Les Petits Theatre Company and ebp
in association with Creature proudly present

Adventures In Wonderland

Educational Resource Pack
CREATIVE APPROACHES TO THE TEACHING OF LITERACY AT KEY STAGE 2

Drama is an invaluable tool across the curriculum to enhance teaching and learning. In Guided Reading, skilful application of drama strategies can bring texts to life. It can also provide opportunities to assess children’s recall and understanding of texts without always relying on written evidence. Often, children who find reading more difficult may need more time to assemble their thoughts. They may not always be able to respond quickly either by writing answers to comprehension questions or by giving oral responses. As drama in this context will be a planned activity, children will have time to think through the text they are working on and develop opinions of their own without so much pressure.

This pack is divided into activities on Alice’s Adventures in Wonderland, chapter by chapter. Each chapter contains a range of activities covering a range of reading objectives. A good guided reading session/reading lesson will probably incorporate a range of questions covering many objectives. Sometimes, the teacher may wish to concentrate on one area that the class/group are finding more difficult or where they need to extend their thinking. Therefore, the activities will need to be selected in terms of areas of need for the children concerned. There is some sample planning at the end of the pack to clarify a model for turning activities into a guided reading plan.

Each chapter also includes a writing opportunity so it can be seen as a teaching sequence.

All of the activities are intended to be used in conjunction with other methods of teaching guided reading: challenging questioning, discussion, reading journals and so on.

Activities can be roughly grouped as outlined here:

**Re telling sections of text using:**

Freeze frames (both to re tell events and to select key moments and describe what is happening)
Character in role
Mime
Structured dialogue
Author in role – going into the picture created of a scene
Character interviews for retrieval of information
Telephone calls with characters
Inference and deduction:

Hot seating characters
Questions about freeze frame
Thought tracking
Conscience alley
Structured improvisations
Forum theatre
Character background work
Physical work on developing characters

Writer’s use of language:

Hot seating author
Adapting extracts into play form and deciding on stage directions
Building up character portraits and backgrounds

Purpose and viewpoint, overall effect of a text:

Decide on viewpoint and adapt extract as a presentation to show that viewpoint

Most of the activities listed are devised with a group of 6 in mind – this can easily be adapted. Most of the activities would also be appropriate to use in shared reading with the whole class.
Chapter 1 – Down the Rabbit-hole

Alice is sitting, bored, on a river bank when she sees a White Rabbit wearing a waistcoat and pocket watch. She follows him down the rabbit hole and finds herself falling a great distance. She finds a key and longs to go through a very small door to a beautiful garden. In order to be the right size, she tries both a potion and a cake which are intended to transform her in size.

Character statue – what is Alice like? Children must retrieve information from the text and infer details about Alice’s character

- Give some brainstorming time where children have the opportunity to think by themselves, share with a partner and record any descriptions of Alice that they glean from Chapter 1 only on a white board
- Children to feed thoughts back to the group, justifying any assumptions made about Alice with reference to the text
- Children to work in pairs, one taking the part of Alice at the very beginning of the chapter
- The other acts as a ‘sculptor’, directing Alice on how to sit, which facial expression to use, what her body language should be like
- This can be tested out in the plenary, where the rest of the class can evaluate how well Alice has been represented

Conscience alley – ‘Should Alice follow the White Rabbit?’ Children must use their knowledge to predict events and consider possible outcomes

If the class are used to this type of work, then this can be done as a whole class activity. If not, it would be advisable to start with a smaller group.

- Give pairs thinking time to answer the question and discuss it between themselves
- Have a short group discussion about what they would do in Alice’s place
- Explain that you are going to be Alice and they are going to be your conscience
- Each pair must decide who is to be in favour of Alice following the White Rabbit and who will be against
- Each child should then have time to structure their sentence: ‘Alice, do/don’t follow the White Rabbit, because…….’
- You can focus on specific sentence structures here – you may want to focus on a conditional sentence: ‘If you follow the White Rabbit, then………………………. might happen’
- At the end of the ‘performance’ the rest of the class could decide which side were the most persuasive and why
Freeze frames – ‘Alice tries to get through the door’
Children to recall events in order.

- The group need to discuss what happened from Alice falling to trying to get through the door
- They should storyboard it in rough into four events
- They should decide on 4 freeze frames
- The freeze frames should incorporate different levels, thoughtful facial expressions and use of body language
- Each child should step out of the freeze frame and evaluate its effectiveness
- Captions could be made for each freeze frame

Thought shower (as Alice drinks the potion)
Children must infer Alice’s thoughts. They must also show the effect of the text on themselves as readers.

- Children should re-read the extract where Alice drinks the potion very carefully
- They should make notes – this could be a spider diagram or mind map – of all Alice’s thoughts
- One child should mime Alice drinking the potion
- The other children keep repeating their chosen thought aloud. This is effective with all chanting at once, or in a ‘Mexican wave’ style, joining in one at a time
- The thought shower becomes more and more effective each time and it is useful to perform it to the rest of the class as they can evaluate the impact of it

WRITING OPPORTUNITY

Write a poem inspired by Alice falling down the rabbit hole. Try acting it out first and record any words that come to mind about falling. Each child or small group could contribute one word/phrase. When put together, these would make a group/class poem. Set the parameters for the poetry from here – or give none and let them experiment!
Chapter 2 – The Pool of Tears

Having eaten the cake, Alice becomes far too tall to even look through the little door. She picks up the White Rabbit’s fan and gloves and finds herself shrinking dramatically. However, she still can’t get through the door as the key is still up on the table. Alice begins to cry and finds herself swimming in a pool of her own tears! She meets a mouse in the pool who explains that he hates cats and dogs. The pool begins to become very crowded with all sorts of creatures.

Author interview – ‘Why did Alice change size so much?’
Children identify the author’s purpose and viewpoint

In order to do this, the children will need to find out about Lewis Carroll, which could be a reading activity in itself.

- In pairs, one child is Lewis Carroll and the other is the interviewer
- They can think of other questions as well, e.g.: ‘Were you tempted to leave Alice nine feet tall?’
- The purpose of the interview is for the children to really think about why there are so many pages devoted to Alice’s height changes

Hot seating Alice
Children considering character’s feelings and thoughts

- Quality hot seating needs time for preparation
- Children should have question stems to use, e.g.: ‘what’, ‘why’, ‘how’, or more complex, e.g.: ‘compare’, ‘what if’….
- They should prepare 4 or 5 questions on chapter 2 alone, for example: ‘why did you start crying?’
- Children can take turns being Alice and should try to take on her mannerisms and gestures
Adaptation of text into play form
Children to look at the author's use of language

From the bottom of page 18 to the end of page 20, there is a lot of description of how characters speak. For example:

“Not like cats!” cried the Mouse, in a **shrill, passionate voice**. “Would you like cats if you were me?”

“Well, perhaps not,” said Alice in a **soothing tone**: “don’t be angry about it……”  (pages 18 & 19)

- Have a discussion about why these particular adjectives might have been chosen
- Practise saying the lines in an appropriate way
- The next step would be to change the adjectives and think about how this might change the effect of the text
- Ask the children to think about how it would change the line if Alice had said, “Well, perhaps not,” in an angry tone. Many more examples could be generated and analysed

**WRITING OPPORTUNITY**

Recap/teach the conventions of play-writing. Write this chapter/part of the chapter as a play-script, including stage directions etc. Leave time for performance as this is the only purpose of play-writing.
Chapter 3 – A Caucus-Race and a Long Tale

Alice and all of the strange animals climb on to the bank and try to decide how to get dry again. Alice argues with the Lory over this. The Mouse suggests a recount of medieval history, which is very dry! The Dodo suggests a Caucus race, which is a very odd race indeed. Everybody wins and they decide that Alice must give prizes. She has a box of comfits in her pocket and gives them out. Her own prize is her thimble. Alice asks the Mouse to tell the story of why he hates cats and dogs and he begins to tell the long tale. Alice sees this as a poem in the shape of a mouse’s tail and her attention wanders. The Mouse takes offence and walks away. Alice begins to talk about her cat, Dinah, and alarms the birds so she ends up alone and upset.

Freeze frame – ‘animals on the bank’.
Children will need to retrieve evidence from the text and use inference and deduction to decide how the animals might behave.

- The group decide which animals they will be
- They decide on how the animals will look, how they might stand and something they might say
- Decide on one still image or freeze frame of the assembled animals on the bank
- A ‘director’ can evaluate the effectiveness of the image and change gestures and expressions if necessary
- Each animal could come to life in turn and say something that conveys something about their character

Improvisation of the prize giving

- The improvisation should start with a freeze of the scene at the end of the race
- Although it is an ‘improvisation’, the scene will be far more effective if time is given for dialogue to be thought out
- Limits can be given if this is helpful, for example, each character must say only one thing
- Success criteria could be focused on one thing in particular, e.g. gestures or tone of voice
- The scene should end with a freeze as it began to give an element of performance

Performance poetry

- Discuss the shape and layout of the poem the Mouse recites and discuss its effect and impact
- Also discuss why Alice might have seen this picture in her head
- Each child should take one of the animals and write a short non-rhyming poem in an appropriate shape
- The drama element comes into this in the performance, where body language, gesture and intonation will be very important and can be assessed by the rest of the group or class
Character portrait, incorporating all reading objectives as children must consider evidence, use inference and deduction and also explore how words are used to describe the character.

Most actors will build up a character sheet of some description when working with a director who likes to work in quite a naturalistic way. This helps them to portray the character in some depth and explore their motivation for different lines of dialogue and events. This would be useful to share with the children.

The character portrait would be really effective as an ongoing activity throughout work on the book. It could take any form, for example:

Alice
Age
Looks
Likes/dislikes
Hobbies
Family background

Sketch of Alice by designer Samuel Wyer

This could be developed in many ways and it would be even better if it linked in with a Literacy unit, for example on Non-Chronological reports.

WRITING OPPORTUNITY

Write a newspaper report based on the Caucus Race. Come up with a catchy headline and recap/teach: why, what, when, where, why and how. Identify these together and ensure there is enough modelling of journalistic style and appropriate language. An effective template is attached.
Chapter 4 – The Rabbit Sends in a Little Bill

The White Rabbit comes back and mistakes Alice for a housemaid. She runs to his house and finds his fan and gloves to take him. However, she is waylaid by another magic bottle and as she drinks, she becomes so big that she only just fits into the little room. The Rabbit and his gardener are frightened by her huge arm in the window and want to get her out. They try to send Bill, a lizard, down the chimney, but this fails. Alice finds that pebbles being thrown through the window turn into little cakes and she eats one. She shrinks and runs out of the house, to find an enormous puppy. After playing with him, she finds a mushroom that is the same size as she currently is, with a huge caterpillar on the top, smoking a hookah pipe.

Radio play: emphasis is on the effect on the reader/listener.

It would be useful if the children could be at least a little familiar with the concept of the radio play, particularly getting used to the idea that whatever they do visually will be irrelevant.

- The script for the extract where everyone is trying to get Alice out of the house should be written as a group
- All sound effects must be written down
- Stage directions must be extremely explicit, especially those that inform the actors how they must say their lines
- The play should be rehearsed, edited and rehearsed again
- If the play can be taped, this will be very effective, as it can then have an audience who will be able to comment on its impact

Thought tracking – ‘Alice and the puppy’

- Children could do this in groups of four
- One person plays Alice, the next plays her thoughts, the next plays the puppy and the last his thoughts
- Alice and the puppy devise a mimed scene, while the ‘thought trackers’ watch
- As they play the scene again, the ‘thought trackers’ speak their thoughts aloud
- The group may wish to freeze the scene at certain moments, e.g. when the puppy is wondering why Alice is so small

WRITING OPPORTUNITY

Re-draft, edit and improve the radio play.
Chapter 5 – ‘Advice from a Caterpillar’

The caterpillar asks Alice who she is several times, quite imperiously. Alice remarks that she is finding it difficult to remember facts and the caterpillar asks her to recite the poem ‘You are old, Father William’, which she gets a little wrong. She tells the caterpillar she would like to be more than three inches high and he takes offence as it is his height. He tells her that one side of the mushroom will make her smaller and one taller. Alice ends up with an extremely long neck and as she bends it, is mistaken for a serpent by a pigeon. She tries to right her size by nibbling both pieces of the mushroom and ends up finding a house, about the right height.

Hot seating the Caterpillar

To make this hot seat slightly different, Alice could ask the questions herself.

- As their conversation did not go well, they could start afresh
- Alice needs to prepare questions using some stems
- One child or the teacher/adult could be the caterpillar and all of the others could be Alice
- The children could investigate how the caterpillar came to be there, what he is doing, who he might be waiting for and so on

Conscience alley – ‘Should Alice eat the mushroom?’
Children consider course of action

- The same rules apply for this conscience alley, children must have time to prepare their thoughts
- They should discuss with a partner why Alice might want to eat the mushroom, but what the dangers might be
- They should also discuss what they would do in her place
- The conscience alley can be group or whole class and Alice should walk down the middle, listening to each side of her conscience – ‘Alice, eat the mushroom because…….’ ‘Alice, don’t eat it because…….’

WRITING OPPORTUNITY

Recap what they have learned about the Caterpillar. What do they know and what can they infer? Write a short character description of him using the chapter and their own imagination.
Chapter 6 – ‘Pig and Pepper’

Alice sees a frog and a fish, both dressed as footmen, handing each other invitations for the Duchess and the Queen to play croquet. She knocks at the door of the house but there is lots of noise from within of plates smashing and loud sneezing. She becomes fed up and goes inside to find the Duchess nursing a baby and a cook stirring soup with so much pepper in it that even Alice sneezes. There is also a grinning Cheshire cat in the kitchen. The cook begins to throw everything within her reach at the Duchess and her baby. Alice is shocked at the rough way in which the baby is treated and holds him, only to realise he is in fact turning into a pig. It trots off and Alice talks to the Cheshire cat who tells her where the Mad Hatter and March Hare live. The cat vanishes and Alice approaches the house of the March Hare, making herself a little bigger with the mushroom.

Paired improvisation – ‘Two mad footmen’

Children will need to extract and interpret evidence from the text.

- Firstly, work on the stance and gestures of the fish and frog characters
- The children could start by re-enacting the first scene at the beginning of the chapter
- Then they could go into a different improvisation, e.g. that morning at breakfast time or the two of them at a croquet game
- Again, limits can be placed on the amount of dialogue or the length of the scene to try and attain higher quality

Forum theatre – ‘what could Alice do?’

Forum theatre was originally developed as political theatre, where the audience were not passive, they were ‘spectactors’. In this context, the children can be the spectactors and participate in changing the course of action. This works best with a fairly large group.

- 3 children are to play Alice, the Duchess and the cook, they start to build up the scene as it happens in the book
- the rest of the children are seated around them in a circle
- the teacher (or a child once used to this) is the ‘joker’, the person who controls when the scene stops
- the joker freezes the scene at a point where the course of action could change, for example when the plates are thrown at the Duchess and the baby
- any of the children are allowed to get up and swap places with one of the characters and continue the scene on, but their objective is always to change the course of action
- this can be continued for as long as necessary
Hot seating the author about the Cheshire cat
Children to consider his intentions

Again, children will need some knowledge of Lewis Carroll and the era in which the book was written.

- Ask the children what they think the purpose of the Cheshire cat is. Do they think he is real or a figment of Alice's imagination?
- After this discussion, children should prepare some questions for Lewis Carroll.
- Lewis Carroll could be the teacher in role, or it could be a confident child.
- It would be most effective to change the author so the children could compare different viewpoints.

Freeze frame recall – whole chapter

There are a lot of events and characters in this chapter, so freeze frames would be useful for simple recall of events.

- Group to decide on 6 freeze frames
- They can start by storyboarding or making notes
- The freeze frames should be carefully discussed and rehearsed
- They could be linked with a line of dialogue or a piece of music
- The success criteria given might look like this:

I can choose the key events
I can link them successfully
I can use different levels in a freeze frame to create interest
I can make a character's thoughts appear on my face

WRITING OPPORTUNITY

Write a diary of a day in the life of a Cheshire Cat.
Chapter 7 – A Mad Tea-Party

Alice approaches a large table, where the Mad Hatter, the March Hare and a Dormouse are sitting – the Dormouse is asleep. She is told there is no room, but she sits down. They both insult her and tell her nonsense riddles. Due to their curious approach to time, they explain that they must keep moving round the table having tea as it is always six o’clock. The Dormouse tells a story, but falls asleep before the end of it. Alice walks away as the Mad Hatter and March Hare are trying to put the Dormouse into a teapot. Alice finds a door in a tree and there on the glass table is the golden key. At last, she is able to unlock the door and walk into the beautiful garden.

Telephone conversations

In order for the characters to have conversations that are not reliant on gesture or body language, the dialogue must be carefully thought out and the children should be given time to write it or think about it.

- Ask the children to imagine that the Mad Hatter is ringing the March Hare to invite him for tea
- Of course, this will not be a usual conversation and there must be some conflict in it, leading to an argument
- The children must decide how the March Hare upsets the Mad Hatter or vice versa
- This could be followed by other conversations, including the Dormouse and even Alice

Thought tracking at the tea table

- Each character will need a thought tracker to stand behind them as they enact the scene in the chapter
- They will need to decide when they freeze the action in order for the thought trackers to give the characters’ thoughts

Character recounts

It would be interesting for each character to give their impressions of what happened at the tea table that day, as they would probably be totally different. They could make notes and recount this to the rest of the group. The recount could be about another day as well, almost like an oral diary entry. This could be developed into a performance.

WRITING OPPORTUNITY

Write your own ‘Mad Tea Party’ invitations. Make them as bizarre as you can in design and content.
Chapter 8 – The Queen’s Croquet-Ground

Gardeners, wearing card suits, are painting roses red, which Alice thinks very odd. They explain that the Queen may have cut their heads off if she found a white rose tree. A procession of soldiers, courtiers, guests (including the White Rabbit), the Knave of Hearts and the King and Queen of Hearts enter. Alice introduces herself to the Queen and manages to offend her by not knowing who the gardeners are. The Queen threatens to behead the poor gardeners, so Alice hides them in a flower-pot. Alice joins in a most peculiar croquet game, with flamingos for mallets and hedgehogs for balls. The Cheshire cat appears and Alice complains to it about the game. The Queen wishes to have the cat beheaded, which causes an argument about how you can behead a head without a body! The Duchess is sent for.

TV coverage of the day

This requires some artistic license – obviously there was no TV in Lewis Carroll’s time, but the activity asks for creative thinking.

- The group divide up roles: director, editor, actors
- A documentary style TV programme is being made about the Royal procession
- The programme could be a huge project, or it could be scaled down to focus on the gardeners at the beginning
- Questions need to be devised, e.g. ‘How much preparation have you had to put in for today?’
- The interviews can be rehearsed and then edited
- If the interviews could be filmed, this would be very effective for evaluation and performance purposes

Character gesture and body language

- Children to collect all of the evidence from the text about the Red Queen
- Discuss how she might look and draw her
- Develop her movements, experiment with how she might drink tea, walk, greet people, sleep, eat and so on
- One child to play the Queen and the others to choose another character in the procession
- Explore how the Queen would greet the other characters
Persuasion alley, AF3

This is very similar to conscience alley, but this time everyone is on the same side.

- In pairs, children should think about why the Cheshire cat should not be punished
- Compare reasons. If too many are similar, brainstorm more
- The Queen walks down as if in a procession
- The children might be on their knees, imploring her
- Can they persuade her? If the Queen can explain why they have or have not persuaded her, this will be very effective

Paired improvisation, AFs 2 and 3

- Children to take on the roles of Alice and the Queen
- A limit could be given on the amount of dialogue spoken so words must be chosen carefully
- Alice is trying to persuade the Queen to be lenient on the gardeners
- The child playing the Queen must try not to give in

WRITING OPPORTUNITY

Children pretend to be Alice. They should write a letter to the Queen persuading her not to kill the gardeners, outlining their reasons why this treatment is outrageous.
Chapter 9 – The Mock Turtle’s Story

Alice finds the Duchess, who treats her like a friend. The Queen sees her and orders the Duchess to leave the croquet game at once. The Queen asks the Gryphon to take Alice to see the Mock Turtle, to hear his history. The Mock Turtle is a very melancholy creature, who starts to tell Alice about his childhood. He tells her of some of his lessons at the school at the bottom of the sea.

Forum Theatre
Children to explore a different course of action

The children should discuss the device Lewis Carroll uses to get Alice out of the croquet game and into a different scene – how effective is it?

- Two children play Alice and the Queen, a few might like to be background characters like the White Rabbit or a soldier
- The joker should freeze the scene at the point where the Queen is shouting for people to be executed. If the scene played out as in the book, the Queen would take Alice off to see the Mock Turtle
- What other outcomes could there be? How could Alice get out of the situation herself?
- Play out as many outcomes as possible, with as many children swapping in to be Alice as appropriate

Character background

- Plan out a still picture for each of the lessons that the Mock Turtle describes – this will bring them to life
- The characters in each picture could be thought tracked by tapping them on the shoulder – the school master for example

Hot seating – AF3

The Mock Turtle could be hot seated using the range of question prompts shown earlier.

WRITING OPPORTUNITY

Write Alice’s diary entry. What does she think is the most ridiculous thing to have happened to her until now?
Chapter 10 – The Lobster Quadrille

The Mock Turtle and the Gryphon describe the dance of the Lobster Quadrille that they used to do at school under the sea to Alice. The Mock Turtle and the Gryphon also demonstrate the dance, reciting the accompanying song as well. Alice tells them about her adventures up until now. They sing another couple of songs until they hear a cry of ‘The trial’s beginning!’ in the distance.

The Lobster Quadrille

- The dance could be worked out by the whole group from the instructions in the text
- There should be some work on how lobsters, salmon etc might move, so space may be useful
- The song could be recited/sung alongside as a performance poem

Fast forward

- Alice recounts her adventures thus far to the two characters
- This could be very effective in mime
- Children will need to work individually on this and have their work evaluated by a partner
- Use of facial expression and exaggerated gesture will be very important
- As Alice, each child may need to practise in front of a mirror
- The idea of ‘fast forward’ is to speed up the miming, so each event that has happened to Alice so far is fast and links into the next one
- This activity will need a lot of rehearsal time, perhaps over a couple of sessions
- The evaluation could focus on the exaggeration – are they able to convey their actions clearly?

WRITING OPPORTUNITY

Write nonsense poetry in pairs, focusing on ordinary objects but using ridiculous rhymes.
Chapter 11 – Who Stole the Tarts?

They arrive to find a courtroom scene with the King and Queen of Hearts seated on thrones. In the middle is a table with a large dish of tarts on it. The judge is the King and there are 12 creatures who are jurors. The White Rabbit announces that the Knave of Hearts stole the tarts from the Queen. The Mad Hatter is called as a witness but is not particularly helpful. Alice starts to grow while in the court, but the trial continues with the cook as the next witness. The chapter ends with Alice being called as the final witness.

Cross examination of the March Hare

The children should read the testimony of the Mad Hatter first for inspiration.

- Questions should be devised for the King to cross examine the witness
- The possible responses of the Hare to be discussed
- In pairs, the children can carry out the imaginary cross examination
- They can transfer this activity to other characters as it considers motivation
- Another character to use would be the cook as she hardly has time to say anything about the incident

Hot seating the Knave of Hearts

- Questions should be devised for the Knave about how and why he did or did not steal the tarts
- The Knave should prepare his testimony separately and try to make his arguments stand up
- Different children can take the part of the Knave
- This could be done as a low key guided reading activity or as a courtroom scene with the whole class

WRITING OPPORTUNITY

Write an extended testimony for the Knave of Hearts.
Chapter 12 – Alice’s Evidence

Alice jumps up and is so large that she scatters the jurors and has to pick them back up. Alice says that she knows nothing about the incident and is then ordered to leave the court as she is over a mile high. The White Rabbit opens a letter which contains a poem. The King tries to persuade the court that the poem makes the Knave guilty, but it is really a lot of nonsense. Alice has grown back to her normal size now and shouts that they are nothing but a pack of cards. As she says that, she drops a whole pack of cards and finds herself back on the bank where the book began, with her sister. Later, her sister dreams of Alice’s adventures.

Hot seating Alice

- The children should devise questions which could be on the whole book – this will be a useful assessment activity
- As many children as possible should be able to play Alice and give their responses
- Paired hot seating might enable responses to be extended into more of a conversation
- This could be done as an official interview for TV or radio, or a newspaper

The following day
Children will need their prediction skills.

- Children should plan out what Alice might do the following day, back in her own world
- This could be done as a structured improvisation or a series of freeze frames

Key moments

- Children to select their ‘top ten’ key moments from the book and order them
- They must be able to justify the top moment and this will lead to a good discussion
- The key moment should take the form of a freeze frame
- They can use captions, or thought tracking or any of the devices used
- The rest of the class should analyse whether this really is a key moment for the whole narrative

Character portrait (as before).

The character portrait of Alice can now be finished. It can be used to inform any of the activities covered.
**Example planning** (colours represent the ability groups)

<table>
<thead>
<tr>
<th>Focus: language for effect – Alice’s Adventures in Wonderland</th>
<th>Mon</th>
<th>Tues</th>
<th>Wed</th>
<th>Thurs</th>
<th>Fri</th>
</tr>
</thead>
<tbody>
<tr>
<td>To understand events</td>
<td>To understand how an author uses language for effect</td>
<td>To examine changes in language over time</td>
<td>To be able to retrieve information. To be able to find evidence for themes</td>
<td>To be able to write in response to a classic text</td>
<td></td>
</tr>
</tbody>
</table>

**Orange and purple**

Whole class session: Read Chapter 7 round the class. Recap with your partner what has happened in the chapter and so far in the book. Do you have any questions to note down?

Orange and purple language for effect:
Find and copy 2 phrases/sentences that show a character using words in the wrong way to confuse another character. What effect does this have and why?

Yellow/red/green:
Language for effect:
Find and copy 3 phrases/sentences that show a character using words in the wrong way to confuse another character. What effect does this have and why?

Teacher to support – note down any words that you didn’t know/understand before reading. What might they mean? Can we work it out? Record them and meanings in journal.

What do you think of Alice’s behaviour at the tea party and why?

2. Are there any words you weren’t sure about? Can you find out their meaning?

3. Which character do you think is the maddest and why? Use evidence from the text in your answer. (If there is time, this could be done as a balloon debate.)

Imagine you were at the tea party. What would you have done and how would you have behaved? What might have been on the menu at a mad tea party?

(Differentiated by writing frames given or amount of adult support/key words)

**Purple**

Adult support - note down any words that you didn’t know/understand before reading. What might they mean? Can we work it out? Record them and meanings in journal.
| Yellow | 1. What do you think of Alice’s behaviour at the tea party and why? |
|        | 2. Are there any words you weren’t sure about? Can you find out their meaning? |
|        | 3. Which character do you think is the maddest and why? Use evidence from the text in your answer. |

Green group:

- What do you think is the point of this chapter? Why does Alice meet these characters and why do they behave in this way? Compare them to other characters in the book. Are they more or less mad? Use evidence from the text in your answer.

Red:

There is no progress in this chapter. Time stands still and nothing moves forwards. Find 5 examples of this in the chapter and copy them into your book.
Other writing opportunities linking with the show

1. Humpty Dumpty talks to the children, asking them to improvise a new nonsense word. This theme could be developed and children could collaborate on a nonsense dictionary. They could conduct an entire conversation in nonsense words and the others must translate. This could also translate into nonsense poetry.

2. In the room with many doors, we are unsure which door we should open. With visual stimulus of different landscapes: gardens, deserts, planets etc, children could choose one that their door opens on to and describe it.

3. Tweedledee and Tweedledum argue. Children could write a similar argument between two of the other characters as a playscript/radio play, using similar nonsense type insults.

4. At the tea party, the Mad Hatter sings an 'Un-birthday' song to Alice. Children could write their own version of an ‘Un-birthday’ song – the more nonsense it is, the better!