

The National Theatre production of

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME



STUDY GUIDE

THE CURIOUS INCIDENT

WELCOME

Teachers are encouraged to use this guide to elicit student discussion before the show, guide them through aspects of the production, and engage them in activities once they return to the classroom. Our goal is to help teachers utilize the production as a catalyst for student education, collaboration, and inspiration incorporating these essential concepts:

- Adapting a novel for theatrical performance
- Using theatrical tools to create Christopher's world
- Utilizing performance and production techniques for storytelling
- Understanding characters' situations, actions, words, and points of view
- Contemplating Christopher's journey in concert with personal experience

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME chronicles a young boy's journey of discovery. We hope that your students, inspired by the production, can learn from you and from each other through these activities.

Please feel free to copy the materials in this guide to aid you in engaging classroom interest and discussion before and after the performance.

Enjoy the show!



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IDEAS FOR STUDENTS TO CONSIDER BEFORE SEEING THE SHOW:

- Use the information in this guide and the web resources as a starting point to get to know *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*. Get your brain thinking about what you'll experience.
- Learn what you can about theater. How does theater tell a story? How do the scenes work together? How do the technical aspects help? *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME* has a very unique format where the story is told through text and specialized movement. How do you think the story of this production will be told in movement?
- Take a peek at the discussion questions in the guide. Give yourself an idea of what issues, ideas, and situations the show deals with. Get yourself a jump start for the class discussion after the show.
- Think about what your expectations of the production are: What will you see on stage? What will the story be like? How will the characters interact with each other? How will it begin and end?

AUDIENCE EXPECTATIONS:

Going to see a Broadway show is an incredibly exciting and entertaining experience. In order to enhance that experience, here are some things to keep in mind:

- **TAKE YOUR SEAT.** Be sure to get to your seat in time to ready yourself for the journey you'll take with this production.
- **TURN OFF YOUR CELL PHONE.** The messages and texts can wait until later – get into the world of the show completely!
- **GET READY TO WATCH CAREFULLY.** The wonderful thing about live theater is that it's happening right there before you! Be sure to soak it all in.
- **LET THE ACTORS DO THE TALKING.** Feel free to laugh at the jokes and be moved by the drama, but save your commentary for the conversation with the class after the show.
- **SHOW YOUR APPRECIATION.** When the show is over, applaud for the actors and wait for the curtain call to be over before leaving your seat. To show them your highest praise, give them a standing ovation.

CHRISTOPHER

Christopher is 15 years old with a unique perspective on the world. He notices things in minute detail, finds figurative language confusing, doesn't like to be touched by anyone, and relates more easily to animals (especially his pet rat, Toby) and objects. Christopher is very good at math and is fascinated by the workings of the universe. He doesn't like strangers, or the colors yellow and brown. His favorite color is red.

SIOBHAN

Siobhan is Christopher's teacher who suggests that Christopher write the book about his detective work. She helps Christopher to think about how to keep calm and sometimes appears in his memory to assist him through tough situations.

ED

Christopher's father, Ed, is a single dad, living with Christopher in Swindon, England. He loves his son and champions his math abilities at school. Sometimes, however, Ed can get frustrated with Christopher's behavior, even to the point of lashing out. Ed demands Christopher stop with his investigation of a dead dog named "Wellington."

JUDY

We first encounter Christopher's mother Judy when he recalls in his book the moment his dad told him that she had died. Christopher remembers his mum on the beach in Cornwall, swimming, diving, persuading him to paddle in the waves. Judy found it difficult to cope with Christopher's condition and felt isolated in the home and in her marriage.

MRS. ALEXANDER

Mrs. Alexander is an older woman living on Christopher's street. She's not a friend of the family. Christopher calls her a stranger but she seems to know all the neighborhood gossip. She supports Christopher's initial detective work, helping him fill in the gaps about why someone would have wanted to kill Mrs. Shears' dog Wellington.

MRS. SHEARS

A next-door neighbor of Christopher's, Mrs. Shears is angry with Christopher when she sees him with her dead dog Wellington, whose discovery starts the play. She's divorced from her husband, Mr. Shears. As the play

develops, we discover that Mrs. Shears had at one time been close to Christopher's father.



MR. SHEARS (ROGER)

Mrs. Shears' ex-husband, who now lives in London. When Christopher starts investigating Wellington's death, Mr. Shears becomes 'Prime Suspect.'

MRS. GASCOYNE

The Headteacher at Christopher's school, Mrs Gascoyne is very cautious about her students' education, wanting to make sure they are equally treated. Reluctantly, and with some persuading from his father, Mrs Gascoyne allows Christopher to sit for an advanced math exam at school.

POLICEMEN

There are several policemen in the play in Swindon and London. Christopher trusts policemen inherently, but his trust is tested when they bump up against the things that he finds difficult: being touched and someone trying to take him home when he doesn't want to go.

REVEREND PETERS

The Reverend tries to explain death and afterlife to Christopher to reassure him. Christopher stumps him with a question about the precise location of heaven.

ACT ONE

As the play opens, Christopher has just found his neighbor Mrs. Shears' dog, Wellington, lying dead with a pitchfork sticking out of his side. As the main action continues, Christopher's teacher Siobhan begins to narrate Christopher's story, reading from his notebook.

A policeman arrives and questions Christopher about the murder. Reacting to the questioning, Christopher begins to moan and hits the policeman when he tries to help Christopher up. He is then arrested and brought to the police station.

Questioned about his family, Christopher explains to the police sergeant that he has a father but his mother is dead. His father Ed arrives, and he and Christopher touch fingertips because Christopher does not like to be hugged. The sergeant cautions Christopher and lets him go.

Christopher decides that he needs to solve the mystery of Wellington's murder, although his father sharply tells him that he should just leave it alone. In a flashback from Christopher's notebook, we see the moment when Ed tells Christopher that his mother has died of a heart attack. Christopher tells Siobhan that he is going to make finding Wellington's killer a project, although his father has forbidden him. Siobhan suggests that maybe he shouldn't do it, but Christopher sets off to start his detective work regardless.

Overcoming his fear of strangers, Christopher begins interviewing neighbors about Wellington's death. Mrs. Shears warns him that she'll call the police, Mr. Thompson and others warn him about asking questions, and Mrs. Alexander invites him in for tea and cake. Christopher waits outside Mrs. Alexander's to avoid a stranger's house but soon leaves fearing that she has called the police. Christopher deduces that most victims know their murderer so, remembering that Mr. Shears doesn't like Mrs. Shears, he makes Mr. Shears "Prime Suspect."

Ed speaks to Mrs. Gascoyne at Christopher's school and, despite her protests about feasibility and a lack of resources, offers to pay for the staff for Christopher to take his Maths A Level exam at school.

Ed yells at Christopher for "poking round" Mrs. Shears' garden. When Christopher tells him he suspects Mr. Shears of the murder, Ed angrily tells Christopher that he won't have that man's name said in the house and makes Christopher promise to end his investigation.

Needing a solution to his murder mystery, Christopher decides to keep up his detective work and thus speaks with Mrs. Alexander about Mr. Shears. Mrs. Alexander tells Christopher that his father would find talk of Mr. Shears quite upsetting and reveals that his mother and Mr. Shears had an affair.

When Christopher reports this story to Siobhan, she asks Christopher about his mother and he remembers a time, through flashback, when she was encouraging him to join her by the sea and was wondering about a new life.

Ed discovers Christopher's notebook and reads about Christopher's continuing investigations and his conversation with Mrs. Alexander. Enraged, Ed shakes Christopher, who punches him. Ed strikes Christopher and storms away to cool off.

The following day while Ed is out, Christopher searches for his notebook and later finds it in a box with a collection of letters. Recognizing the handwriting, Christopher reads the letters, realizing they are from his mother detailing her new life in London with Mr. Shears. This discovery sends Christopher into an emotional state. Ed finds Christopher with the letters and tries to explain his deeds but Christopher won't hear it and curls into a ball. The following day, Christopher hides from Ed and makes up his mind to use the address on the letters to find his mother in London.

ACT TWO

Christopher has decided to take his pet rat, Toby, and go and live with his mother in London. He takes out a card from his dad's wallet and memorizes the PIN. He goes to Swindon and asks a passerby how to get to the station, but his questions confuse her and she leaves. Christopher explains to the audience a formula for reaching places if you've get lost and then he makes his way to the station.

Upon reaching the station, a policeman helps Christopher get some cash so that he can buy a ticket, but later intercepts Christopher to tell him his father is at the police station looking for him. Christopher refuses to get off the train. As the pair tussles, the train starts to pull away – with them both on it. As the train proceeds to London, Christopher notices everything, down to the finest detail, which he lists. Christopher wets himself and the policeman sends him to the toilet. On his way back, Christopher hides in the luggage rack, counting through prime numbers to calm down. After a while, he realizes the train has stopped and he has reached London. He avoids the policemen and enters Paddington Station.

Paddington Station is even more confusing and exhausting than Swindon. He asks a woman at the information desk for directions to his mother's house. His father Ed's voice guides him through the barrage of station noises down to the correct train platform. While Christopher waits on the platform, he realizes he has lost Toby, his rat. He climbs down onto the line to get him back – to the horror of the other passengers, who eventually help him back onto the platform with seconds to spare. He arrives at the station near his mothers house and, after memorizing the path from an A to Z map of London, makes his way step by step to his mothers address that he memorized from the envelope.

Christopher's mother, Judy, arrives home with Roger (Mr. Shears) to find Christopher outside, curled in a ball. She comforts her son and takes him inside – in spite of Roger's reluctance. When she asks why Christopher has never replied to her letters, he answers, "Father said you were dead."

Later, Ed arrives from Swindon and an argument with Judy follows. She is furious that he told Christopher she was dead, but he is equally furious that her only input was to send some letters. Ed is allowed to see his son and tries desperately to apologize, but before long, a London policeman arrives to escort Ed from the house.

Judy and Roger argue over Christopher staying at their house and Christopher announces that he must return to Swindon to sit for his Maths A Level exam. Later, an intoxicated and irritated Roger grabs at Christopher, which prompts Judy to escape back to Swindon with Christopher in the middle of the night.

Judy struggles to settle back in Swindon as she argues with Ed and is sneered at by Mrs. Shears, but plans are arranged to have Christopher take his Maths A level exam. When he attempts the paper, though, Christopher goes into a wild panic. He can't even read the words. Siobhan 'appears' encouraging him and he is able to answer the question and finish the exam.

Ed reconciles with Christopher and begs him to repair their relationship, sealing the deal with a surprise gift for him.

Siobhan presents Christopher with his exam result: a grade A. Christopher makes his future plans. He knows he can do it: "I can because I went to London on my own. I solved the mystery of Who Killed Wellington. I found my mother. I was brave... And I wrote a book... Does that mean I can do anything?"



Director Marianne Elliott was interviewed about her production in a Platform event at the National Theatre, shortly after the original production had opened. Here are excerpts from that interview to illuminate the process of adaptation from page to stage for the production.



ON THE BOOK BECOMING A PLAY:

The script wasn't a commission. Simon Stephens [the playwright] had met Mark Haddon when they were writers-in-residence here for a time, and were in the NT Studio together. They had hit it off and Mark suggested to Simon that he try adapting the book. And Simon – who gets a lot of commissions already – decided that he wouldn't take a commission for it, and he wouldn't take it to a theatre to get them interested: he decided that he would just be in a room on his own and see if he could adapt it. Then he sent it to me. And I read it and adored it, immediately. It was a while since I had read the book, so I half remembered it, which was a good thing. Then I gave it to Nick Hytner [Director of the National Theatre] and said "it's an adaptation of a book – and that's a bad idea; and it's a really well-loved book – and that's a bad idea; but it's Simon Stephens and I'd really love to do this." Nick read it and he immediately agreed we could do it.

ON WORKSHOPPING THE PRODUCTION:

We went into the National Theatre Studio about a year ago with most of the actors that eventually joined the cast [of the original production at the National] and Steven Hoggett and Scott Graham, the choreographers. We

spent that week not worrying whether the show was going to be done; it was unpressured. Every day was different; every day we'd look at different parts of the story and think 'how could we show...' And we also spent a lot of time working out how you might stage a show like this where two people are talking for five lines, and then we're immediately into another scene in a completely different location, a completely different timeline, and one actor might now be a completely different character. We can't change the set, we can't go off and get changed into different costumes: it has to be ready and available immediately.

ON THE PLAY'S FORM & STRUCTURE:

The teacher is mainly the narrator. The device is that the teacher in the play, like in the novel, decides it will be a good idea if Christopher were to write down his experiences of finding this dead dog. He decides to write a book and she reads from it – and he does as well. The characters that he meets and writes about come alive and are acted by the Ensemble. They are on stage all the time. The play, I feel, is written a bit like a poem.

The action has to be incredibly agile: you have to imagine you are in a street one minute and then in school the next. Christopher says that he doesn't like plays, and he doesn't like acting, which is a lie! I was very keen – and Simon was too – that the show shouldn't seem realistic: it's an illusion, if anything.

You have to believe you are in a school, and sometimes swim in Christopher's imagination. So if Christopher decides that he wants to be an astronaut and he is going to be weightless, then you as an audience have to believe that he is an astronaut and is weightless. Even if you can see how the illusion is created, there's no lie to it.

In neither the novel nor the play is Christopher Boone actually defined as having autism or Asperger's Syndrome.

In an early publication of his novel *The Curious Incident of the Dog in the Night-Time*, Mark Haddon allowed the word autism to be printed on the cover, a decision he later regretted because he is uncomfortable with the novel being used as a reference or guide book for people with autism or Asperger's.

He explained that *Curious Incident* is not a book about Asperger's: "It's a novel whose central character describes himself as 'a mathematician with some behavioral difficulties.' If anything, it's a novel about difference, about being an outsider, about seeing the world in a surprising and revealing way. It's as much a novel about us as it is about Christopher."

Autism is a spectrum disorder that affects people in multifarious ways. During the research for the play we spoke to various specialists and one said that Christopher displays too many traits to be authentically autistic.

Mark says, "I know very little about the subject. I did no research for *Curious Incident* other than photographing the interiors of Swindon and Paddington stations, reading Oliver Sacks' essay about Temple Grandin and a handful of newspaper and magazine articles about, or by, people with Asperger's and autism." He continues, "I deliberately didn't add to this list. Imagination always trumps research. I thought that if I could make Christopher real to me then he'd be real to readers. I gave him some rules to live by and some character traits and opinions, all of which I borrowed from people I know, none of whom would be labelled as having a disability. Judging by the reaction, it seems to have worked."

In many ways Christopher is 'high-functioning;' his ability to excel in mathematics is savant. His communication skills and grasp of the English language are impressive (indeed his book is a best seller!), yet his behavioral difficulties are indicative of a very low-functioning and highly challenging teenager.

Diagnosing Christopher is a pointless exercise. He is an individual, like any other character. It is not possible for an actor to play the whole spectrum of autism or Asperger's. Our job is to present a character who has integrity and depth and who is unique and has individual quirks, flaws and dreams. This is Christopher John Francis Boone.



- Katy Rudd March 2013

Use the following questions to engage students in a discussion about the characters, themes, and other elements of the production:

- I. Christopher says that he finds people confusing. Why do you think this is so? Do you sometimes find people confusing?
2. For Christopher, a “Good Day” is seeing four red cars in a row. What makes a “Good Day” for you?
3. Throughout the play Christopher uses phrases and routines to help him accomplish things. What are some of the phrases and routines that help you get through your days?
4. What about Christopher’s character and personality do you think makes him enjoy detective work so much?
5. Why do you think Christopher keeps doing his detective work after his father demands that he stop?
6. Siobhan helps narrate the story and often appears to help Christopher through situations. Who do you think could help you through situations and narrate your story?
7. What are the different and dangerous challenges Christopher faces on his journey to London?
8. What do you think about Christopher’s idea that looking at the vastness of the stars makes a person’s problems seem “negligible?”
9. Compare and contrast the attitudes and strategies Christopher’s parents have in interacting with him.
10. How do you think the stylized movements of the cast and the technical elements helped you to experience the world as Christopher does?
- II. Why do you think the playwright chose to end the play with Christopher’s question: “Does that mean I can do anything?”

COMMON CORE LANGUAGE ARTS IDEAS FOR GRADES 6-8

Teachers can guide students through the following activities while covering essential Common Core Standards

READING INFORMATIONAL TEXT (CCSS: RI.7.1 • RI.7.4 • RI.7.5)

Students can have the opportunity to use their reading and writing habits to absorb lessons from a *New York Times* article on an autistic-friendly performance of the production. By reading and rereading the passage closely, and focusing their reading through a series of questions and discussions about the text, students will understand the special dimensions of this unique performance. When combined with writing about the passage, students will discover how much they can learn from a feature article:

ARTICLE: "An Autistic-Friendly Version of 'The Curious Incident'" by Benedict Carey

<http://tinyurl.com/autistic-friendly>

QUESTIONS:

1. What are the changes made to the production for this special performance? Why are these necessary? Use specifics from the article.
2. The article quotes author Ron Suskind, who uses the phrase 'differently abled.' What does this phrase mean in this context?
3. The article ends with a description of Mr. Smolin's speech to the cast and crew and the last sentence is: "His audience roared." Explain why you think the author ended the article this way.

WRITING - RESPONDING TO A PROMPT (CCSS: W.7.1a • W.7.1b • W.7.1c • W.7.1)

Students can interpret a persuasive writing prompt, brainstorm topics, plan a response, and draft and revise their responses to this prompt:

WRITING PROMPT:

Christopher says that he doesn't like acting "because it is pretending that something is real when it is not really real at all so it is like a kind of lie." Think about whether or not you think acting is a kind of lying. Write a letter to Christopher that states your position on this topic. Be sure to support your opinion with evidence.

COMMON CORE LANGUAGE ARTS IDEAS FOR GRADES 6-8

Teachers can guide students through the following activities while covering essential Common Core Standards

LANGUAGE (CCSS: L.7.5)

Students can demonstrate understanding of figurative language, word relationships, and nuances in word meanings by reading common idioms and using visual interpretations to understand their meaning.

CLASS ACTIVITY:

Ask students to explain and illustrate (through words *and* pictures) the following idioms mentioned by Christopher:

"He was the apple of her eye"

"They had a skeleton in the cupboard"

"We had a real pig of a day"

SPEAKING & LISTENING (CCSS: SL.7.1c · SL.7.1d · SL.7.2 · SL.7.3)

Students can speak in pairs, in small groups, or present their ideas to the whole class in order to practice essential speaking and listening skills.

CLASS ACTIVITY:

Students can analyze either the decision Christopher's mother makes to leave Christopher or his father's decision to lie about what happened to Christopher's mother.

Ask students to look at the various types of information and reasoning delivered by the characters during the production to weigh each decision and present their opinions in small groups or during a class discussion.

Students can investigate the following:

• Point of View • Diction & Tone • Evidence • Rhetorical Devices

YOUR TASK: Christopher is a unique narrator in the novel and in the stage production. He doesn't lie and he takes care to mention all of the small nuances and details he notices or experiences. Look at the selection below where Christopher describes an event and use his direct, honest tone and attention to detail to describe events of your own life. Choose a small section of your day and describe it the way Christopher Boone would.

Take a careful look at the section below where Christopher describes looking for his book:
"Then I looked in his clothes cupboard. In the bottom of the cupboard was a large plastic toolbox which was full of tools for doing-it-yourself but I could see these without opening the box because it was made out of transparent grey plastic. Then I saw that there was another box underneath the toolbox.

So I lifted the toolbox out of the cupboard.

The other box was an old cardboard box that is called a shirt box because people used to put shirts in them." - pg 38

What small part of your day will you describe? _____

List here all of the tasks, items, thoughts, places and people that you'll write about – be sure to note everything like Christopher would:

Utilizing Christopher's voice as a character, write how he would describe your experience on the back of this paper. Don't worry about conforming to all the rules of grammar and run-on sentences – be creative. Christopher sometimes gets so lost in his descriptions that they grow larger than the usual sentence length. When you're finished, share your descriptions of the events with your class to hear how others have used Christopher's style to tell their own stories.

CCSS Utilized [Grades 9-12 • Writing: 3, 4, 5, 9, 10 • Speaking & Listening 1, 4]

YOUR TASK: In the play, Christopher and his teacher Siobhan talk about metaphors. She says, “*The word metaphor means carrying something from one place to another and it is when you describe something by using a word for something that isn’t.*” Explore the list of metaphors below. Use one of the metaphors as the title of a story you’ll write using the meaning of the metaphor as your theme.

A House of Cards
Actions Speak Louder than Words
Apple of Her Eye
Assignment Was a Breeze
Icing on the Cake
Life is a Roller Coaster
Lost in a Sea of Faces

Music to My Ears
Off the Hook
Pulling Your Leg
Skeleton in the Cupboard
Time is Money
Turn Over a New Leaf
We Had a Pig of a Day

Select one of the metaphors that appeals to you: _____

What does this metaphor mean? _____

Now use your writing skills to create a story that uses the metaphor above as its main idea. Use the original metaphor as the title and create an original story that illustrates the meaning of the metaphor you selected. What will your story be about? _____

Now that you’ve outlined what the story will be about, write the story. Share your work with others in the class. Read the story to them without saying the title and see if they can guess the metaphor that was the basis for your story. Listen to your classmate’s story as well. Share your stories with the class.

CCSS Utilized [Grades 9-12 • Writing: 3, 4, 5, 9, 10 • Speaking & Listening 1, 4]

YOUR TASK: Over the course of the play, Christopher makes several journeys. The actors in the production worked with members of a theatre company called Frantic Assembly to create movements to help illustrate the situations, objects and people that Christopher meets along the way. Working individually and in groups, create physical movements that interpret your own and Christopher's journeys.

- Ask everyone in your group to imagine his/her own journey home from school. Working one by one, act out a condensed version of it. You should make sure to have a definite start and end point to your journeys.
- Once everyone has done this, decide on one person's journey that you are going to enact together. Remember – for Christopher's journey in the play, inanimate objects are more significant than people. Christopher's condition means that people are quite confusing to him, while inanimate objects are constant and dependable. When creating the journey, there should be no talking and the group should focus on trying to create the objects that it encounters along the way.
- Watch as many of these as you can and ask the class to reflect on what worked well.
- Now try acting out the speech from Simon Stephens' script detailing Christopher arriving home – focus on the objects mentioned in the speech and make sure that the whole speech is spoken as part of the performance, incorporating anything useful from your first round of improvisations.

"I came home from school one day and no one answered the door, so I went and found the secret key that we keep under a flowerpot outside the kitchen window. I let myself into the house and wiped my feet on the mat. I put my keys in the bowl on the table. I took my coat off and hung by the side of the fridge so it would be ready for school the next day and gave three pellets of rat food to Toby who is my pet rat. I made myself a raspberry milkshake and heated it up in the microwave. Then I went up to my bedroom and turned on my bedroom light and played six games of Tetris and got to level 38 which is my fourth best ever score. An hour later Father came home from work." - pg12

Things to consider for these performances:

1. Does your group have a clear sense of 'journey' – always moving forward, going from one end of the space to the other, etc?
2. Incorporate all the objects that are mentioned – have you ignored any? Why? Can you stretch yourselves to attempt the things you don't quite know how to do?
3. Consider the speed and logic of your group's transitions from being one object to another – is it interesting to see the same actor playing the front door, then fridge door, then bedroom door? Do the objects come to Christopher or the other way round? What happens if you switch without having time to plan it?

YOUR TASK: In the production, many characters, including Christopher on occasion, display powerful emotions. Work through the characters listed below and choose moments you remember from the play where they displayed a strong emotion. Analyze how that emotion was communicated by the actor.

CHRISTOPHER

Strong emotional moment: _____

Actor's performance aspects that revealed emotion (voice, body language, facial expression, etc.):

ED

Strong emotional moment: _____

Actor's performance aspects that revealed emotion (voice, body language, facial expression, etc.):

JUDY

Strong emotional moment: _____

Actor's performance aspects that revealed emotion (voice, body language, facial expression, etc.):

CHARACTER OF YOUR CHOICE:

Strong emotional moment: _____

Actor's performance aspects that revealed emotion (voice, body language, facial expression, etc.):

YOUR TASK: Christopher often spends time gazing up into the night sky, contemplating the stars. He describes his ideas in detail about what he sees and what he believes about the cosmos. Use his description below of what he sees and thinks about the universe to create a graphic representation of his view and his concepts.

"When you look in the sky at night you know you are looking at stars, which are hundreds and thousands of light years away from you. And some of the stars don't exist any more because their light has taken so long to get to us that they are already dead, or they have exploded and collapsed into red dwarfs. And that makes you seem very small, and if you have difficult things in your life it is nice to think that they are what is called negligible which means they are so small you don't have to take them into account when you are calculating something." - pg 86-87

Use this space to select concepts from Christopher's description above and experiment with visual representations of his imagery and thoughts. Use media of your own choosing to create a fully realized artwork.

CONCEPT:

CONCEPT:

CONCEPT:

CONCEPT:

YOUR TASK: Christopher mentions that unlike other people, he notices everything. Like Christopher, good artists are keen observers of the world around them. In the box below draw a detailed scene that Christopher might have observed outside his window as he rode the train from Swindon to London. Then use the space below your drawing to calculate and list what Christopher might have noted about the scene.

VIEW FROM CHRISTOPHER'S TRAIN WINDOW

In the space below itemize the details that Christopher would have noticed about the scene:

YOUR TASK: Christopher is fascinated with prime numbers. He knows all of the prime numbers up to 7507 and utilizes them to calm himself by listing them in succession. Prime numbers can also be utilized to simplify radical expressions. Follow the directions below and practice simplifying square roots utilizing prime factorization.

The product property of square roots and prime factorization can be used to simplify radical expressions in which the radicand is not a perfect square:

For any numbers "a" and "b," where $a \geq 0$ and $b \geq 0$, $\sqrt{ab} = \sqrt{a} \cdot \sqrt{b}$.

Example: Simplify $\sqrt{72}$

$$\begin{array}{c}
 \sqrt{72} \\
 \sqrt{2 \cdot 2 \cdot 2 \cdot 3 \cdot 3} \quad \leftarrow \text{prime factorization} \\
 \sqrt{2} \cdot \sqrt{2^2} \cdot \sqrt{3^2} \\
 \sqrt{2} \cdot 2 \cdot 3 \\
 6\sqrt{2}
 \end{array}$$

product property

Example: Simplify $\sqrt{150}$

$$\begin{array}{c}
 \sqrt{150} \\
 \sqrt{2 \cdot 3 \cdot 5 \cdot 5} \quad \leftarrow \text{prime factorization} \\
 \sqrt{2} \cdot \sqrt{3} \cdot \sqrt{5^2} \\
 \sqrt{2} \cdot 3 \cdot 5 \\
 5\sqrt{6}
 \end{array}$$

product property

Try simplifying the following radical expressions below on the back of this paper on your own using the methods outlined above:

1. $\sqrt{189}$

2. $\sqrt{228}$

3. $\sqrt{300}$

YOUR TASK: Christopher tackles a problem on his Math A Level exam that requires him to utilize the Pythagorean Theorem. Take a look at the problem listed below taken directly from Christopher's A Level Exam and utilize the Pythagorean Theorem to solve the equation.

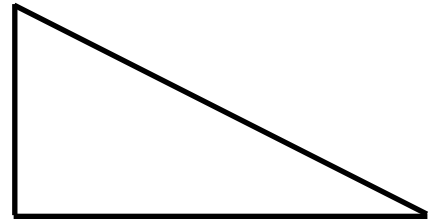
Prove the following:

'A triangle with sides that can be written in the form $n^2 + 1$, $n^2 - 1$ and $2n$ (where n is bigger than 1) is right angled.'

Remember, as Christopher does, Pythagoras said that $a^2 + b^2 = c^2$

Part A

Determine which side is the hypotenuse:
(It must be the largest number)



Use the space below to prove that for this figure $a^2 + b^2 = c^2$

THE PRODUCTION

PRINT

The Curious Incident of the Dog in the Night-Time by Mark Haddon. 1st Edition. New York : Doubleday, 2003

The Curious Incident of the Dog in the Night-Time: The play by Simon Stevens. Based on the novel by Mark Haddon (Critical Scripts) Paperback - June 20, 2013. Bloomsbury Methuen Drama.

WEB

OFFICIAL BROADWAY SITE: <http://www.curiousonbroadway.com/>

NATIONAL THEATRE SITE: <http://www.nationaltheatre.org.uk/>

VIDEO

YOUTUBE CHANNEL: <http://tinyurl.com/curious-youtube>

Curious Uncovered: In Conversation with Mark Haddon and Simon Stevens.

<http://tinyurl.com/haddon-stevens-interview>

SOCIAL MEDIA

TWITTER: <https://twitter.com/CuriousBroadway>

FACEBOOK: <https://www.facebook.com/CuriousBroadway>

FURTHER STUDY & OUTREACH

OLIVER SACKS ARTICLE ON TEMPLE GRANDIN:

<http://tinyurl.com/sacks-grandin>

RESEARCH:

BOOKS:

The Reason I Jump by Naoki Higashida

Autism: Explaining the Enigma by Uta Frith

Zero Degrees of Empathy: A New Theory of Human Cruelty by Simon Baron-Cohen

Look Me in the Eye: My Life with Asperger's by John Elder Robison

DOCUMENTARIES:

"Today's Man" • Director: Lizzie Gottlieb <http://www.pbs.org/independentlens/todaysman/>

"A Mother's Courage: Talking Back to Autism" • Director: Friðrik Þór Friðriksson

"Only Human" Make Me Normal • Director: Jonathon Smith

FURTHER STUDY & OUTREACH

THEATRE DEVELOPMENT FUND AUTISM THEATRE INITIATIVE

<https://www.tdf.org/nyc/40/Autism-Theatre-Initiative>

UNIFIED THEATER

<http://www.unifiedtheater.org/>

Unified Theater dissolves typical barriers between youth through transformative, school based performing arts programming. At Unified Theater, young people with and without disabilities, of all backgrounds, come together as equals to put on a production. The production is entirely organized, written, and directed by the students themselves.



AUTISM ASSOCIATIONS & FOUNDATIONS

www.nationalautismresources.com

www.gershexperience.com

www.nationalautismassociation.org

www.angelfishfoundationinc.org

www.friendshipcircle.com

www.autismbeacon.com

www.autism.healingthresholds.com

www.autism.com

www.autismweb.com

www.ahany.org

www.autismhwy.com

www.disabilityscoop.com

www.autism-society.org

www.yai.org