists?

Professional dancers like those in MOMIX train as intensely as pro athletes, yet dancers are usually perceived as artists instead. What similarities and differences do you see between professional athletes and professional dancers? How do they train? What do they wear? What personality characteristics does each professional need to achieve their goals?

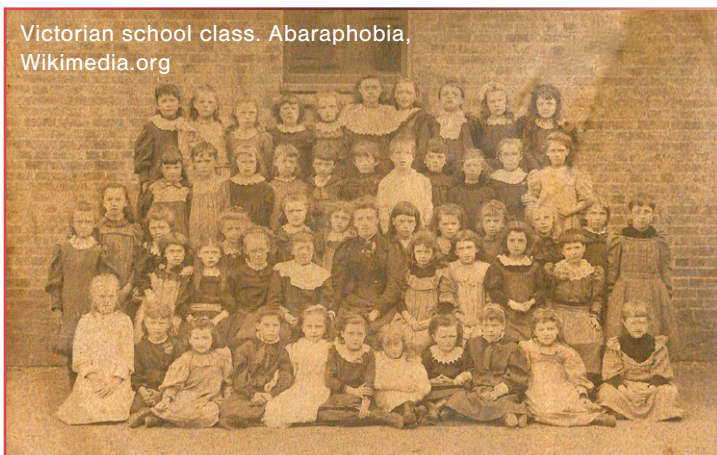
Source: Partially adapted from KET Education

<https://education.ket.org/resources/dance-glossary>

THE BOOKS BEHIND ALICE AND THEIR WORLD

MOMIX's performance of *ALICE* is based on two books by Lewis Carroll, 1865's *Alice's Adventures in Wonderland* and its 1871 sequel, *Through the Looking-Glass, and What Alice Found There*. Both deal with a child main character, Alice, who finds herself in a fantastical world—down a rabbit hole, beyond a mirror—inhabited by freaky creatures who live by nonsensical rules and topsy-turvy time schedules.

Lewis Carroll wrote and published his books in England's Victorian era. "Victorian" refers to the reign of Queen Victoria from 1837 to 1901. It was a time of great technological, economic, and social change. The Industrial Revolution's machines and factories were replacing farming and handcrafts. Newfangled inventions like the telegraph and telephone made instant communications possible. New scientific research, like Charles Darwin's theory of evolution, challenged assumptions about the universe that had previously seemed reliable. The railway system grew rapidly, connecting all parts of the country on a routine and predictable timetable. The British Empire was expanding worldwide as more territory in India, Africa, and the Pacific was brought under British imperial administration. All these developments and more fueled Victorian imaginations... and fears. The world was changing right before everyone's eyes.



Victorian school class. Abaraphobia, Wikimedia.org

Victorian Childhood

One transformation of the Victorian period might surprise us—ideas about childhood. At the beginning of Queen

Queen Victoria and her family, 1846. Franz Xaver Winterhalter. Wikimedia.org



Victoria's reign, typically discussions of children centered work, discipline, and constraint. Children's idleness was seen as a path to sin, and literature for children emphasized moral lessons. However, building on the ideas of earlier Romantic thinkers, more and more Victorians gradually began to see children as naturally good and childhood as a period of innocence, education, and play.

Lewis Carroll's work expresses these ideas, showing the child Alice enjoying leisure time and letting her imagination run wild. Carroll even made fun of some of the verses Victorian schoolchildren had to memorize, like Isaac Watts' eighteenth-century poems "The Sluggard" (a word for a lazy person) and "Against Idleness and Mischief." In Carroll's book, Alice recites bits of these poems, but all the words have been changed, making them into nonsensical stories about a lobster and a crocodile.

A child's experience of Victorian England depended largely on the wealth of their family. The opening lines of *Alice's Adventures in Wonderland* show us Alice is a well-off child in her society. She has plenty of free time to spare and sits out by the riverbank with her sister with "nothing to do." As Alice tries to make sense of her fantastical experiences, she also reveals that she attends a school and learns French, music, geography, and mathematics—even if she can't remember very much about these last in Wonderland.

On the other hand, poor Victorian children typically spent their time working in factories, coal mines, or on the street as shoe-shiners or vendors hawking matches, herbs, and other trinkets. Many families depended on the meager wages children earned to make ends meet. At the beginning of the nineteenth century, children worked with

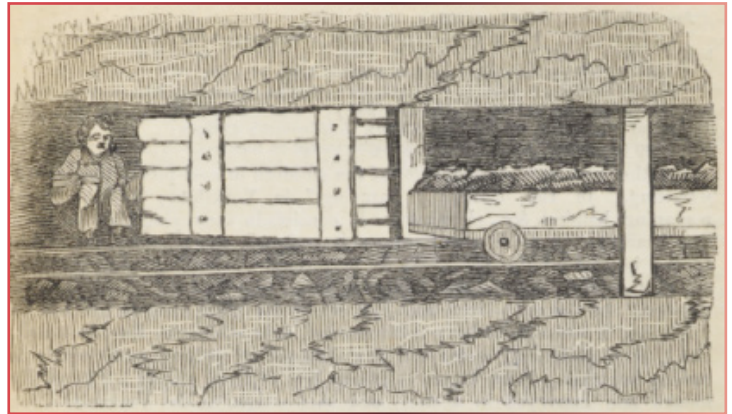
THE BOOKS BEHIND ALICE AND THEIR WORLD, CONT.

virtually no restrictions. Some were working in factories as soon as they could walk.

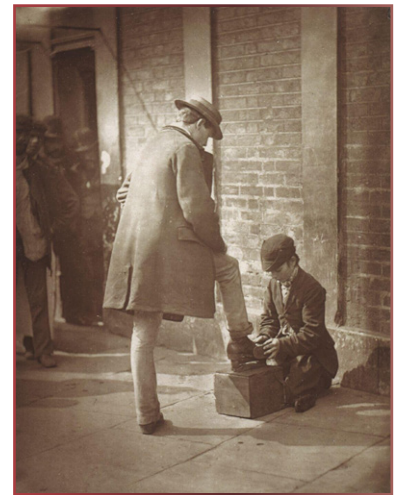
In the 1830s and especially the Victorian era, reformers began to be more concerned about child labor. The 1833 Factory Act banned children under nine from textile factory work and limited the working hours of children under thirteen to 48 hours a week (still more than a full time job for an adult today!). In 1842, a royal commission produced a widely published report on child labor, which may have influenced Carroll's writing about Alice's topsy-turvy fall down the rabbit hole. It included drawings of children cramped underground, pulling carts of coal through tiny mine shafts. The child workers' answers to the commission's questions about math and geography sounded nonsensical, like when Alice mixes up her school lessons in Wonderland. In 1880, thanks to reformers' efforts, all British children were legally required to attend school and receive an education up to the age of ten. Times were changing! By the end of the Victorian period, many in society were committed to the idea that childhood was a special period of life that should be devoted to education and play.

Despite these developing ideas about childhood, Victorian children of all classes often had very little control over their daily lives. Even upper-class children typically had to abide by formal rules and manners, and teaching methods were also generally rigid, with strict punishments for things like not answering correctly in class. Think about all the weird rules, rituals, and behaviors of the residents of Wonderland—from a child's viewpoint, the adult world's moral instructions, all-important timetables, and fussy rules for everything from play to mealtimes probably seemed pretty strange and nonsensical as well.

In Carroll's story, at first Alice also seems to have little control over anything that is happening to her. Along her journey through Wonderland, though, she boldly addresses the characters she meets, asks questions about the absurd things they are saying, and learns how to control her magical growing or shrinking. In the end, Alice realizes her own power to stand up to the evil



Queen of Hearts, saying “You're nothing but a pack of cards!” Finally Alice is able to leave the strange world she entered simply by waking up. Some critics argue that by discovering her strengths and navigating the bewildering challenges she encounters, Alice affirms her own identity and her ability to act of her own accord—something that appealed to the book's first audience of Victorian children as well as readers today!



Top: Child trapper in 19th century coal mine, 1842. Wikimedia.org.
Bottom: Victorian shoeshine boy (*The Independent Shoe-Black*) 1877-1878. John Thomson. Victoria and Albert Museum, London.

Research & Reflect

- Research Victorian childhood and compare Victorian children's experiences to growing up today. How
- are things different? How are they similar? Are all
- childhoods equal now? If not, how and why? Are there
- things all children need or deserve? Write down your
- thoughts and discuss them with your class.

Source: Lydia Murdoch, “Alice and the Question of Victorian Childhood,”

<https://www.vassar.edu/specialcollections/exhibit-highlights/2011-2015/age-of-alice/victorian-childhood.html>

THE BOOKS' CREATOR

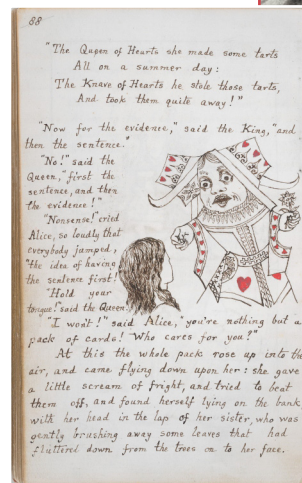
Lewis Carroll is the pen name of Charles Lutwidge Dodgson. (A pen name is a made-up name an author uses when publishing their writing.) He was born in Daresbury in the English countryside in 1832 and was the oldest boy in a family of eleven children. Deaf in one ear after an illness, Carroll also had a stammer, but he was academically gifted and great at wordplay, storytelling, and charades. He grew up entertaining his younger brothers and sisters with nonsense rhymes, puzzles, games, and a family newspaper that he wrote and “published.”

After attending boarding school through his teenage years—an experience he hated—Carroll studied mathematics at Christ Church College, Oxford. Afterwards, he stayed on at the college as a math lecturer. He was highly interested in mathematical logic, which informed some of his humor in the Alice books. Carroll also wrote essays and poetry. He was an avid photographer, a new craze in England at that time. When Henry George Liddell was named dean of Christ Church College, Carroll became friendly with the family, which included the Liddells' daughters, Lorina, Edith, and ten-year-old Alice. Chaperoned by their governess—who may have inspired the character of the Red Queen—the girls visited Carroll, and “he told us stories, illustrating them by pencil or ink drawing as he went along,” Alice remembered in 1932. “He seemed to have an endless store of these fantastical tales.”

One day in July 1862, Carroll and a fellow teacher took the Liddell children on a boat ride and picnic, “on which occasion,” Carroll wrote in his diary, “I told them the fairy-tale of Alice’s Adventures Underground,” about a girl falling down a rabbit hole and having wild adventures. Alice enjoyed the story so much she begged Carroll to write it down for her. He did, making Alice a handwritten manuscript decorated with his own drawings. As Carroll was working on the manuscript, his friend, the novelist Henry Kingsley, read it and was so enthused he urged Carroll to publish it.

After revising the manuscript and hiring John Tenniel, a famous illustrator, to create the artwork, Carroll saw his book published in 1865 as *Alice’s Adventures in Wonderland*. The book was a success almost right away; Carroll’s sequel to it, *Through the Looking-Glass, and What Alice Found There*, in which Alice discovers another wacky world on the other side of a mirror, was published in 1871.

Carroll continued to write children’s books, mathematical games, and word puzzles for magazines as well as academic studies of Euclidean geometry and logic until his death in 1898. By that time, Alice (the initial story and the sequel packaged as one) had become the most popular children’s book in England. Today, it is one of the most famous and beloved children’s books in the world, and it has never gone out of print.



Top: Lewis Carroll, 1863. Oscar Gustave Rejlander. Inset: Lewis Carroll: Manuscript of *Alice’s Adventures Under Ground*, 1864. Bottom: Alice Liddell, 1860. Wikimedia.org.

CHORTLE AND CHILLAX: CARROLL'S INVENTIVE WORDPLAY

Lewis Carroll loved all sorts of wordplay—riddles, puns, word games, and nonsensical poems. And he was a master at thinking up colorful neologisms, or newly made-up words.

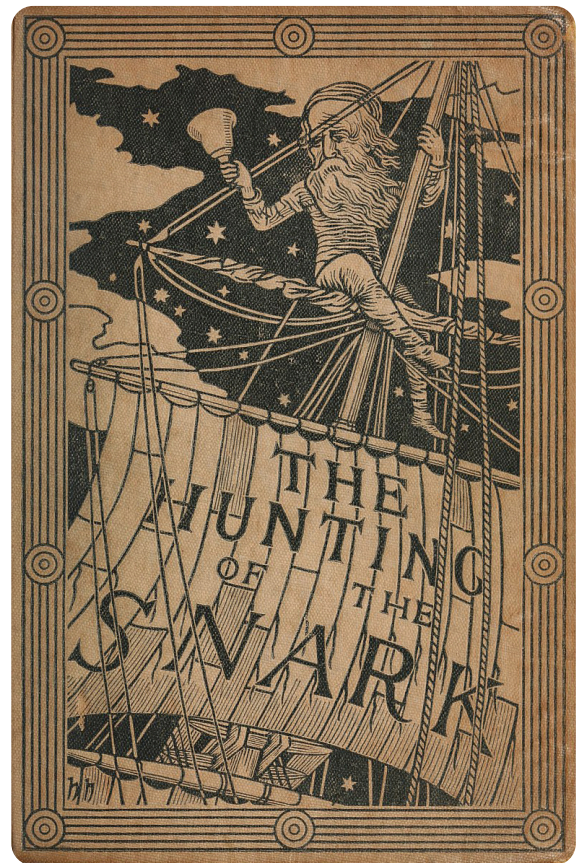
Carroll especially enjoyed creating a new word by combining the sounds and meanings of two other words. Brunch (from breakfast + lunch), smog (smoke + fog), and motel (motor + hotel) are just a few of these kind of new words, called portmanteaus. Back in the 1800s, Carroll was a whiz at them. He even came up with that term for these linguistic mash-ups: in Carroll's time, a portmanteau was a suitcase whose two sides folded up into one single piece of luggage.

In 1871's *Through the Looking-Glass*, Carroll has the character of Humpty Dumpty explain to Alice some of the made-up words in the book's nonsense poem "Jabberwocky," about the slaying of the creature called the Jabberwock. "Well, 'slithy' means 'lithe and slimy,'" Humpty says. "'Lithe' is the same as 'active.' You see it's like a portmanteau—there are two meanings packed up into one word."

Carroll gave a longer explanation of the portmanteau in the preface to his 1876 nonsense poem "The Hunting of the Snark":

"For instance, take the two words 'fuming' and 'furious.' Make up your mind that you will say both words, but leave it unsettled which you will first. Now open your mouth and speak. If your thoughts incline ever so little towards 'fuming,' you will say 'fuming-furious'; if they turn, by even a hair's breadth, towards 'furious,' you will say 'furious-fuming'; but if you have the rarest of gifts, a perfectly balanced mind, you will say 'frumious.'"

Carroll's best-known portmanteau is probably chortle, a blend of chuckle and snort, also found in "Jabberwocky." But with the ginormous (aha! giant + enormous) success of the Alice books in the late 1800s and early 1900s, Carroll's portmanteau words became widely popular, and as we chillax (hey! chill + relax) with ALICE today, the list of bodacious (yay! bold + audacious) portmanteaus continues to grow.



Cover of *The Hunting of the Snark*. Illustrated by Henry Holiday, 1876. Wikimedia.org.

CHORTLE AND CHILLAX: CARROLL'S INVENTIVE WORDPLAY, CONT.

More Carroll Portmanteaus

Beyond slithy, chortle, and frumious, there's...

galumph (gallop + triumph): to move heavily

mimsy (miserable + flimsy): feeble, weak, or lightweight

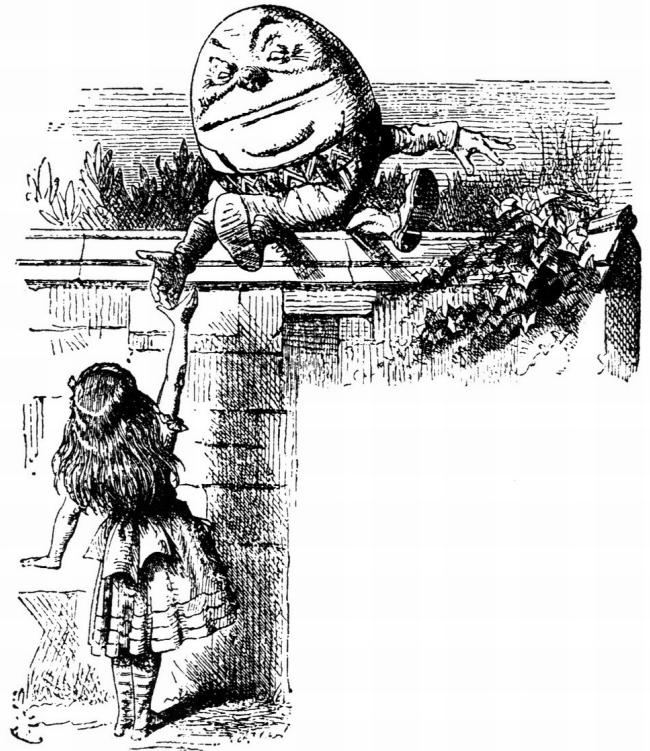
snark (likely snake + shark): originally, one of Carroll's imaginary creatures, but can also refer to a snorting noise, a type of US missile, a small sailboat, and the common usage today as sarcasm (snide + remark)

Try This!

Now that you know all about portmanteaus, have fun creating your own. Ask your friends—and maybe even your frenemies (ha! friends + enemies)—to jot down single words on small pieces of paper. Toss them all in a bag, pull out two at a time, and see how their sounds and meanings can be combined to create a brand-new word. Keep a list and decide which of your new portmanteaus are the most fabulous (yep! fantastic + fabulous).

After the Performance

What versions of the Alice story are you already familiar with? The classic animated Disney film? The Tim Burton-directed movie starring Mia Wasikowska and Johnny Depp? The Disneyland ride? The original books or modern adaptations of them? Choose one and compare and contrast it with MOMIX's modern dance performance *ALICE*. What elements are similar or different? How does the medium (the kind of art or performance) affect the way the story is told? Write down your thoughts or create a presentation to share with your class or group.



Alice and Humpty Dumpty from *Through the Looking-Glass*, 1871. Wikimedia.org

Virginia Standards of Learning

History and Social Science: Skills K-3, WG; WG.1, 4, 14

Dance: K.1, 3, 5-6, 11; 1.3-6, 11; 2.3-6, 18; 3.3-6; 4.3, 6; 5.3-7; 6.3-7, 11; 7.3, 5-7; 8.3, 6; DI.3-7; DII.3-4, 6; DIII.3-4, 6; DIV.3, 6

Music: K.3-7, 9; 1.3-7, 9; 2.3-7, 9; 3.3, 5-7; 4.3-7; 5.3-7; EI.3-7, 10-11; 6.3-7, 10-11; 7.3-6, 11; 8.3-6; MIB.3-7, 10-11; MII.3-6, 11; MIAD.3-6; MCB.3-7, 11; MCI.3-6, 11; MCAD.3-6; HM.3-6, 11; HMT.3-6, 11; HIB.3-6, 11; HII.3-6; HIAD.3-6; HIAR.3-6; HCB.3-6, 11; HCI.3-6; HCAD.3-6; HCAR.3-6

RESOURCES

Elements of Dance

Online resource for dance educators and students, featuring activities and downloadable classroom materials. www.elementsofdance.org

“The History of Modern Dance,”

compiled by Pei-San Brown for Ballet Austin
Accessible overview for students with photos and descriptions of major modern dance choreographers and developments. <https://artsintegration.com/wp-content/uploads/2015/05/Modern.pdf>

“Introducing Modern Dance to 8-Year-Olds,”

Erin K. McNulty
Brief single-session interactive lesson plan and overview intended for teachers of younger students. <https://erinkmcnulty.com/2018/02/15/2-15-18-introducing-modern-dance-to-8-year-olds-an-experiment>

Vaudeville Nation, New York Public Library for the Performing Arts

Website offering an introduction to vaudeville, including vaudeville dance, vaudeville history, and influence on subsequent genres. <http://web-static.nypl.org/exhibitions/vaudeville/intro.html>

Social Dance, Stanford University

Accessible website with various pages exploring different social dances and historical developments in styles of social dancing, with photos and brief descriptions for students. https://socialdance.stanford.edu/Syllabi/Powers_Descriptions.html

“A Short History of Ballet,” The Australian Ballet

Overview of ballet through the years, from its court origins to today, with brief descriptions and photographs. <https://australianballet.com.au/ballet-101/short-history-of-ballet>

Alice in Wonderland

Vast website with Alice information, resources, and activities. <http://www.alice-in-wonderland.net>

Curiouser and Curiouser: The Evolution of Wonderland

Website introducing students to the development of the Alice books as well as several different literary and visual interpretations of Alice over time in a thoughtful and very accessible way. Site created by Carleton College senior Lauren Millikan. <https://www.carleton.edu/departments/engl/alice/index.html>

The Lewis Carroll Society of North America

Website of a nonprofit organization dedicated to promoting awareness and appreciation of the life, work, time, and influence of Lewis Carroll. The “Research and Education” page features FAQs and educators’ resources. <https://www.lewiscarroll.org>

“The Age of Alice: Fairy Tales, Fantasy, and Nonsense in Victorian England,” Exhibition Highlights from Vassar University Special Collections

Brief articles by Lydia Murdoch and Ronald Patkus explore Alice’s Adventures in Wonderland in the context of Victorian developments and other fantastical literature from the period. Recommended for older students interested in getting a more in-depth look at Alice’s historical and literary context. <https://www.vassar.edu/specialcollections/exhibit-highlights/2011-2015/age-of-alice>

Victorians, English Heritage

Educational webpage focused on Victorian England, with sections on daily life, politics, food, and more. Students can also explore living history and reconstruction of 1880s life at Audley End House, Essex. <https://www.english-heritage.org.uk/learn/story-of-england/victorian/>

“15 Facts About the Victorians,”

National Geographic Kids

Student-friendly fact sheet about the Victorians and key Victorian developments. Includes photos from the period. <https://www.natgeokids.com/uk/discover/history/general-history/victorian-facts>

“Victorian Age,” Britannica For Kids

Overview of Victorian society, industry, and culture for students. <https://kids.britannica.com/students/article/Victorian-Age/605270>

FEEDBACK FORM

We need your feedback to make our Education Programs even better! Please take a moment to complete this form and either return it to the Virginia Arts Festival office at 440 Bank Street, Norfolk, VA 23510, fax it to (757) 605-3080, or e-mail your answers to education@vafest.org.

Event: _____

How did your students respond to the performance?

How did you prepare your students for this performance? Did you use the Education Guide? If so, how?
Did students enjoy the materials?

How did this performance contribute to experiential learning in your classroom?

What role do the arts play in your school? In your classroom?

If you could change one thing about this experience, what would it be?

Please include quotes and comments from your students as well!

(Optional)

Name: _____

School: _____ City: _____

Would you like to be part of our database? Yes No