

School Enrichment Guide

Ride

the musical

By Freya Catrin Smith
and Jack Williams

April-May
2026

WJT Winnipeg
Jewish
Theatre



Enrichment Guide

Created and compiled by Halley Ritter for WJT, 2025

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Playwright Biographies



[Photo Credit Link](#)

Freya Catrin Smith (book, music, and lyrics) and **Jack Williams** (music and lyrics) are an award-winning musical theatre duo based in the United Kingdom. In 2012, the pair co-founded Bottle Cap Theatre, intending to create new musicals that would engage broader communities and bring new audiences into the theatre.

Their work is contemporary and relatable, intentionally educational, and politics-forward, and their presence extends beyond the stage and into the community through workshops and outreach programs. Together, Smith and Williams have written three shows: PART A (Edinburgh Fringe Festival sell-out show), THE LIMIT (VAULT Festival People's Choice Award, Origins Award for Outstanding New Work), and RIDE (VAULT Festival sell-out show and award winner). Smith and Williams have been finalists for the Cameron Mackintosh Composer Residency, the Stiles and Drewe Best New Song Prize, and the MTI award, and have won The Chamber Musical Prize and the 2023 Fred Ebb Award for excellence in musical theatre songwriting.

For further reading about Smith and Williams:

<https://www.jackandfreyawrite.com/>

<https://playbill.com/article/freya-catrin-smith-jack-williams-named-2023-fred-ebb-award-winners>



Content Overview

Few sexually suggestive comments, description of threats of violence with a weapon/ armed robbery, allusions to gender-based discrimination and stereotypes, themes of antisemitism, poverty, death/loss and grief, and use of strong language.



Plot Summary

Ride is a musical inspired by the true story of Annie Londonderry, the first woman to travel around the world by bicycle in 1884-1895. Having completed her journey, Annie takes her bicycle to New York to pitch her stories to a big-time newspaper, “The New York World,” in hopes of being hired as a columnist. Annie recounts and reenacts stories of her ride with the help of Martha, and together the two women transport their audience across the globe without ever leaving the room. As Annie gets deeper into the tales of her adventure, it becomes more difficult to separate her stories from reality. The tension between truth and performance builds, and the real story of Annie’s origins and the life she left behind eventually comes to light. Ride is a play about identity, womanhood, feminism, Jewish immigrant experiences, bravery, storytelling, and bicycles, of course.



Setting

Boston to San Francisco to Japan, China, Vietnam, Singapore, Ceylon (Sri Lanka), Yemen, Jerusalem, Egypt, France, and back to America – around the globe in 15 months between 1884 and 1885, all told from a meeting room in New York City.



Characters

Annie

The main storyteller: a bold young woman with a bicycle, an adventurous spirit, a secret past, and a story to tell.

Martha

A young secretary in a New York office, quiet and helpful, timid but inspired by Annie's bravery.

Mr. Yates (played by Martha and Annie),

Mr. Monticello (played by Annie)

The two middle-aged businessmen who set Annie on her journey.

Celine (played by Martha)

A French customs agent whom Annie encounters and challenges along the way.

Fred (played by Martha)

A fellow American and a fellow cyclist whose route aligns with Annie's for a time, though their origins are vastly different.

Mr. Pulitzer and The "Gentlemen"

An imagined group of New York newspaper executives with whom Annie is meeting, the audience for Annie's storytelling.



Synopsis

This section contains spoilers.

The play begins as Annie and Martha arrive at the main office of "The New York World" newspaper; Martha, for her shift as a secretary, and Annie, with a bicycle in tow, for a meeting with the executives. The two exchange a few words in passing as Annie finds her way to the meeting room.



Annie introduces herself to the executives and begins to deliver her pitch to be the paper's next columnist ("The World's Greatest Story"). Martha slips into the room while Annie is speaking (singing), just in time to deliver the unfortunate news that the projector Annie requested for her pitch is out of service. Annie tells the executives about her bicycle ("Ride"). Martha is familiar with Annie and her bicycle journey around the world. Annie presses her to stay to help reenact her adventure.

They take on the roles of Mr. Yates and Mr. Monticello and act out a scene of the two men waging a bet on a woman's ability to travel around the world by bicycle in 15 months while earning five thousand dollars along the way, which became the inception of Annie's travels ("Wager"). Martha struggles to get into character, Annie keeps the story moving.

Annie describes the events that followed her accepting the wager and Martha asks questions about Annie's life and her identity. Annie mentions her brothers – one deceased, one living – and that she changed her name to 'Londonderry,' but quickly moves on. Annie encourages Martha to jump into the world of the story they are telling and to leave reality behind.

Annie explains the struggles of the first few months of her trek across America, admits that she almost gave up when the going got tough, and shows her stick-to-itiveness as she recounts the changes she made to her route, her outfit, and her bicycle that allowed her to continue ("Across America").

Annie talks about the end of the American leg of her ride in New York, where she began the international part of her journey by boarding a ship to France. Annie calls on Martha to assume the role of "Captain Cooper," Martha breaks character. Annie dismisses Martha, but Martha promises that she is willing to immerse herself in Annie's world ("On Board"). Annie tests Martha by having her portray a series of characters on the ship.



Immersed in the story, Annie reenacts her arrival in France and her struggles with the French customs policies opposite Martha, who takes on the role of Celine, the customs agent. Annie and Celine go back and forth about her bicycle, which has been confiscated by the French customs office, but neither will budge nor compromise on their position. Annie tells Celine that with a good lie and a big smile, anybody can do anything they want to do and explains how she earned money on her ride across America by giving lectures she was not qualified to give, and convinces Celine to join her adventure (“Everybody Loves a Lie”).

Martha slips out of the Celine character, reminding Annie that they are not living in the story they are telling. Annie continues to convince Martha/Celine to stay by telling her what they could experience and explore together across France (“By My Side”), but admits that Celine did leave. Annie tells of her train ride in Egypt where she meets Fred, who becomes Martha’s next character to portray. Annie and Fred exchange banter which is interrupted by an armed robbery. Fred helps Annie to stay safe and keep the majority of the money she has earned so far, Annie calls the thieves back to take the same amount of money from Fred as they did from her. Annie and Fred learn that they are both biking across the world on similar routes.

Annie gets to know Fred – a Harvard professor and family man seeking adventure – and Fred notices that Annie shares very little about her own life (“The Charmed Existence of Fred Rose”). Fred and Annie travel together, and Annie shares that her younger brother Jacob had died just before she left home. They become more interested and invested in each other, imagining leaving their lives in Boston behind forever together (“Miles Away From Boston”).



Annie asks Fred to stay on the road with her, he reminds her of their respective obligations and declines. The idea of the privileged life Fred has to return to sends Annie into a frenzy; she spills out all of her resentment for those who have been dealt a lucky hand in life. Annie becomes so caught up in her emotions that she does not notice Martha drop the character of Fred to bring her back into reality. Annie continues to express her frustration and envy until Martha mentions home, leading Annie to reveal that “Annie Londonderry” is a version of herself constructed for the story, and her true self and backstory are spoken aloud for the first time. Annie is a Latvian Jew, an orphan, a wife, and a mother figure to her younger siblings and her own children as well.

Annie reenacts fragments of conversations about her work, her children, her siblings’ children, antisemitism, and the loss of her brother as though flipping through memories in a manic state, ending with her singing a Yiddish lullaby for her late brother and unpacking the layers of hardship that comprise her own real-life story (“Stranger”). This leaves her quiet, Martha tries to bring her back to reality again. Martha finishes Annie’s pitch on her behalf, taking on the role of Annie through the remaining steps of the worldwide cycle (“Out of Time”).

Annie comes to and clarifies that her ride was about exceeding expectations and limitations, not the money. Martha realizes that the wager was never a real part of the story. Martha encourages Annie to embrace who she is and commits to sticking by her side through whatever journey she has in store next. The play concludes with the two women imagining their next adventure together as newspaper columnists with new senses of confidence, hope, and excitement for what is to come (“Ride the Moment”).



Context and Resources

The Real Annie Londonderry

Annie “Londonderry” was born Annie Cohen Kopchovsky in Latvia in the year 1870. Annie and her parents, Levi and Bernice Cohen, immigrated to America in 1875, likely fleeing Eastern Europe due to rising tensions and restrictions on Jewish people. Annie married Max Kopchovsky and together, they had three children whom they raised in tenement housing in Boston’s West End. At age 23, in 1894, Annie set off on a bicycle journey around the world, supposedly to settle a bet, though many have speculated the wager was fabricated to add allure to the story.

Annie would not be the first person to cycle around the world, nor was she the first woman to do so. Another female cyclist, Nellie Bly, undertook the same feat – a bicycle trip around the globe – in just 72 days at the end of 1889 through the beginning of 1890. Following close behind, Annie set off on her journey in 1894 and returned home in 1895 with a different bicycle, different clothes, and many incredible stories of her discoveries along the way.



An illustration of Annie Londonderry featured in “The New York World” newspaper on October 20, 1895 alongside an article about her and her travels, comparing her to Nellie Bly.

[Image Credit Link](#)



A portrait of Annie Londonderry
[Image Credit Link](#)

Annie's ride around the world was seen as an incredible feat, especially for a woman to have undertaken, at the time. Throughout her journey, Annie exercised her autonomy and independence, eschewing expectations of dress and decorum and exemplifying the ideals of the early feminist women's movement of the turn of the century in America. Annie lived to the age of 77 and died of a stroke in New York in 1947.

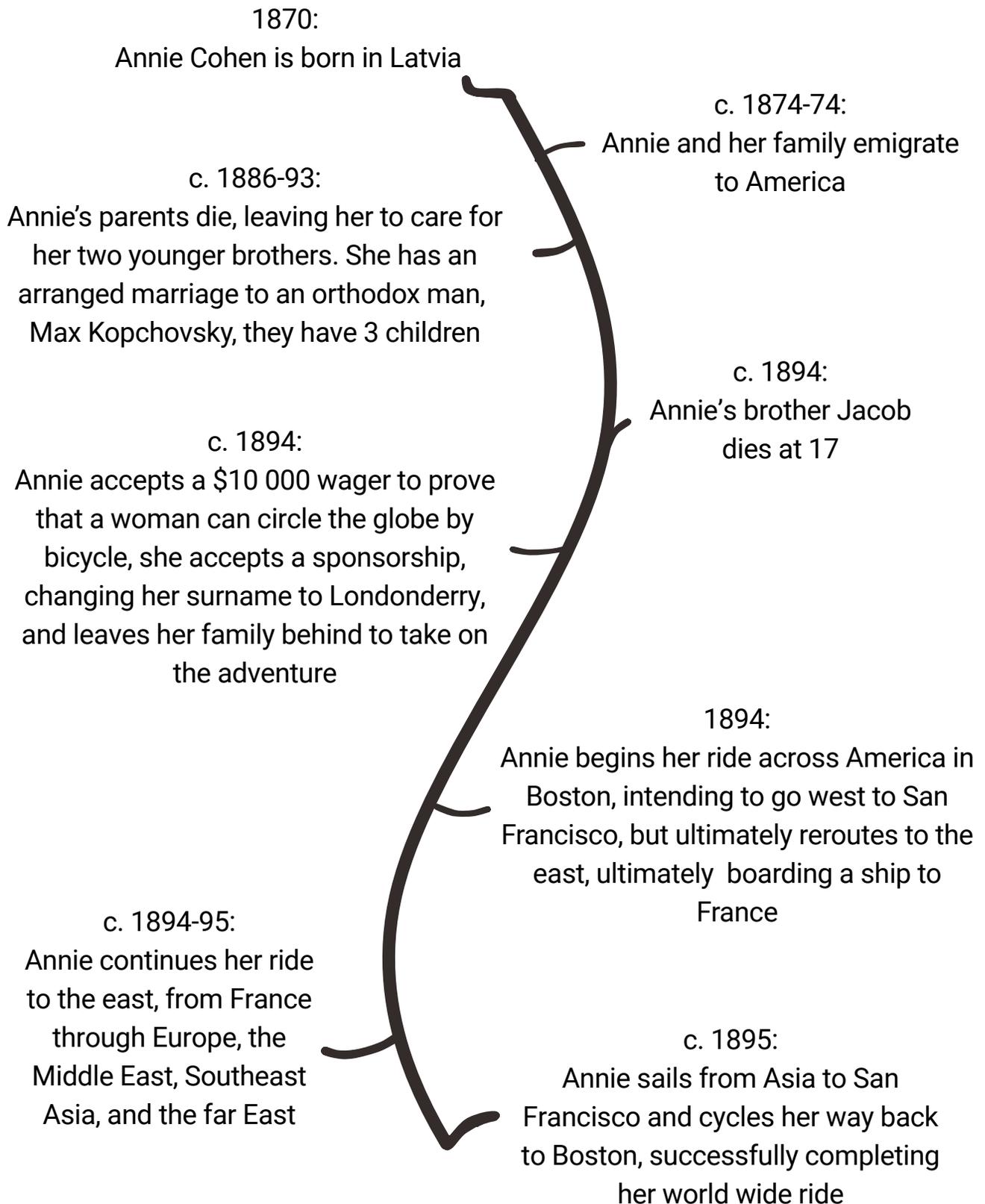
Annie took on the name "Londonderry" as a part of a \$100 sponsorship deal with the Londonderry Lithia Spring Water Company, and with her new surname, she hid her identity as a Jewish woman and a mother for most of her ride.



An image of Annie Londonderry with her bicycle featuring her "Londonderry" placard and her initial riding suit.

[Image Credit Link](#)

Annie's Journey – A Timeline



Context and Resources

Women in 19th Century America

For much of history, women's rights have come second to those of men in America due to the prevalence of Western religious ideals and patriarchal power structures which dictated what women should and should not be expected or allowed to do. In the 18th century, women began to speak out for their rights, noting inequalities and beginning to lay the groundwork for further strides in what would become feminism in the years to follow.



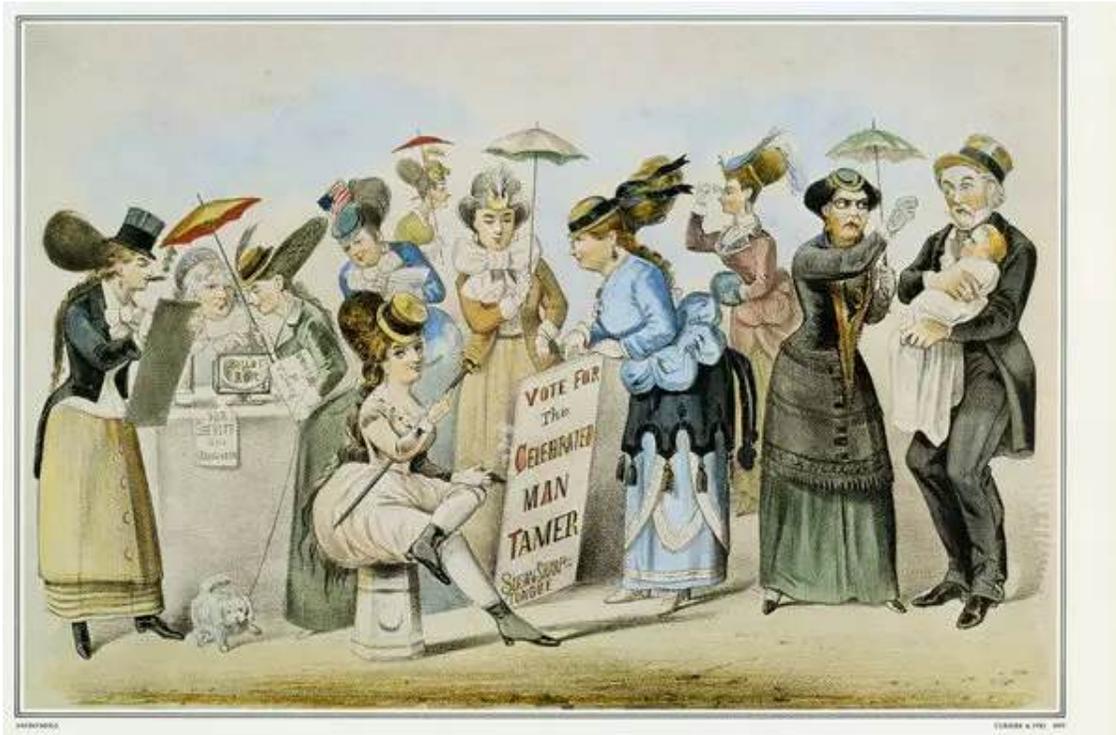
"The New Woman, Wash Day." American Stereoscopic Company, 1901, stereograph. Courtesy of the Library of Congress.

An image reversing the defined and expected roles of men and women in 19th century America. At the time, this would be a very shocking and subversive image!

[Image Credit Link](#)

In the early 19th century, women began to learn math and sciences in specialized schools, and even began to be admitted to colleges for higher education, which enabled women to make scientific discoveries.

By mid-century, women started gaining access to property ownership, but only with their husbands' permission. The women's suffrage movement took shape at a conference of three hundred people in New York, and women's battle for independence and autonomy really began to take shape.



"Age of Brass: Or the Triumphs of Woman's Rights," an illustration of women's rights activists from 1869, published by Currier & Ives
[Image Credit Link](#)

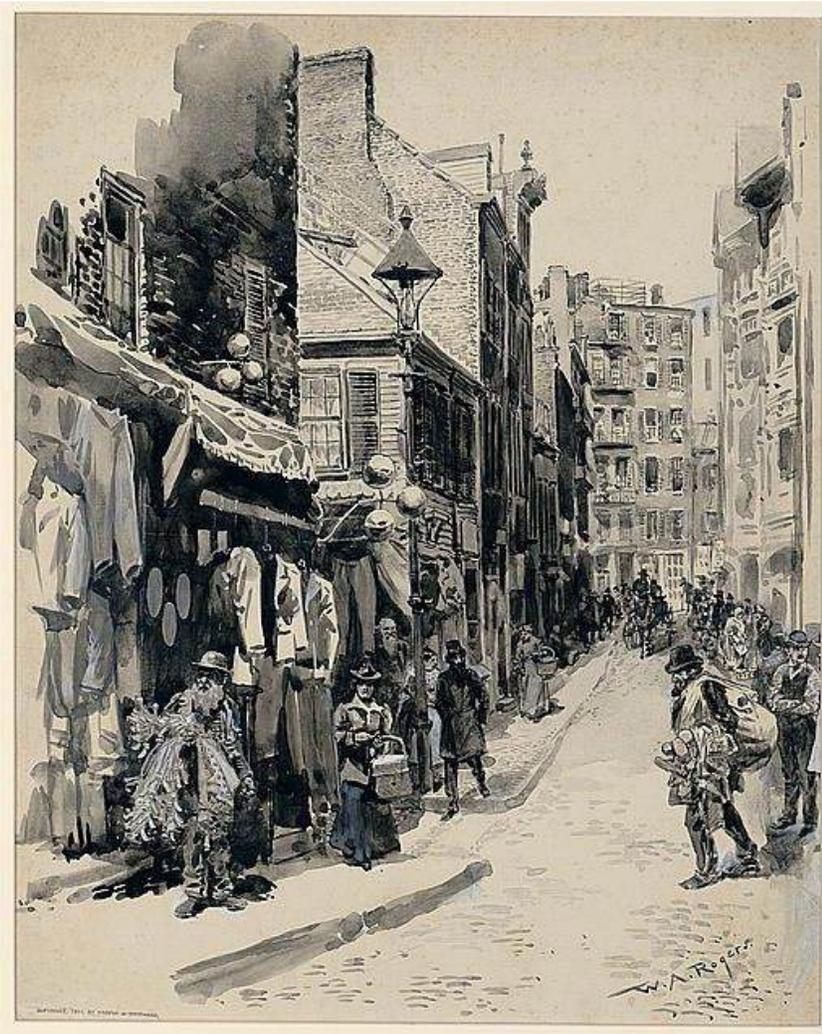
Women were still expected to manage all household duties (cooking, cleaning, child rearing), but patriarchal discipline in the home began to trend downward, slowly moving toward the cooperative family structures (mothers and fathers working together to raise children, emphasis on connection among family members rather than absolute power and discipline over all else) that became the norm in the decades that followed.

The 19th century marked a turning point for women in America as they began to organize and fight for their rights, though they were still extremely limited in terms of what they were and were not legally allowed to do.

Context and Resources

Jewish Immigrants in 19th Century America

In the decades around the turn of the 19th/20th century, some two million Jewish people emigrated from Eastern Europe to America, largely settling in the East in cities such as New York and Boston. At this time, Jewish people faced persecution in many forms, including exclusion, expulsion, hostility, and violence from both the public and governmental and legal systems, including restrictions on education, employment, land ownership, business operations, and even forced labour and conscription. Many Jewish people in Europe lived in small, predominantly Jewish villages known as shtetls, where they were effectively segregated from the general populations of the countries in which they lived, but were able to live Jewish lives more freely than those who resided in more metropolitan areas.



The Jewish people who immigrated to America at this time were largely quite poor, either from having been limited from financial opportunity in Europe or having had to spend what little they might have saved on the journey overseas.

"The Jewish Quarter," William Allen Rogers (1854-1931). Boston. Published in Harpers, 1899. Graphite drawing with wash. Prints and Photographs Division, Library of Congress (56).

An image depicting storefronts, vendors, and busy streets in Boston's Jewish Quarter in the late 19th and early 20th centuries.

[Image Credit Link](#)

Families would often arrive in stages, first sending a father or brother to put down roots and send money home to bring children and sisters and mothers when they could afford to. Jewish immigrant families typically lived in densely packed tenement housing in low-income neighbourhoods, and worked in factories and sweatshops in the textile industry, which were often located in the same areas. Many went on to own factories and establish businesses in the garment industry, restaurants, medicine, technology, and more.

Jewish people came to America at this time for the safety and security of their families and futures, and though they were able to live more freely and openly in America, antisemitism was still an extremely prevalent issue. Major figures of influence in American industry such as Henry Ford sowed and reinforced seeds of doubt and skepticism about the Jewish people, and the hostility that they had faced in Europe began to present itself in the West as “the Jews” were once again segregated and persecuted, though to a far lesser extent that would, in time, dissipate.



Passover seder provided by the Hebrew Immigrant Aid Society for new arrivals at the East Boston immigration Station, 1921.

[Image Credit Link](#)



Context and Resources

The History of the Bicycle



Passover seder provided by the Hebrew Immigrant Aid Society for new arrivals at the East Boston immigration Station, 1921.

[Image Credit Link](#)

The bicycle was an invention of the 19th century that began in Germany and quickly spread across the globe as it evolved into the version that is known today. The first iterations of the bicycle came about at the beginning of the century and involved different iterations of wheels on a frame, without pedals, that involved balance and steering, but required feet on the pavement to propel movement. The first bicycles with pedals were known as “boneshakers” due to the rough experience one might have riding on one.

Next came “Penny Farthings,” bicycles with one large wheel in front and one small wheel behind. Though difficult to mount and maintain balance, penny farthings were extremely popular and led to the establishment of cycling as a sport in the 1870s-80s. In 1885, the “safety bicycle” was invented in England, introducing two equally sized wheels and a chain system to propel motion; this is the original blueprint for the bicycles of today.





A group of Cyclists travelling on “Penny Farthing” bicycles, an early style of bicycles popularized in the late 19th-century.

[Image Credit Link](#)

By the 1890s, bicycles could be found all over the world, and they were well-loved and embraced for the freedom and autonomy they afforded to users, including women and children who may not otherwise have been able to travel on their own.



A group of female cyclists posing with their bicycles, late 19th-century America.

[Image Credit Link](#)



Sources and Further Reading

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<https://www.pbs.org/wgbh/americanexperience/features/henryford-antisemitism/>

The History of the Bicycle:

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<https://www.britannica.com/technology/bicycle>
<https://annielondonderry.com/cycling-womens-rights/>





Glossary, Mentions, and Translations

Charmed

Shorthand for the phrase “*charmed, I’m sure.*” An old-fashioned way to say “pleased to meet you.”

Rockefeller

The Rockefellers were a prominent American family whose success in the oil industry in the 19th century made John D. Rockefeller Sr. (the patriarch of the family) the world’s first billionaire. The Rockefellers’ wealth and influence shaped several spheres of American society (ie. business, politics, healthcare, the arts, education) in ways that can still be felt today.

Ingenue

A young, innocent, often naive woman. Usually used to describe characters in plays or films.

Shrewd

Discerning and aware, having good judgement of people and situations.

Unduly

Unnecessarily, unwarranted, uncalled for

A Serial

A story told or released in regular installments (like a Television series that airs each week).

Projector, Slides

Annie requests a projector for her presentation, but it would not have been the type of projector used today. In the 19th century, projectors illuminated and enlarged images from photographic glass slides that could be inserted and removed from the machine.

“Alone without a paddle”

A variation on the expression “up a creek without a paddle,” which alludes to being stuck in a difficult situation without any tools to get out of it.

“Pulled the rug”

A shortened form of the expression “pulled the rug out from under,” indicating an abrupt withdrawal of support in one way or another.

Nutty

Wild, crazy, out of the box.





Clippings

In this context, articles or excerpts cut out of newspapers or magazines.

“Ad infinitum”

Over and over again in the same way for the rest of time.

Serendipitous

A pleasant and/or lucky coincidence.

Embroided

In a deep argument or conflict.

Dame

An old-fashioned way to refer to an older woman.

Halitosis

The technical term for bad breath.

Fortuitous

Lucky, fortunate chance occurrence.

“Columbia Safety Bicycle”

A safety bicycle, one of the earliest iterations of the style of bicycle commonly used today, which became popular in the late 1800s. Safety bicycles were characterized

by their two equal wheels. These were very different than their predecessors, Penny-Farthings, which had one very large wheel and one much smaller wheel. Annie’s first bicycle was made by Columbia.

Meshugah

crazy, silly, foolish, insane (Yiddish)

“Londonderry Spring Water”

Londonderry was a brand of lithia, a type of mineral water containing lithium carbonate or chloride, drawn from springs in Londonderry, New Hampshire, in the 19th century. This product was sold as a health tonic to manage and cure a number of ailments and issues, and their marketing strategies were revolutionary for the time.

Gaggle

A noisy or chaotic group/flock.

Ceylon

The English name for the nation of Sri Lanka until it was officially changed in 1972, when the country became a republic within the Commonwealth.





Tenement

Tenement buildings were densely packed high-rise apartments built to meet rapidly rising housing demands during the wave of immigration to the United States that followed the Civil War.

Tenement buildings were often constructed with poor materials, lighting, and ventilation, which led to the rapid spread of illnesses and many devastating fires and building collapses. Tenement units were small, usually around 300-400 square ft, and included one bedroom, a kitchen, and a main room, all shared by families that were often multigenerational. Tenement buildings were made cheaply, and were made to be cheap as they were typically home to European immigrants, specifically Jewish immigrants, and day workers who could not afford to live in better conditions.

“Beneath the veneer”

The hidden truth, what lies below the surface. Veneer is a thin, decorative layer put on top of something else for aesthetic purposes.

Fickle

Not fixed, often changing or going back and forth between options/loyalties.

Gruelling

Demanding, exhausting.

Sterling

The Sterling Bicycle Co. was an American bicycle manufacturer in the 1800s that began in Chicago, Illinois and later moved its production to Kenosha, Wisconsin.

Cycling Suit

A functional fashion innovation of the late 1800s that allowed women to bicycle more comfortably as cycling became a socially accepted activity for women. These suits would usually include boots, a jacket, and a matching skirt-pant hybrid, which would have the appearance of a flowy, modest skirt with the comfort of two separate pant legs to protect from the bicycle gears. As fashion and society evolved, women's cycling suits evolved to look more sporty and less feminine, losing the skirt-like look over time in favour of more agile



“knickerbockers;”

a mid-length sportswear pant of the early 20th century.

La Touraine Liner

A large transatlantic ship launched in 1980 by the Compagnie Générale Transatlantique, the French Line of boats travelling between America and France. La Touraine was the sixth-largest ship in the world at its time, and was well known for its steadiness and speed.

Oxford Don

A nickname given to a tutor, fellow, or other academic figure of a University of Oxford college.

Indubitably

Without a doubt.

Charlatan

A person who falsely claims to be particularly skilled or knowledgeable in a specific area, a fraud or a con.

Bureaucracy

A structure of organization characterized by hierarchical control, complex procedures, and layers upon layers of rules and policies outlined and upheld by non-elected officials. Bureaucracy is often seen as something

unnecessarily complicated, excessively regulated, and restrictive.

Excusez-moi

Excuse me (French).

Oui

Yes (French).

Bien sur

Of course (French).

“A pretty penny”

An expression meaning a large amount of money.

Harvard

Harvard University is an Ivy League university in Cambridge, Massachusetts. Founded in 1633, Harvard is the oldest higher education institution in the United States.

Legalese

The formal, technical language used in legal documents which is often difficult to understand.

Sleight of hand

Tricks or acts of deception that require clever planning and manual dexterity (quick and precise hand movements), such as card tricks.



Bamboozlement

A state of confusion or deception, having been tricked.

The John

The bathroom (slang).

Harlot

An archaic term originally meaning prostitute, adapted and used derogatorily to refer to women who act provocatively or against social norms or standards.

Schmucks

Originally, the Yiddish word for penis, typically used as an insult referring to someone foolish, rude, or otherwise unpleasant.

“Le Matin”

A French daily newspaper that ran from the late 19th century through the mid-20th century.

Les femmes

The women (French).

“Taking minutes”

Creating written documentation of discussions and deliberations in a meeting setting, sometimes time-stamped to indicate when certain items arose and for how long.

“Gay Paris”

A common nickname of sorts to capture the essence of the city of Paris, in this context, gay meaning lighthearted, joyful, carefree.

“La ville d’amour”

The city of love (French), Paris.

Le pont de Lafayette

A bridge in Lyon, France built in the early 19th century.

“Coming out of my ears”

An expression used to describe a state of overflow, having more than enough of a given thing.

“No cigar”

A shortened form of the phrase “close, but no cigar,” meaning almost, but not quite. This expression likely originated from the people who ran games at travelling fairs in the early 19th century, when a common prize for winning a carnival game or competition would have been a cigar.

Traipsing

Walking from one place to another, with or without a plan or purpose.





Sabbatical

A year-long term of paid leave from work typically afforded to teachers or professors, usually once for every seven years working.

Dulcet tones

Sounds that are soft, sweet, and pleasant. Annie uses this term sarcastically to refer to her Bostonian accent which is not characteristically dulcet in tone.

“The Back Bay on Commonwealth”

This refers to the Back Bay neighbourhood of Boston, specifically around Commonwealth Avenue. Back Bay was a real saltwater bay of tidal flats before it was filled and transformed into an upper-class area in the 19th century. It remains a historic site today for its Victorian architecture.

Derriere

Behind or backside, either referring to the position of something or to a person’s bottom (French).

Jules Verne, Phileas Fogg

Jules Verne was a French writer best known for his adventure stories including his 1872 novel “Around the World in Eighty Days” which followed the global journey of a character named Phileas Fogg.

Cadence

The rhythm or pattern of words spoken or sung, or that of a sequence of notes and chords in a musical phrase.

Crooning

Singing or humming softly, usually in a low vocal register.

Riled

Worked up, irritated, annoyed.

B’sho toyve

When the time is right (Yiddish, literally translates to “at a good hour”).

Azoy geit es

That’s the way it goes (Yiddish).

Derring-do

A heroic act, or a story about one.



SHLOF MAYN KIND (Yiddish)

SLEEP MY CHILD (English)

SHLOF MAYN KIND

SLEEP MY CHILD

MAYN TREYST, MAYN SHEYNER,

MY COMFORT, MY BEAUTY

SHLOF ZHE, ZUNENYU

SLEEP, MY DEAR SON

SHLOF MAYN KIND,

SLEEP MY CHILD,

MAYN KADDISH EYNER

MY LEGACY

SHLOF ZHE, LU LU LU

SLEEP, LU-LU-LU

IN AMERIKE,

IN AMERICA,

IZ DER TATE,

IS THE FATHER

DAYNE ZUNENYU,

YOURS, MY DEAR SON

DU BIST NOKH,

MEANWHILE,

A KIND LESATE,

YOU'RE STILL A CHILD

SHLOF ZHE, SHLOF, LU-LU

SLEEP, SLEEP, LU-LU-LU

IN AMERIKE IZ FAR YEDN

THEY SAY IN AMERICA

ZOGT MEN, GOR A GLIK

HAPPINESS IS FOR EVERYONE

UN FAR YIDN A GAN EYDN,

AND FOR JEWS, A PARADISE

GOR EPES AN ANTIC

ENTIRELY SOMETHING PRECIOUS

UN FAR YIDN A GAN EYDN,

AND FOR JEWS, A PARADISE

GOR EPES AN ANTIC

ENTIRELY SOMETHING PRECIOUS



Classroom Connections

Connected Curricular Outcomes

Attending WJT's production of *Ride*, discussing the content of the play, or otherwise engaging with its themes fits within the Manitoba curriculum in the following areas:

English Language Arts –

A new Manitoba English Language Arts Curriculum is under construction and will be implemented through the 2025/26 and 2026/27 academic years. Given these circumstances, curricular outcomes do not presently have SLO number codes, however – principles of English Language Arts education remain fairly congruent and hinge upon a few key tenets through Early, Middle, and Senior years alike:

- **Developing understandings of Language as Sense Making** (understanding language through different forms of delivery, processing information, communicating ideas through language)
- **Developing understandings of Language as System**
(applying language skills across various contexts and applications of language, ie. theatre)
- **Developing understandings of Language as Power and Agency** (using language to form and articulate opinions, framing understanding using language, selective and intentional language use and interpretation of such)
- **Developing understandings of Language as Exploration, Design**
(using language to learn more about topics and ideas, problem solving using language, using language to extend knowledge)

https://www.edu.gov.mb.ca/k12/cur/ela/framework/full_doc.pdf





Social Studies –

Early/Middle/Senior Years:

S-105 Recognize bias and discrimination and propose solutions.

S-204 Create timelines and other visual organizers to sequence and represent historical figures, relationships, or chronological events.

S-205 Construct maps that include title, legend, compass rose, grid, scale.

S-206 Interpret maps that include title, legend, compass rose, grid, scale.

S-303 Evaluate personal assumptions based on new information and ideas.

S-304 Distinguish fact from opinion and interpretation.

S-307 Compare differing accounts of historical events.

S-308 Compare diverse perspectives in a variety of information sources.

S-309 Interpret information and ideas in a variety of media.

S-310 Recognize that interpretations of history are subject to change as new information is uncovered or acknowledged.

S-311 Analyze prejudice, racism, stereotyping, or other forms of bias in the media and other information sources.

S-400 Listen to others to understand their perspectives.

S-404 Elicit and clarify questions and ideas in discussions.

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https://www.edu.gov.mb.ca/k12/cur/socstud/frame_found_sr2/section2.pdf





Content connections –

Grade 9 – Diversity and Pluralism in Canada

https://www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr9/cluster1.pdf

Grade 10 - Geographic Issues of the 21st Century

https://www.edu.gov.mb.ca/k12/cur/socstud/frame_found_sr2/section4.pdf

Grade 12 Global Issues - Gender

https://www.edu.gov.mb.ca/k12/cur/socstud/global_issues/gender.pdf

Grade 12 Global Issues - Social Justice and Human Rights

https://www.edu.gov.mb.ca/k12/cur/socstud/global_issues/social.pdf

Grade 12 Global Issues - Poverty, Wealth, and Power

https://www.edu.gov.mb.ca/k12/cur/socstud/global_issues/poverty.pdf

*Note: content connections may be indirect. Units have been selected with discussion and interdisciplinary thinking in mind.

Drama –

Early/Middle Years:

DR–C1 The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures.

DR–C2 The learner experiences and develops an awareness of a variety of dramatic forms, styles, and traditions.

DR–C3 The learner demonstrates an understanding of the roles, purposes, and meanings of dramatic arts in the lives of individuals and in communities.

DR–R1 The learner generates initial reactions to dramatic arts experiences.





DR–R2 The learner observes and describes dramatic arts experiences.

DR–R3 The learner analyzes and interprets dramatic arts experiences.

DR–R4 The learner constructs meaning and applies new understandings from dramatic arts experiences.

https://www.edu.gov.mb.ca/k12/cur/arts/docs/drama_k8_2nd.pdf

Senior Years:

DR–C1 The learner develops understandings about people and practices in the dramatic arts.

DR–C2 The learner develops understandings about the influence and impact of the dramatic arts.

DR–C3 The learner develops understandings about the roles, purposes, and meanings of the dramatic arts.

DR–R1 The learner generates initial reactions to drama/theatre experiences.

DR–R2 The learner critically observes and describes drama/theatre experiences.

DR–R3 The learner analyzes and interprets drama/ theatre experiences.

DR–R4 The learner applies new understandings about drama/theatre to construct identity and to act in transformative ways.

***Note:** Drama curriculum outcomes are largely applicable under the Visual Arts and Music curricular frameworks as well, due to the shared structure and nature of all arts curricula in Manitoba.

https://www.edu.gov.mb.ca/k12/cur/arts/docs/dramatic_arts_9-12.pdf





Reflection and Discussion Prompts

Pre-Show:

What do you know about life in North America at the time of this story? How was it different than life in North America today?

Ride is a play about travel, among other things. What is the farthest distance you have travelled? What is your favourite place that you have travelled to? What have you learned from travelling in your life?

Ride is also a play about storytelling. Have you ever stretched the truth when telling a story? Is it okay to fabricate parts of a story? Is it ever okay to lie? Is lying the same as withholding details of the truth?

What makes a good story? What kinds of stories and storytellers do you like best? Why?

Post Show:

What do you think Annie learned from her ride around the world? What do you think Martha learned from hearing the story?

Why do you think Annie chose to go on this journey, having never ridden a bike before? Was this brave or foolish? What is the difference? Have you ever taken a big risk that scared you? What did you learn?

What do you think Annie learned from Celine and Fred? What do you think they learned from her?

How did the actors communicate beyond the script? How did the set/props/costumes/lighting/sound add to the storytelling? If you were to stage a production of this play, what would you change and why?



How do you imagine Annie's life after the end of the play? What happens next?
How does Martha's life change after meeting Annie?

Annie spends a year away from her family and her difficult home life and avoids talking about home until it overwhelms her, emotionally. What can this teach us about grief? Do we always have to face our problems head on?

Ride tells Annie's story in a very unique way. How do you think your understanding/interpretation of this story would be different if the play had followed Annie on her journey rather than a retelling of the story? Why do you think the playwrights chose to tell Annie's story in this way?

Annie was a Jewish woman who immigrated to America from Latvia as a child. Do you think taking such a long journey at such a young age influenced Annie's decision to ride around the world?

Annie hid her Jewish identity from the world while she was travelling. Have you ever felt the need to hide your identity? How did that make you feel?
What can we learn from Annie and Martha in *Ride*? What do you think the most important message is in this story?



Classroom Activities

Practice co-operative storytelling.

Martha was familiar with Annie's story before she met her at the "New York World" office, but she did not know every detail and had to improvise while playing the characters of Celine and Fred. In pairs, have students share a brief description of a story or memory with each other and then, have the pairs take turns performing those stories for the class as Martha and Annie did in the play.



Think about:

Teamwork, listening, communication, problem-solving

Ask:

Was that more or less difficult than you anticipated?

What does this tell us about Annie and Martha?

Variation:

Have students do this exercise twice – once with a close friend, once with a student they don't know as well.

How does that affect the outcome?

Embellishing stories.

It is revealed, at the end of the play, that certain key details of Annie's story might have been entirely made up though the overarching plot was true to life. Have students write down a factually true account of a memory or experience they have had, and then have them write a second version with whatever adaptations, additions, or tweaks they see fit, in the style of the elaborate storytelling demonstrated by Annie.

Reflect:

Did the added details actually make the story more interesting? Why are we inclined to think that we need to add details to our stories? What makes a story truly interesting – exciting twists, or real experiences?

Modernize the story.

Have the students work together to transpose Annie Londonderry's story to fit the 21st century. What would the \$100 sponsorship from Londonderry be worth today? How do bicycles today compare with bicycles in the 19th century? Would her route around the world be possible to travel today? Where would you have to detour? How much would the trains and boats cost today?





Reflect:

Putting stories from the past into a present context can help students to relate to the figures and characters within them. Have students put themselves in Annie's shoes in a modernized view of her story; does that make her journey seem more doable or daunting?

Getting out of the classroom:

Take a walk (or bike ride, if accessible) with your students that measures a specific distance to compare with the distance that Annie travelled.

Try a new challenge.

Annie was the first woman to ever ride a bicycle around the world, but today, there are fewer and fewer things that truly nobody has done or tried before. Have students think of something that they could do that nobody has done before, thinking big or small.

Reflect:

Why is it important to try new things? What would this teach me about the world? What would I need to do to prepare?

Create a "portrait" of Annie.

Have students reflect on Annie as a whole character including the details of her real life and those of her persona on the road, and use their understandings of her combined selves to create a portrait of her in some manner. This could be a playlist, a collage, a poem, a collection of items or objects, a sculpture, a comic, or another creative concept. Have students focus on capturing who Annie *is* and her identity rather than her outward appearance.



Comparing media.

Engage with the story of Annie Londonderry in another form before or after seeing the play (ie. "Spin"). Compare and contrast storytelling styles, use of literary devices, historical details, tone, characters, etc.

Think:

Which form of the story was more engaging? Which more factual? Which more impactful overall? Which would you recommend to whom and why?

<https://annielondonderry.com/wp-content/uploads/2021/04/SPIN-Book-Club-Guide-Final.pdf>

Additional educational ideas and resources:

<https://thedramateacher.com><https://www.theatrefolk.com/free-resources>

<https://royalmtc.ca/getattachment/Education-Outreach/Resources/Study-Guides/Classroom-Activities-2022.pdf.aspx?lang=en-US>



Enrichment Guide Creator

Halley Ritter (she/her) is an artist, curator, and teacher living and working on Treaty 1 territory in Winnipeg, Manitoba. Halley completed her Bachelor of Fine Arts Honours degree in studio art at the University of Manitoba in 2021, spent the following years working in art galleries both in Winnipeg and abroad, in Tel Aviv, Israel, and is a founding member of the Rimon Art Collective – a group of 5 Jewish women artists living in Manitoba. Halley is also a lifelong lover of the performing arts in all capacities and has spent countless hours on the stage, backstage, and in the audience. Most recently, Halley has explored interests in set and stage design, working as the lead set/stage designer for *Just Friends* (Lavender Theatrical Co.) at Winnipeg Fringe Festival 2024.



Additional Sources:

<https://www.flipsnack.com/demproductions/ride-digital-programme.html><https://www.filmedlivemusicals.com/ride.html>