



# ***Alice in Wonderland*** **Scheme of Work**

For KS3 English

BN10/  
7684

POD  
7684

[zigzageducation.co.uk](http://zigzageducation.co.uk)

Publish your  
own work...  
Write to a brief...

**Register at**  
[publishmenow.co.uk](http://publishmenow.co.uk)

# Contents

<b>Thank You for Choosing ZigZag Education.....</b>	<b>ii</b>
<b>Teacher Feedback Opportunity.....</b>	<b>iii</b>
<b>Terms and Conditions of Use .....</b>	<b>iv</b>
<b>Teacher’s Introduction .....</b>	<b>1</b>
SOW Outline.....	2
<b>Lesson 1 .....</b>	<b>5</b>
Lesson Plan.....	5
Worksheets .....	6
<b>Lesson 2 .....</b>	<b>10</b>
Lesson Plan.....	10
Worksheets .....	11
<b>Lesson 3 .....</b>	<b>13</b>
Lesson Plan.....	13
Worksheets .....	14
<b>Lesson 4 .....</b>	<b>16</b>
Lesson Plan.....	16
Worksheets .....	17
<b>Lesson 5 .....</b>	<b>19</b>
Lesson Plan.....	19
Worksheets .....	20
<b>Lesson 6 .....</b>	<b>23</b>
Lesson Plan.....	23
Worksheets .....	24
<b>Lesson 7 .....</b>	<b>26</b>
Lesson Plan.....	26
Worksheets .....	27
<b>Lesson 8 .....</b>	<b>30</b>
Lesson Plan.....	30
Worksheets .....	31
<b>Lesson 9 .....</b>	<b>33</b>
Lesson Plan.....	33
Worksheets .....	34
<b>Lesson 10 .....</b>	<b>38</b>
Lesson Plan.....	38
Worksheets .....	39
<b>Lesson 11 .....</b>	<b>42</b>
Lesson Plan.....	42
Worksheets .....	43
<b>Lesson 12 .....</b>	<b>44</b>
Lesson Plan.....	44
Worksheets .....	45
<b>Lesson 13 .....</b>	<b>47</b>
Lesson Plan.....	47
Worksheets .....	47
<b>Lesson 14 .....</b>	<b>52</b>
Lesson Plan.....	52
Worksheets .....	53
<b>Glossary .....</b>	<b>57</b>
<b>Suggested Answers .....</b>	<b>58</b>
<b>Appendix .....</b>	<b>PowerPoint Handouts</b>

# Teacher's Introduction

This *Alice in Wonderland* unit has been designed to fulfil a number of the core KS3 National Curriculum Reading requirements, but it has also been written with the KS4 requirements in mind. It provides an accessible and fun route into a complex nineteenth-century text, and gives students an example of a classic work of literature that will enable a secure knowledge base for their future GCSE learning.

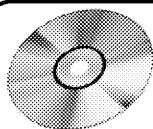
The unit provides teaching materials that will guide students through the text using a range of different strategies: drama, audio-visual resources, debate, carousel activities, even flamingo croquet! It also allows the scope for very different reading styles and levels within one class, with reading-based tasks that allow for independent reading, group-based reading, or whole-class reading, depending on the needs and interests of your students.

This unit is suitable for use with all ability levels, with every lesson featuring tasks that work at either end of the ability spectrum. Tasks within lessons are differentiated, and there is particular scope for pushing the most able students, as the unit draws on the more complex ideas and themes in the novel to encourage independent thought and understanding.

Through this unit, students are introduced to several literary and cultural movements: Surrealism, Satire and Nonsense. They also use other nineteenth-century texts as a comparison, and for use in the introduction of contextual ideas. Students have creative writing opportunities, as well as being guided through more formal writing tasks.

Some notes:

- There are two different lesson options available for Lesson 13, to allow for the different needs/interests of individual classes, and to provide additional activities in case you wish to spend longer on that particular section of the book.
- Scissors are required in Lessons 5 and 10. Please bear in mind your school's safety policy.
- You will need audio-visual equipment for Lesson 12. This could be done either as a whole class, or it also works well if students have their own iPads/tablets.
- This unit was designed and taught using the free Project Gutenberg download versions of the original text: <http://www.gutenberg.org/files/11/11-h/11-h.htm> [accessed 26/02/2017]. As *Alice in Wonderland* is out of copyright, numerous websites also provide free access: Literature.org <http://literature.org/authors/carroll-lewis/alices-adventures-in-wonderland/index.html> [accessed 26/02/2017] and Adelaide University <https://ebooks.adelaide.edu.au/c/carroll/lewis/alice/> [accessed 26/02/2017].
- A glossary of some of the terms used in the resources is included in the pack.
- There is also a suggested list of different reading approaches you may wish to use at different points in the teaching of this unit. This is a substantial text, and classes will want to approach it in different ways.



The accompanying CD contains 15 PowerPoint presentations that relate to the 14 lessons in this resource.

## Acknowledgements

Lesson 7:

- News article from Waterford News reproduced with their kind permission
- Cover page 'Woman Has Baby' from Private Eye reproduced by kind permission of Private Eye magazine – [www.private-eye.co.uk](http://www.private-eye.co.uk)

## Free Updates!

Register your email address to receive any future free updates\* made to this resource or other English resources your school has purchased, and details of any promotions for your subject.

\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to [zzed.uk/freeupdates](http://zzed.uk/freeupdates)

August 2017

## SOW Outline

The main National Curriculum requirements that this unit fulfils throughout:		
<ul style="list-style-type: none"> <li>develop an appreciation and love of reading, and read increasingly challenging texts through: <ul style="list-style-type: none"> <li>reading a wide range of fiction and non-fiction, including in particular poems and plays with a wide coverage of genres, historical periods, for which will include high-quality works from the past and present</li> <li>English literature, both classical and contemporary, including prose</li> </ul> </li> </ul>		
Lesson	Learning Objectives	National Curriculum
1	To identify Carroll's audience: adult or child?	<ul style="list-style-type: none"> <li>knowing the purpose, audience for and context of texts, and drawing on this knowledge to support communication</li> <li>participating in formal debates and structured discussions, and/or building on what has been said</li> </ul>
2	To identify the features of the narrator	<ul style="list-style-type: none"> <li>knowing how language, including figurative language, grammar, text structure and organisation, is used to create meaning</li> </ul>
3	To consider <i>Alice in Wonderland</i> as a novel about a dream	<ul style="list-style-type: none"> <li>understand increasingly challenging texts and develop understanding to make sure that what they read is what they mean</li> <li>knowing how language, including figurative language, grammar, text structure and organisation, is used to create meaning</li> <li>make an informed personal response, recognising that a range of responses to a text are possible and evaluating these</li> </ul>
4	To be able to identify puns in a piece of writing	<ul style="list-style-type: none"> <li>knowing how language, including figurative language, grammar, text structure and organisation, is used to create meaning</li> </ul>
5	To consider the reasons why Carroll chose to tell the story of <i>Alice in Wonderland</i> as a novel rather than as a play	<ul style="list-style-type: none"> <li>understanding how the work of dramatic writers is created through performance and how alternative interpretations of a play can be made</li> <li>knowing how language, including figurative language, grammar, text structure and organisation, is used to create meaning</li> <li>improvising, rehearsing and performing plays, and generating language and discussing language use in terms of intonation, tone, volume, mood, silence, style and pace</li> </ul>
6	To identify features of <i>Alice in Wonderland</i> that could be defined as nonsense	<ul style="list-style-type: none"> <li>knowing the purpose, audience for and context of texts, and drawing on this knowledge to support communication</li> <li>making critical comparisons across texts</li> <li>drawing on knowledge of the purpose, audience for and context of writing, including its social, historical and literary tradition to which it belongs, to inform their response</li> </ul>
7	To explore the idea of satire in <i>Alice in Wonderland</i>	<ul style="list-style-type: none"> <li>knowing the purpose, audience for and context of texts, and drawing on this knowledge to support communication</li> <li>making critical comparisons across texts</li> <li>drawing on knowledge of the purpose, audience for and context of writing, including its social, historical and literary tradition to which it belongs, to inform their response</li> </ul>

INSPECTION COPY

COPYRIGHT  
PROTECTED



Lesson	Learning Objective	National Curriculum Link
8	To explore the idea of <i>Alice</i> as a surreal novel	<ul style="list-style-type: none"> <li>knowing the purpose, audience for and context of drawing on this knowledge to support comprehension</li> <li>drawing on knowledge of the purpose, audience for writing, including its social, historical and cultural context and literary tradition to which it belongs, to inform evaluation</li> </ul>
9	To explore the idea of audience in <i>Alice in Wonderland</i>	<ul style="list-style-type: none"> <li>knowing the purpose, audience for and context of drawing on this knowledge to support comprehension</li> </ul>
10	To consider the influence of contextual information on understanding	<ul style="list-style-type: none"> <li>knowing the purpose, audience for and context of drawing on this knowledge to support comprehension</li> <li>making critical comparisons across texts</li> </ul>
11	To consider the influence of the author behind <i>Alice in Wonderland</i> . Is there one?	<ul style="list-style-type: none"> <li>checking their understanding to make sure that what they have read makes sense</li> </ul>
12	To identify the features of children's rhymes	<ul style="list-style-type: none"> <li>recognising a range of poetic conventions and understanding how they have been used</li> <li>making critical comparisons across texts</li> </ul>
13	To be able to develop an argument based around <i>Alice in Wonderland</i>	<ul style="list-style-type: none"> <li>participating in formal debates and structured discussion and/or building on what has been said</li> </ul>
14	Mock trial	<ul style="list-style-type: none"> <li>participating in formal debates and structured discussion and/or building on what has been said</li> </ul>

COPYRIGHT  
PROTECTED



## Reading opportunities

The unit requires a lot of reading, and this is a substantial text for some students. Some students may simply have the text read to them, others may prefer to read independently. Here are some alternative reading opportunities.

1.	<b>'Cold calling'</b> – students are picked to read without a pattern, so that they could be achieved through picking names out of a hat.
2.	<b>Students read independently</b> – there are opportunities in most lessons for students to read at their own pace. Activities are included in each lesson to check learning. Some of the activities are set up to follow this route through the novel.
3.	<b>'Book groups'</b> – students could be read in differentiated or friendship groups. Again, in each lesson, or to check their learning. Many of the activities are all set up to follow this route through the novel.
4.	<b>Guided reading</b> – as a number of the activities are structured to allow students to work in small groups, the teacher or teaching assistant can rotate around groups to work with them and offer help from more help.
5.	<b>Dramatic readings</b> – students could be given parts to read, as though they were characters in the story. They could read the part of Alice, another the Queen, another the narrator. This is a fun activity and involves a lot of students simultaneously.
6.	<b>Reading for a purpose</b> – try giving students their tasks in advance, so that they know why they're reading it and what information they're looking for.
7.	<b>Maps</b> – you read the chapter to students, while they draw the action in the chapter. They could draw the route of the character as the events and setting are described. Works well on whiteboards.
8.	<b>Traffic lights</b> – students are issued with red, green and amber pieces of card. As their understanding level changes, they move their pieces of card accordingly. If they are red, you know to pause for clarification.

## Additional tasks for the more able

Some students may have read the text before, or may just be at a significantly higher level than the rest of the class. They could be given some of the additional tasks below.

1.	Provide chapter summaries of the action. This enables them to read ahead of the class and complete while others catch up.
2.	Writing plenary quizzes on the chapters for the rest of the class / their peers.
3.	They could also read <i>Through the Looking Glass, and What Alice Found There</i> and compare it to the first book.
4.	There are a huge amount of resources on the British Library's website, all of which are available to more able students: <a href="http://www.bl.uk/alice-in-wonderland">http://www.bl.uk/alice-in-wonderland</a> . Students could be given these to read and use as information sheets for the rest of the class.
5.	There are a number of extension tasks within the unit that should challenge more able students. Some of these could even be given in advance so that students have time to think about them and lead.
6.	Design the blurb / an advert for the book to try to encourage readers. Very good for writing skills. This could target a range of different age groups in the school.
7.	The student could be challenged to provide the annotations for a chapter (if they're using a digital text, or if it's shown on the whiteboard). At the end of the lesson, they could read the rest of the class / their peers through the areas in the chapter which they considered important and why.
8.	Text to speech. Students could turn a chapter into a newspaper article or a radio play script.
9.	Students could be given the glossary and asked to prepare a presentation on the 'satire'. This would benefit them and help aid the understanding of the text.
10.	Get them to organise a class glossary of the more confusing/complex nine words. They can try to find an easy way of defining them so that all students can understand them.

**COPYRIGHT  
PROTECTED**



# Lesson 1

Lesson Objectives	Main Activities
<b>Lesson 1: Who was Alice in Wonderland Written for?</b>	
<b>To identify Carroll's audience: adult or child?</b>  <b>Lesson focus:</b> Frontispiece and the opening poem.	<b>1.1: Starter</b> Students examine the frontispiece to the novel closely, analysing the visual text and looking for evidence of the intended audience. Feedback could focus on the exploration of detail and providing evidence to support views.
	<b>1.2</b> In pairs, students arrange the poem into what they consider to be the correct order. Students won't understand all the words/phrasing, so this is intended as a challenge for them to use other techniques aside from understanding: rhyme, punctuation, suitable 'endings', logical 'openings'. Feedback could focus on story conventions, language clues, etc. Decoding meaning in detail may not be useful for understanding the novel or hitting the lesson objective.
	<b>1.3</b> Students complete a table with quotes from the poem as they look for further clues to suggest the audience of the novel.
	<b>1.4: Plenary</b> <ul style="list-style-type: none"> <li>There is a 'round the room' debate opportunity here for the plenary. Label one wall 'Adults' and the other side 'Children'. Students go to the side of the room that they think best reflects the intended audience of the novel. They justify their opinions based on evidence from the poem/frontispiece. Students may move back or forth as they are persuaded to one view or another.</li> <li>It doesn't particularly matter which side of the room students go to, or even if they all go to one side. This exercise is about justifying their opinions using evidence, so simply pick on individual students and get them to explain their positions.</li> </ul>
<b>Differentiation opportunities</b>	In 1.2, instead of cutting up all seven stanzas, stanzas could be single. This would still make the activity meaningful, but would be less challenging.
<b>Homework opportunities</b>	Students could write a poem of their own, which is inspired by the poem.

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 1.1 Adults or children?

Search for evidence in the picture below to suggest whether *Alice in Wonderland* adults or children.

You should use the space around the picture to note down your ideas.



INSPECTION COPY

COPYRIGHT  
PROTECTED





## 1.2 'All in the golden afternoon'

Teacher's copy – for cutting up



All in the golden afternoon  
Full leisurely we glided,  
For both our oars and little skill,  
For it is thus the arms are plied,  
While idle hands make vain pretence  
Our wanderings to guide.

And ever, as  
The well  
And faintly st  
To put t  
'The rest next t  
The hap

Ah, cruel Three! In such an hour,  
Beneath such dreamy weather,  
To beg a tale of breath too weak  
To stir the tiniest feather!  
Yet what can one poor voice avail  
Against three tongues together?

Thus grew the  
Thus slow  
Its quaint events  
And now  
And home we  
Beneath t

Imperious Prima rushes forth  
To bid us 'begin it' –  
In graver tones Secunda hopes  
'There will be nonsense in it' –  
While Tertia interrupts the tale  
Not more than once a minute.

Alice! a ch  
And with  
Lay it where Ch  
In Memor  
Like pilgrim's  
Plucked b

Anon, to sudden silence won,  
In fancy they pursue  
The dream-child moving through a  
land  
Of wonders wild and  
In friendly chat with bird or beast –  
And I believe it true.

INSPECTION COPY

COPYRIGHT  
PROTECTED



### 1.3 Who is the poem for? Adults or children?

What further clues does the poem give us? Complete the table below with 'golden afternoon'.

	Pick out quotes to suggest the poem was written for adults.	Pick out quotes to suggest the poem was written for children.
Can you find words or phrases that give clues to the audience?		
Can you find any ideas in the poem that suggest the audience?		
How does the style of the poem suggest the audience?		
Anything else that suggests the audience?		

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 1.4 Round the room debate

Think about all of the evidence: the frontispiece, the poem, maybe your own

Write a few points down here. Was the book written for adults or children?





INSPECTION COPY

COPYRIGHT  
PROTECTED



## Lesson 2

Lesson Objectives	Main Activities
<b>Lesson 2: The Narrator</b>	
 <p><b>To identify the features of the narrator</b></p> <p><b>Lesson focus:</b> Chapter 1</p>	<p><b>2.1: Starter</b> This activity links to the previous lesson. Students annotate the opening paragraphs of the book that suggests a particular audience. The task has a focus on the narrator, however. Feedback might encourage students to consider who is telling the story and perhaps how they can access the information.</p>
	<p><b>2.2</b> Students read chapter 1 (this can be done independently, in groups or as a class, depending on the ability of the students). While reading, or afterwards, they complete a table analysing quotes to comment on the style of the narrator. Quotes chosen suggest free indirect discourse/ omniscient narrator with a commenting perspective on the action. Feedback might focus on how much knowledge the narrator has, their view of Alice, etc.</p>
	<p><b>2.3: Plenary</b> Students then re-write the opening sentence (or paragraph, depending on time) in the style of another narrator. Feedback might focus on the differences between the different narrators and what this means for the book.</p>
 <p><b>Different opportunities</b></p>	<p>In 2.2, students read according to their ability levels or preferences. They could read as a class and complete the accompanying task with ability students/classes could complete the tasks and reading.</p>
<p><b>Homework opportunities</b></p>	<p>Students continue the plenary activity to write the first page of the book.</p>

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 2.1 Alice in Wonderland

In the opening to the book, pick out lines in this extract that are typically childish.  
Pick out lines that are typically adult. How do you know? What does this suggest?

ALICE was beginning to get very tired of sitting by her sister and  
having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversations?'

So she was considering, in her own mind (as well as she could for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so very remarkable in that; nor did Alice think very much out of the way to hear the Rabbit say to itself 'Oh dear! I shall be too late!' (but when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but, when the Rabbit actually took a pocket out of its waistcoat-pocket, and looked at it, and then hurried back to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field and was just in time to see it pop down a large rabbit-hole under a

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 2.2 Who is telling the story?

Complete the table below to show what you think the quotes suggest about the narrator.

There is space at the bottom for you to add in your own quote which gives a clue about the narrator.


Quotes	What does the quote suggest about the narrator's style, knowledge, relationship with Alice?
<p>'So she was a bit of a ditherer on her own mind (as well as he could, for the hot day was making her very sleepy and stupid).'</p> <p><i>[Tip: who is saying the bit in the brackets? Alice or the narrator?]</i></p>	
<p>'Down, down, down. Would the fall never come to an end?'</p> <p><i>[Tip: who is commenting here?]</i></p>	
<p>'And she tried to curtsey as she spoke – fancy a girl trying to do that when you're falling through the air! Do you think you could manage it?'</p>	
<p>'The words 'Eat Me' were beautifully marked in currants.'</p>	
<p><i>[Space for your own quote]</i></p>	

INSPECTION COPY

COPYRIGHT  
PROTECTED



## Lesson 3

Lesson Objectives	Main Activities
<b>Lesson 3: The Dream World</b>	
 <p><b>To consider</b> <i>Alice in Wonderland</i> as a novel about a dream</p> <p>Lesson focus: Chapter 2</p>	<p><b>3.1: Starter</b> Students discuss a possible interpretation of six common dream patterns. All of these patterns are ideas that occur in chapters 1 and 2. There is the potential here for a wider discussion among students about strange or unusual dreams they may have had.</p>
	<p><b>3.2</b> Students read the chapter (either in groups, independently, or teacher-led). They complete a series of comprehension-based tasks on the chapter. There is the opportunity to treat this as a carousel activity. Tasks could be left on different tables in the room and students travel round in groups/independently to complete them. Task 4 answers could be saved and brought up again during later discussions on surrealism!</p>
	<p><b>3.3: Plenary</b> Students return to the starter activity in the plenary. They consider the potential symbolism of the recurring motifs in the context of the novel.</p>
<b>Differentiation opportunities</b>	In 3.2, tasks vary in the levels of difficulty. Tasks 1 and 2 should be accessible to all. Tasks 3 and 4 are more challenging. These two activities could be used as a challenge for higher-achieving students.
<b>Home learning opportunities</b>	Students could keep a dream diary for a week, or perhaps write a short story about a fictional dream world.

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 3.2 Alice's dream world

After reading Chapter 2, complete the tasks below to explore Alice's dream world

### Task 1

Find three reasons why Alice cries:

1. ....
2. ....
3. ....

### Task 2

Alice's body changes a lot in this chapter. Draw the different changes that she goes through.

You may want more boxes, or you may not want to use them all – but be prepared to explain your choices!




INSPECTION COPY

COPYRIGHT  
PROTECTED





### Task 3

Find at least five pieces of evidence to suggest that Alice hasn't had a great education

Quote to show Alice hasn't had a good education	How the

### Task 4

'Who in the world am I? Ah, *that's* the great puzzle!'

PROVE that this lesson isn't a dream? How? Provide evidence:

.....

.....

.....

.....

.....

.....

.....



.....

INSPECTION COPY

COPYRIGHT  
PROTECTED



## Lesson 4

Lesson Objectives	Main Activities
 <p><b>To be able to identify puns in a piece of writing</b></p> <p><b>Lesson focus:</b> Chapter 3</p>	<p><b>4.1: Starter</b> Students are given a simple definition of a pun. In groups, or in pairs, they then write down as many homophones (words which sound the same, but have different spellings, e.g. 'which and witch') as they can. There is the opportunity to turn this into a competitive class game.</p>
	<p><b>4.2</b> Students are given a passage containing a number of puns. They should identify and underline all of the puns.</p>
	<p><b>4.3</b> In groups, students read the chapter, with the focus on identifying puns.</p>
	<p><b>4.4: Plenary</b> Students are also given the task of writing a pun story/ joke to be read out at the end of the lesson. As these are read out, other students could be tasked with identifying the puns.</p>
 <p><b>Different opportunities</b></p>	<p>There is the opportunity to spend longer on 4.1 for a weaker key spelling issue. If this approach was taken, in 4.3. Students could read the chapter as a class and discuss some of the puns, rather than in groups.</p>
<p><b>Homework opportunities</b></p>	<p>Students could be given their homophone list from 4.1. To be used as a reference for the next lesson.</p>

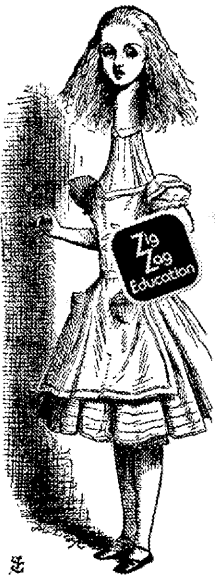
INSPECTION COPY

COPYRIGHT  
PROTECTED



## 4.2 Puns

INSPECTION COPY



**Underline the puns in the following story.**

'You'd butter back off!' said my brother.  
'Don't jam yourself onto this breakfast room for vegetarians here. It's a miss'

'Egg-xactly,' agreed my sister. 'Wok at the kitchen.'

So hungrily I set off to work in my job factory, but I got canned because I just can't concentrate. I accidentally dropped a can on my head: I was lucky it was a soft drink.



**Underline the puns in the following story.**

'You'd butter back off!' said my brother.  
'Don't jam yourself onto this breakfast room for vegetarians here. It's a miss'

'Egg-xactly,' agreed my sister. 'Wok at the kitchen.'

So hungrily I set off to work in my job factory, but I got canned because I just can't concentrate. I accidentally dropped a can on my head: I was lucky it was a soft drink.



**COPYRIGHT  
PROTECTED**



## 4.3 Puns

While reading Chapter 3, you and your group should complete the following two tasks.

### Task 1

Identify as many puns as possible in the chapter.

.....

.....

.....

.....

.....


.....

.....

.....

.....

.....



### Task 2

Using these puns (or others), compose a short paragraph featuring puns in order to win the plenary, all jokes will be read out and students will vote on the most successful.

.....

.....

.....

.....

.....


.....

.....

.....

.....

.....



INSPECTION COPY

COPYRIGHT  
PROTECTED



# Lesson 5

INSPECTION COPY




Lesson Objectives	Main Activities
<b>Lesson 5: The Rabbit Sends in a Little Bill</b> <i>NB this lesson requires scissors.</i>	
<p><b>To consider the reasons why Carroll chose to tell the story of <i>Alice</i> as a novel rather than as a play.</b></p> <p><b>Lesson focus:</b> Chapter 5</p>	<p><b>NB</b> The first slide of the PowerPoint presentation links the title of the chapter to the title of this lesson, as it is a pun.</p> <p><b>5.1 Starter</b> Students list the differences between a play and a piece of prose. There are key words to help them. This could be expanded to a 'cut out and stick' sorting activity.</p>
	<p><b>5.2</b> Students are asked to consider how the opening paragraph of the chapter could be turned into a play script. This could be merely a short discussion activity, with some pointers and suggestions included in the PowerPoint slide, or it could be expanded to a longer activity in which students actually change the extract themselves.</p>
	<p><b>5.3</b> Students are divided into groups and read the rest of the chapter as though it is a play script. They should find that while there are sections which read almost as though they have stage directions, there are sections in which much of the action takes place 'off stage'. Depending on the mix of students in the class, groups could be given the tasks from 5.4 as an additional focus for this activity.</p>
	<p><b>5.4</b> Students are asked to draw a stage set for the chapter. They should consider the problems with this and solve them: Alice is huge at the start of this scene and then shrinks; most of the speaking characters are not visible. During the PowerPoint presentation, students are asked to briefly sketch this out in their groups. Depending on the needs of the students, however, this could form a main activity.</p>
	<p><b>5.5: Plenary</b> Students are asked to consider the reasons why Carroll might have decided to write this story as a novel – despite the fact that this chapter clearly contains many of the features of a play. They are asked to make a note of two ideas.</p>
<b>Differentiation opportunities</b>	Task 5.4 is an individual task, which could easily be cut to time or 5.3. Alternatively, 5.3 could be cut and replaced with a drawing-based activity.
<b>Home learning opportunities</b>	5.4 would work well as a homework task.

COPYRIGHT  
PROTECTED



## 5.1 Play or novel?

Cut out the boxes below and arrange them under the correct headings. There are also boxes for you to think of your own features.

Features of a Play	Feature
 <p>Stage directions</p>	<p>A narrator</p>
<p>Seeing the action from a character's perspective</p> 	<p>Present tense</p>
<p>Chapters</p>	<p>Description</p>
 <p>Dialogue</p>	

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 5.2 Can you change this extract into a

Using the space beneath, re-write this extract to turn it into a play script.

It was the White Rabbit, trotting slowly back again, and looking  
went, as if it had lost something; and she heard it muttering to itself  
Duchess! Oh my dear paws! Oh my fur and whiskers! She'll get me  
as ferrets are ferrets! Where CAN I have dropped them, I wonder?  
moment that it was looking for the fan and the pair of white kid gloves,  
good-humouredly began hunting about for them, but they were nowhere.  
everything seemed to have changed since her swim in the pool, and the  
the glass table and the little door, had vanished completely.

- Which parts can you turn into stage directions?
- Remember to show the dialogue (speech).
- Will you be able to use all of the information above? Which bits will you have to leave out?

Write your version here:

Handwriting practice area with dotted lines for writing.

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 5.4 Can you design a stage set for Cha

Use the space below to draw out a stage design for the chapter.

Remember to include the following in your set:

- lighting
- props
- costumes
- backdrop

And don't forget the problems...

- How are you going to show Alice as a giant who then shrinks?
- What are you going to do about the fact that most of the characters aren't visible in the scene?



INSPECTION COPY

COPYRIGHT  
PROTECTED





# Lesson 6

INSPECTION COPY

Lesson Objectives	Main Activities
<p><b>To identify features of <i>Alice in Wonderland</i> that could be defined as nonsense</b></p> <p><b>Lesson focus:</b> Chapter 5</p>	<p><b>Lesson Objective</b></p>
	<p><b>6.1: Starter</b> Students start by looking at two Edward Lear limericks. They are asked to explain the meaning of them.</p>
	<p>Students look at the opening of Chapter 5. They are asked to underline features that are 'nonsense'. This could be done directly onto the board, but there is the opportunity for higher ability students to consider the ideas further by examining the ways in which language is used to emphasise the absurdity.</p>
	<p><b>6.3</b></p> <ul style="list-style-type: none"> <li>Students continue to read the rest of the chapter (depending on their preferred reading style, this is either individually, in groups, or as a whole class). As they do so, they further identify features from the text which could be considered 'nonsense.' Higher ability students should also consider language features.</li> <li>Students should also write their own limerick.</li> </ul>
	<p><b>6.4: Plenary</b> Limericks should be shared with the class. Students consider how far they fit their 'nonsense' criteria.</p> <p>The PowerPoint presentation finishes with an additional slide which could be used as an extension activity / homework. The original 'Father William' poem, which Carroll parodies in this chapter, is very dull and contains a sensible moral message. Students could look at the two poems and contrast them.</p>

<b>Differentiation opportunities</b>	Higher ability students should be encouraged to focus on the 'nonsense' and how these are used to emphasise the incongruity.
<b>Homework opportunities</b>	'Spot the difference'! Students could be tasked with listing the two poems, perhaps also offering an explanation for why the

COPYRIGHT  
PROTECTED



## 6.2 Nonsense

### Task

Read through the extract below carefully as a group and underline any features that you think are confusing or nonsense. Be prepared to explain why.

How has Carroll made the language particularly confusing and nonsense?

The Caterpillar and Alice looked at each other for some time in silence. At last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.

'Who are *you*?' said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, 'I--I hardly know, sir, just at present-- at least I know who I *WAS* when I got up this morning, but I think I must have been changed several times since then.'

'What do you mean by that?' said the Caterpillar sternly. 'Explain yourself!'

'I can't explain *myself*, I'm afraid, sir' said Alice, 'because I'm not myself, you see.'

'I don't see,' said the Caterpillar.

'I'm afraid I can't put it *quite* clearly,' Alice replied very politely, 'but I shall try to *understand* it myself to begin with; and being so *different* sizes in a day is very confusing.'

'It isn't,' said the Caterpillar.

'Well, perhaps you haven't found it so yet,' said Alice; 'but when you have to turn into a chrysalis--you will some day, you know--and then after that into a butterfly, I should think you'll feel it a little queer, won't you?'

'Not a bit,' said the Caterpillar.

'Well, perhaps your feelings may be different,' said Alice; 'all I know is, it would feel very queer to *me*.'

'You!' said the Caterpillar contemptuously. 'Who are *you*?'

INSPECTION COPY

COPYRIGHT  
PROTECTED



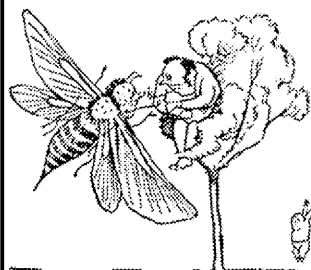
## 6.3 Nonsense

Read Chapter 5, then complete the boxes below.

Find four pieces of evidence from the chapter that Lewis Carroll is writing in a 'nonsense' style.

1. ....
2. ....
3. ....
4. ....

Can you find any language clues that you would consider to be typical of a 'nonsense' style?



When you have finished reading the chapter, you should try to write your own lines about where you live.

- There should be five lines.
- Lines 1, 2 and 5 should rhyme with each other.
- Lines 3 and 4 should rhyme with each other.

.....

.....

.....

.....

.....

INSPECTION COPY

COPYRIGHT  
PROTECTED



# Lesson 7

Lesson Objectives	Main Activities
<p><b>To explore the idea of satire in <i>Alice in Wonderland</i></b></p> <p><b>Lesson focus:</b> consolidation lesson</p>	<p><b>Lesson Objective</b></p> <p><b>7.1: Starter</b></p> <ul style="list-style-type: none"> <li>Students examine two front covers from Private Eye. They try to explain why the covers are funny and, if they can, to analyse how the humour has been created.</li> <li>Students then read an article from Waterford Whispers News (for more topical examples go to their website: <a href="http://waterfordwhispersnews.com/">http://waterfordwhispersnews.com/</a>). They explain in more detail what is funny about the article.</li> </ul>
	<p><b>7.2</b></p> <p>In groups (or individually) students search back through the opening chapters to find evidence that <i>Alice in Wonderland</i> mocks the following topics: Alice herself, Education, adults, poems, and children's books. They find quotes and explain them. There is an additional task possible for a higher group they can be given 7.3 early and asked to compile evidence in more detail.</p>
	<p><b>7.3: Plenary</b></p> <p>Students use the evidence that they have gathered to have a discussion about how far <i>Alice in Wonderland</i> can be considered a satirical book. This discussion could potentially be led by a more able group within the class, if they have completed the separate Task 2 sheet in 7.2, in addition to Task 1.</p>
<b>Differentiation opportunities</b>	More able groups complete sheet 7.2 (V2), Tasks 1 and 2.
<b>Homework opportunities</b>	Students could try writing their own satirical piece. They could choose an article and topics might include: the canteen menu, their journey...

INSPECTION COPY

COPYRIGHT  
PROTECTED




## 7.1 What is satire?

Can you explain how humour has been created in this article? WHY is it funny?

**BREAKING NEWS**

Wednesday 25th May 2016

Wicked Mild | 

 **news**

Waterford Whispers News

FOR many of us, setting off in the morning with anything other than a fully-charged phone would be an unthinkable scenario, but for one thrill-seeking section of society, it's a way of life.

Dubbed 'the 18%'ers' due to the fact that they never charge their phones over 18% battery: these crazy youngsters risk boredom and social interaction every single day, in reckless acts of low-power that would give normal people nightmares.

We met up with a group of 18%'ers at the weekend, and found them to be engaging, well-natured folk – until we looked at their phone screens and saw that some crazy fools were walking around with less than 6% battery life.

'It's a constant buzz, knowing at any minute you could be without internet connectivity or access to a camera,' said one 18%'er, who wished to remain anonymous.



'I charge my phone in the evening, but not through the night. That way when I leave in the morning, the battery bar is in the yellow; it's such a rush knowing that your phone could die halfway through sending a snap and you could be waiting for up to 10 minutes before you can plug it back in again. I see people walking around with fully charged phones and I think: how boring. Live a little'.

Parents and teachers have been working to curb the rise of 18%'ing in recent weeks, amid fears that it's only a matter of time before one of these kids eats out for dinner, and is unable to upload a picture up of it to Facebook.

Who is this article making fun of: newspapers in general, or people who don't charge their phones?

The article is a satirical piece. Based on what you've read here, can you write...



**COPYRIGHT  
PROTECTED**



## 7.2 Satire in *Alice in Wonderland*

### Task 1

Complete the following chart to help you decide whether *Alice in Wonderland* can

Subject being satirised	Evidence (page references)	How does Carroll
Education		
Alice		
Poems		
Adults		
Ext: Children's books		

### Task 2

Decide as a group whether you think that the strange events in *Alice in Wonderland* are saying that the book is satirical. Provide evidence to support your opinion and be ready to explain it to other groups.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



INSPECTION COPY

COPYRIGHT  
PROTECTED



## 7.2 Satire in *Alice in Wonderland*

### Task 1

Complete the following chart to help you decide whether *Alice in Wonderland* can

Subject being satirised	Evidence (page references)	How does Carroll
Education		
Alice		
Poems		
Adults		
Ext: Children's books		

### Task 2

The rest of the class will be deciding whether they think that the strange events in *Alice in Wonderland* are explained mainly by saying that the book is satirical. They are required to provide their own opinion and to be prepared to feed this back to you. Your task:

- Collect the evidence and views from each group.
- Weigh up the opinions of the class.
- Give an explanation to the rest of the class summing up their opinions and then choose a spokesperson who will do this, and prepare this talk.



You will not have long in which to do this. Good luck!

INSPECTION COPY

COPYRIGHT  
PROTECTED



## Lesson 8

Lesson Objectives	Main Activities
<b>Lesson 8: Surrealism</b>	
 <p><b>To explore the idea of Alice as a surreal novel</b></p> <p><b>Lesson focus:</b> Chapter 6</p> 	<p><b>8.1: Starter</b> Students examine a surrealist painting and try to offer an explanation of its meaning. They deconstruct it, trying to figure out what is going on. They also look for key themes/ideas. Likely elements that they might suggest (particularly if students look at more than one image) include time, death and confusion. <i><b>NB</b> Teachers will need to add a picture to the PowerPoint slide. These are easily available on the internet. The Persistence of Memory works well, as does Swans Reflecting Elephants. Anything by Dali would be good.</i></p>
	<p><b>8.2</b> Students look at the opening of Chapter 6. They identify ideas that might be considered surreal.</p>
	<p><b>8.3</b> Students read Chapter 6 and consider four main areas of focus: surreal events; surreal dialogue; ideas that link to the painting explored in the starter; ideas that might help Alice understand the real world. The areas of focus are obviously differentiated by terms of difficulty. The latter two could be removed for a weaker class.</p>
	<p><b>8.4: Plenary</b> Students look at four quotes from the chapter removed from their context. They consider the message that they could be conveying about life, and hence surrealism.</p>
<b>Differentiation opportunities</b>	In 8.3, some of the tasks could be removed for a weaker class to understand the real world' really represents an open-ended
<b>Homework opportunities</b>	Students could be given a research task to find out more about Kafka would be a particularly good author to research.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 8.2 Surrealism

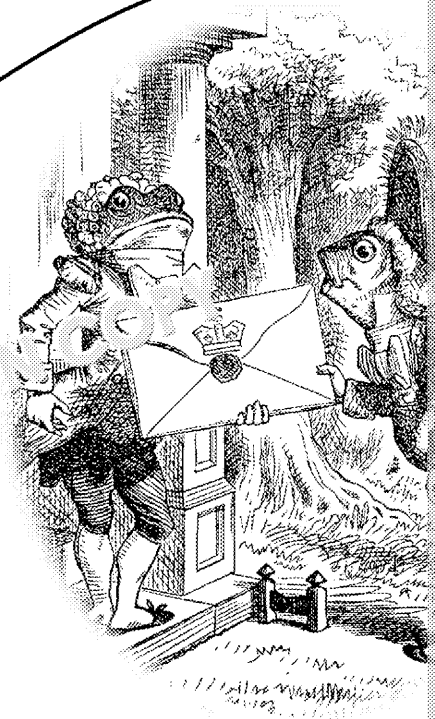
Underline the elements of this extract that could be considered surreal. Be prepared for your views.

For a minute or two she stood looking at the bears, and wondering what to do next, when suddenly a footman in livery came running out of the wood — (she considered him to be a footman because he was in livery; otherwise, judging by his face only, she would have called him a fish) — and rapped loudly at the door with his knuckles. It was opened by another footman in livery, with a round face, and large eyes like a frog; and both footmen, Alice noticed, had powdered hair that curled all over their heads. She felt very curious to know what it was all about, and crept a little way out of the wood to listen.

The Fish-Footman began by producing from under his arm a great letter, nearly as large as himself, and this he handed over to the other, saying, in a solemn tone, 'For the Duchess. An invitation from the Queen to play croquet.' The Frog-Footman repeated, in the same solemn tone, only changing the order of the words a little, 'From the Queen. An invitation for the Duchess to play croquet.'

Then they both bowed, and their curls got entangled together.

Alice laughed so much at this, that she had to run back into the wood.



INSPECTION COPY

COPYRIGHT  
PROTECTED



## INSPECTION COPY

### Examples of dialogue could be

Is there anything in the  
understand

# Lesson 9

INSPECTION COPY

Lesson Objectives	Main Activities
Lesson 9: Manners	
<p><b>To explore the idea of audience in <i>Alice in Wonderland</i></b></p> <p><b>To introduce the theme of 'manners'</b></p> <p><b>Lesson focus:</b> Chapter 7</p>	<p><b>9.1: Starter</b> Students read through the book and pick out least two quotes which show a character is being rude. They explain their answers.</p> <ul style="list-style-type: none"> <li>Students are divided into groups. They are allocated an area of etiquette: travelling, tea guests, conversation and general rules. They are asked to predict three rules that might be found in an etiquette guide on their subject and they might want to provide reasons for their choices, depending on the group.</li> <li>Students' groups could be differentiated, as two of the extracts are more difficult than the others. Students are asked to firstly read the extract, and then to identify places in Chapter 7 where their relevant etiquette rules have been broken. The extracts are taken from <i>The Ladies' Book of Etiquette and Manual of Politeness</i> by Florence Hartley, 1860 [<a href="http://www.gutenberg.org/files/35123/35123-h/35123-h.htm#CHPTR_XVI">http://www.gutenberg.org/files/35123/35123-h/35123-h.htm#CHPTR_XVI</a> accessed 29/05/16]. There is also an interesting additional resource on the British Library website, which has some interactive components that may be useful with some groups of students: <a href="http://www.bl.uk/romantics-and-victorians/articles/the-ladies-book-of-etiquette-and-upward-mobility">http://www.bl.uk/romantics-and-victorians/articles/the-ladies-book-of-etiquette-and-upward-mobility</a> [accessed 12/07/16]</li> </ul> <p><b>9.3: Plenary</b> After feeding back, students are told that in the next chapter Alice will be meeting the queen. They are asked to prepare a short scene, based on their knowledge of Victorian etiquette, about what is likely to happen / what should happen (depending on the class!).</p>

<b>Differentiation opportunities</b>	Differentiate by group and extract. 'A guide to conversation' is more complex than the other two.
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>Students could be sent to the BL website to find out more: <a href="http://www.bl.uk/romantics-and-victorians/articles/the-ladies-book-of-etiquette-and-upward-mobility">http://www.bl.uk/romantics-and-victorians/articles/the-ladies-book-of-etiquette-and-upward-mobility</a> [accessed 12/07/16]</li> <li>Alternatively, students could be sent to the <i>Alice in Wonderland</i> website to have a look at the 'etiquette' resources: <a href="http://www.aliceinwonderland.com/etiquette">http://www.aliceinwonderland.com/etiquette</a> [accessed 12/07/16]</li> </ul>

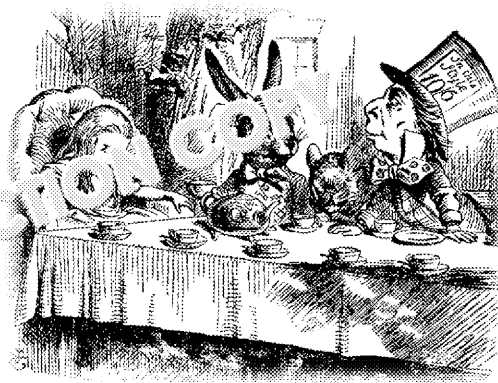
COPYRIGHT  
PROTECTED



## 9.2 A guide to conversation

- ❖ Remember that having all the talk sustained by one person is not conversation; do not do this by refusing to allow another person an opportunity to speak, and also avoid the other extreme of answering only in monosyllables.
- ❖ If your companion relates an incident or tells a story, be very careful not to interrupt; try to clearly understand her; wait until she has finished her relation, and then ask any questions. Nothing more annoying than being interrupted.
- ❖ Never interrupt a person who is speaking. It is very ill-bred. If you see that a person is addressing another person, never speak until she has heard and replied; until her conversation is finished. No truly polite lady ever breaks in upon a conversation or interrupts another person.
- ❖ Never anticipate the point or joke of any anecdote told in your presence. If you have to tell it to others, and the narrator should always be allowed to finish it in his own words. To anticipate another person, before he has time to utter it, is the height of ill-breeding. Avoid it.
- ❖ Never use the phrases, 'What-d-ye call it,' 'Thingummy,' 'What's his name,' or any such thing in place. If you cannot recall the names you wish to use, it is better not to tell the story at all. No lady of high breeding will ever use these substitutes in conversation.
- ❖ Never attempt to disparage an absent friend. It is the height of meanness. If others are expressing their opinion in peace; you will probably fail if you try to lower her in their esteem. It is the character of an ill-natured, envious person.
- ❖ Never criticise a companion's dress, or indeed make any remark whatever upon it.

Note down places in *Alice's Adventures in Wonderland* where these rules are broken.



INSPECTION COPY

COPYRIGHT  
PROTECTED



## 9.2 A guide to travelling

- ❖ Do not continually pester either your companion or the conductor with questions, such as 'shall we arrive?' If you are wearied, this impatience will only make the journey still more tedious. Amuse yourself with looking at the country through which you are passing, or with a book.
- ❖ One rule to be always observed in travelling is punctuality. Rise early enough to have everything needful for the day's journey ready. It is better to be all ready twenty minutes before the time, than even late enough to be annoyed and hurried by hurrying at the last moment.
- ❖ Never wear a pocket watch, (unless it be your watch,) or flowers; they are both in excessive disrepute.
- ❖ If you find yourself, during your journey, in any awkward or embarrassing situation, request the assistance of a gentleman, even a stranger, and he will, probably, perform the necessary duties for you, and then relieve you of his presence. Never, upon any account, or under any circumstances, be rude.
- ❖ Any slight attention, or an apology made for crushing or incommoding you, is best answered by silence.

Note down places in Chapter 7 where these rules are broken.

.....

.....

.....

.....

.....

.....

.....



INSPECTION COPY

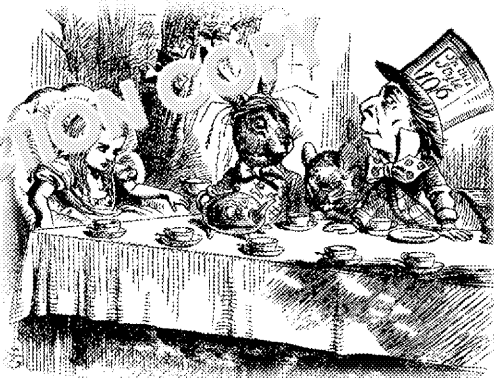
COPYRIGHT  
PROTECTED



## 9.2 Table etiquette

- ❖ At breakfast or tea, if your seat is at the head of the table, you must, before taking any cup for each one of the family, and pass them round, being careful to suit each one in it may return to you for more tea, water, sugar, or milk. If you have a visitor, pass the and hand with the cup the sugar bowl and cream pitcher, as these may be added in it.
- ❖ Avoid making any noise in eating. A meal is eaten in solitary state. It is a cured if once contracted. Do not make any noise with the lips when eating. Never put large Eat slowly and cut your food into small pieces before putting it into your mouth.
- ❖ Do not begin to eat until others at the table are ready to commence too.
- ❖ Sit easily in your chair, neither too near the table, nor too far from it, and avoid such table, leaning back lazily in your chair, or playing with your knife, fork, or spoon.
- ❖ Never raise your voice, when speaking, any higher than is necessary. The clear articulation of each word, will make a low tone more agreeable and more easily understood, than the indistinct.
- ❖ Never, when at the home table, leave it until the other members of the family are also.
- ❖ Avoid gesticulation at the table. Indeed, a well-bred lady never gesticulate, but expression and animation of her features give force to her words.

Note down the names of the people at the table where these rules are broken.



INSPECTION COPY

COPYRIGHT  
PROTECTED



## 9.2 Good habits and politeness

- ❖ The first rule for a graceful manner is unselfish consideration of others.
- ❖ Never gesticulate when conversing; it looks theatrical, and is ill-bred; so are all contorted shoulders, raising of the eyebrows, or hands.
- ❖ When you open a conversation, do so with a cheerful word and smile, but be careful not to do so if the conversation becomes serious.
- ❖ Never point. It is especially ill-bred.
- ❖ Avoid exclamations; they are in excessively bad taste, and are apt to be vulgar words which surprise or concern by a few simple, earnest words, or in her manner, as she can by exclaiming 'Dear me!'
- ❖ Let your deportment suit your age and figure; to see a tiny, fairy-like young girl, march like a soldier on parade, is not more absurd than to see a middle-aged, portly woman, with the manners of a school-girl.
- ❖ Though you should always speak pleasantly, do not mix your conversation with loudness.
- ❖ Never indulge in uncommon words, or in Latin and French phrases, but choose the best meaning.
- ❖ Above all, let your conversation be intellectual, graceful, chaste, discreet, edifying, and agreeable.
- ❖ Remember that every part of your person and dress should be in perfect order before you appear in public; avoid all such tricks as smoothing your hair with your hand, arranging your curls, pinning your collar or

Note down places in Chapter 7 where these rules are broken.

.....

.....

.....

.....

.....

.....

.....



INSPECTION COPY

COPYRIGHT  
PROTECTED



# Lesson 10

INSPECTION COPY

Lesson Objectives	Main Activities
<b>Lesson 10 context</b> <i>NB this lesson requires scissors</i>	
<b>To consider the influence of contextual information on understanding</b>  <b>Lesson focus:</b> Chapter 8	<b>10.1: Starter</b> Students are given five pieces of simple contextual information. They are asked to choose at least one piece that would change their understanding of the book. They explain their reasons.
	<b>10.2</b> Students read chapter 8, reflecting on the contextual information they have been given as they do so.
	<b>10.3</b> In pairs (or more, depending on the class) students cut out a flamingo each. They also cut out the context hexagons and screw them into little balls. Students take it in turns to scoop up the balls / bat them to each other. As they catch each one (or bat each one, if students are likely to have problems catching them!) they discuss how useful it would be in helping us to understand the meaning of this chapter. <i>NB if you use paper for this activity, the flamingos will be floppy and thus the task will be more challenging (and silly!). Card might make sturdier flamingos, but that could also mean that the students could actually hit the balls.</i>
	<b>10.4: Plenary</b> Students arrange the hexagons from most to least useful, providing reasons for their choices. These do not have to be arranged in a line, but could be a diamond, or any shape, depending on students' views.
<b>Differentiation opportunities</b>	Instead of the 'context hexagons' in 10.3, weaker students could be given the information in 10.1 instead. This information is more generally applicable and easier for weaker students to apply to the chapter.
<b>Homework opportunities</b>	Students could be asked to write, from the Queen's perspective, about the croquet.

COPYRIGHT  
PROTECTED





## 10.1 Context

Examine these pieces of background information. How useful are they for helping understand *Alice in Wonderland*?

Lewis Carroll was friends with a little girl called Alice. He originally made up this

*Alice Through the Looking Glass* was probably written for another little girl... also

Lewis Carroll originally illustrated the book himself, but then approached Tenniel

Lewis Carroll researched natural history before writing about the animals in the

The poem, 'All in the Golden Afternoon' was originally written on a dull, overcast

Choose at least one of the pieces of contextual information from the list above to help you understand / change your understanding of *Alice*?



## 10.1 Context

Examine these pieces of background information. How useful are they for helping understand *Alice in Wonderland*?

Lewis Carroll was friends with a little girl called Alice. He originally made up this

*Alice Through the Looking Glass* was probably written for another little girl... also

Lewis Carroll originally illustrated the book himself, but then approached Tenniel

Lewis Carroll researched natural history before writing about the animals in the

The poem, 'All in the Golden Afternoon' was originally written on a dull, overcast

Choose at least one of the pieces of contextual information from the list above to help you understand / change your understanding of *Alice*?

**COPYRIGHT  
PROTECTED**



## 10.3 Context hexagons

Cut these out and screw them up to make your croquet balls!

Many of the older card games mimic battles. Clubs, for example, were originally a weapon used for fighting. Spades were originally another weapon; diamonds may represent wealth; hearts may represent love.

One story goes that Lewis Carroll enjoyed this book so much he demanded that it be written for her. His real name was Charles Dodgson. His mathematical work was published as *Elementary Treatise on the Algebra of Logic*. Allegedly, he did not like the title.

Lewis Carroll's real name was Charles Lutwidge Dodgson and he was a mathematician. He worked at Christ Church College at the University of Oxford.

In the nineteenth century, public executions were a popular form of entertainment. In the nineteenth century, public executions became much more common. In the nineteenth century, there were many public executions. In the nineteenth century, public executions were often advertised in newspapers.

The Wars of the Roses were a series of wars fought in the fifteenth century for control of the throne. The House of Lancaster (Kings Henry IV, Henry V and Henry VI) had the symbol of the white rose. The House of York (Kings Edward IV, Edward V and Richard III) had the symbol of the red rose.

Playing cards have been around for at least nine centuries. Originally they were used for gambling, but by the nineteenth century they were being printed for children. The playing cards in *Alice's Adventures in Wonderland* were being printed by Lewis Carroll. They have never been printed since.

During the Wars of the Roses, people began to change the sides of the roses on their shields/houses as they changed sides, or as the leader of the country changed.

Society was very different in Victorian times. It was clearly in Victorian times. Everybody knew it was difficult to live in Victorian times. It was a very different social structure.

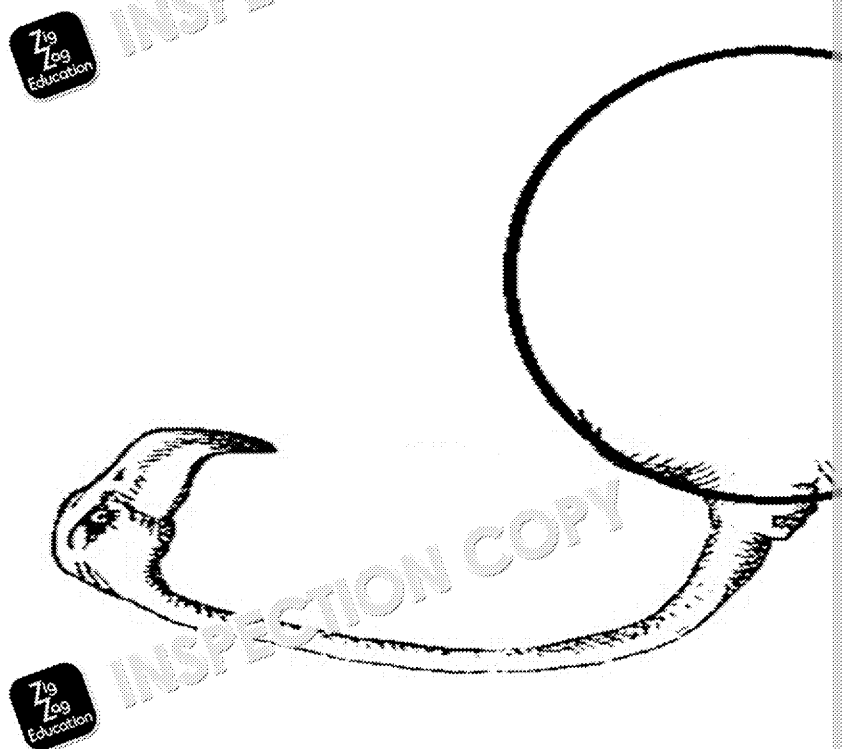
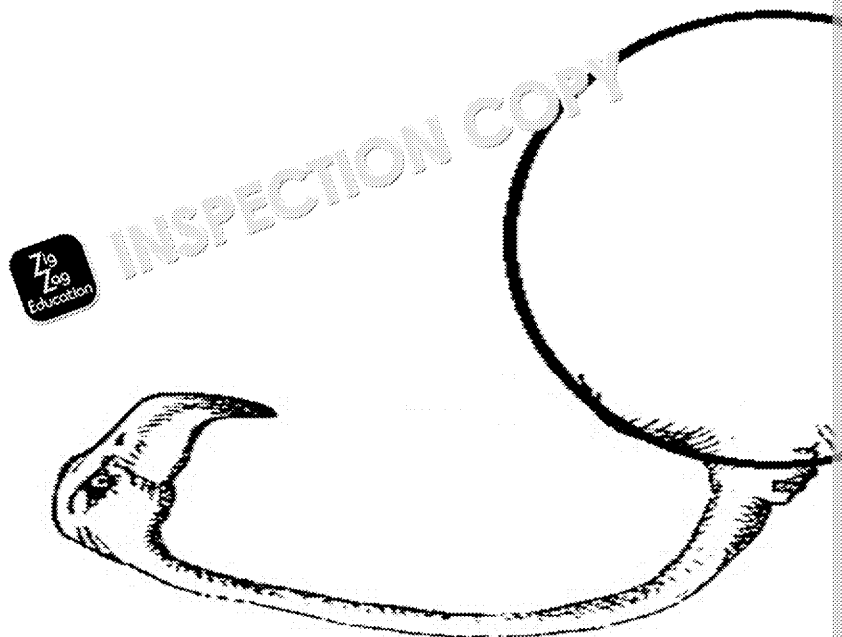
INSPECTION COPY

COPYRIGHT  
PROTECTED



## 10.3 Flamingos

Cut these out and prepare to play 'Context Croquet'!



INSPECTION COPY

COPYRIGHT  
PROTECTED



# Lesson 11

Lesson Objectives	Main Activities
<b>To consider the moral behind Alice's Wonderland. Is there one?</b>  <b>Lesson focus:</b> Chapter 9	Lesson Objectives
	<b>11.1: Starter</b> Student complete 'fill the gaps' proverb quiz. There are also some gap fill quizzes: <a href="http://www.manythings.org/mq/m6-prov02.html">www.manythings.org/mq/m6-prov02.html</a> [accessed 30/05/16]
	<b>11.2</b> Students read the chapter either in groups, individually, or as a class. They complete some comprehension questions to check their understanding of the chapter.
	<b>11.3: Plenary</b> Students are asked to consider the moral/message for the chapter. Can they come up with any appropriate proverbs?
<b>Differentiation opportunities</b>	The comprehension questions range in difficulty levels. They should be accessible to all. There is also an extension task.
<b>Homework opportunities</b>	Students could write a PEE mini-essay outlining three messages the book/chapter sends to its readers.

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 11.1 Proverbs

Can you fill in the gaps?

- It is \_\_\_\_\_ to be on the safe side.
- Where there's a will there's a \_\_\_\_\_.
- Do unto others as you would like \_\_\_\_\_ to do unto you.
- A bird \_\_\_\_\_ hand is worth two in the \_\_\_\_\_.
- A \_\_\_\_\_ man will clutch at a straw.
- A \_\_\_\_\_ in need is a friend indeed.
- A chain is only as strong as its \_\_\_\_\_.
- A \_\_\_\_\_ cannot change its spots.
- A journey of a thousand miles begins with a \_\_\_\_\_.
- A \_\_\_\_\_ may look at a king.

What other proverbs can you think of?

.....

.....

.....

## 11.2 Questions

Read Chapter 9 and then answer the following questions in your books in as much detail as you can.

1. How many people has the Queen really executed? Who gives us this information?
2. What, according to the Mock Turtle, did he study at school? List at least five things.
3. Why does he think that Alice had a very poor education? What do you think?
4. Find three quotes about proverbs. What are people *supposed* to learn from them?
5. The chapter finishes with a riddle. What is the effect of this?

Extension

- Write some questions of your own that could be asked about this chapter.
- What is the moral of this chapter? What do you think Alice learns?

INSPECTION COPY

COPYRIGHT  
PROTECTED



# Lesson 12

INSPECTION COPY

Lesson Objectives	Main Activities
<b>Lesson 12: Children's Rhymes</b> <i>NB This lesson requires audio-visual equipment</i>	
<b>To identify the features of children's rhymes</b>  <b>Lesson focus:</b> Chapter 10	<b>12.1: Starter</b> <ul style="list-style-type: none"> <li>Students listen to three different nursery rhymes. This could be a class activity, or there is the opportunity for students to listen individually. There are a huge quantity of nursery rhymes available on YouTube. 'London Bridge is Falling Down' and 'Humpty Dumpty' work particularly well, and link to the second PowerPoint slide, but most nursery rhymes should provide the information students need. 'Twinkle Twinkle Little Star' is used as a third option. Students should look for similarities in the rhymes.</li> <li>The second PowerPoint slide provides some information about famous nursery rhymes. Students are also likely to have information about 'Ring-a-Ring a Roses' (<a href="https://en.wikipedia.org/wiki/Ring_a_Ring_o%27_Roses">https://en.wikipedia.org/wiki/Ring_a_Ring_o%27_Roses</a> [accessed 30/05/16]). The discussion will now probably turn to the 'suitability' of these rhymes for children.</li> </ul>
	<b>12.2</b> Students read Chapter 10 with a focus on the rhymes. They compare them and look for links to the features identified in the starter.
	<b>12.3: Plenary</b> In groups, students write a short nursery rhyme containing the features they've just identified during the lessons – that is suitable for children. Encourage 'suitability' discussions to focus on thematic ideas, but students may also decide that it's the structural/poetic devices that make poems suitable for children.
<b>Differentiation opportunities</b>	Higher ability students should be encouraged to examine the poems/rhymes.
<b>Homework opportunities</b>	Students could expand on the task started in 12.3 so that they write poems for children/inclusion in this book.

COPYRIGHT  
PROTECTED



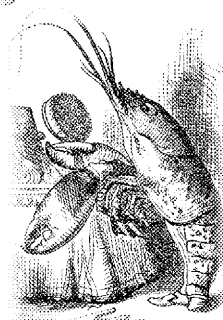
## 12.1 Children's rhymes

Your task: Listen to three common nursery rhymes. See if you can spot the similarities neatly in the table below.

Similarities	Nursery Rhyme 1	Nursery Rhyme 2
Describe the rhyme scheme. Are they similar?		
Describe the ideas/themes in the rhymes. Are they similar?		
Describe the rhythm. Any similarities?		
What sort of poetic devices do they contain? (Tip: consider repetition, alliteration)		
Any other similarities?		
Why do you think each rhyme is considered to be particularly suitable for children?		

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 12.2 Chapter 10

As you read the chapter, complete the following table.

<p>What are the similarities between the rhymes in this chapter?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
<p>What do you think makes the rhymes particularly suitable for children? Are the</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
<p>How similar are they to other rhymes you know?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

## 12.3 A 'suitable' rhyme

Use the space below to write your own nursery rhyme which, given your ideas the 'suitable' for young children. Be prepared to explain the reasons for your choice.

<p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
---

INSPECTION COPY




COPYRIGHT  
PROTECTED





# Lesson 13

INSPECTION COPY

Lesson Objectives	Main Activities
<b>Lesson 13: Who Stole the Tarts?</b> <i>NB there are two suggested lessons for the final chapter</i>	
<b>Lesson option 1:</b>	
 <p><b>To be able to develop an argument based around <i>Alice in Wonderland</i></b></p> <p><b>Lesson focus:</b> Chapters 11 and 12</p>	<p><b>13.1: Starter</b> Students are asked to examine a series of Edward Lear images. They create a brief summary story suggesting how the images could be linked together. They should be prepared to provide arguments/discussions to support their views.</p> <p><b>13.2</b> Students read the last two chapters of the book. As they do so, they look for evidence to see if they can find out who stole the tarts. They fill in a table with evidence in the form of quotes. Expect theories such as, 'Alice is always eating strange things, and she does start to grow', 'The Dormouse also starts to grow', 'The king tries to derail the argument'.</p> <p><b>13.3</b> Students write a PEE paragraph with the information that they have gathered. There is scope here for a short 'round the room debate'.</p>
<b>Differentiation opportunities</b>	The choice of two lessons here provides a range of tasks – no needs, but also interest levels and learning styles.
<b>Homework opportunities</b>	Students could write a professional letter from the character explaining why they did it.
 <p><b>Lesson option 2:</b>  <i>You might like to come up with some alternative ideas, either for classes that wouldn't enjoy the above or to turn this lesson into two lessons.</i></p>	
<p><b>L.O. To explore the language use in <i>Alice in Wonderland</i></b></p> <p><b>Lesson focus:</b> Chapters 11 and 12</p> 	<p><b>13.4: Starter</b> Students are given a series of quotes. They decide who said which one. These range in difficulty, so there are some that it is likely students will not identify immediately. Questioning could focus on the reasons for their choices and how they knew, or were able to guess who said which quote.</p> <p><b>13.5</b></p> <ul style="list-style-type: none"> <li>Students read the last two chapters of the book. As they do so, they could think back to the beginning, and consider how the book links together as a whole.</li> <li>Students could analyse the last couple of paragraphs of the book, where we return to the original narrative frame. Students could examine the style of these and link back to the first two lessons of this unit.</li> </ul> <p><b>13.6: Plenary</b> In this task, students sort out cards to decide on Carroll's overall message in this book. They could either pick just one, or rank them in order of most to least probable.</p>
<b>Differentiation opportunities</b>	The choice of two lessons here provides a range of tasks, no needs, but also interest levels and learning styles.
<b>Homework opportunities</b>	Students could write a letter from Alice to a friend, summarising

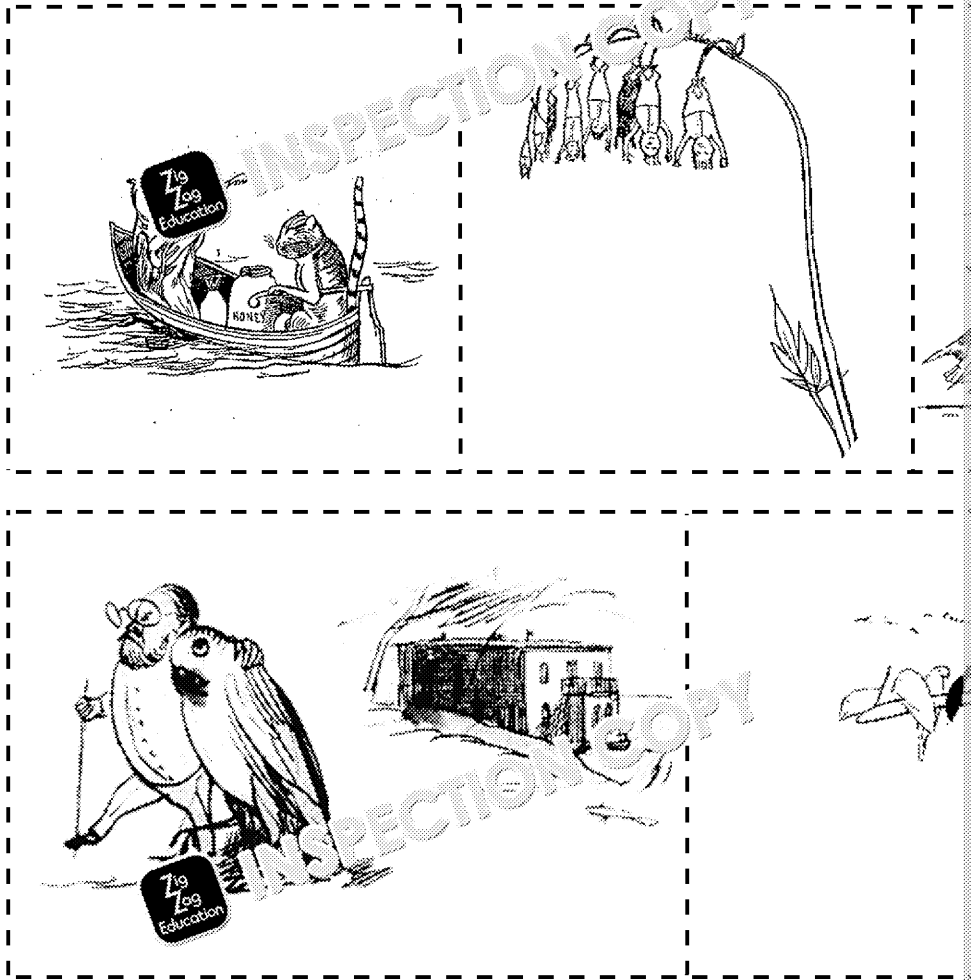
COPYRIGHT  
PROTECTED



## 13.1 Linking ideas

### Task

Can you take some of the following images and create an explanation for how they may have to create a short story. You do not have to use all of the images.



How are these images connected together?

.....

.....

.....

.....

Extension. What else happens in the story

.....

.....

.....


.....

INSPECTION COPY

COPYRIGHT  
PROTECTED



# INSPECTION COPY

Character	Evidence of their traits (use quotes from text)
Knave 	
Alice	
Other	

Now examine the above character's close which character you consider to be the paragraph (or more than one!) to explain why you think your character did it.

**My evidence is**

INSPECTION COPY

**COPYRIGHT  
PROTECTED**



### 13.4: Who said what?

Who do you think said each of the following quotes? HOW do you know? names in the boxes below.

 'It's always tea-time.'

.....

'We're all mad here. I'm mad. You're mad.'


.....



'No wise fish would go anywhere without a porpoise.'

.....

'How can you be so sure?'

 'I don't know the meaning of half those long words, and I don't believe you do either!'

.....

'Tut, tut, child!... Everything's got a moral, if only you can find it.'

.....

Are any of the above quotes typical of their character? Explain how the



**COPYRIGHT  
PROTECTED**



## 13.5 Ending

'Wake up, Alice dear!' said her sister; 'Why, what a long sleep you've had!'

'Oh, I've had such a curious dream!' said Alice, and she told her sister as well as she could remember the strange Adventures of hers that you have just been reading about; and when she had finished, her sister laughed at her, and said, 'It *was* a curious dream, dear, but now run in to your tea; it's getting late.' So Alice got up and ran off, thinking while she ran, as well she might, what a wonderful dream it had been.

Lastly, she pictured to herself how this same little sister of hers would be herself a grown woman; and how she would keep, through all her years, the loving heart of her childhood: and how she would gather about her a group of children, and make *their* eyes bright and eager with many a strange tale, perhaps even of that *Wonderland* of long ago: and how she would feel with all their simple pleasure in all their simple joys, remembering her own child-life, and

### Tasks:

- Underline the features that suggest the ending is written for an adult audience.
- Underline the features that suggest the ending is written for an audience of children.
- Underline the sections that are Carroll's message. What are we supposed to think about the text?

## 13.6 Card sort

**Nothing: it was just a dream.**

**Just because you are big, it does not mean you are old.**

**Just because you are old, it does not mean you are wise.**

**Saying something is not the same as understanding it.**

**The most important things you learn are not in books.**

**Authority is not always correct.**

**Your view:**

**Manners will get you anything you want.**

INSPECTION COPY

COPYRIGHT  
PROTECTED



# Lesson 14

INSPECTION COPY

Lesson Objectives	Main Activities
Lesson 14: Trial	
<p><b>Lesson goal: to determine whether the Cheshire Cat is guilty, and if so, how he should be punished</b></p>	<p><b>14.1</b> Students are given the opportunity to prepare and perform a trial.</p> <p><i>This lesson is not a standard three-part lesson; however, learning progress can be measured as students outline initial theories before the court case begins, which can then be compared with the jury's ultimate decision.</i></p> <ol style="list-style-type: none"> <li>As a class, students should read through the 'Rose Theft' story. They should understand that this is not actually part of <i>Alice in Wonderland</i>, so they don't need to look for any clues in the text! Students should be asked for initial thoughts.</li> <li>Students are assigned individual speaking roles. There is scope for a wide range of differentiation here in the tasks, e.g. the 'police officers' are unlikely to have a speaking role at all, whereas the 'barristers' have a highly complicated speaking role.</li> <li>Students should be given at least fifteen minutes to plan their roles / write questions / write instructions. The witnesses, in particular, should understand that they should not share their information with anybody else.</li> <li>The class should be called to court. The judges should take over and run the court. They should call each witness in turn, who will then be questioned by each team of barristers.</li> <li>Jury will then come to a decision.</li> </ol>
<b>Differentiation opportunities</b>	This task is highly differentiated. Roles require a full range of challenging, whereas some are suitable for all.
<b>Homework opportunities</b>	<ul style="list-style-type: none"> <li>Students could be asked to, more formally, write up their speeches, including rhetorical devices.</li> <li>Alternatively, students could complete 14.3, to reflect on their experience of the book.</li> </ul>

COPYRIGHT  
PROTECTED



## 14.1 Rose theft

Last Tuesday, the Queen hosted afternoon tea for four guests.

The tea was rather jolly, and everybody very much enjoyed the cucumber sandwiches. However, when the scones were brought out, there was a disagreement about the best icing flavour. All of the guests, and the Queen agreed that at this point they all stormed off to different parts of the garden. Nobody seems to have noticed where anybody else went.

When the party returned to the table for the scones, they realised that most of the roses in the rose garden had been removed.

The rose garden is walled, with only one entrance, and the kitchen staff would have seen anybody entering or leaving this way. The theft must have occurred during the tea party, and it must have been one of the members of the party who committed the crime.

### Witnesses

1. The White Rabbit: he was the first to notice the missing roses, and he can confirm that all the animals in Wonderland dislike the Queen. The White Rabbit is not known for being very logical, so it is surprising that he noticed the absence of the roses. He had forgotten to wear his bow tie.
2. The King of Hearts: he is a well-known man in most of the country. He has received many awards for his favourite biscuits, which are on the bestseller list. He has publicly declared his love for roses. In the initial search, police discovered gardening magazines in his study.
3. The Queen of Hearts: the hostess of the party, and the leader of Wonderland. She is a very strict gardener who has strong views about plants. She also has strong views about justice. Earlier in the day she had been observed by a footman arguing with her husband about the state of the garden.
4. The Dormouse: claims to have been asleep for most of the afternoon; however, it was noticed that he had undeniably moved from one side of the lawn to the other in between the serving of the scones.
5. The fifth member of the group is the accused: the Cheshire Cat.

### Jury

#### Individually

You are the jury for the case. You will need to create a character for yourself and decide how you would react in a trial situation. What would the character's views and feelings be? Would you be biased?

#### Together

Appoint yourselves a spokesperson. This person will chair your final meeting, as they will be the one to speak to the rest of the court.

**It is your job to decide whether the Cheshire Cat is guilty or not guilty, and if guilty, how it should be punished.**

INSPECTION COPY

COPYRIGHT  
PROTECTED



## 14.2 Trial Cards: Individual Roles

### Judge and Clerks

Decide among yourselves who will take on the following roles. You should also decide what you will do this.

#### Judge

You listen to the speakers and take overall control. It is also your duty to make decisions on what punishments would be appropriate for them.

#### Clerks

It is your job to decide who speaks and when. You run the official business of the court when people should speak and in what order. In a real court, you would check that the court has complied with.

### Police Officers

Decide among yourselves who will take on the following roles. You should also decide what you will do this.

You do what the judge requests and if somebody is talking so that it is disrupting the court procedure, you should remove them and take them to prison (the back of the hall).

You should also stand beside the accused to prevent them from escaping.

### Barristers

Decide among yourselves who will take on the following roles. You should also decide what you will do this.

#### Accused

You will represent the accused. It is your job to present the case in their favour through your interviews of them and the other witnesses. You should also ensure that you have prepared your final case.

#### Prosecution

You will represent the government, which believes that the accused is wrong. It is your job to present the case in their favour through your interviews of them and the other witnesses. You should also ensure that you have prepared a good speech to sum up your final case.

### Witnesses

You are the King. Today was going to be the best day ever. You had invented a new type of biscuit, which you were looking forward to surprising your guests with at the party. Unfortunately, this silly rabbit has got in the way of your plans and now you are annoyed. You will need to find a way to guard this secret, as you're looking forward to your brilliant creation on another day.

You have also secretly been reading up on gardening. You don't know very much about it, but you're always on the look-out for a new hobby.

You may add in any other details to fill gaps in this information. You may not lie.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## Witness 2

You are the Dormouse. You are guilty. You may lie if you wish.

You stole the roses quietly while everybody else was storming off or arguing. You hid them underneath your sleeping body, crushing them as you did so and making them easier to transport. You've hidden them in a small mousehole in the wall for now, but you plan to go back and collect them later. You will be using them to help build a nest.

Why did you do it? You had bad indigestion from all the icing, and were really grumpy. You didn't want anybody would notice, and you just wanted to go back home to a comfortable bed, made of crushed rose petals. You are still desperate to get to that bed.

## Witness 3

You are the Queen. You have had a secret rose-breeding programme for many years and you suspect that somebody is trying to steal your secrets. Your chief suspect is your husband. He has been acting strangely today.

You are annoyed that your tea party didn't go well, as you were looking forward to becoming better friends with your courtiers. You have no memory of having seen anything odd at the party. Everybody acted as normal.

You may add in any other details to fill gaps in this information. You may not lie, however.

## Witness 4

You are the White Rabbit. You have pretty much no clue what is going on and you are very worried to get home, as you think you have probably left the oven on. Although you might not have done.

You didn't see anything strange – but you do think that the Cheshire Cat might have been there at one point, though it is difficult to tell as most of his features were invisible. You are fairly sure you heard a purring noise.

You may add in any other details to fill gaps in this information. You may not lie, however.

## The Cheshire Cat

You are a lovely cat who, despite all you've seen, has absolute faith in the legal system. You are starting to doubt your innocence because, if you've been accused of stealing the roses, maybe you did do it?

You were invisible for most of the afternoon, but you wouldn't have been able to make the invisible disappear, so you think somebody would have still seen you walking around if you'd been there.

You may add in any other details to fill gaps in this information. You may not lie, however.

**COPYRIGHT  
PROTECTED**



## 14.3 Reflection

Complete the following tasks as you reflect on the whole novel.

### Terminology

What is a pun? Give an example.

.....

What is a frontispiece?

.....

List two features of a play.

.....

.....

What does 'nonsense' mean?

.....

What is a limerick? Can you try writing an example?

.....

.....

.....

.....

.....

What does 'quibble' mean?

.....

What is a proverb? Can you give an example?

.....

.....

Who was  
character  
inclu

.....

.....

.....

.....

.....

Which was the

.....

.....

.....

.....

.....

.....

Did you  
Explain

.....

.....

.....

.....

.....

.....

.....

Would you recommend this book to others? Explain your view.

.....

.....

.....

.....

.....

.....

.....

COPYRIGHT  
PROTECTED



INSPECTION COPY

## Glossary

- Pun** A joke created when a word has two possible meanings, and is used in a way that exploits both meanings.
- Frontispiece** A picture or image that appears before the novel/story starts.
- Nonsense** Words or actions that just make no sense!
- Limit** A saying or poem that is five lines long. The first, second and fifth lines rhyme with each other. The third and fourth lines rhyme with each other.
- Sarcasm** The use of humour, irony or exaggeration to show how silly something is.
- Audience** The group of people at which a particular story or play is aimed.
- Narrator** The person who is telling the story. They may be a character in the story, or they may just have knowledge about what happens.
- Surrealism** A style of art and literature that is often dream-like or strange.
- Etiquette** Rules for how to behave.
- Context** Extra information about an event that might help you understand it.
- Proverb** A clever, well-known saying that gives good advice.
- Scenario** A plan of events, ideas or things that might happen in a story.

INSPECTION COPY



COPYRIGHT  
PROTECTED



# INSPECTION COPY

COPYRIGHT  
PROTECTED



Lesson	Activity	Suggested Answer
1		<ul style="list-style-type: none"> <li>Students may identify the fact that the characters are animals as being typical of children's literature.</li> <li>They may identify the fact that it is set in a court room as indicating a legal/political context.</li> <li>There are a range of finer details that students may discuss, including the facial expressions of the characters and the food in a courtroom.</li> <li>All answers should be accepted or considered, so long as students can provide evidence to support their answers.</li> </ul>
1	1.2 	<div> <div> <p>1. ALL in the golden afternoon Full leisurely we glide; For both our oars, with little skill, By little arms are plied, While little hands make vain pretence Our wanderings to guide.</p> <p>2. Ah, cruel Three! In such an hour, Beneath such dreamy weather, To beg a tale from us is weak To stir our slumber! – ‘How can one poor voice avail Against three tongues together?’</p> <p>3. Imperious Prima flashes forth Her edict ‘to begin it’ – In gentler tone Secunda hopes ‘There will be nonsense in it!’ – While Tertia interrupts the tale Not <i>more</i> than once a minute.</p> </div> <div> <p>4. Anon, to sudden silence won In fancy they pursue The dream-child moving through Of wonders wild and new, In friendly chat with bird or beast And half believe it true.</p> <p>5. And ever, as the story drains The wells of fancy dry, And faintly strove that weary To put the subject by, ‘The rest next time –’ ‘It is not so!’ The happy voices cry.</p> </div> </div>

			Pick out quotes to suggest the poem was written for adults.	Pick out quotes to suggest the poem was written for children.
		Can you find any words or phrases that give clues to the audience?	<p>'Imperious Prima flashes forth Her edict to 'begin it'– In gentler tones Secunda'</p> <p>Assumes a knowledge of Latin, and seems to be talking about the children from a condescending perspective.</p>	<p>'All in the golden afternoon Full leisurely we glide; For both our oars, with little skill, By little arms are plied,' Suggests that the narrator and the children are all in the boat together.</p>
1	1.3	Can you find any ideas in the poem that suggest the audience?	The poem appears to be written from the perspective of an adult.	It is about sitting in a boat with children on a nice afternoon. Thus, because it features children and is about them, it is likely to be for children.
		How does the style of the poem suggest the audience?	Quite complex and difficult in terms of language. More likely to be for adults than children.	There is very little in the style to suggest an intended audience of children.
		Anything else that suggests the audience?	In the final stanza, the narrator calls the story 'childish'. This suggests that they are looking down on it, and that it is perhaps for adults.	It could be argued that the regular, simplistic form of the poem might suggest children.
2	2.1	<p>There are a number of different answers that could be possible here. Some examples:</p> <ul style="list-style-type: none"> <li>'And what is the use of a book,' thought Alice, 'without pictures or conversations?'" This could be considered to convey a childish attitude. As it gives Alice's perspective, it does at least come from a child's angle.</li> <li>'As well as she could, for the hot day made her feel very sleepy and stupid', seems to be a negative comment on Alice's thinking ability, however, which could perhaps be considered as an adult's view, or at least somebody who considers themselves to be superior to Alice. Alternatively, of course, some students may comment that this line may in fact, continue to be from Alice, in which case it is her self-deprecating comment on herself.</li> <li>Students may also consider the perspective of the narrator. The narrator gives a third-person, limited perspective, which occasionally strays into free indirect discourse. While students are unlikely to identify this, they may spot at this stage that the narrator is not Alice, but yet seems to speak with Alice's voice and comment on her actions.</li> <li>Again, any answers should be considered, so long as students are analysing their quotes and justifying their opinions.</li> </ul>		

2	2.2		
		Quotes	What
		'So she was considering in her own mind (as well as she could, for the hot day was making her sleepy, and stupid).'	The use of intrusion, impartial, the narrat
		'And she tried to curtsey as she spoke- fancy <i>curtseying</i> as you're falling through the air! Do you think you could manage it?).'	The second over narr suggests
3	3.1		In this qu this instar
		'The words 'Eat Me' were beautifully marked in currants.'	We are no case she impartial
3	3.1	<p>There are no definitive answers for the common dream tropes. This is a discussion st book should be considered. Some possibilities, however:</p> <ul style="list-style-type: none"> <li>• <b>Rising water</b> – anxiety and stress. Thinking that elements in your life are getting</li> <li>• <b>Falling</b> – change in your life / fear of being to deal with problems.</li> <li>• <b>Talking animals</b> – thinking about reality / unwillingness to grow up.</li> <li>• <b>Physical changes in body</b> – not being able to find yourself, or being uncertain</li> <li>• <b>Childhood tropes</b> – feeling a lack of control in one's body</li> <li>• <b>While you haven't thought about in years</b> – clinging to childhood / returning to</li> </ul>	
		<p>There are many, very detailed, guides on the Internet. An example: <a href="http://www.idio disorders/dreams/?gclid=COLGmN7Wsc4CFcEV0wodoKQI4Q">http://www.idio disorders/dreams/?gclid=COLGmN7Wsc4CFcEV0wodoKQI4Q</a> [accessed 08/08/16]</p>	
		3.2 Task 1	<ol style="list-style-type: none"> <li>1. She was too big to get through the garden door.</li> <li>2. She's not sure who she is. She thinks she might be Mabel, rather than Alice.</li> <li>3. She's tired of being alone.</li> </ol>

COPYRIGHT  
PROTECTED



3	3.2 Task 2	Students may choose to draw some of the following stages: <ul style="list-style-type: none"> <li>Alice growing bigger – perhaps looking at her feet.</li> <li>Alice very large – or her head at some distance from her feet.</li> <li>Alice with her head against the ceiling</li> <li>Alice lying on her side trying to 'sneak' through the door with just one eye open.</li> <li>Alice crying, and a large pool of tears gathering around her.</li> <li>Alice growing smaller, possibly wearing the rabbit's glove.</li> <li>Alice swimming in a pool, perhaps alongside a mouse.</li> <li>Alice swimming to shore, followed by a crowd of animals.</li> </ul>
	3.2 Task 3	1. 'Curiouser and curiouser!' cried Alice (she was so much surprised, that for the moment she quite forgot to be frightened) – she spoke so that it suggests that her education has not been very thorough and she is not sure of her facts. 2. 'Four times five is twelve, and four times six is thirteen,' – these sums are incorrect. 3. 'London is the capital of Paris, and Paris is the capital of Rome' – again, this is wrong. 4. 'A mouse – of a mouse – to a mouse – a mouse – O mouse!' – she's become obsessed with mice. 5. 'I daresay it's a French mouse, come over with William the Conqueror' – her knowledge of French is limited. 6. 'Ou est ma chatte?' – she hasn't got very far in her French lessons, particularly in the area of grammar.
	3.3	It is likely that students will find that their answers for this plenary are almost identical. This could be used to address the validity of the argument that this book merely represents a dream.
4	4.1	There are a huge quantity of possible homophones, and there are many websites available. For example: <a href="http://www.homophone.com/">http://www.homophone.com/</a> [accessed 10/01/16] Any examples should be considered. Students may also want to discuss homonyms (e.g. 'bark').
	4.2	<b>Underline the words in this story:</b> 'You're a bit of a <u>clerk</u> !' said my brother, eating his toast. 'Don't <u>jam</u> yourself onto the <u>table</u> .' ' <u>Ag-exactly</u> ,' agreed my sister. ' <u>Wok</u> away from the kitchen.'  So hungrily I set off to work in my job in the orange juice factory, but I got <u>canned</u> on the way. I was lucky it was a <u>soft drink</u> .
	4.3	There are around 10 puns in this chapter, but some obvious ones might include: 'a caucus-race/ race-course'. There could also be some discussion about the visual puns.

		<table><tr><th>Features of a Play</th></tr><tr><td>Stage directions</td></tr><tr><td>Acts and scenes</td></tr><tr><td>Unnatural dialogues</td></tr><tr><td>Sound effects</td></tr><tr><td>Present tense</td></tr><tr><td>Lighting</td></tr><tr><td>Dialogue</td></tr></table>	Features of a Play	Stage directions	Acts and scenes	Unnatural dialogues	Sound effects	Present tense	Lighting	Dialogue
Features of a Play										
Stage directions										
Acts and scenes										
Unnatural dialogues										
Sound effects										
Present tense										
Lighting										
Dialogue										
5	5.1									
	5.2	<p>There are obviously many possible answers here, and if reasonable, these should be accepted.</p> <p><i>White Rabbit trots slowly across the stage, looking anxiously about as it goes, as if it has just been dropped.</i></p> <p>White Rabbit: (<i>anxiously</i>) The Duchess! The Duchess! Oh my dear paws! Oh my dear paws! CAN I have dropped them, I wonder?</p> <p><i>Alice joins in hunt.</i></p> <p>Alice: (<i>good-naturedly</i>) I guess you've got your own and white kid gloves. Is that right?</p>								
	5.3, 5.4 and 5.5	<p>There are several sections that are likely to prove a logistical staging problem, e.g. characters are not visible. Any interesting solution to these problems should be accepted. Reasons that lead to a decision to stick to the novel format. Typical answers might also focus on the need for elaborate and imaginative settings.</p>								
6	6.1	<p>Expect students to point out that they're just silly poems. Some students may go further and say that the poems are not funny.</p>								
	6.2	<p>Students could choose to underline most of the extract! However, expect answers to focus on the following:</p> <ul style="list-style-type: none"><li>Students may also look at the language used. Additional adverbs mean that the scene is being said to enhance the absurdity as it tries to create realism to a scenario which is clearly absurd.</li><li>Sentence contrast in length and style may also heighten the absurdity because the poem, which sees it all as being very simplistic, thus perhaps meaning that we question the poem's validity.</li><li>The italicisation of personal pronouns exaggerates the fact that this piece is a poem.</li><li>The caterpillar's repetition, while clearly annoying and absurd, could be seen as a way of emphasising this.</li></ul>								
	6.3	<ul style="list-style-type: none"><li>There are, again, many sections in this chapter which could be considered 'funny'.</li><li>changing her shape and in the end that is about a man standing on his head.</li><li>In terms of language features: Capitalisation of key words; the rhyming of the last two lines of the poem.</li></ul>								

INSPECTION COPY

COPYRIGHT  
PROTECTED





7	7.1	<ul style="list-style-type: none"> <li>Expect answers such as 'treating a trivial subject seriously', 'making fun of new subjects'.</li> </ul> <p>There are many possible quotes/ideas that students could explore from the opening chapters:</p> <ul style="list-style-type: none"> <li><b>Education</b> – 'For, with all her knowledge of history, Alice had no very clear notion that her education is not providing her with a meaningful understanding of the world.'</li> <li><b>Alice herself</b> – 'She generally gave herself very good advice, (though she very seldom followed it), and her understanding of her own personality.'</li> <li><b>Adults</b> – 'But then,' thought Alice, 'shall I NEVER get any older than I am now? To have lessons about it! Oh, I shouldn't like THAT!' (Chapter 4). There are lots of quotes about growing up. This quote implies that when you're an adult you have nothing to learn from children.</li> <li><b>Books</b> – 'How doth the little crocodile Improve his shining tail, And pour the waters of the Fall, To form a crocodile At the Great God's Fall?' Alice remembers in the opening chapters are remembered correctly. Students could also remember them in a more fun way.</li> <li><b>Children's Books</b> – 'And what is the use of a book,' thought Alice 'without pictures?' This is a comment on children's books in general.</li> </ul>
	7.2	
8	8.2	<p>There are, again, numerous possible answers. Some possible:</p> <ul style="list-style-type: none"> <li>Talking animals</li> <li>The size the letter in comparison to the fish</li> <li>The invitation to play croquet</li> </ul>
	8.3	<p><b>Examples of events that could be considered surreal:</b></p> <ul style="list-style-type: none"> <li>a fish and a frog are footmen</li> <li>when they bow together, their tails are entangled</li> <li>plates are thrown without any one noticing</li> <li>the duchess throws a baby at Alice and it turns out to be a pig</li> </ul> <p><b>Themes for this chapter were also in <i>The Persistence of Memory</i>:</b></p> <ul style="list-style-type: none"> <li>madness as a way of understanding meaning</li> <li>time as being a concept that means different things to different people</li> </ul>
8	8.4	<p>Some possible answers (although, again, so long as the students can justify their opinions):</p> <ul style="list-style-type: none"> <li>'Oh, you can't help that,' said the Cat: 'we're all mad here. I'm mad. You're mad.' What is the norm?</li> <li>'It's really dreadful,' she muttered to herself, 'the way all the creatures argue about the world in general and a wider comment on society?'</li> <li>'Would you tell me, please, which way I ought to go from here?' 'That depends a good deal on where you want to get to,' said the Cat. – This is a comment on the meaning within life.</li> <li>'If it had grown up,' said Alice, 'it would have made a dreadfully ugly other child.' 'No, it would have made a very well as pigs' – This quote may be a comment on the value of education.</li> </ul>

COPYRIGHT  
PROTECTED





9	9.1	There are numerous possible quotes in which a character is being rude. Two from <ul style="list-style-type: none"> <li>'You don't know much,' said the Duchess; 'and that's a fact.' Here the Duch</li> <li>'The cook threw a frying-pan after her as she went out, but it just missed her</li> </ul>
	9.2	Almost all of the rules are broken in Chapter 7. Some examples: <ul style="list-style-type: none"> <li><b>Travelling:</b> Alice is told there is no room, when there is; Alice is rude back to</li> <li><b>Tea guests:</b> there isn't any food, so these rules are difficult to obey, though t</li> <li><b>Conversation:</b> the White Mouse and the Hatter interrupt; characters do make o</li> <li>other' rules: several of the characters make exclamations; some of the char</li> <li>Rabbit, for example, does not have his gloves).</li> </ul>
10	10.1	Students may feel that all, or some of the pieces of contextual information would some points they might make: <ul style="list-style-type: none"> <li><b>The poem, 'All in the Golden Afternoon' was originally written on a dull, ov</b></li> <li><b>idealised world, different from the reality of the children the book was origin</b></li> <li><b>Lewis Carroll originally illustrated the book himself, but then approached T</b></li> <li><b>considered to be so integral to the book now. This perhaps indicates a move</b></li> <li><b>originally, intended a significantly smaller audience than he later realised he c</b></li> <li><b>Lewis Carroll was friends with a little girl called Alice. He originally made u</b></li> <li><b>the character of Alice may originally have been based on a real person. This</b></li> <li><b>Alice Through the Looking Glass was probably written for another little girl</b></li> <li><b>of information. They might suggest that Alice was a very popular name durin</b></li> <li><b>called Alice. It is probably inw</b></li> <li><b>go down the route of discussing his relat</b></li> <li><b>Lewis Carroll read a lot of natural history before writing about the animals in</b></li> <li><b>behaviour of the animals in this book had, at least, some basis in reality.</b></li> </ul>
10	10.4	This question relies on students' individual opinions, and their ability to justify The most popular one with us was the fact that the Wars of the Roses were a real s
11	11.1	<b>Proverbs</b> Can you fill in the gaps? <ul style="list-style-type: none"> <li>It is <b>best</b> to be on the safe side.</li> <li>Where there's a will there's a <b>way</b>.</li> <li>Do unto others as you would like <b>others</b> to do unto you.</li> <li>A bird in the hand is worth two in the <b>bush</b>.</li> <li>A <b>drowning</b> man will clutch at a straw.</li> <li>A <b>friend</b> in need is a friend indeed.</li> <li>A chain is only as strong as its w <b>weak</b> link.</li> <li>A <b>leopard</b> cannot change its spots.</li> <li>A journey of a thousand miles begins with a <b>single step</b>.</li> <li>A <b>cat</b> is always a king.</li> </ul>

INSPECTION COPY

COPYRIGHT  
PROTECTED



11	11.2	<p>1. Nobody. The Gryphon tells us this.</p> <p>2. 'Reeling and Writhing... then the different branches of Arithmetic-- Ambition, Distraction, Ugliness, Greed; then Seaography: then Drawling-- the Drawling-master was an old conger-eel, that used to grow four hundred and eighty-five miles long, and about half an inch thick, and was remarkable for his coils.'; 'Laughing and grief'.</p> <p>3. Because she didn't learn washing. The second part of the question requires students to explain which indicates that Alice can't remember much of her education correctly, or that it does not constitute practical skills that would actually be useful.</p> <p>4. a) 'Tis love, that makes the world go round!', 'Take care of the sense that the pennies and the pounds will take care of themselves'), 'Birds of a feather flock together', 'Be what you would seem to be,' implies that love is the force that makes the world revolve round the sun. This is obviously metaphorical, suggesting that it's not just about money. 'Take care of the pennies and the pounds will take care of themselves' is about saving money at a time, they can add up to bigger things. 'Birds of a feather flock together,' means that people of similar tastes and interests will group together. 'Be what you would seem to be,' suggests that you should behave in the way you want to be considered as being a good person, then behave as one!</p> <p>5. Answers might focus on the structure of the book now seeming to be disjointed from the mock turtle's discussion immediately prior to the end of the chapter, in which he is suggesting that his speech is a countdown to the end of the chapter.</p>
	11.3	<p>The moral of the chapter is likely to be quite personal to the class. You might find the following points:</p> <ul style="list-style-type: none"> <li>• The most important things you learn are not taught in school.</li> <li>• Adults are not always right</li> <li>• People in authority are not always right.</li> </ul>
12	12.1 and 12.3	<ul style="list-style-type: none"> <li>• Expect an answer that is regular rhyme scheme; simple ideas; repetition; little detail.</li> <li>• Expect 'suitable' discussions to focus on thematic ideas, but students may also mention the characters.</li> </ul>
	12.2	<p>The songs are all in rhyming couplets (simple rhymes).</p> <ul style="list-style-type: none"> <li>• They all have a simple, repetitive rhythm.</li> <li>• They all feature repetition.</li> <li>• Students may, depending on their discussion in the starter, decide that they are simple and don't make much sense.</li> <li>• It is likely, based on their content, that students will determine these songs to be about plague/death/Viking attack. Expect some reference to the darker themes in 'London Bridge' and 'Ring-a-Ring-a-rosie'.</li> </ul>

13 (Option 1)	13.2		<table><tr><th>Character</th><th>Evidence of</th></tr><tr><td><b>Knave</b></td><td><ul style="list-style-type: none"><li>There isn't any convincing evidence, apart from the White Rabbit's 'The Queen of Hearts' card, 'I made some tarts, All on a summer day. The Knave of Hearts, he stole those tarts, And took them quite away.'</li><li>All of the witnesses are unreliable.</li><li>The letter that arrives is not in the Knave's handwriting.</li></ul></td></tr><tr><td><b>Alice</b></td><td><ul style="list-style-type: none"><li>'In the very middle of the court was a table, with a large dish of tarts on it. Right at the beginning of the chapter, Alice comments on them.'</li><li>She also has a habit of eating food without asking for permission.</li><li>Alice does change size in this chapter, which in the past has always been larger again.'</li></ul></td></tr><tr><td><b>Other</b></td><td><ul style="list-style-type: none"><li>The Dormouse might be suggested, as he knows more about the letter.</li><li>The letter also appears to have references to his swimming abilities.</li><li>Any convincing argument for other characters, with supporting evidence.</li></ul></td></tr></table>	Character	Evidence of	<b>Knave</b>	<ul style="list-style-type: none"><li>There isn't any convincing evidence, apart from the White Rabbit's 'The Queen of Hearts' card, 'I made some tarts, All on a summer day. The Knave of Hearts, he stole those tarts, And took them quite away.'</li><li>All of the witnesses are unreliable.</li><li>The letter that arrives is not in the Knave's handwriting.</li></ul>	<b>Alice</b>	<ul style="list-style-type: none"><li>'In the very middle of the court was a table, with a large dish of tarts on it. Right at the beginning of the chapter, Alice comments on them.'</li><li>She also has a habit of eating food without asking for permission.</li><li>Alice does change size in this chapter, which in the past has always been larger again.'</li></ul>	<b>Other</b>	<ul style="list-style-type: none"><li>The Dormouse might be suggested, as he knows more about the letter.</li><li>The letter also appears to have references to his swimming abilities.</li><li>Any convincing argument for other characters, with supporting evidence.</li></ul>
Character	Evidence of										
<b>Knave</b>	<ul style="list-style-type: none"><li>There isn't any convincing evidence, apart from the White Rabbit's 'The Queen of Hearts' card, 'I made some tarts, All on a summer day. The Knave of Hearts, he stole those tarts, And took them quite away.'</li><li>All of the witnesses are unreliable.</li><li>The letter that arrives is not in the Knave's handwriting.</li></ul>										
<b>Alice</b>	<ul style="list-style-type: none"><li>'In the very middle of the court was a table, with a large dish of tarts on it. Right at the beginning of the chapter, Alice comments on them.'</li><li>She also has a habit of eating food without asking for permission.</li><li>Alice does change size in this chapter, which in the past has always been larger again.'</li></ul>										
<b>Other</b>	<ul style="list-style-type: none"><li>The Dormouse might be suggested, as he knows more about the letter.</li><li>The letter also appears to have references to his swimming abilities.</li><li>Any convincing argument for other characters, with supporting evidence.</li></ul>										
13 (Option 2)	13.4		<p>'We're all mad here. I'm mad. You're mad.' <b>The Cheshire Cat.</b></p> <p>'Off with their heads!' <b>The Queen.</b></p> <p>'How puzzling all these changes are! I'm never sure what I'm going to be, from one moment to the next.' <b>The White Rabbit.</b></p> <p>'No wise fish would go anywhere without a map.' <b>The Mock Turtle.</b></p> <p>'It's always tea-time.' <b>The Mad Hatter.</b></p> <p>'I don't know the meaning of half those long words, and I don't believe you do either.'</p> <p>'Tut, tut, child! Nothing is so simple as finding out the meaning of words, if only you can find it.' <b>The Duchess.</b></p>								
13	13.5		<ul style="list-style-type: none"><li><b>Which features suggest the ending is written for an adult audience?</b> The final paragraph of the book hasn't really featured in the book. It means that the last paragraph is just a dream. It undermines the story a little, indicating that it was just a strange dream, and not real.</li><li><b>Which features suggest the ending is written for an audience of children?</b> All the characters are children.</li><li><b>What is Carroll's message?</b> Answers will depend on the class, but we found it to be quite shocking. We had responses that ranged from, 'life is meaningless' to 'childhood is the best time of your life'.</li></ul>								

INSPECTION COPY

COPYRIGHT  
PROTECTED

