Teachers’ Resource: Revolting Rhymes
Early Years and Level 1
Created by Helen Appleyard
Discovery Film Festival: Sat 21 October - Sun 5 November 2017
discoveryfilmfestival.org.uk
Introduction

Discovery Learning Resources give you exciting classroom activities to enhance Curriculum for Excellence delivery.

They are created by classroom teachers and education professionals. Each resource aims to:

- support and extend working with film in the classroom
- help prepare teachers for a class visit to a Discovery Film Festival film and to extend the impact of that visit for delivery of CfE
- develop confidence in Moving Image Education approaches and working with 21st Century Literacy / moving image texts

Each resource is free and available to download from www.discoveryfilmfestival.org.uk/resources
Revolting Rhymes

Dir: Jakob Schuh & Jan Lachauer
UK 2016/ 60m

Synopsis

Magic Light Pictures, creators of The Gruffalo and Stick Man, have adapted Roald Dahl’s collection of Revolting Rhymes to create a new take on familiar fairy tales. The stories have been brought up to date and the film cleverly intertwines a selection of the twisted fairy tales from Dahl’s book into one film shown in two halves.

The first half blends the stories of Little Red Riding Hood and Snow White with a wicked twist. A dash of the three little pigs is thrown into the mix all told by a story teller in the guise of the Big Bad Wolf.

After leaving you wondering what has become of our first two characters, the second half picks up the tale and expands the fairy tale world to include Jack (with his beanstalk) and Cinderella. The narrative uses the rhyme of Dahl’s original poems throughout.

Themes: Traditional Tales, Good vs Evil, Friendship
Cast

Rob Brydon - Rolf, Banker Pig, King, Short Sister
Bertie Carvel - Mirror, Huntsman, Senior Dwarf, Prince
Gemma Chan – Snow White
Tamsin Greig – Babysitter, Miss Maclahose, Grandma
Rose Leslie – Red Riding Hood
Bel Powley - Cindy
David Walliams – Rex, Twig Pig, Tall Sister, Jack’s Mother
Dominic West – Wolf, Magic Fairy, Giant
Isaac Hempstead Wright - Jack

Reviews

“No nursery rhyme is quite as it seems when Roald Dahl has re-written it…”
http://www.roalddahl.com

“The film uses the talented voices of David Walliams, Tamsin Greig and Rob Brydon, their voices are cleverly adapted to suit a specific character, with their own quirky looks and styles (inspired by Quentin Blake’s artwork).”

Advisory

Some of the stories do contain mild scenes of violence or threat. For example Little Red Riding Hood shoots the wolf who has just eaten her grandma:
“The small girl smiles. One eyelid flickers. She whips a pistol from her knickers.”
Roald Dahl, Revolting Rhymes

However none of this is actually seen on screen; it’s all shown off camera.

It’s worth either watching the film or reading the rhymes before deciding if suitable for your own learners. However the film has managed to tame the more gruesome aspects of Dahl’s rhymes into viewing suitable for younger ages.

Trailers

https://youtu.be/lbXsT7lwucw - Trailer

https://youtu.be/q1nmQjDcAYE - Part 1 Preview

https://youtu.be/g7zlEFue0rQ - Part 2 Preview
Before watching the film

Discussion Points

1. Ask the children about Roald Dahl. How many of his books or films can they name? What makes his books special? What makes them different?

2. How many fairy tales can the children name? What are the elements that make a fairy tale?

To help me understand stories and other texts, I ask questions and link what I am learning with what I already know. LIT 0-07a / LIT 0-16a /ENG 0-17a
Pre Watching Activities

1. As a class, make a list of fairy tale stories, books and films.

2. Read the traditional tales that the film focuses on Little Red Riding Hood, Snow White, Cinderella, Jack and the Beanstalk, and The Three Little Pigs.

3. Identify the main characters and key facts in the tales, collect information about the stories to use in a comparison exercise after watching the film (comparison sheet 1).

4. If you would like to give your pupils a flavour of the twisted fairy tales, Goldilocks could be used before viewing the film as it's the one story from Revolting Rhymes not used in the film. Compare the traditional tale to Dahl's altered version. Look for similarities and differences, giving the children a flavour of what to expect when viewing the film.

(You could also choose to read the children all the Revolting Rhymes but this may take away from the surprises and twists in the film.)

5. Using the Role on the Wall template create a character profile for one or more of the main fairy tale characters. Decide what sort of personality each character has. This will be useful for comparing the characters after watching the films.

To help me understand stories and other texts, I ask questions and link what I am learning with what I already know. LIT 0-07a / LIT 0-16a /ENG 0-17a

I enjoy exploring events and characters in stories and other texts, sharing my thoughts in different ways. LIT 0-19a
## Traditional Tales – Comparison Sheet 1

<table>
<thead>
<tr>
<th>Title</th>
<th><strong>Key Facts</strong></th>
<th><strong>Main Characters</strong></th>
<th><strong>Setting</strong></th>
</tr>
</thead>
</table>
| Three Little Pigs    | • built their own houses  
                      | • one of straw, one of twigs and one of bricks  
                      | • attacked by a wolf | - Three Pigs  
                      | - Big Bad Wolf         | Contryside             |
| Snow White           |                                                                                |                    |             |
| Little Red Riding Hood |                                                                              |                    |             |
| Cinderella           |                                                                                |                    |             |
| Jack and the Beanstalk |                                                              |                    |             |
Role on the Wall template

Write what the character is thinking in the head, how he/she feels in the body and what others think about the character around the outside.
After watching the film

As soon as you can after watching the film ask learners to recall the main events and characters of the story.

**Discussion Questions:**

Which characters were in the story? Do they have a favourite?

What happened in the story? What were the key moments?

Where was the story set? What did they enjoy about the film?

Which bits of the film were funny? Which were scary?

*‘What if’ questions:*

What if Cinderella had married the Prince?

What if the Wolf had eaten Red Riding Hood’s children?

What if the Giant had caught Jack?

*I enjoy exploring and choosing stories and other texts to watch, read or listen to, and can share my likes and dislikes. LIT 0-01b / LIT 0-11b*

*I enjoy exploring events and characters in stories and other texts, sharing my thoughts in different ways. LIT 0-01c*
Activity 1 – The same but different

In the *Revolting Rhymes* film the stories and characters have been changed significantly.

Collect information about the stories in the film (comparison sheet 2). Compare the information to facts collected about the traditional tales before watching.

Identify and discuss the changes.

*I listen or watch for useful or interesting information and I use this to make choices or learn new things. **LIT 0-04a**

*As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose. **LIT 1-04a**
### Revolting Rhymes – Comparison Sheet 2

<table>
<thead>
<tr>
<th>Title</th>
<th>Key Facts</th>
<th>Main Characters</th>
<th>Setting</th>
</tr>
</thead>
</table>
| Three Little Pigs   | • one works in a bank  
                     |                         | - Banker Pig  
                     |                       | - Builder Pigs  
                     |                         | - Big Bad Wolf  
                     |                       | Bank            |
|                     | • 2 build houses  
                     |                         |               |
|                     | • attacked and eaten by a wolf  
                     |                         | City          |
|                     |                                               |                         | Countryside   |
| Snow White          |                                               |                         |               |
| Little Red Riding Hood |                                           |                         |               |
| Cinderella          |                                               |                         |               |
| Jack and the Beanstalk |                                          |                         |               |
Activity 2 – Characters

One of the main differences between the traditional tales and the Roald Dahl version is that the characters have very different qualities and take on new roles. Choose the same character as the one you looked at before the film. If you have the film, watch clips of the character again. Revisit the role on the wall and identify the similarities and differences between the traditional tale and film characters traits.

Which characters have changed from being the victim to the hero/heroine (e.g. Red Riding Hood)? How have they changed? Are they changed for the better or worse?

To help me understand stories and other texts, I ask questions and link what I am learning with what I already know. LIT 0-07a / LIT 0-16a / ENG 0-17a

I can show my understanding of what I listen to or watch by responding to and asking different kinds of questions. LIT 1-07a

Within real and imaginary situations, I share experiences and feelings, ideas and information in a way that communicates my message. LIT 0-26a
Activity 3 – New Characters

The characters in the film are closely based on Quentin Blake’s illustrations, their personalities are changed from the traditional tales and they have been brought up to date. Look at a different character from a different tale - i.e. Rapunzel - ask learners to change the character. Can they make them more up to date? What changes could they make?

Learners should then draw their new character in a modern setting and write a short description to accompany their drawing.

*Within real and imaginary situations, I share experiences and feelings, ideas and information in a way that communicates my message.* LIT 0-26a

*By considering the type of text I am creating, I can select ideas and relevant information, organise these in a logical sequence and use words which will be interesting and/or useful for others.* LIT 1-26a

Activity 4 - Rhyming

Roald Dahl uses rhyming couplets throughout his poems and the film uses and adapts his words in the extended story. The following activities allow learners to explore rhyme at different levels.

*I explore sounds, letters and words, discovering how they work together, and I can use what I learn to help me as I read and write.* ENG 0-12a / LIT 0-13a / LIT 0-21a

*I can use my knowledge of sight vocabulary, phonics, context clues, punctuation and grammar to read with understanding and expression.* ENG 1-12a

*By considering the type of text I am creating, I can select ideas and relevant information, organise these in a logical sequence and use words which will be interesting and/or useful for others.* LIT 1-26a

Rhyming Activities

1. Match the Rhymes
   (Learners whose phonics work is up to it can attempt the rhyming words activity on the ‘Match the Rhymes’ worksheet or complete the ‘Revolting rhyming lists’ of words.)

2. Rhyming Couplets

3. Independent Poetry writing
Match the Rhymes

Name: ___________________________  Date: ___________________________

Colour to connect the rhymes

wood  wall  how

cow  shoe  belly

meal  two  ball

grime  smelly  head

red  hood  feel

floor  door  slime
Revolting rhyming lists

How many rhymes can you make for these words?

Can you find some gruesome words that rhyme as well?

<table>
<thead>
<tr>
<th>Shoe</th>
<th>Wall</th>
<th>Red</th>
<th>Pig</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Rhyming Couplets

Roald Dahl uses rhyming couplets in *Revolting Rhymes*.

**What is a rhyming couplet?**
Rhyming couplets means 2 successive lines rhyme. This is one of the oldest and most popular poetry techniques. Rhyming couplets create a natural rhythm and the rhymes are easy to remember.

*Humpty Dumpty sat on a wall.*
*Humpty Dumpty has a big fall.*

Rhyming couplets mean the same 2 successive lines must rhyme, but you can use rhyme on alternate lines.

**Writing Rhymes**

Read some of *Revolting Rhymes* and then ask the children to identify the rhyming couplets. As learners should be more familiar with the stories, try pausing at the rhymes and see if the class can fill in the blanks with appropriate rhymes.

**Jack and the Beanstalk**

Jack’s mother said, ‘We’re stoney broke!
‘Go out and find some wealthy bloke
Who’ll buy our cow. Just say she’s sound
And worth at least a hundred pound
But don’t you dare to let him know
That she’s as old as billy-o.’
Jack led the old brown cow away,
And came back later in the day.

Roald Dahl

Ask learners to create their own revolting rhyme by replacing the rhyming couplets in familiar nursery rhymes with more interesting words.

**Revolting Nursery Rhyme:** Jack and ____________

Jack and ____________,
Went up the ____________,
To fetch a ____________,
Jack ____________ ____________
and broke his ____________,
And Jill ____________.
Independent Poetry writing

Ask more advanced learners to create their own revolting rhyme using a similar format to Dahl’s originals. With the learners explore the rhythm as well as the rhyme in the poems before writing. Encourage them to create their own characters or alternatively use a familiar fairy tale as a stimulus for their poem.

I enjoy exploring events and characters in stories and other texts and I use what I learn to invent my own, sharing these with others in imaginative ways. LIT 0-09b / LIT 0-31a

Having explored the elements which writers use in different genres, I can use what I learn to create my own stories, poems and plays with interesting structures, characters and/or settings. ENG 1-31a
Activity 5 – Independent Story Writing

Ask learners to create their own jumbled fairy tale. Using the lists below encourage them to choose at least one item from each column and use them to write their own twisted tale.

<table>
<thead>
<tr>
<th>Heroes/Heroines</th>
<th>Villains/Monsters</th>
<th>Settings</th>
<th>Magic Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cinderella</td>
<td>Evil Stepmother</td>
<td>Forest</td>
<td>Magic Bean</td>
</tr>
<tr>
<td>Handsome Prince</td>
<td>Giant</td>
<td>Castle</td>
<td>Magic Wand</td>
</tr>
<tr>
<td>Snow white</td>
<td>Wizard</td>
<td>Beanstalk</td>
<td>Magic Book</td>
</tr>
<tr>
<td>Dwarves</td>
<td>Witch</td>
<td>Cottage</td>
<td>Glass Slipper</td>
</tr>
<tr>
<td>Fairy Godmother</td>
<td>Evil Queen</td>
<td>Beach</td>
<td>Red Cloak</td>
</tr>
<tr>
<td>Jack</td>
<td>Huntsman</td>
<td>Disco</td>
<td>Axe</td>
</tr>
<tr>
<td>Three Little Pigs</td>
<td>Wolf</td>
<td>City</td>
<td>Sword</td>
</tr>
<tr>
<td>Fairy</td>
<td>Dragon</td>
<td></td>
<td>Cow</td>
</tr>
<tr>
<td>Rapunzel</td>
<td>Ogre</td>
<td></td>
<td>Magic Mirror</td>
</tr>
<tr>
<td></td>
<td>Troll</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Activity 6 - Friendships

One of the main elements of the Red Riding Hood and Snow White story is their close friendship which continues throughout the film. Ask learners why they think they are friends? Do learners think it’s a good idea to have lots of friends or would they prefer to have just one?

Ask learners to write about their friends. Do they have a best friend? Or do they prefer lots of friends? Why do they like their friends? What would they do to help their friend?

*I value the opportunities I am given to make friends and be part of a group in a range of situations.* **HWB 0-14a / HWB 1-14a**

*I am aware of how friendships are formed and that likes, dislikes, special qualities and needs can influence relationships.* **HWB 0-44a / HWB 1-44a**
Activity 7 - Settings

Discuss the different settings? What do learners remember about them?

If you have a copy of the film, watch *The Making Of The Film*, specifically the clip about set design. The designers decided to keep the set design minimal with simple backgrounds as they had so many characters in each scene.

Ask learners to create a 3 dimensional representation of one of the settings in the film (a shoebox is an ideal size for creating a set).

*I have the freedom to discover and choose ways to create images and objects using a variety of materials.* **EXA 0-02a**

*I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks.* **EXA 1-02a**
Activity 8 - Design a Revolting Character

If the characters in the stories don’t match their stereotypes such as Snow White, characters like the wolf do; he really is quite scary. Ask the learners to create their own revolting character. The characters in the film are closely based on Quentin Blake’s illustrations; learners could try to create their character in this style.

I have the freedom to discover and choose ways to create images and objects using a variety of materials. **EXA 0-02a**

I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks. **EXA 1-02a**
Activity 9 - The Moral of the Story

What does the word ‘moral’ mean? Why do all fairy tales have a moral in them? Who is this for?

This may be a possible extension activity for older pupils. Re-read a familiar version of the tale, discuss the main elements of the story and ask learners to consider the message or moral of the story. Read the Revolting Rhymes version and discuss the differences - how does the moral or message change? Do they think that the new moral is as meaningful?

For example, Snow White's story in Revolting Rhymes ends with:

“Which shows that gambling's not a sin, 
Provided that you always win.”  Roald Dahl

Is this an acceptable moral? Why? Why not?

I can show my understanding of what I listen to or watch by responding to and asking different kinds of questions. LIT 1-07a

As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose. LIT 1-04a
Additional Literacy Activities

- Red Riding Hood is very upset when Snow White goes missing. Design a ‘Wanted’ poster to help her find her.

- Write letters from one character to another, for example from Granny to Red Riding Hood inviting her to tea, or from Snow White to Red Riding Hood saying she is safe in the city.

- Two of the Little Pigs are starting a new building venture. Ask learners to design an advert for Pigs’ Houses or to design a house for a pig.

Follow up suggestions

Explore Roald Dahls other poetry book *Dirty Beasts*.

Find out more about Roald Dahl and his books on [https://www.roalddahl.com/](https://www.roalddahl.com/)

Investigate Illustrator Quentin Blake and his books on [https://www.quentinblake.com/](https://www.quentinblake.com/)
Additional Information

About Roald Dahl And His Legacy:

Roald Dahl was a spy, ace fighter-pilot, chocolate historian and medical inventor. He was also the author of *Charlie and the Chocolate Factory*, *Matilda*, *The BFG* and many more brilliant stories. He remains the World’s No.1 storyteller.

Born in Cardiff of Norwegian descent, Roald Dahl (1916–1990) joined the RAF at the age of 23 and began writing, initially for adults, after being injured in a plane crash during WW2. Sitting in a hut at the bottom of his garden, surrounded by odd bits and pieces such as a suitcase (used as a footrest), his own hipbone (which he’d had replaced) and a heavy ball of metal foil (made from years’ worth of chocolate wrappers), he went on to write some of the world’s best-loved children’s stories.

His first children’s story, *James and the Giant Peach*, was published in 1961, was a hit and every subsequent book became a bestseller. Today, his stories are available in 58 languages and, by a conservative estimate, he has sold more than 250 million books. Many of these stories have also been adapted for stage and screen, including the 1971 film classic *Willy Wonka and the Chocolate Factory*, Wes Anderson’s acclaimed *Fantastic Mr Fox*, and the multi-award winning *Matilda The Musical* from the RSC with music by Tim Minchin. The latest Roald Dahl story to hit the big screen is Steven Spielberg’s *The BFG*.

2016 marked the centenary of Roald Dahl’s birth.
Additional Information

About Quentin Blake:

Quentin Blake was born in the suburbs of London in 1932 and has drawn ever since he can remember.

He went to Chislehurst and Sidcup Grammar School, followed by National Service. Then he studied English at Downing College, Cambridge, going on to do a postgraduate teaching diploma at the University of London, followed by life-classes at Chelsea Art School. He has always made his living as an illustrator, as well as teaching for over twenty years at the Royal College of Art, where he was head of the Illustration department from 1978 to 1986. His first drawings were published in *Punch* while he was 16 and still at school. He continued to draw for *Punch*, *The Spectator* and other magazines over many years, while at the same time entering the world of children’s books with *A Drink of Water* by John Yeoman in 1960.

He is known for his collaboration with writers such as Russell Hoban, Joan Aiken, Michael Rosen, John Yeoman and, most famously, Roald Dahl. He has also illustrated classic books, including *A Christmas Carol* and *Candide* and created much-loved characters of his own, including Mister Magnolia and Mrs Armitage.

Since the 1990s Quentin Blake has had an additional career as exhibition curator, curating shows in, among other places, the National Gallery, the British Library and the Musée du Petit Palais in Paris. In the last few years he has begun to make larger-scale work for hospitals and healthcare settings in the UK and France where his work can be seen in wards and public spaces. Most recently he has completed a scheme for the whole of a new maternity hospital in Angers.

His books have won numerous prizes and awards, including the Whitbread Award, the Kate Greenaway Medal, the Emil/Kurt Maschler Award and the international Bologna Ragazzi Prize. He won the 2002 Hans Christian Andersen Award for Illustration, the highest international recognition given to creators of children’s books. In 2004 Quentin Blake was awarded the ‘Chevalier des Arts et des Lettres’ by the French Government for services to literature and in 2007 he was made Officier in the same order. In 2014 he was admitted to the Legion d’Honneur, an honour accorded to few people who are not French nationals.

In 1999 he was appointed the first ever Children’s Laureate, a post designed to raise the profile of children’s literature. His book *Laureate’s Progress* (2002) recorded many of his activities and the illustrations he produced during his two-year tenure. Quentin Blake was created CBE in 2005, is an RDI and has numerous honorary degrees from universities throughout the UK. He received a knighthood for ‘services to illustration’ in the New Year’s Honours for 2013, and became an Honorary Freeman of the City of London in 2015.
Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing mike.tait@dca.org.uk

Would you make a good Discovery Film Festival Case Study?

We are seeking a number of simple Case Studies in how teachers have used or are using Discovery films in the classroom across Curriculum for Excellence and across the Levels.

Any case studies that we develop would be intended for presentation on GLOW, the Creativity Portal and on Discovery Film Festival websites. We have a simple template to be completed and are keen to have classwork and documentation included.

If you would like to be a Discovery Case Study please e-mail sarah.derrick@dca.org.uk