
Teacher's Introduction

Educational Objectives

The primary goal of these materials is the development of students' appreciation of literature and the enrichment of their understanding of its historical context. Secondary objectives include the improvement of reading skills, expansion of vocabulary and appreciation of Carroll's writing style.

In educating students to become culturally literate, teachers should encourage the reading of classic literature, such as *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. In this way, students will be introduced to the work of seminal novelists, classic narrative techniques and elements of prolific, imaginative writing. In addition, encouraging young people to explore their own creative potential is a significant objective of any study of the arts.

About This Workbook

The student workbook is intended to supplement the reading of *Alice's Adventures in Wonderland* and *Through the Looking-Glass* and to meet the educational objectives outlined above. With the exception of the vocabulary words themselves, the general vocabulary should be familiar to students working at the year six level and above.

The **Reading Comprehension Exercises** encourage careful and critical reading by asking students both to recall details of the story and to pick out the main themes or ideas. Some questions require students to make inferences and to draw conclusions about what they have read. The exercises also identify special vocabulary used in the book, offer practice in interpreting difficult or idiomatic phrases, and help to prepare students for taking standardised objective tests.

The **Vocabulary Exercises** introduce students to new words and to new forms of familiar words. The exercises are designed so that vocabulary words are judged in context. The level of the defining vocabulary varies among the exercises, but is in general no higher than the suggested lowest year level at which the book should be read.

The **Stop and Think Exercises** encourage the students to summarise the material of the chapter; describe and explain particular events, personalities and problems; look forward and backward in the story, understanding and anticipating its development; discuss important themes; infer motivation of both characters and author; put the story into its historical context; compare situations in the story with current events; and look for connections between the story and their own lives. These exercises also offer an opportunity for a creative response to the literature and suggest ideas for related imaginative projects. The Stop and Think Exercises may be used as written work assignments or as the basis for classroom discussion.

The **Reviewing the Story Exercises** are to be used after the student has finished reading the book. Both the objective and open-ended exercises ask students to review the plot and characters; recall and develop the story's themes; and compare the story, its characters and ideas with other works of literature and the arts. In answering, students make inferences about the motivations of both author and characters, examine the writing style and its relation to the



story's content, and place the book in its literary and historical contexts. The exercises also invite students to discuss the wider connections of the story's themes with current events, and to explore their own creative potential.

About the Author

Charles Lutwidge Dodgson (27 January, 1832–14 January, 1898) is better known as Lewis Carroll. He was a British author, mathematician, logician, Anglican clergyman and photographer. Charles was born in the little parsonage of Daresbury in Cheshire. He was the oldest male sibling in his family. When Charles was eleven years old, the Dodgson family moved to a rectory and lived there for the next twenty-five years.

During his writing career, Carroll wrote poetry and short stories, which he sent to various magazines. He was somewhat successful. Between 1854 and 1856, his work appeared in national publications like *The Comic Times* and *The Train* and smaller magazines like the *Whitby Gazette* and the *Oxford Critic*.

Most of Carroll's writing was humorous and sometimes satirical. He had high expectations of himself. In July 1855, he wrote, "I do not think I have yet written anything worthy of real publication (in which I do not include the *Whitby Gazette* or the *Oxonian Advertiser*), but I do not despair of doing so some day." Years before writing *Alice's Adventures in Wonderland*, he was thinking up ideas for children's books that would make a profit. Throughout his life, he would continue to balance these two very different aspects of his writing career.

Carroll's skill with word play, logic and fantasy have delighted many different audiences, and his writing has influenced not only children's literature, but also several significant 20th-century writers, such as James Joyce and Jorge Luis Borges.

In 1856, under his pen name, Carroll published his first piece of writing—a romantic poem called "Solitude"—in *The Train*. He derived his pen name from his real name. Lewis is the anglicised form of Ludovicus, which is the Latin for Lutwidge. Carroll is an anglicised version of Carolus, the Latin for Charles.

In the same year, Carroll grew very close with a dean and his family, particularly the mother and children, Lorina, Alice and Edith. While picnicking with them one day in 1862, Carroll came up with the outline for *Alice's Adventures in Wonderland*. Alice Liddell begged him to write the story down. Some sources say that Carroll eventually gave her a handwritten, illustrated manuscript called *Alice's Adventures Under Ground*, which is now housed in the British Library. Others say that Carroll destroyed the original handwritten (not illustrated) manuscript and later handwrote a more elaborate copy, illustrated it, and presented it to Alice as a Christmas present on 26 November, 1864.

Later, Carroll took the little book to Macmillan, who liked it immediately. Some other titles were considered, such as *Alice Among the Fairies* and *Alice's Golden Hour*, but the piece was finally published as *Alice's Adventures in Wonderland* in 1865 under the name Lewis Carroll. Sir John Tenniel, a professional artist, drew the illustrations. The book was immediately very successful.

Carroll published *Through the Looking-Glass and What Alice Found There* in 1872. He published *The Hunting of the Snark* in 1876, which was inspired by and dedicated to another great child-friend, Gertrude Chataway. His last novel was the two-volume *Sylvie and Bruno*. The first volume was published in 1889 and the second was published in 1893. Despite his growing wealth and fame as an author, Carroll continued to teach at Christ Church until 1881. He lived there until his death in 1898.



About the Book

Alice's Adventures in Wonderland tells the story of a girl named Alice who falls down a rabbit-hole into a fantasy realm. There she finds talking creatures and anthropomorphic playing cards, as well as other fascinating and colourful characters. The tale is overrun with satirical allusions to Carroll's friends and to the lessons that British school children were expected to memorise. The Wonderland described in the tale plays with logic in ways that has made the story of lasting popularity with adults as well as children.

The novel was first published on 4 July, 1865, three years after Carroll and Reverend Robinson Duckworth rowed up the River Thames with three little girls: Lorina Charlotte Liddell, aged thirteen, who was "Prima" in the book's prefatory verse; Alice Pleasance Liddell, aged ten, "Secunda" in the prefatory verse; and Edith Mary Liddell, aged eight, "Tertia" in the prefatory verse. The members of the boating party also show up in Chapter 3 in one form or another. There is, of course, Alice herself; Carroll is caricatured as the Dodo. The Duck refers to Reverend Robinson Duckworth; the Lory is Lorina; and the Eaglet is Edith.

Many of Carroll's personal acquaintances are featured in one way or another in the story:

- Bill the Lizard may be a play on the name of Benjamin Disraeli, the writer and British Prime Minister for some years.
- The Hatter is most likely Theophilus Carter, a furniture dealer known in Oxford for his unusual inventions. Sir John Tenniel, the illustrator, is said to have drawn the Hatter to resemble Carter, perhaps based on Carroll's suggestion.
- The Dormouse tells a story about three little (which sounds like "Liddell") sisters named Elsie, Lacie and Tillie. Elsie is L.C. (Lorina Charlotte), Tillie is Edith (her family nickname is Matilda) and Lacie is an anagram for Alice.
- The Mock Turtle speaks of a Drawling-master, "an old conger eel", that used to come once a week to teach "Drawling, Stretching and Fainting in Coils". This is a reference to the art critic John Ruskin, who came once a week to the Liddell house to teach the children how to draw, sketch and paint in oils.

Alice's Adventures in Wonderland has been translated into over fifty languages. There have now been over a hundred editions of the book and countless adaptations in other media, especially theatre and film. Although it makes no reference to the events in the previous novel, *Through the Looking-Glass* is the sequel.

Activities

1. In keeping with the chess game environment in *Through the Looking-Glass*, create a chess club activity in which students learn the rules of the game. Allow them time to play the game on a weekly basis, discussing pieces, moves and strategies.
2. Have students compare and contrast the attitudes and behaviours of children in Victorian England with children of today. Have them research the differences in education, activities, dress, speech and relationships. Assign each aspect to a small study group for thorough investigation. Each group will research and design an original way to present the information to the class.
3. Older students may want to explore the concept of dream studies. Many scholars believe that *Alice's Adventures in Wonderland* and *Through the Looking-Glass* both lend themselves to intensive study of the symbols and motifs present within the stories. Research basic dream symbolism and provide students with an opportunity to correlate events in the stories with these findings.



3. "O Oysters, come and walk with us!" / The Walrus did **beseech**.
 - a. yell
 - b. implore
 - c. tease
 - d. ask

4. "Not you!" Tweedledee retorted **contemptuously**.
 - a. haughtily
 - b. scornfully
 - c. sarcastically
 - d. fearfully

5. "I suppose so," the other **sulkily** replied, as he crawled out of the umbrella . . .
 - a. gloomily
 - b. happily
 - c. angrily
 - d. anxiously

6. "Well, yes, if you call that a-dressing," the Queen said. "It isn't *my notion* of the thing at all."
 - a. preference
 - b. feeling
 - c. understanding
 - d. contradiction

7. "I don't know what's the matter with it!" the Queen said, in a **melancholy** voice.
 - a. sad
 - b. cheerful
 - c. inquisitive
 - d. irate

8. But these, as it happened, Alice had *not* got; so she **contented** herself with turning round, looking at the shelves as she came to them.
 - a. tortured
 - b. teased
 - c. exhausted
 - d. satisfied

9. "I never ask advice about growing," Alice said **indignantly**.
 - a. patiently
 - b. angrily
 - c. sullenly
 - d. mockingly



THROUGH THE LOOKING GLASS

CHAPTERS 1–3

Reading Comprehension Exercises

1–5: Fill in the blanks in the sentences below with the correct answers from the story.

1. Alice accuses Kitty of pulling the tail of Snowdrop while she was trying to drink from the bowl.
2. In the first chapter, the reader learns that Alice's favourite activities begin with the phrase, "Let's pretend."
3. Alice happily finds herself inside a(n) looking-glass house.
4. The Tiger-lily appears to be the lead flower in the garden.
5. The chessboard on which Alice finds herself running with the Queen is actually the entire landscape of the looking-glass world.

6–10: Circle the letter of the answer that best completes each sentence below.

6. "I wonder if the snow loves the trees and fields, that it kisses them so gently?" In this sentence, the snow is said to love and kiss the trees. This is an example of **a. personification**.
7. The daisy in the garden tells Alice that the tree protects the inhabitants of the garden by saying, **b. "Bough-wough!"**
8. Alice is surprised to find that what she thought were bees were actually **c. elephants**.
9. The gnat asks Alice if insects in her world actually answer **c. to their own names**.
10. A looking-glass is another name for a **a. mirror**.

Vocabulary Exercises

1–10: On the line before each vocabulary word, write the letter of the word in the righthand column which defines it.

1. e 2. h 3. g 4. i 5. j 6. d 7. c 8. a 9. f 10. b

Stop and Think

1. Describe the setting of the first three chapters. Specifically mention at least two things that help the reader to see that it is a fictitious place.

Alice wishes that the glass boundary of a looking-glass would melt away and it does. She finds herself in a fantasy world with tiny moving chess pieces, talking animals and scolding flowers. In addition, size proportions are unrealistically distorted, and time and direction are not known in the traditional sense.

2. Lewis Carroll was known for his clever manipulation of language. Give at least two examples from the first three chapters in which his skill in this area was evident.

Lewis Carroll wrote the famous nonsense poem, "Jabberwocky", which appears in the beginning of this story. The poem means nothing, yet it contains engaging rhyme and rhythm. In addition, there are many places throughout the book in which a play on words is used. The misinterpretation of "wood" versus "would" is the potential subject of a joke according to the rose, and the dual meaning of the word "miss" is manipulated as well. In addition, when Alice asks what the bugs are called, she is asked if bugs in her world respond to their own names.

3. When Alice and the Red Queen are running speedily through the landscape, Alice notices that none of the stationary objects have moved. The Queen offers her an explanation. What is it? What lesson about people and/or life was inherent in this scene?

While racing to keep up with the Queen, Alice gets the sense that the objects around them must be moving with them. Instead, she learns that people there must move that quickly all of the time to keep up with the motion of the world. This comment suggests the notion that people are always on the go, that life moves far too quickly, and that most people believe they can never slow down or they will risk being overtaken by the demands of society.