

LITTLE TIGER CHILDREN'S BOOKS PRESENTS

CONTROL ALTER DELETE

BY K.L. KETTLE

Activity Sheets & Educational Resource Pack

SUITABLE FOR

KS3 & KS4 · ages 13+ · in the spirit of *Ready Player One*, with real stakes

Mature themes, handled with care — full content note & support links at the back (p.21).

EXPLORE THEMES OF

- ✓ Grief, hope and holding on when the world is hard
- ✓ The attention economy — what we trade for a perfect, on-demand life
- ✓ Reality versus simulation, and what makes an experience "real"
- ✓ Power, and who controls the digital world we live in
- ✓ Identity online — who you are versus the version you present
- ✓ Found family, and belonging in the places we escape to

SUBJECTS

English

PSHE / RSHE

Computing



ABOUT THE BOOK

Hal lives in the "perfect" World 2.0 — where she has everything she wants, except her family. So when winning the Knox Cup offers her a chance to get them back, she enters and plays to win.

But as she progresses through the rounds, Hal is forced to question the life she thought she knew, and whether it's worth the price...

A note, out of respect. A fast, immersive near-future thriller — *Ready Player One* with real stakes, and lighter than *The Hunger Games*. It deals with grief and a parent's illness, some peril and a major character's death, and online unkindness — handled with care. Ages 13+ (KS3 & KS4); a quick skim lets you pick what suits your class.

ABOUT THE AUTHOR

K.L. Kettle

K.L. Kettle is the pen name of an author and technologist who has spent more than twenty years working in tech — long enough to still find it a little bit magic. She writes about the places where technology, myth and hope collide.

Her debut YA novel, *The Boy I Am* (2021), was nominated for the Carnegie Medal and was a runner-up for the Sheffield Children's Book Award. *Control Alter Delete* (Little Tiger, 2026) is her second novel.

She is neurodivergent and a lifelong gamer — the kind who has to finish every side quest before leaving a game — and much of that love of sprawling, immersive worlds found its way into the Alter. She visits schools and festivals to talk about technology, creativity, gaming and hope, the questions at the heart of this book.

The cover for *Control Alter Delete* is illustrated by Carolina Rodríguez Fuenmayor.

More free classroom resources for this book — and for K.L. Kettle's other titles — at klkettle.com.

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National Curriculum links English · PSHE / RSHE · Computing

Teacher notes indicative responses & answer key (for you, not students)

Extra activities & ideas quick ways to go further

EXTRACT 1 - WELCOME TO WORLD 2.0

from the chapter *The Wrap*

The world that existed before was broken. Francis Knox fixed it.

Our new world, World 2.0, was warm, bright and peaceful. She built it for us in the Alternet and we filled it with our lives, with everything we wanted, whenever we wanted: living as princesses, superheroes or even machines. Anything was possible, and no one was alone, not even me. It was magic.

It only cost us our dreams.

In my world, Mum and I never argued. There was always food in the cabinets. Mum would tell me she loved me every day. If I had a problem, she'd solve it. It was perfect. One big, joyous, immersive distraction. Why worry about the future or past when the present was so amazing? Who cared about the real world when you had your own utopia to fight for? Mum called it 'the wrap', once. We all lived in perfect bubbles, close but never touching. Our apartment was small, but space didn't matter with the universe available at a swipe.

Swiping open the settings on my Alter heads-up display, pearly app bubbles appeared and floated past my eyeline. Lying down, I batted the apps away, searching for the one that gave me my life, my world: *After I'm Gone*.

'I love you, Mum,' I said. A fairy tale – my perfect mum, my perfect family. Almost.

From *Control Alter Delete* by K.L. Kettle, the chapter *The Wrap*.



DISCUSSION QUESTIONS

- 1 World 2.0 is "warm, bright and peaceful." What does the writer do to make it sound like paradise *before* we learn its cost?
- 2 Find the single short line that tells you the price of this perfect world. Why give it a line of its own?
- 3 "Mum would tell me she loved me every day... if I had a problem, she'd solve it." What might be *too* perfect about this?
- 4 What does "close but never touching" suggest about how people live in World 2.0?
- 5 Space "didn't matter with the universe available at a swipe." What do we gain — and lose — when everything is instant?
- 6 Why might a world that removes all boredom and difficulty actually be a problem?
- 7 The app Hal reaches for is called *After I'm Gone*. What questions does that name raise for you?
- 8 Where in your own life might you choose a "beautiful, untrue" version of something over a truer, harder one?
- 9 Speculative fiction takes something true about now and turns the dial up. What real technology is World 2.0 exaggerating?
- 10 Would you log in to World 2.0 for good? Give one reason for, and one reason against.

ACTIVITY 1

The pitch and the price

- Read the extract aloud together. Ask the class: what does World 2.0 **promise**? Collect words on the board — perfect, easy, safe, never alone.
- Talk about how apps and adverts sell us a "perfect" version of life, and about the idea of a hidden cost. Return to the line "It only cost us our dreams" — what does a world like this quietly take from the people inside it?
- Introduce the task: students design their **own** World 2.0 — a platform that promises a perfect life.
- Model the two halves. **The pitch**: the promise, in big, tempting, persuasive words. **The small print**: the truth — what it quietly costs (attention, privacy, real friendship, boredom, honesty, time).
- Students name their world, then complete Activity Sheet 1 — the pitch on top, the small print underneath.
- **Extension**: perform the pitch aloud like an advert. The class votes twice — which world is most *tempting*, and which is most *honest*. Are they ever the same one?

Differentiate. Support — give a half-finished pitch to complete and a word bank (perfect, instant, free, forever, never alone). **Stretch** — write the small print as tiny "terms and conditions" and mark its single most dishonest line.

Curriculum links. English — persuasive writing and viewpoint; analysing how language persuades. PSHE / RSHE — digital wellbeing and thinking critically about what we consume. Computing — platforms, data, attention and the ethics of technology.

ACTIVITY SHEET 1

The pitch and the price

Name your world: _____

The pitch — sell it. What does your world promise? Use your most tempting, persuasive words.

The small print — the truth. What does it quietly cost the people who live there?

EXTRACT 2 - THE HARD SELL

from the chapter *Just a Game* – the notifications that won't let Hal sleep

*...Only 16Kbux left in budget... Kookie's new designs, just for you! Does magic exist? You won't believe...
KNOWLEDGE IS POWER...*

I was still trying to sleep and, as usual, failing. Behind closed eyes, the notifications blared at me, using my ex's sonorous voice to get my attention. It hummed in my ears.

*...Halcyon Greene. Are YOU good enough? ARE YOU THE BEST? Buy your golden ticket to try for the 2052
KNOX WORLD CUP! Top the leaderboard of selected games to win entry to the quarter-final.*

Audio notifications at 3 a.m. – really? My settings must have been on the blink.

From *Control Alter Delete* by K.L. Kettle, the chapter *Just a Game*.



DISCUSSION QUESTIONS

- 1 The advert speaks straight to the reader — "Are YOU good enough?" What effect does being addressed as "you" have?
- 2 Why are some words in CAPITAL LETTERS? What are they trying to do to you?
- 3 Why "golden ticket" and not just "entry"? What feeling is that phrase borrowing?
- 4 The Cup advert uses Hal's ex's voice to get her attention. Why is that clever — and a little sinister?
- 5 These notifications arrive at 3 a.m. What does it tell you that the system never switches off?
- 6 "KNOWLEDGE IS POWER"; "Does magic exist? You won't believe..." How do these hook you even when they tell you nothing?
- 7 The advert suggests Hal could win her "perfect life." Can a competition really sell you that? Why do people believe it?
- 8 Which real adverts, apps or feeds does this remind you of? What techniques do they share?
- 9 The messages are personalised — "just for you", "chosen for you". Why does that make an advert harder to resist?
- 10 If you muted every notification for a day, what would you gain — and what would you miss?

ACTIVITY 2

Decode the hard sell

- Read the barrage aloud. Ask how it makes students feel — overwhelmed, tempted, annoyed? Notice that the feeling *is* the point.
- Build a toolkit of persuasion techniques on the board: **direct address** ("YOU"), **imperatives** ("Buy"), **capital letters / shouting**, **FOMO** (fear of missing out), **personalisation** ("just for you"), **false authority** ("KNOWLEDGE IS POWER"), and **the golden promise** (a "perfect life").
- In pairs, annotate the extract — label every technique they can find, and what it targets in the reader.
- Then each student writes **three lines** of their own advert, for any product or app, using at least three techniques. Swap, and spot a partner's tricks.
- **Extension:** under one advert line, write the honest truth the hype is hiding.

Differentiate. Support — give the technique names as a bank to match to each advert line. **Stretch** — write a three-line advert that hides its most manipulative trick, then swap and expose a partner's.

Curriculum links. English — analysing persuasive language and its effect; writing to persuade. PSHE / RSHE — media literacy and advertising. Computing — targeted advertising, algorithms and attention.

ACTIVITY SHEET 2

Spot the technique

Read each line from the advert. Name the persuasion technique it uses.

"Are **YOU** good enough?" Technique: _____

"**Buy** your golden ticket" Technique: _____

"KNOWLEDGE IS POWER" Technique: _____

"just for you" Technique: _____

Now write your own — three persuasive lines for any product, using at least three techniques.

EXTRACT 3 - DAD'S CHAIR

from the chapter *Just a Game* – the safest place Hal knows

Half awake, I shuffled across my room to my gaming hub: Dad's old game chair with its foam-picked arms. Mum had found it in the storage lockup, years after he left us. There were old coins in the creases, which was cool, like a loot crate. It used to smell of him, crisps and stale coffee. It was the safest place to be while my perception was logged into my favourite game: Altercation.

From *Control Alter Delete* by K.L. Kettle, the chapter *Just a Game*.



DISCUSSION QUESTIONS

- 1 Hal's dad "left us" years ago. Which small details show he is somehow still with her?
- 2 Why do the "old coins in the creases" matter so much to Hal?
- 3 The chair "used to smell of him, crisps and stale coffee." Why do smells bring back people so powerfully?
- 4 Hal calls the chair "the safest place to be." Safe from what, do you think?
- 5 She logs into a game from her dad's chair. What is she really reaching for when she plays?
- 6 What does it tell you that Mum kept the chair, and that Hal now sits in it?
- 7 Hal jokes the coins are "like a loot crate." Why might she reach for a joke right here?
- 8 Is a memory kept in an object — a chair, a coin — different from one kept in a photo or a screen?
- 9 Writers often let one object carry a whole feeling. If you invented a character, what everyday object would you give them to show what they care about?
- 10 Grief runs quietly under this whole story. Where can you feel it in these few lines?

ACTIVITY 3

Show, don't tell – the memory object

- Reread the extract. The word "grief" never appears — so how do we feel it? As a class, list the concrete details doing the work: the "foam-picked arms", the "old coins in the creases", the "smell of him, crisps and stale coffee", "the safest place".
- Name the craft rule: **show a feeling through specific detail and understatement — never name it.** The reader should feel it without being told.
- Task: students invent a character and give them one ordinary object that matters — a jacket, a mug, a bench, a bike, a games controller, a pair of boots. The feeling is their choice: comfort, pride, longing, safety, joy.
- They write a short passage that makes a reader feel what the object means to that character — using precise sensory detail and one piece of understatement — **without ever naming the feeling.**
- **The test:** swap with a partner. Can they name the feeling from the details alone? If yes, it worked; if not, which detail could do more?
- **Extension:** rewrite the same object through a different character who doesn't understand its value — showing how one object can carry two meanings.

Differentiate. Support — a starter list of objects and a sensory-detail bank (what does it look, feel and smell like?).

Stretch — hide the feeling so well the class has to argue over which one it is.

Curriculum links. English — descriptive writing, developing voice, drawing inference, and "show, don't tell" (GCSE AO5; AO2 in reading). PSHE — reading how others feel from small signs, and empathy.

ACTIVITY SHEET 3

Show, don't tell – the memory object

My character: _____ Their object: _____

Detail bank — gather these first. Don't name the feeling here.

Looks like: _____

Feels like: _____

Sounds or smells of: _____

One thing left unsaid: _____

My passage — make the reader feel it, without naming the feeling.

The feeling my partner guessed: _____

EXTRACT 4 - A SECOND HOME

from the chapter *Winning the Unwinnable* – Inside Altercation

...my world vanished as I blinked to log in and landed in the sun-kissed streets of Trouble Town, in the driving seat of the most perfect car of all time, a purple 1974 Cadillac Fleetwood Eldorado.

Altercation was the oldest role-playing game (RPG) on the Alter. It was fifteen years old, launched when I was two. I'd been playing for as long as I could remember. My second home – here I felt connected, part of something bigger. It was also the first game my dad designed for Knox, his life's work. *Real-world meets magic meets mayhem... The best!*

From *Control Alter Delete* by K.L. Kettle, the chapter *Winning the Unwinnable*.



DISCUSSION QUESTIONS

- 1 Hal calls Altercation "my second home." What makes a place — even a game — feel like home?
- 2 In the game she feels "connected, part of something bigger." Where do you feel that?
- 3 The game was her dad's "life's work." How does that change what playing it means to Hal?
- 4 "Real-world meets magic meets mayhem." Which three words would you use to sell your favourite world?
- 5 Is Hal escaping her life when she plays, or looking for something in it? Can it be both?
- 6 She drives "the most perfect car of all time" in-game. Why do we build perfect versions of things in games?
- 7 Adults often worry about young people "living in" games. After reading this, what would you want them to understand?
- 8 What does a good game give you that the real world sometimes doesn't?
- 9 Could a game ever give you too much? When does a "second home" become a trap?
- 10 In one sentence: what would *your* second-home world be like?

ACTIVITY 4

Design your world in the Alter

- Discuss what made Altercation feel like home to Hal — belonging, getting good at something, and a link to someone she loves.
- Students design their own world or game that would feel like a second home. Name it; describe what you do there; what it gives you; and — the honest part — what it might quietly cost.
- Model it with the book: Altercation gives Hal belonging and a link to her dad, but the story keeps asking what *living* inside it costs her.
- Ideas to include: the name; the feeling when you log in; one rule of the world; who you can be there; what it gives; what it takes.
- **Extension:** design the loading screen and a slogan of your own — Altercation's is "Real-world meets magic meets mayhem..."

Differentiate. Support — a give/cost template partly filled in. **Stretch** — add a hidden cost the user only discovers after they have joined.

Curriculum links. English — descriptive and creative writing. Computing — game design, worlds and systems. PSHE / RSHE — belonging, escapism and digital wellbeing.

ACTIVITY SHEET 4

Design your world

Name your world: _____

Your world — sketch it, or describe what it looks and feels like to be there.

What it gives you

What it quietly costs

TEACHER NOTES

Indicative responses & answer key – for you, not the students

Quick steers so you can pick any lesson up cold. Starting points, not "correct" answers — reward any reading anchored in the text.

Unit 1 • The pitch and the price

Listen for: World 2.0 is sold as flawless ("warm, bright and peaceful", "no one was alone"); the cost gets its own line — "It only cost us our dreams"; "too perfect" means no friction, no boredom, and grief quietly avoided. A strong "small print" names what it takes: attention, real connection, honesty, time. **Model pitch line:** "Everything you want, the moment you want it."

Unit 2 • Decode the hard sell — Activity Sheet 2 answer key

"Are YOU good enough?" — direct address / rhetorical question (targets self-doubt). **"Buy your golden ticket"** — imperative + the "golden" promise of a perfect life. **"KNOWLEDGE IS POWER"** — capital-letters shouting / slogan / false authority. **"just for you"** — personalisation. **Also listen for:** 3 a.m. delivery = the system never switches off; the ex's voice = personal *and* a little sinister.

Unit 3 • Show, don't tell

Listen for (reading): the feeling is never named — students should spot the concrete details doing the work (the coins, the smell, "the safest place") and the understatement. **For the writing:** a strong passage lets a reader feel it and never states it — e.g., "He kept the ticket stub in his wallet, soft as cloth now, and never once looked at it." Assess whether a reader could name the feeling from the details alone.

Unit 4 • Design your world in the Alter

Listen for: Altercation is a "second home" — belonging in the place we escape to; every world *gives* something and *costs* something. A strong design names both honestly rather than only the good. **Model:** gives — a place you always fit; costs — the time and attention you'd give the real one.

On the writing frames: the activity sheets are open, so there's no single key — assess each against the craft rule in its activity (the pitch vs the small print; naming the technique then using it; grief shown through detail; a give-and-cost that's honest both ways).

NATIONAL CURRICULUM LINKS

Across the four units, this pack supports:

English

Reading speculative fiction and drawing inference; analysing how writers use language and structure to persuade and to move; writing to present a viewpoint, in role, and to describe; reasoned discussion and justification (KS3 & KS4, incl. GCSE AO5/AO6 links).

PSHE / RSHE

Life online and digital wellbeing; critical media literacy and advertising; identity and belonging; understanding loss, grief and healthy ways to cope; thinking critically about what we share and consume.

Computing

The impact of technology on society and individuals; data, attention and targeted advertising; the ethics of platforms and AI; game worlds, systems and design.

A note on content. *Control Alter Delete* is a fast, immersive near-future thriller — *Ready Player One* with real stakes, and less violent than *The Hunger Games*. It deals with grief and a parent's young-onset dementia (and an AI version of that parent), moments of peril, a major character's death, and online unkindness and misogyny — handled with care rather than shock. Suitable for KS3 and KS4 (ages 13+); a quick skim lets you choose what suits your class, with grief and the online themes worth a light heads-up. (One brief flashing-image moment is flagged in the book.)

Support links, handy to have nearby: **Childline** 0800 1111 · **Shout** text 85258 · for bereavement, **Winston's Wish** 08088 020 021 · for families affected by dementia, **Dementia UK** 0800 888 6678.

EXTRA ACTIVITIES & IDEAS

- **Welcome to World 2.0 advert.** Use the free "Welcome to World 2.0" prompt card: design your own in-world advert, then annotate your own persuasion.
- **Level up your draft.** Pair any piece of writing with the free AO5/AO6 "Altercation" dice-mat to check and up-level it.
- **Hope, as a person.** In the book, hope is a character. Write a profile of what "hope" would be like if it walked into your classroom — what would it demand of you?
- **Class debate.** "A perfect untrue life is worth more than a broken true one." Argue both sides, then swap.
- **Book review.** Write a review with a star rating for the school library, persuading one specific reader to pick it up.
- **Log-off challenge.** Be bored on purpose for ten minutes — no screen. Afterwards, write down anything your mind made in the gap.
- **If you loved it.** Try *The Boy I Am* by K.L. Kettle (Carnegie-nominated); *The Mirror World* by Femi Fadugba; and Malorie Blackman and Louise O'Neill.

Bring the author to your school

K.L. Kettle offers visits, assemblies and workshops for KS3, KS4 and sixth form — on technology, creativity, gaming and hope.

klkettle.com