

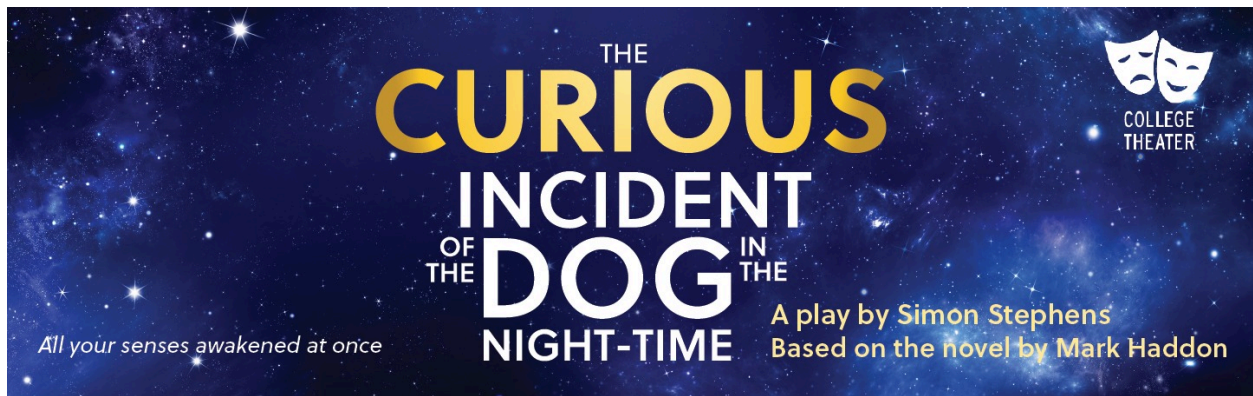
College of DuPage Theater Department

Presents

The Curious Incident of the Dog in The Night-Time

A Play by Simon Stephens

Based on the Novel by Mark Haddon



Directed by Daniel Millhouse

The College Theatre Department sincerely thanks the library for research support, for classes studying the script and production, as well as for the cast, director, and production team working on the project.

Table of Contents

Play/Production Information

Brief Synopsis	3
Time and Place	3
Characters	3
The Curious Incident Director's Note	4

The Playwright: Simon Stephens

Articles for your Consideration

Acting & Autism	6
Inside "Curious Incident of the Dog in the Night-Time"	9

Other Reviews

Plotting the Grid of Sensory Overload	13
---------------------------------------	----

Analysis Tools

Things to Think About Prior to Performance	16
Things to Watch For in Performance	16
Things to Think About After the Performance	16
Other Analysis Tools	17

Additional Information

Play/Production Information

Brief Synopsis

Christopher is an exceptionally intelligent 15-year-old boy but ill-equipped to interpret everyday life. He has never ventured alone beyond the end of his road but finds himself at seven minutes past midnight standing beside his neighbor's dead dog, Wellington, who was speared with a garden fork. Christopher is under suspicion but is determined to solve the mystery by carefully recording each fact of the crime. His detective work takes him on a thrilling journey that upturns his world.

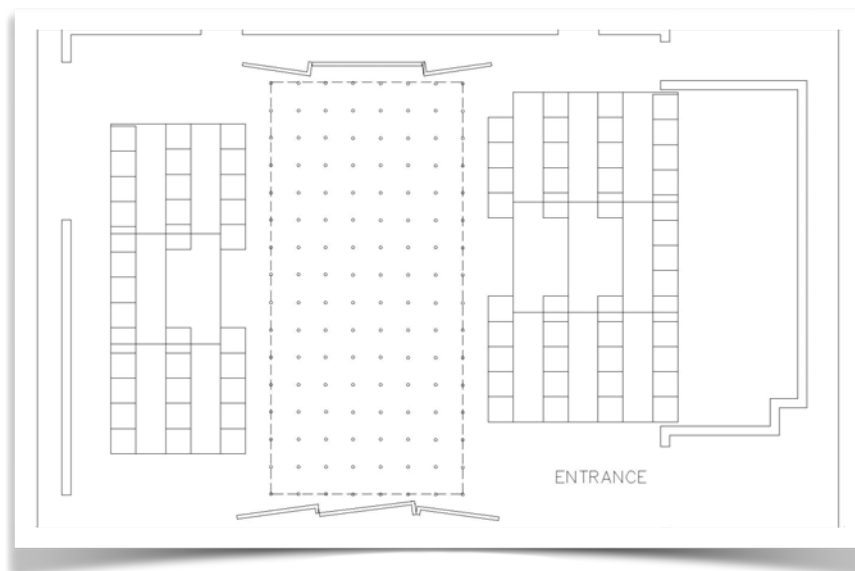
Time and Place

In and around Swindon & London, UK, 2014

Characters

Christopher	No. 40	Posh Woman
Siobhan	Mr. Wise	Drunk One
Ed	Mrs. Alexander	Drunk Two
Judy	Mrs. Gascoyne	Information
Mrs. Shears	Uncle Terry	Man with Socks
Policeman	Lady in Street	Punk Girl
Duty Sergeant	Station Policeman	Shopkeeper
Reverend Peters	Man Behind Counter	Roger
Mr. Thompson	Woman on Train	Various "Voices"

Note: Mature themes and language



Finalized Ground Plan for College of DuPage's College Theater's Spring 2023 Production of *The Curious Incident* by Set Designer Richard Arnold, Jr.

***The Curious Incident* Director's Note**

Spring 2023

Christopher finds people confusing. He feels like he is always missing something important in every conversation. When you think about it, people tend to communicate without any words at all. We often take for granted the everyday subtext of our lives, such as the various meanings behind the raise of an eyebrow or the shake of a head. For Christopher, this confusion can make the world a frustrating place.

For this production, I wanted to bring Christopher's unique perspective to life. I hope the audience can see how his way of perceiving the world can lead to misunderstanding, but can also bring a fresh and valuable perspective to seemingly ordinary situations. My aim, is for you, the audience, to see and hear the world through his eyes.

This is a play about trust, growing up, acceptance, and discovering what we are capable of accomplishing. Christopher's story is a reminder that the way in which we experience the everyday struggles of our lives can influence many of our actions and decisions.

While the mystery unravels on stage, we start to see the importance of relationships in defining who we are. Our interactions with others can help us discover new aspects of ourselves, challenge our beliefs and assumptions, and ultimately shape the people we become.

Thank you for joining us on this journey. *The Curious Incident of the Dog in the Night-Time* teaches us that valuing our differences can lead to greater understanding and acceptance. I hope that our production will leave you feeling inspired, moved, and with a renewed appreciation for the power of human connection.

The Playwright: Simon Stephens

Source: "The PlayFinder™." *Dramatists Play Service, Inc.*, <https://www.dramatists.com/dps/bios.aspx?authorbio=based%2Bon%2Bthe%2Bnovel%2Bby%2BMark%2BHaddon%2C%2Badapted%2Bby%2BSimon%2BStephens>.



Simon Stephens is a contemporary English playwright, whose recent works include *The Curious Incident of the Dog in the Night-Time* (2013 Olivier Award Best New Play, 2015 Tony Award Best Play), *Heisenberg* (2015 Off-Broadway), numerous adaptations of shows like the National Theatre's 2016 *The Threepenny Opera*, Chekov's *The Seagull* (2017) and *The Cherry Orchard* (2014), plus *On the Shore of the Wide World* (2006 Olivier Award Best New Play).

Stephens ran the Young Writers' Program at the Royal Court Theatre in London, premiering several shows there including *Motortown* (2006), *Country Music* (2004), *Heron* (2001), and *Bluebird* (1998). Currently, Stephens is an Artistic Associate at the Lyric Hammersmith Theatre in London, where his adaptation of *The Seagull* played in 2017.

Simon Stephens has written many plays that have been translated into more than 30 languages and produced all over the world. He is a professor of playwriting at Manchester Metropolitan University, an associate playwright at the Royal Court Theatre, an artistic associate at the Lyric Hammersmith in London, and the Steep Associate Playwright at Steep Theatre in Chicago.

Articles for your Consideration

Acting & Autism

BY MICKEY ROWE

Source: Rowe, Mickey. "Acting & Autism." *INDIANA REPERTORY THEATRE*, 21 Sept. 2017, <https://www.irtliveblog.com/news/acting-autism>.



Photo provided by Mickey Rowe

*Mickey Rowe is the first American autistic actor to play the autistic central role of Christopher in *The Curious Incident of the Dog in the Night-Time*. Here he shares his thoughts on this milestone.*

I am so honored to get to play Christopher Francis Boone and represent the autistic community at the incredible and beautiful Indiana Repertory Theatre and Syracuse Stage, directed by Risa Brainin. You may ask yourself, what is an autistic doing working at a traditional theatre company? I often ask myself that question. But I believe that in theatre, my “weakness” is one of my strengths.

If you see me walking down the street, I most likely have headphones on. I nearly always wear a blue T-shirt—V-neck so nothing touches my neck. And I don’t wear coats or jackets when it’s cold out, which drives my wife crazy. I was late to speak, but I invented my own incredibly detailed sign language to communicate. I had speech therapy all through elementary school and occupational therapy all through middle school.

There is a tension between everything that I am and everything that might be conventional for an actor. This is the same tension that makes incredible theatre. No one wants to see something if it is too comfortable. Every performance should have a tension between what feels easy and what feels risky.

I am also legally blind—autism is often linked with vision or hearing problems—so I can't perform very well in cold readings. If given a few days before an audition, I always memorize sides so I don't read them off the page. I enlarge scripts so they are twice as big, just like all of my textbooks and tests were enlarged in school. I will often secretly record the first read-through of a play on my cell phone, hidden in my pocket, so that I can learn my lines and study the script by listening; my eyes give out after about 15 minutes of looking at a page. But because I know this, I get off book damn fast—often before the first rehearsal.

Autistics use scripts every day. We use scripting for daily situations that we can predict the outcome of, and stick to those scripts. My goal as an autistic is to make you believe that I am coming up with words on the spot, that this is spontaneous, the first time the conversation has ever happened in my life; this is also my job onstage as an actor.

For instance, at a coffee shop:

ME: Hi, how are you doing today? (*Smile.*) Can I please have a small coffee? Thank you so much! (*If it seems like more conversation is needed*) Has it been busy today?

BARISTA: (Any barista response.)

ME: Oh yeah? Is it nicer when it's busy or when it's slow? Have a great rest of your day!

Always stick to the script. It makes things infinitely easier.

Or playing Edmond in *King Lear*:

... Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me?
For that I am some twelve or fourteen moon-shines
Lag of a brother? ...

It's really no different. They're lines I've learned, that I say often, but I'm making you believe they are mine, particular to this specific moment.

These all may seem like reasons why I should never be an actor. But acting is a dichotomy. A tension between what is safe and what is dangerous. What is known and what is unknown. What's mundane and what's exciting.

There is a tension between everything that I am and everything that might be conventional for an actor. This is the same tension that makes incredible theatre. No one wants to see something if it is too comfortable. Every performance should have a tension between what feels easy and what feels risky. When a grand piano is gracefully lowered out of a window by a rope onto a flatbed truck, slowly spinning and dangling, the tension in the rope is what everyone is watching. In theatre, the performer is the

rope, making the incredible look graceful and easy, making the audience complicit in every thought, every tactical switch. When the rope goes slack, the show is over.

I put my dichotomies to work for me. It's about doing the work and being in control so the audience trusts you to lead them, and then being vulnerable and letting the audience see your soul. The skill, study, and training help create the trust. The challenges make the vulnerability. You need both of them. As an autistic, I have felt vulnerable my entire life; to be vulnerable onstage is no biggie.

With autism comes a new way of thinking; a fresh eye, a fresh mind. Literally, a completely different wiring of the brain.

A lot of people ask me about how physical the show is. I personally love physical stimulus—especially in the way of choreography and circus skills. About half of autistics really have a hard time with physical stimulus, and the other half crave it and go out of their way to find it. I love it. So *Curious Incident* won't be a problem for me. I'm really excited to work with the show's movement coordinator Mariel Greenlee; it's one of the parts of the show that I'm most looking forward to. (And no, we will not have to change anything about the show to accommodate any special needs—except for enlarging the script to 18 pt. font.)

Being in front of an audience of 600 or 2,890 people is very easy for me. The roles are incredibly clear, logical, and laid out. I am onstage; you are sitting in the seats watching me. I am playing a character, and that is what you expect, want, and are paying for. The conversations onstage are scripted, and written much better than the ones in my real life. On the street is where conversations are scary—those roles aren't clear.

Sure, there are lots of things working against me at any given time. According to the Centers for Disease Control, one in seven American children have a developmental disability, and people with disabilities make up the largest minority in the United States. According to the 2010 census, 20 percent of the adult U.S. population has a disability.

Yet according to a recent Ruderman Family Foundation Report, less than 1 percent of TV characters have a disability. Even worse, 95 percent of disabled characters are played by able-bodied actors. That rate is even lower when it comes to developmental disabilities like autism. This means all too often that when we learn about autism on TV, in the movies, or onstage, we are learning about autism from others, instead of going straight to the source and learning from autistic adults.

But that is why it is even more important that young actors with disabilities see role models who will tell them that “If you are different, if you access the world differently, if you need special accommodations, then theatre needs you! The world needs you!”

I am so looking forward to getting the chance to show young disabled people that they can represent themselves honestly onstage and tell their own stories.

Inside “Curious Incident of the Dog in the Night-Time”

A CURIOUS LOOK BEYOND CHRISTOPHER BOONE: INTERVIEW WITH LEAD ACTOR MARIAH LOTZ

Source: “Newsroom: Inside ‘Curious Incident of the Dog in the Night-Time’ – Arts Center of Coastal Carolina.” RSS, 1 Feb. 2022, <https://www.artshhi.com/newsroom/inside-curious-incident>.



Thank you for sharing with us that you are a proud member of the autism community. Being autistic yourself, tell us about what it has been like playing Christopher Boone, who is also implied to be on the autism spectrum?

This is my first time playing a character that is written to be autistic, and it has been artistically euphoric for a lot of reasons. When I first started playing with the material, I realized that I was following my instincts in a way that I haven't had the opportunity to do with other characters. When I'm playing a character that is supposed to read as allistic (which means not-autistic), I have to sort-of translate; "ok...what would an allistic person do in this situation? What would the neurotypical reaction be?" With Christopher, it feels like a much more direct shot to my own truth. Even though Christopher and I are very different humans, I am still much closer to being able to say "what would MY reaction be to this trigger" and just live truthfully in that.

It's important for people to remember that autism is a spectrum condition, each autistic individual's experience is distinct from the next, and Christopher is merely one example. What aspects of Christopher's perspective and ways of navigating the world do and/or do not resonate with your own experience?

Absolutely! An image I really love to help people understand this is from the instagram account @autism_sketches (drawn by an autistic creator!) <https://www.instagram.com/p/CSe9uEqMVMB/> They describe it not as one big spectrum, with one side being "less autistic" and one side being "more autistic", but as a beautiful circle of micro-spectrums measuring various aspects of autistic experience (eg. sensory sensitivities, executive function, social differences...etc.) Autism manifests differently for everyone, and everyone's autistic experience is valid!

As an actor, I try to bring as much of my own experience into the role as makes logical sense to the storytelling (without differing too far from what's in the text), and that includes my experience with autism. Here are just some ways that my portrayal of Christopher's autistic experience reflects my own...(there are many more, but these are the ones that are not overwhelming to attempt to describe):

We both frequently use "stimming" (short for self stimulatory behavior) to regulate overwhelming emotions, (eg. drumming, hand movements, pacing, groaning, echolalia (a verbal stim, eg. "left, right, left, right"). We both experience extreme frustration when we are misunderstood, difficulty with emotional regulation, and intense infatuation and dogged determination with "projects". We both dislike eye contact (especially with strangers) and have a love for numbers and memorizing random details, a fixation with outer space and the natural world, an intense love of animals, and a reliance on systems and routines. We experience a similar detachment from intense emotions and a tendency to try to process them in a logical, mathematical way, we are both overwhelmed by too much unpredictable external stimuli, have difficulty with subtle social cues and a vehement uncomfortability with small talk, and vehement dislike and rage over systems that aren't logical and fair. We also both experience a need to answer questions precisely, truthfully and thoroughly - hence the probably-too-long answer to this question!

Some ways in which we are different: On the "emotional intelligence spectrum," I think Christopher is on the less-aware end, and I am on the extremely-hyper-aware-of-everyone's-feeling-and-energys end. I'd say in general that I "mask" (term described in the next question) much more frequently and successfully (for better or for worse) than he does. His focus regulation differences also manifest differently than mine; he pretty much lives his life in a state of hyper-focus that I fluctuate in and out of depending on the situation. Regarding sensory sensitivities, Christopher is much more easily overwhelmed by loud noise and lights while I tend to tune it out to an alarming degree! His sensitivity to touch is more extreme and intolerable than mine - though I do experience "intimacy overwhelm" and am easily overwhelmed by intimate or "emotionally-charged" touch. We both have sensory sensitivities, though they have

different triggers - he can't stand the sound of bangle bracelets, and I can't stand the sound of an eraser against paper. Also...yellow is my favorite color!

Just like Christopher, many depictions of autism in the media only show autistic people excelling in STEM, yet you are one of many examples of how autistic individuals can be incredibly successful in artistic and creative fields as well. How do you feel being neurodivergent influences your approach to acting and is an asset in your artistic pursuits?

It's hard to answer exactly how my autism and ADHD play into my artistry, because I've never been inside any other brain (and wouldn't really want to for that matter)! However, I think my extreme attention and fixation on detail, my ability to hyper-focus, my social differences, and my emotional-reactivity are actually really helpful to me as an actor. I don't know if I can fully describe how my approach to acting differs from a neurotypical actor's, but I do know that once I gave myself permission to approach acting "my way," (and not necessarily the way people told me I "should" approach it) I became a much more honest and confident artist.

Another thing - and I am stealing this from an interview with Mickey Rowe who was the first autistic actor to play Christopher Boone in 2017 - is that we autistic people "mask" all the time. I am constantly hiding certain autistic traits that are deemed "inappropriate" or "offensive" by a predominantly allistic society, and almost playing this separate, more socially-acceptable character/version of myself, in order to get by... and I - like many AFAB (assigned female at birth) autistic people - am really, really good at it!! So, and this is a little bit sad, but I think that acting, and character-building has always come easily to me, in a way, because in many situations I feel like I do it all the time.

Above all else though, neurodivergent people LOVE and NEED their "special interests." For Christopher, it's outer space, and Sherlock Holmes, and trains. For me, it's theatre and music. They are different things, but the intense passion is the same. For autistic people, "special interests" aren't just hobbies. They are life-lines.

Lastly, there are a lot of things about living with autism and ADHD that are really difficult and frustrating (mostly due to a lack of understanding and resources). Acting has always been a really important space for me to get to express all my "weirdness". It is a really cool, and healing feeling when the aspects of yourself that feel like burdens in everyday life, can be explored and celebrated when funneled into something creative.

What do you wish neurotypical people knew about autism that is frequently misunderstood, and what do you hope audiences take away after seeing *Curious Incident*?

First, I would like for the harmful myth that autism exists solely in white, heterosexual, cisgendered male humans to be debunked. Autism exists in nonbinary people, in trans people, in genderqueer people and in cis women. Autism exists in Black people, Indigenous people, Latinx people, Asian people, Pacific Islanders and people of color. Autism exists in gay, straight, bisexual, pansexual, ace-spectrum and queer people. Autism exists in people with other disabilities and mental disorders or illnesses. It is often the communities where having autistic traits is most dangerous, that are most likely to be gas-lit about having autism in the first place. I am one human with autism, this is one perspective, and one story. It is so important to seek out stories from all these communities, to validate all autistic experiences, and to be skeptical of sources that only explore one presentation of autism.

Secondly, it's so important to understand that autism is not a tragedy. There are a lot of scary statistics about people with autism, including disproportionate rates vulnerability to unemployment, homelessness, abuse, social exclusion, mental illness, and suicide. It is vital that we understand, however, that this is not because people with autism are "broken" or "wrong" or inherently "tragic", but that our society is not designed to meet the diverse needs, or to foster the strengths of neurodiverse people. A great resource to help guide some thought and conversation around this idea is "the social model of disability." Here's a link that explains it well: <https://www.scope.org.uk/about-us/social-model-of-disability/> I encourage everyone to check that out, to reflect on how they can be an ally towards the neurodiverse community, and to, again, be skeptical of sources that reinforce the stigma that autism is "tragic."

Because I wouldn't trade my autism for the world. I am really excited for the opportunity to play Christopher as my authentic, autistic self, and to portray Christopher's experiences of autistic joy(!), the euphoria he feels when he has the resources he needs to succeed, and the confidence he finds when he figures out how to do things "his way".

Other Reviews

Plotting the Grid of Sensory Overload

BY BEN BRANTLEY

Source: Brantley, Ben. "Plotting the Grid of Sensory Overload." *The New York Times*, The New York Times, 6 Oct. 2014, <https://www.nytimes.com/2014/10/06/theater/the-curious-incident-of-the-dog-in-the-night-time-opens-on-broadway.html>.

Ever had one of those days in the city when you feel like you forgot to put your skin on? Sure you have. It happens when you haven't slept, or you drank too much the night before, or you've been brooding over bad news.



Alex Sharp and Enid Graham in *The Curious Incident of the Dog in the Night-Time*, a new Broadway play that opened on Sunday at the Ethel Barrymore Theater. Photo by Sara Krutwich/The New York Times

All your senses, it seems, have been heightened to a painful acuity; your nerve endings are standing on guard. And every one of the manifold sights and sounds of urban life registers as a personal assault. You're a walking target in a war zone, and that subway ride that awaits you looms like a descent into hell.

Such a state of being is conjured with dazzling effectiveness in *The Curious Incident of the Dog in the Night-Time* which opened on Sunday night at the Ethel Barrymore Theater. Adapted by Simon

Stephens from Mark Haddon's best-selling 2003 novel about an autistic boy's coming-of-age, this is one of the most fully immersive works ever to wallop Broadway.

So be prepared to have all your emotional and sensory buttons pushed, including a few you may have not known existed. As directed by Marianne Elliott (a Tony winner for the genius tear-jerker *War Horse*), with a production that retunes the way you see and hear, *Curious Incident* can be shamelessly manipulative.

But more than any mainstream theater production I know, it forces you to adopt, wholesale, the point of view of someone with whom you may initially feel you have little in common. That's Christopher Boone, a 15-year-old mathematical genius for whom walking down the street or holding a conversation is a herculean challenge.

Played by the recent Juilliard school graduate Alex Sharp, in the kind of smashing Broadway debut young actors classically dream about, Christopher is in some ways a parent's nightmare. He hates being touched, is bewildered by the common clichés of small talk and is sent into cataclysmic tantrums by any violation of his rigidly ritualized world.

But he has a distinct advantage over most of us, and he knows it. “I see everything,” he says, while looking out the window during the first train ride of his life. “Most other people are lazy.

“They never look at everything,” he continues. “They do what is called glancing, which is the same word for bumping off something and carrying on in almost the same direction.” The pulsating show that surrounds him insists that we feel as fully as possible both the privilege and the penalty of seeing everything.

Mr. Haddon’s novel is written in the first person, and translating a subjective point of view into external reality is always tricky. As we follow Christopher’s attempts to solve a local mystery — the murder of the dog next door — Mr. Stephens employs an assortment of narrative devices to keep us within his mind.

Most prominent among these is the use of a special-education teacher, Siobhan (Francesca Faridany), as an intermediary between Christopher, her student, and the audience. In the first act, she reads to us from Christopher’s diarylike account, which he has evidently written at her request.

At the beginning of the second act, she makes it clear that she has persuaded Christopher to turn his story into a play. This inevitably leads to a slightly cloying and hoary theatrical self-consciousness, with Christopher bossing around the performers of his mini-memoir.

Yet the use of Siobhan as a tutelary stage manager bothered me less than it did when I saw *Curious Incident* in London (where it opened in 2012 and is still running, after picking up a slew of Olivier Awards). This is partly because the angular Ms. Faridany brings a welcome sharpness to the part.

But it is also because Mr. Sharp’s Christopher, unlike Luke Treadaway’s equally good but more shiveringly vulnerable version in London, seems to own the play so completely. Everyone, even the helpful and intrusive Siobhan, registers as a product of his imagination.

The people around him, embodied by a winning ensemble of everyday chameleons (including the first-rate Ian Barford and Enid Graham as Christopher’s parents), are his personal reconceptions of their real-life prototypes. We all employ a similar translation process in dealing with others, whether we acknowledge it or not.

And like Christopher, we are all continually trying to impose internal symmetry on the bewildering world outside. The great achievement of “*Curious Incident*” lies in how it turns the stage into the ordering mechanism of Christopher’s mind.

The splendid design team — which includes Bunny Christie (set and costumes), Paule Constable (lighting), Finn Ross (video) and Ian Dickinson (sound) — gives us that mind as a sort of mathematical variation on the basic black box theater, with the walls of the

set lined like graph paper. As Christopher navigates his way through an increasingly unfamiliar landscape, both physical and emotional, the arcs of his adventures are drawn into being.

So are the shards of sensory overload. Life is messy in ways that graphs cannot accommodate. And when chaos comes, *Curious Incident* renders it in harrowing, meticulously detailed tours de force, whether the setting is a London subway or the room at home in which Christopher uncovers a cache of letters he didn't know existed.

It's not all sound and light, though, that allow us entry into Christopher's perspective. The choreographers Scott Graham and Steven Hoggett turn the cast members into a heaving sea of humanity that thwarts and threatens to consume Christopher.

The realization of more individual interactions, especially between the touch-allergic young man and his parents, is often heartbreaking. These clumsy, hopeful moments become metaphors (to use a term Christopher loathes) for the pure, aching effort of making a connection with anybody else.

Since the play is a detective story (its title comes from a Sherlock Holmes tale), I won't say much more about its central mysteries. (There are more than one.) As is the way of shadowy conundrums, they tend to shrink when exposed to the light.

Yet while this is brazenly a feel-good show (I'm sorry to tell you that a winsome puppy figures in its denouement), it wisely allows room for a lingering darkness. "It's going to be all right," grown-ups keep telling Christopher in bruised, self-betraying voices.

No, it's not. And on some level, Christopher will always know this, more piercingly that we can usually afford to acknowledge. That doesn't stop him, or us, from basking in the triumphant glow of making it through the eternal obstacle course that is his — and our — daily life.



Mr. Sharp, seen with Helen Carey, plays Christopher, an autistic teenager who uses his skills as a math genius to solve a mystery. The play was adapted by Simon Stephens from Mark Haddon's popular 2003 novel. Photo by Sara Krulwich/The New York Times

Analysis Tools

Things to Think About Prior to Performance

- Why do we tell lies? Who are we helping/hurting?
- How do we interpret other's communication (verbal & non-verbal)?
- How does it feel to force ourselves out of our comfort zone?
- What do we feel when we know we are not being understood? Who do we blame for this confusion?
- What are the benefits of helping others? What does it take to be selfless?
- What provides us with comfort and certainty? How do we view the world?
- How could a performance create miscommunication, confusion, loss, fear, and engage the five-sense for an audience?

Things to Watch For in Performance

- Was there any casting that you thought was especially appropriate or inappropriate? Why?
- Was there a good, motivated relationship between the set and the action of the play?
- Were there levels on the stage for variety? If so, did they heighten the story?
- How does the color scheme and costume design heighten the show? Pay particular attention to when color is added to characters. Why do you think that is?
- There are a ton of props used in this play. Do these props help further the plot or character development? How?
- Why do you think Simon Stephens included the Maths Appendix at the end of the show?
- How does Christopher's relationship with his parents grow throughout the show?
- How is the passage of time and location conveyed through design?
- How does the sound design help heighten the story?

Things to Think About After the Performance

- What do you think the core value and then the theme is of this play?
- Why is this play still significant in the American Theater?
- Do our experiences or our relationships define who we are?
- What struggles do we face on our journey to become independent?
- How do we grow when we challenge ourselves to face our own interferences/change?
- Do we have to understand someone in order to accept them?
- How do the relationships between the characters change throughout the show?
- How do the acts of violence portrayed on stage heighten the story and relationships of the characters?
- Is empathy the key to honest communication?
- Do you think you can accomplish anything?

Other Analysis Tools

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is “about”? In a nutshell, how does the playwright drive his point(s) home? This counts for both the last scene of the play and the Maths Appendix.
- And what is the significance of the title? Why did the playwright decide that this was the most quintessential title for this work?

Additional Information

The running time for this production is approximately 1 hour and 45 minutes with one 15 minute intermission.

Please join us for a pre-show discussion Thursday, March 2 at 6:45pm in MAC 140 preceding the preview performance. Note that the pre-show discussions will include the director and designers and will be a discussion on the approach to this production.

There will also be a post-show discussion following the Friday, March 10 performance. The post-show will be with the director, cast and crew, and we will be fielding questions from the audience.

Please join us!



Publicity Photo for College of DuPage's College Theater's Spring 2023 Production of *The Curious Incident of the Dog in the Night-Time* featuring
Costume Design by Kim Morris
Left: Elmeka Elme as Siobhan
Right: Alexander Sitman as Christopher