

Socratic Seminar Prompt #3 – *Alice in Wonderland*:

Introduction: From a critical standpoint, *Alice's Adventures in Wonderland* ends in one of the two most clichéd and cheapest ways possible, by waking up from a dream (the other is by killing off your main characters). Many critics would argue this plotting choice robs the audience of any kind of meaningful denouement. Structurally and critically speaking, is it even a story if the protagonist doesn't go anywhere?

Prompt: But maybe, Carroll's choice in narrative structure has a central developmental purpose and theme. Consider, to what extent is an essential thematic conflict of *Wonderland*, as seen in the central tension that lies at the heart of Alice's character development as a protagonist, one that is between **NATURAL GROWTH** VS. **COERCED GROWTH**?

Also consider, which of the two opposing sides - **NATURAL GROWTH** VS. **COERCED GROWTH** – is the Romantic side and which one is the Realists side? Refer to cheat sheet rule #6.