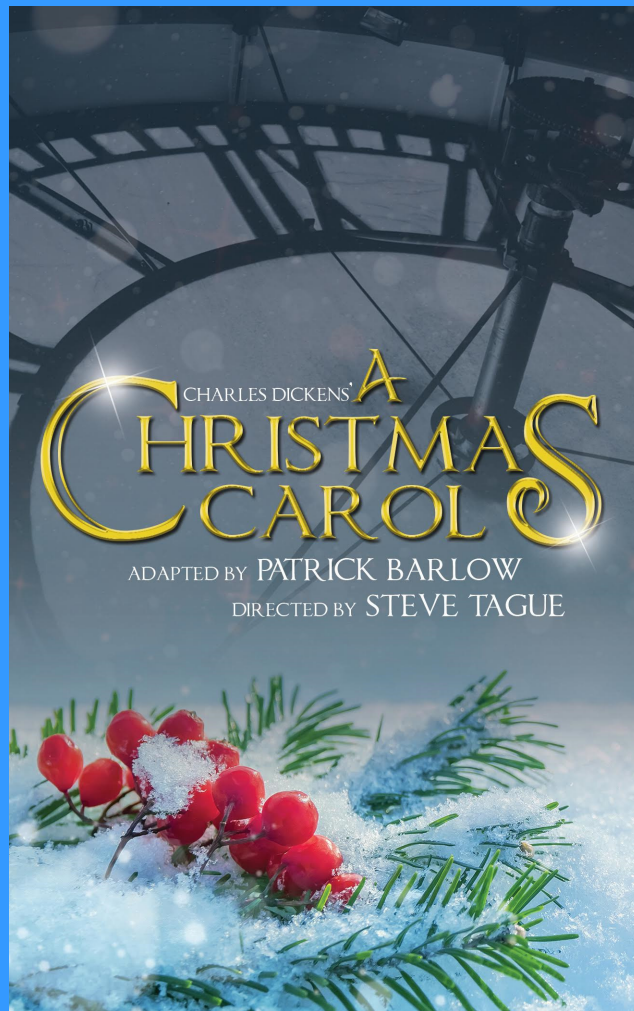




INSIGHTS

DTC's Teacher Resource



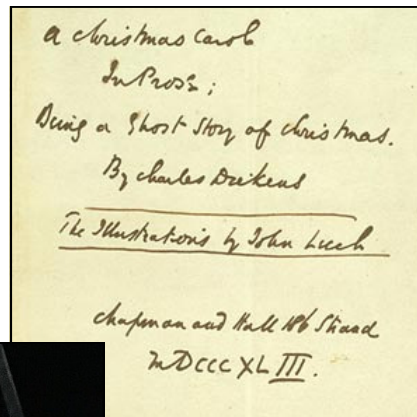
December 7 - 30, 2016

A Word from Mr. Dickens...

I have endeavoured in this Ghostly little book, to raise the Ghost of an Idea which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly and no-one wish to lay it.

Their faithful Friend and Servant,

C.D.
December, 1843



Above, title page of *A Christmas Carol* in Dickens' handwriting. Left, a puppet character and scenery backstage in Delaware Theatre Company's production of the show.

INSIGHTS

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Delaware Theatre Company

200 Water Street
Wilmington, DE 19801
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www.delawaretheatre.org

**38th Season
2016-2017**

A CHRISTMAS CAROL
Adapted from Charles Dickens' novel
by
Patrick Barlow

Directed by
Steve Tague

Delaware Theatre Company
Executive Director

Bud Martin

Department of Education and
Community Engagement

Charles Conway, Director
Johanna Schloss, Associate Director
Allie Steele, Assistant Director

Contributing Writers
Johanna Schloss

Portions of this study guide have been adapted from
the 2012 DTC *Insights: A Christmas Carol*.

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Delaware Division of the



This program is made possible, in part, by a grant from the Delaware Division of the Arts, a state agency dedicated to nurturing and supporting the arts in Delaware, in partnership with the National Endowment for the Arts.



Characters and Summary

A Note to Readers: To assist educators in preparing their students for seeing our shows, the Department of Education and Community Engagement at DTC prepares and shares detailed summaries of the plots of our productions. These summaries disclose important plot points, including the climax and resolution of each play. Furthermore, our study guides are constructed under the premise that the educator has read our summary, and additional articles herein may reference these same plot points. This notice is intended to provide a "spoiler alert."

Main Characters

The five actors and two puppeteers in the play take on many roles. Here are some of the most important characters they play.

Actor 1

Ebenezer Scrooge is a stingy man who has cut off all of his relationships in his pursuit of earning more money. He makes loans to people and charges them a fortune in interest, and seems to have no regard for people or their situation. He hates Christmas and the Christmas spirit of love, forgiveness, and generosity.

Actor 2

Bob Cratchit is one of the protagonists of the story. A loving husband and father, he works hard to support his family although he is paid very little by his employer, Mr. Scrooge. He is somewhat timid when confronted by Scrooge, knowing that he cannot afford to lose his job.

Jacob Marley is Scrooge's former business partner. Marley, who died on Christmas a year earlier, comes back as a ghost to warn Scrooge to change his ways and become a kinder, more generous person.

Actor 3

Fran is Ebenezer Scrooge's sister. She was devoted to her brother and is seen by Scrooge when he visits his past. Fran has since died, but her son Frederick lives on.

Isabella is Scrooge's former fiancée. Though he loved her, he chose work and the pursuit of riches over his relationship with her, so she broke off their engagement, leaving Scrooge hurt and bitter about relationships.

The Ghost of Christmas Present is a jolly, boisterous spirit who tries to teach Scrooge about the current and ongoing joys in the world around him.

Actor 4

The Ghost of Christmas Past is a ghost who takes Scrooge on a journey to watch scenes from his life in order to learn what he used to value in his heart.

Mrs. Cratchit is Bob's loving wife and the mother of his children.

(continued)

Characters and Summary (continued)

Main Characters (continued)

Actor 5

Frederick is Ebenezer Scrooge's nephew. The son of Fran, Frederick tries to honor his mother's memory by inviting his Uncle Scrooge back into the family fold at Christmas. Despite his uncle's rude behavior, Frederick manages to keep a cheerful attitude towards Ebenezer.

Mr. Grimes was Ebenezer's cruel schoolmaster when Scrooge was just a child.

The Ghost of Christmas Yet to Come is a ghost who shows the cold and empty future Scrooge has in store for him.

Puppeteers 1 and 2

The puppeteers play **Tiny Tim**, the son of Bob Cratchit, as well as other characters in the play. The puppeteers also assist in moving the action of the play along.



John Plumpis (left) will play Ebenezer Scrooge, and Michael Boudewyns (above) will be a puppeteer in Delaware Theatre Company's production of A Christmas Carol.

Characters and Summary (continued)

Summary

As the play opens, it is Christmas Eve, 1842, in London, England. A group of carolers tells the audience that it has been one year since the death of Jacob Marley, the business partner of Ebenezer Scrooge. The scene gives way to Scrooge and his employee, Bob Cratchit, who are both working hard at Scrooge's counting-house where Scrooge makes loans to people in need of money. A customer enters and speaks of financial difficulties, and Scrooge seems to take delight in her troubles. Scrooge's nephew Frederick arrives to invite him to Christmas dinner, but Scrooge angrily refuses and demands that he leave. Late in the day, Cratchit asks off work for Christmas Day. Scrooge bitterly denounces Christmas and demands that Cratchit make up the hours off by coming in early the following day. Alone at the end of the work day, Scrooge greedily looks at a box containing a lot of money.

That evening, Scrooge is alone at home when the ghost of Jacob Marley arrives. Although frightened at first, Scrooge refuses Marley's admonishment to repent of his sinfully selfish behavior. Marley then warns Scrooge that he will be visited by three more spirits through the nighttime hours. Scrooge scoffs at the warning.

Later that night, Scrooge is visited by the Ghost of Christmas Past. She drags him out to revisit his childhood and his life as a young man. Scrooge recalls his school days and the cruelty of his teacher, Mr. Grimes, who confiscates a storybook about Ali Baba that Scrooge loved as a boy. As the spirit talks to the adult Scrooge, he is startled to hear a gentle Christmas carol. The spirit takes Scrooge to watch a scene of his younger self talking with his beloved sister, Fran. Scrooge is uncomfortable with the emotions this scene raises. The spirit then shows Scrooge the fun he used to have when he worked for his former employer, Mr. Fezziwig, who held wonderful parties in celebration of Christmas. Scrooge is then reminded of his former fiancée, Isabella, who left him when he became ensnared in the pursuit of money. When Scrooge sees a scene with Isabella and the man she ended up marrying, he becomes defiant towards the Spirit of Christmas Past, trying to convince her—and himself—that he made the right choices in his life. The act ends with Scrooge back in his room, alone.



Eleni Delopoulos will play the Ghost of Christmas Past and other characters in DTC's production.

The second act begins as Scrooge is awakened from his slumber by the Ghost of Christmas Present. This vivacious spirit takes Scrooge on a journey through the streets of London to see Christmas as it is now, first visiting Frederick's Christmas party, then showing him the poor yet cheerful home of the Cratchit family. Scrooge is moved by the sight of Tiny Tim, Bob Cratchit's youngest son, who has a joyful manner despite his illness. Scrooge is further taken with Tim when the boy delights in the story of Ali Baba, the same story Scrooge loved as a boy. The spirit shows Scrooge crowds of needy people in the town, and then returns him to the scene of Frederick and his wife Constance, who share a tender moment. Scrooge angrily rants at the Spirit of Christmas Present, steeling himself against any emotion he has felt. The spirit disappears, leaving Scrooge alone again.

(continued)

Characters and Summary (continued)

Summary (continued)

Scrooge finds himself in his counting-house as the Ghost of Christmas Yet to Come approaches. Scrooge is confused when he cannot find his key or his locked money box. As he frantically searches for these items, the frightened man sees Bob Cratchit enter. Cratchit does not see or acknowledge Scrooge. Cratchit opens what Scrooge thinks is the money box. Instead of money, however, Cratchit finds the book about Ali Baba there, and he tenderly recalls Tiny Tim, who has died. Scrooge's anger is melted. Cratchit reads the inscription in the book, lovingly written to a young Ebenezer by his mother. Mr. Grimes reappears to torment Scrooge about the book as he did before, but this time, Scrooge stands up to him, banishing the pain the evil man has caused and replacing it with loving thoughts of his mother. The Ghost of Christmas Yet to Come tells Scrooge that he is dead, and in a nightmarish sequence, all of the spirits—as actors—drag Scrooge to his “end.” Scrooge, a changed man, begs for another chance to mend his ways and live again.

In his panic, Scrooge wakes up, and he realizes that he is back in his own bedroom. He joyfully hails townspeople from his window and learns that it is still Christmas Day in 1842, not the future. He visits his nephew to accept the invitation to the family Christmas dinner. In the final scene of the play, Scrooge is again in his counting house, where he greets Bob Cratchit with the news that he will give both financial and emotional support to his family. Scrooge looks forward to reading books with Tiny Tim, and the two men share a joyful moment. The play ends as the company wishes a merry Christmas to all as they sing a cheerful carol.



Jeffrey Hawkins will play Bob Cratchit and other characters in the Delaware Theatre Company production of A Christmas Carol.

Teachable Themes and Topics

A Christmas Carol: One Novel, Hundreds of Adaptations

Hardly a day goes by during the holiday season between Thanksgiving and New Year's Day that some version of *A Christmas Carol* is not found on television. From a classic film version of 1938 starring Reginald Owen to the ever-popular *Muppet Christmas Carol*, Charles Dickens' story of the redemption of Ebenezer Scrooge has been a favorite for the ages, having been adapted to stage and screen almost since its original publication in book form in 1843. As of 2012, the Internet Movie Database lists 49 different television programs or feature films based on *A Christmas Carol*—not including individual episodes of television series that take main characters on a similar three-ghost journey at Christmas. One of the major publishers of plays, Samuel French, Inc., lists nineteen plays that are driven by the same story, though countless others make reference to it in reimagining the characters in various contexts. Delaware Theatre Company's production of *A Christmas Carol*, adapted by award-winning playwright Patrick Barlow, was premiered here in 2012, and thus is one of the newest incarnations of this old story. Would Charles Dickens have been surprised at the way his written work has become a dramatic sensation?

Probably not! Interestingly enough, those dramatizations began within a few weeks of the book's December 1843 release. In and around London, various theatres chose to stage the story, hoping to draw large audiences by capitalizing on the immediate popularity of the book, which had already sold thousands of copies in the few weeks it had been in print. At the time, there was no legal copyright protection forbidding unlicensed dramatic adaptations of literary works, and Dickens was powerless to stop these productions. However, he did get behind one production, entitled *A Christmas Carol; or Past, Present and Future*, an adaptation by Edward Stirling that premiered at London's Adelphi Theatre in February of 1844—a mere two months after the book appeared on store shelves! By giving his permission to Stirling's work, Dickens raised the profile of the production above the others that were "unofficial," thus opening the door to others interested in garnering his approval for the use of his material. Audiences packed the houses, purchased more books (and even sheet music derivations of the story), and Dickens then was able to receive payment for the use of his story in other media.



Charles Dickens was no stranger to the theatre even before *A Christmas Carol* became popular onstage. As a child, Dickens enjoyed performing in little plays and comedies with his friends and family. A sudden illness at age 20 forced him to abandon his plans to audition for the Lyceum Theatre; shortly thereafter, he took a job as a reporter, launching his writing career. Yet even after achieving so much success as a writer, Dickens still felt a connection to the theatre, performing in amateur productions and charity theatricals.

(continued)

Charles Dickens at his writing table.

Teachable Themes and Topics (continued)

A Christmas Carol: One Novel, Hundreds of Adaptations (continued)

In one such venture, Dickens played the character of Shallow in *The Merry Wives of Windsor* in a charity performance intended to raise money for a foundation to purchase William Shakespeare's house at Stratford-on-Avon to preserve it for the people of England. Queen Victoria and Prince Albert saw Dickens perform in a production of Ben Jonson's play *Everyman in His Humour*. In addition to performing in plays, Dickens began staging readings of his own stories, traveling around the world and often donating the proceeds of his performances to charity. Only a few years after the publication of *A Christmas Carol*, Dickens brought the book to life onstage in a series of charitable and public readings that delighted working-class men and women in Birmingham, children in a hospital in London, and even theatre-going audiences in the United States. In fact, it was reported that audiences camped out overnight on the sidewalks of New York for tickets to Charles Dickens' readings of *A Christmas Carol* at Steinway Hall.

What is it that makes this little novel come alive on the stage? In addition to acclaimed performances from Charles Dickens himself or great 20th century actors like George C. Scott, Lionel Barrymore, or Carroll Spinney (the voice of Oscar the Grouch as Scrooge in *A Sesame Street Christmas Carol*), it is notable that so many adaptations maintain much of the novel's language in dramatized versions. This faithfulness to the language may be due to the way that Dickens, rather than relying on narration, used dialogue to illuminate his characters and advance the plot. In plays and musicals, dialogue and behaviors are the main vehicles for telling a story. From this excerpt of the novel, it is clear how easily the prose writing could be transferred into the form of a script:

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure?"

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said, "Bah!" again; and followed it up with "Humbug."

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas!"

(continued)

Teachable Themes and Topics (continued)

A Christmas Carol: One Novel, Hundreds of Adaptations (continued)

While a narrator's description could have told us about Scrooge and his nephew Frederick, their words and tone show the contrast in their characters—one cheerful, one misanthropic--and also provide an expository example of Scrooge before his transformative evening. By using conversation in almost every scene in the book, Charles Dickens wrote like a playwright, and actors, directors, and adapters have been given all the necessary tools for creating voices and behaviors that bring these characters to life on stage and screen. Whether he intended to do so or not, Charles Dickens created in *A Christmas Carol* a masterpiece that embodies the best of the genres of prose and dramatic literature.



Illustration of the crowds attending Dickens' reading of A Christmas Carol at Steinway Hall in New York City. Dickens visited America three times, presenting a dramatic reading of his book about Scrooge and the Spirits on an 1867 tour. The New York Times wrote of the event, "When he came to the introduction of characters and the dialogue, the reading changed to acting, and Mr. Dickens here showed a remarkable and peculiar power. Old Scrooge seemed present; every muscle of his face, and every tone of his harsh and domineering voice revealed his character."

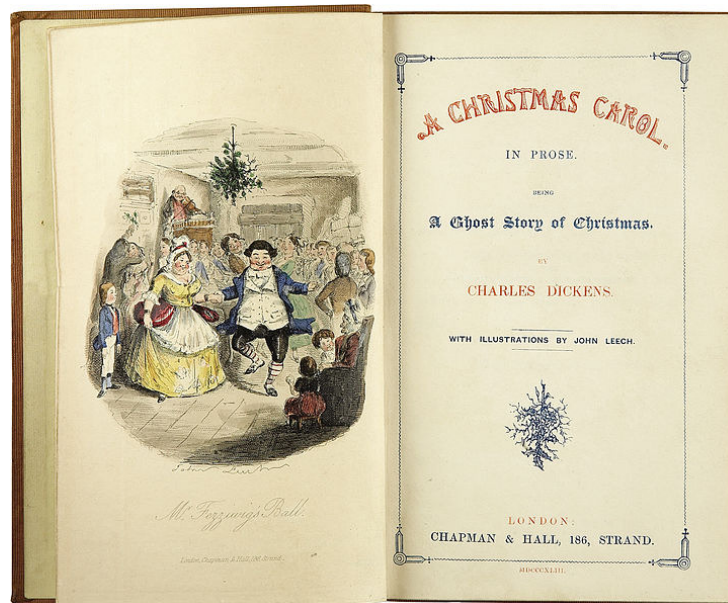
***Teachable Themes and Topics* (continued)**

Charles Dickens and the Forty Thieves

In Patrick Barlow's adaptation of *A Christmas Carol*, a pivotal scene occurs when young Ebenezer Scrooge has his favorite storybook taken away by the stern schoolmaster, Mr. Grimes. Grimes refers to stories such as *Ali Baba and the Forty Thieves* and *Robinson Crusoe* when he rebukes the boy Scrooge for spending time reading fiction instead of doing his mathematics lessons. Although many film and stage versions of *A Christmas Carol* do not make reference to the storybooks Scrooge loved as a boy, in the original novel, Dickens does indeed characterize the young Scrooge as a reader delighting in tales of adventure about Ali Baba, Robinson Crusoe, Valentine and Orson, and other heroes and villains.

In fact, many of Charles Dickens' characters in his other novels have a similar love for the romance of an adventure story. David Copperfield takes refuge from his wicked stepfather by reading the storybooks such as *The Arabian Nights*, *Don Quixote*, and *Robinson Crusoe* left to him by his father. Pip of *Great Expectations* and Little Nell of *The Old Curiosity Shop* at times find their situations similar to characters from stories they've read or been told. Dickens' own love for stories bubbles forth in his essay "A Christmas Tree" as he tells of seeing objects on the tree that remind him of his favorite storybook characters—Robin Hood and the Sultan, Red Riding Hood and Ali Baba. Dickens was clearly a lover of books and literature, and he paid homage to the glory of stories in many of his works.

Some of the scenes in this production of *A Christmas Carol* that give great import to the meaning of storybooks are not in the original Dickens tale, such as the scene in which Bob Cratchit finds Scrooge's old storybook. Yet for his adaptation, Patrick Barlow uses this joy of books as one of the vehicles that transforms Ebenezer Scrooge from a coldhearted miser to a warm and generous man. Though not entirely faithful to the language of the original novel of *A Christmas Carol*, these changes to the tale are based in the histories Charles Dickens has given to his characters, and even celebrate that same love of literature Dickens enjoyed.



Photograph of first edition of A Christmas Carol, written by Charles Dickens and illustrated by John Leech.

Teachable Themes and Topics *(continued)*

British Money: Pounds, Shillings, Pennies, and Bobs?

In the opening scene of the play, Ebenezer Scrooge is visited in his counting-house by Mrs. Lack, a woman who has seven children, a husband out of work, and bills to pay.

Scrooge: So, what shall we say? . . . Five pounds?

Mrs. Lack: Five pounds sir! Oh, my goodness, thank you sir!

Scrooge's suggestion of "five pounds" is his offer of a loan of about \$500 in today's American money in terms of what an average person could purchase (food, clothing, shelter). Throughout the play, the characters refer to several different denominations of British money, from pounds (abbreviated with the symbol £) to shillings to farthings. Below is a table explaining the different forms of British currency of the 1840s, with approximate values compared to today's American dollar.*

** Values of money change constantly depending on circumstances such as inflation and global exchange rates.*

British Currency used in 1840s	Worth (compared to other British currency of the time)	Form of Money	Comparison to Today's Purchasing Power in U.S. Dollars*
Penny	Basic unit	Coin	About 40 cents
Shilling	Equal to 12 pence (pennies)	Coin	About \$5
Bob	Slang term for a shilling	Coin	About \$5
Crown	Equal to 5 shillings or 1/4 of a pound	Coin	About \$25
Pound	Equal to 20 shillings, or 4 crowns, or 240 pence	Pounds came in coins and paper notes (for larger amounts).	About \$100
Sovereign	The same as a pound	Gold coin	About \$100; however, the value of a gold piece is also measured by the price of gold at a particular time.

Other old terms for British money include "guinea," which was a gold coin worth just over 1 pound, and a "farthing," worth just one-fourth of a penny. A "quid" is a slang term for a pound.

Just as American currency has changed over the years, so has British money. One of the biggest changes to British currency values occurred in 1971 when "decimalization" occurred, making British

(continued)

Teachable Themes and Topics *(continued)*

British Money: Pounds, Shillings, Pennies, and Bobs? *(continued)*

money based in powers of 10. Therefore, a pound is now worth 100 pence. Rather than shillings, the British now use a coin worth five pence. Although not a general custom, some British citizens still use the familiar term of “bob” for the five-penny coin.

Charles Dickens makes a pun on the senior Cratchit’s name “Bob” as a connection between him and his small salary paid him by Scrooge. Certainly the many references to poverty and wealth in *A Christmas Carol* would have made readers and audiences understand Bob Cratchit’s meager earnings early in the story, and the impact of Scrooge’s raising his salary after the night of ghostly visitors.



A British shilling from 1819. Coins are usually in circulation longer than paper money because they withstand the wear-and-tear of daily use and exchange, so a coin like this would have been used also during the 1840s when Dickens wrote the novel.

About the Playwright...

Patrick Barlow is a British actor, comedian, and playwright. The founder and artistic director of a comedy duo known as The National Theatre of Brent, Barlow has created dozens of comedy shows based upon characters imaginary and real such as the Count of Monte Cristo, Lady Chat-terly, Prince Charles and Princess Diana, and Rasputin. His adaptation of Alfred Hitchcock’s *The 39 Steps* was immensely successful in London’s West End, and critically acclaimed during its Tony-Award winning Broadway run. *A Christmas Carol* is one of his more recent endeavors in creating an inventive retelling of classic stories and films.

Teachable Themes and Topics *(continued)*

The Magic of Theatre

One of the most exciting facets of live theatre is knowing how many people--all working artists--are involved in making the magic happen onstage. In addition to the writing by the playwright, the staging by the director, and the interpretation of characters by the actors, theatre artists working during the preparations for and performances of a show use their talents in creating costumes, scenery, props, lighting, and sound, as well as in the organization of all of these aspects of the live performance. Take a look at this list of just some of the creative and organizational jobs in making theatre happen:

Director

Technical Director

Costume Designer

Sound Designer

Master Electrician

Wardrobe & Wigs

Stage Manager

Set Designer

Lighting Designer

Properties Designer

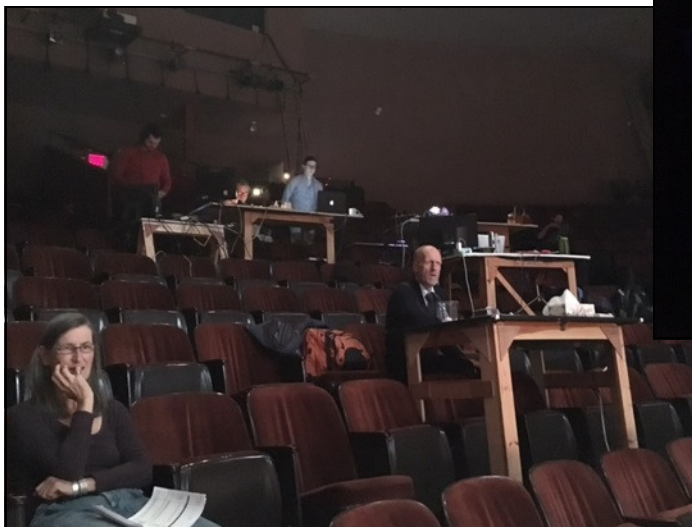
Carpenter

Run Crew



The cast of DTC's production joins in a table reading of the script during the first rehearsal.

Not only are these some of the people who work before and during the run of a show, we cannot also forget those who engage with our audiences--people who work in marketing, box office, and overall management! As you look at your program and read about the actors, look also at those who are involved in bringing a show to life in a live theatre. It certainly "takes a village"!



The production team watches a technical rehearsal in the days leading up to a performance.



Director Steve Tague (right) works with actor John Plumpis, as Scrooge.

Questions for Classroom Discussion

Knowledge and Comprehension

1. Give two examples in the play that show that Scrooge is an unkind person.
2. Who is Fred? How is he related to Scrooge?
3. Describe Bob Cratchit's family and the situation at his home.
4. What acts of kindness do we see Scrooge doing at the end of the play?

Application and Analysis

1. How do Scrooge's feelings change during the visits made by the various ghosts? When does he show sympathy towards other human beings?
2. Compare and contrast Scrooge's relationship with Bob to Mr. Fezziwig's relationship with his employees.
3. What types of adjustments in their performances do the actors make when they switch playing one character to another? How do these adjustments connect with the characters portrayed?

Synthesis and Evaluation

1. What might have caused Scrooge to be so greedy? Explain your reasoning.
2. What event or events cause Scrooge to change to a kinder, more sympathetic person? Explain your reasoning.
3. How effective were the actors in changing from playing one character to another? Support your evaluation with examples of what you saw or heard in the performance.
4. Would you say that religion is central to this play? Why or why not?

Classroom Activities

1. After visiting the list on IMDB.com or a video library source such as Netflix or the public library, select and watch several different versions of *A Christmas Carol*, and note the similarities and differences between the versions. How are the characters portrayed? Which elements of the story receive a strong treatment or are virtually ignored in the various versions? What stands out about each version you have seen? Which version(s) do you like the best, and why? After viewing the different versions and making your notes, create a chart or other graphic organizer comparing and contrasting the versions. Alternately, create an audio-visual presentation using video clippings illustrating the various points you are making about each version. Share your work with your class.
2. Consider one of your favorite non-Dickensian characters from a novel, from television, or from a film. Write a new dramatized adaptation of *A Christmas Carol* with that favorite character as a central figure in the story. For example, how might Sharpay from *High School Musical* be viewed if she were a Scrooge-like character in her own version of the story? Or Gru from *Despicable Me*? Or could you imagine Ron Weasley from the *Harry Potter* series as a Bob Cratchit-type? Your new version could be just one scene or even a full retelling of the *A Christmas Carol* story. Think of ways that you might adapt the dialogue, language, and/or cultural references to fit your character to the traditional three-ghost story. Use your fellow classmates as actors and stage a reading of your drama to share with the class.
3. Create a “wish-list” for Tiny Tim, Bob Cratchit, Mrs. Cratchit, and Frederick, listing items each might buy (or want to buy) to celebrate the holidays. Then look for contemporary prices for these items. If, for example, a turkey dinner is on the shopping list, find out what it would cost in today’s dollars to buy that dinner. After finding out the contemporary prices for each item, use the conversion chart in the study guide, or look for other conversion charts to convert the price from dollars into British pounds. Share your pricing guide with your classmates.
4. Many cultural historians credit Charles Dickens with reinvigorating the celebration of Christmas in Great Britain and with establishing new Christmas traditions in Europe and America. Examine the history of Christmas traditions in England, America, or other countries around the world. How did traditions develop over the years? Who or what were the factors that influenced the way people celebrate the holiday? Create a photo story or other visual representation to illustrate your findings, and share what you’ve learned in a presentation to your class.
5. Find examples of parlor games from the Victorian era. One example found in *A Christmas Carol* is the game Blind Man’s Buff. How is this game played? What are some other games that were played at parties in Victorian England? Learn two or three of these games; then consult with your teacher about playing these games in class. Are there games that are played in modern times that are similar to the Victorian games? What is similar? What is different? Why do games change from place to place and age to age? Discuss your impressions of how and why group games are forgotten, continued, or modified over time.
6. In the Delaware Theatre Company production of Patrick Barlow’s adaptation of *A Christmas Carol*, Tiny Tim is a puppet that is manipulated and voiced by the actor-puppeteers. During rehearsals, a master puppeteer worked with the actors in finding ways to manipulate the puppet to make him walk, move his crutch, nod his head, and even look as though he were breathing. Create a puppet or two using socks, paper bags, fabric, or other artistic medium and practice manipulating them so that they can do simple actions such as walking, breathing, nodding, or waving. Assign a character to your puppet, and develop a style of movement and a voice for your puppet. How much work goes into bringing this inanimate object to life? What makes a puppeteer successful? Share your learning with your class.

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Page 8--Crowd purchasing tickets for Dickens' reading of *A Christmas Carol* at Steinway Hall in New York. Illustration from *Harper's Weekly*, v. 11, no. 574, 28 December 1867, p. 829. United States [Library of Congress](#)'s Prints and Photographs division under the digital ID [cph.3c32079](#). Accessed from http://commons.wikimedia.org/wiki/File:Charles_Dickens_Readings_at_Steinway_Hall,_Boston,_Mass.,_1867.jpg. Public domain.

Page 9--Photographic reproduction of front pages of first edition of *A Christmas Carol*. Original image and photographic reproduction thereof are public domain. Accessed 11/28/12 at http://commons.wikimedia.org/wiki/File:Charles_Dickens-A_Christmas_Carol-Title_page-First_edition_1843.jpg.

Page 11-- British shilling from the early 19th century. By Jerry "Woody" from Edmonton, Canada - GREAT BRITAIN, GEORGE III, 1819 ---SHILLING a, CC BY-SA 2.0, Creative Commons Attribution Share-Alike 2.0 Generic License. Accessed from <https://commons.wikimedia.org/w/index.php?curid=17651967>.

Page 12--Table reading during first rehearsal at Delaware Theatre Company. Breck Willis for Delaware Theatre Company, 2016.

Page 12--Tech rehearsal at Delaware Theatre Company. Johanna Schloss for Delaware Theatre Company, 2016.

Page 12--Steve Tague and John Plumpis in rehearsal. Johanna Schloss for Delaware Theatre Company, 2016.

Why Go to the Theatre?

State and National Education Standards Addressed Through Taking Your Students to a Live Theatre Production

When your students view live theatre, they are taking part in a learning experience that engages their minds on many levels. From simple recall and comprehension of the plot of a play or musical to analysis and evaluation of the production elements of a show, students receive and interpret messages communicated through words, movement, music, and other artistic devices. Beyond “I liked it; it was good,” students learn to communicate about the content and performance of an artistic piece and to reflect on their own and others’ emotional, aesthetic, and intellectual points-of-view and responses. And the immediacy of live theatre--the shared moments between actors and audience members in the here-and-now--raises students’ awareness of the power and scope of human connection.

The following educational standards are addressed in a visit to a performance at Delaware Theatre Company along with a pre-show DTC classroom presentation and post-show talkback session at the theatre. *(Additional standards addressed through the use of the study guide or through further classroom study are not included here.)*

Common Core English Language Arts Standards:

Reading: 9-10 and 11-12, Strands 3, 4, 6

Language: 9-10 and 11-12, Strands 3, 4, and 5

National Core Arts Standards—Theatre:

Responding: Anchor Standards 7, 8, and 9

Connecting: Anchor Standard 11

Delaware Standards for English Language Arts (DOE):

Standard 2: 2.2a, 2.4b1, 2.5b, 2.5g, 2.6a

Standard 3: 3.1b, 3.3b1, 3.3b2

Standard 4: 4.1a, 4.1b, 4.1c, 4.2f, 4.3a, 4.4b

*Compiled by Johanna Schloss, Associate Director of Education &
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