Researchers in Schools

From Victorian Theatre to the Muppets: Stage and Screen Adaptations of *A Christmas Carol*

Key Stage 4 Programme

Coursebook Designed by: Dr Miller

Pupil Name:

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Uni Pathways launch event

Welcome to Uni Pathways! We are delighted to be able to launch the Uni Pathways programme with you. We hope that you are ready to embark on your Uni Pathways journey and that you enjoy the video.

You will be asked to pause the video at times to complete some work in this workbook, so make sure you have a pen / pencil to hand when you start the video.

By the end of the video, you will have

- Learnt about what studying at university means
- Learnt about some of the skills that you will develop during Uni Pathways
- Heard from pupils who have participated in Uni Pathways or The Scholars Programme (which is the same programme!)
- Heard from current university students talking about what life is like at university

If you are in school your teacher will play the video. If you are at home and logged in to a session with your teacher, your teacher will play the video and show it to you. If you are participating independently your teacher will email you the link to the video or the video file. There are opportunities for you to answer some questions, and you will be told when to pause the video to answer them.

Introduction to Uni Pathways

1. Write down what you think a supra-activity is

_____
_____
_____

2. Independent learning is

_____
_____
_____
_____

3. Write down in your own words what resilience means, and come up with a different example to the one mentioned in the PowerPoint.

_____
_____
_____
_____
_____

4. Why do you think analysis and evaluation skills are useful in your academic career?

5. Why do you think analysis and evaluation skills are useful in life in general?

6. What are the different types of learning that university students do?

Pupils' experience of Uni Pathways

You will now watch some pupils talk about their experience of learning a PhD topic and producing a final assignment. Some may refer to The Scholars Programme rather than Uni Pathways. As you heard in the introduction PowerPoint, The Scholars Programme is a very similar programme to Uni Pathways. Listen carefully and then respond to the questions below. Be prepared to share some of your responses with your peers.

1. How did the pupils describe talking about writing a long essay for their final assignment?

2. Write down something that one of the pupils mentioned was particularly interesting in their course.

3. What were some challenges that the pupils met?

Virtual campus tours

You will now go on a virtual tour of some universities! Once you have seen some of the university campuses, respond to the questions below.

1.Note down something that you liked out of any of the campus tours you saw. It may be a particular building, space, city etc.

2. Were there any similarities between the different university campuses? If so, what are the similarities?

3. If you had to pick one of those universities to go and visit in person, which one would it be and why?

4. Note down some of the societies that you could join at different universities

Meet university students!

You are about to virtually meet or hear from some current university students.

If you are virtually meeting them, think about what questions you would like to ask the students, share your questions with a partner and note those questions down in the space below.

If you are not meeting them but watching some videos that they have made, use the space below to note down what else you would like to find out about university. You can then ask your teacher during Uni Pathways tutorials!

Reflection

Congratulations on completing the launch of the Uni Pathways programme. Before you go, take some time to reflect on what you have learnt by answering the following questions:

1. Are there any aspects of university style learning that you would look forward to? If so, what are they?

2. What challenges do you think students face when learning at university? How would you try to overcome these challenges?

3. What skills do you hope to develop during your Uni Pathways course?

4. What part of Uni Pathways seems the most challenging for you?

5. What are you most looking forward to about Uni Pathways?

Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1			
2			
3			
4			
5			
6 (Feedback)			
7 (Feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline Assignment: mini-essay comparing two different sources	
Tutorial 2	Identifying and explaining melodramatic conventions	
Tutorial 3	Paragraph comparing film and prose techniques	
Tutorial 4	Close-reading song lyrics from *The Muppet Christmas Carol*	
Tutorial 5	Final Assignment First Draft: one essay on the play and one on the two film adaptations	

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on due date	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Course Rationale

'I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future.'

A Christmas Carol is one of our best-loved, and most frequently retold, Christmas stories. Dickens's main character, Ebenezer Scrooge, is visited by three spirits on Christmas Eve and shown visions of his past, present, and future which convince him to change his mean-spirited way of living. Scrooge's journey to redemption appears on our screens in many forms (musicals, cartoons, dramas) every festive season. This course examines how and why Dickens's story has been adapted for different audiences through time. We will use a play script alongside film screenings to explore how this popular tale has been reinterpreted from the nineteenth to the twentieth century. The adaptations we will explore are:

- C.Z. Barnett's play, *A Christmas Carol: Or, The Miser's Warning!* [1844]
- J. Searle Dawley's silent film, *A Christmas Carol* [1910]
- Brian Henson's film, *The Muppet Christmas Carol* [1992]

Each tutorial will cover **one** adaptation and explore how **one** element of Dickens's story (theme, plot, character) is interpreted within it. We will think about how adaptations reflect, and shape, the social values of the eras in which they are produced. We will also consider how adaptations influence our understanding of their source texts. You will develop transferable skills in:

- Studying and interpreting sources in a variety of media.
- Independent critical thinking.
- Confidently expressing your own ideas.

This course also gives you the opportunity to experience university-style learning and gain insights into what you can expect if you choose to enter Higher Education in the future. You will:

- Take notes during talks and film screenings that will give you a taste of what to expect from lectures.
- Gain confidence in researching new topics independently.
- Have the chance to take a fresh approach to studying English and combine reading novels with film and adaptation studies.

Uni Pathways Mark Scheme 2020 – Essay-based assignments

	Subject Knowledge	Critical Thinking	Written Communication
1st	The essay shows a breadth of knowledge and understanding of the key concepts and issues, through engaging with and interpreting a wide range of relevant sources. Knowledge is used to build and support highly effective arguments.	Analyses key ideas, information, and arguments. Interprets meaning and makes connections. Identifies and critically evaluates key arguments and statements, deciding on their credibility, strength, and relative significance, drawing convincing conclusions.	The essay has a clear and engaging structure, taking the reader on a journey from the introduction to the conclusion. The writing style is appropriate; key terms are used with fluency. There are no, or very few, errors in spelling or grammar. Referencing is used consistently and matches the style taught in the course.
2:1	The essay shows an understanding of key concepts and issues, drawing on a range of relevant sources. Knowledge is used to build and support effective arguments.	Analyses key ideas, information, and arguments. Identifies relevant arguments and statements, deciding on their credibility and strength, drawing reasonable conclusions. Shows some understanding of the relative importance of arguments.	The essay has a clear structure and the arguments are easy to follow. The introduction outlines the essay effectively and the conclusion summarises the arguments. The writing style is appropriate; key terms are used correctly. There are few errors in spelling or grammar. Referencing is mostly consistent and matches the style taught in the course.
2:2	The essay shows an understanding of key concepts and issues, with no major misconceptions. Beginning to apply this knowledge to build and support arguments.	Begins to analyse ideas, information, and arguments. Identifies some arguments and statements and attempts to evaluate their quality. Not yet showing understanding of the relative	The essay structure could be made clearer to better guide the reader through the arguments. The writing style can sometimes be informal. Occasionally key terms are not used when it would be appropriate to do so.

		strengths and weaknesses of arguments.	There are some errors in spelling or grammar, but they do not get in the way of communicating the content. There is some consistency to the referencing.
3rd	Shows a developing understanding of key concepts and issues, with some misconceptions. Not yet applying this knowledge to build and support arguments.	Begins to analyse ideas and information. Describes statements and arguments while not yet evaluating them.	The grammar, spelling, style, and structure of the work need improving in order to communicate ideas to the reader. The essay has no or a limited introduction and conclusion. Key terms and references are not always used correctly.

Baseline Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark

Written communication	
	mark

Final Assignment (essay based): Pupil Feedback Report

Name of Pupil	
Name of School	
Name of RIS teacher	
Title of Assignment	

How your assignment is graded:

Grade	Marks	What this means
1st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Marks

OVERALL MARK / 100		FINAL MARK / 100 (including any deductions)	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the teacher should give an explanation in this section:

Mark Breakdown and Feedback

Subject knowledge	
	mark
Critical thinking	
	mark

Written communication	
	mark

Subject Vocabulary

Word	Definition	In a sentence
Adaptation	A play, film, or tv programme that is based on an earlier (usually written) work.	Andrew Davies produced a popular adaptation of Jane Austen's *Pride and Prejudice* for the BBC in 1995.
Adaptor	An individual (playwright, screenwriter, director) who reworks a story originally created by somebody else, usually for the stage, tv, or film.	She has proven herself to be a successful adaptor of Winston Graham's *Poldark* novels.
Narrative	A story that is told either verbally or in written form.	*The Hunger Games* is a series of young adult books: the narrative tracks the journey of the heroine, Katniss Everdeen.
Protagonist	A major character in a novel, play, tv programme, or film.	Daniel Radcliffe takes the role of the protagonist in the extraordinarily successful film adaptations of J.K. Rowling's *Harry Potter* books.
Novella	A short novel or long short story.	In his short novella, *A Christmas Carol,* Charles Dickens gives his main character the chance to learn from his mistakes.
Novelist	A person who writes novels.	He had always wanted to become a best-selling novelist.
Playwright/Dramatist	The author of a play.	The story was brought to life on the stage by an experienced dramatist.
Play script	The written text of a play, including acting instructions and stage directions.	The actor spent a long time reading through the play script and learning his lines.
Screenplay	The script produced for a film or tv programme, including acting instructions and scene directions.	She was awarded an Oscar for the film's impressive screenplay.

Stage direction	An instruction in a play script describing the movement, position on stage, or tone of voice an actor should adopt. These instructions can also describe sound effects and lighting.	William Shakespeare created a famous stage direction that reads: 'Exit, pursued by a bear'.
Dialogue	A conversation between two or more characters in a book, play, tv programme, or film.	The leading actor had to memorise a lot of dialogue for his new role.
Aside	A remark spoken in a play that is meant to be heard by the audience but not the other characters on the stage.	The criminal's plan to rob a bank was revealed by his sidekick in an aside.
Victorian	A term used to describe the period of Queen Victoria's reign in Britain, from 1837-1901.	The museum had recreated a Victorian schoolroom. Florence Nightingale is recognised as one of the most influential women of the Victorian period.
Set	A combination of scenery, furniture, and objects used to create a particular scene in a play, film, or tv programme.	The designer produced a visually impressive set that was much admired by the audience.
Melodrama	A play with exaggerated characters and thrilling events that aims to produce an emotional response in the audience.	The innocent heroine is one of the most frequently recurring character types in Victorian melodrama.

Tutorial 1: What are Adaptations?

Book to Film Co. website, http://booktofilmco.com/

What is the Purpose of Tutorial 1?

- To help you to understand what an adaptation is and to start identifying different types.
- To get an overview of the plot of Dickens's *A Christmas Carol* and to learn how to organise the main events into the five 'staves' that the story is divided into.
- To explain the three key elements we will be exploring in *A Christmas Carol* and its adaptations (theme, plot, and character).

Activity 1

Starter Quiz: Recognising Adaptations

Look at the images below and circle 'True' if you think the work listed is an adaptation, or 'False' if you think it is not. Please remember not to worry, as this is not a test! We will share our thoughts in 5 minutes.

1. The Disney live action film *Cinderella*

TRUE/FALSE

"Cinderella Glass Slipper" by TSTS Sheng was originally posted to Flickr at https://www.flickr.com/photos/40083085@N02/16936171941 and is licensed under cc-by-sa-2.0, https://creativecommons.org/licenses/by-sa/2.0/legalcode

2. The film *Harry Potter and the Philosopher's Stone*

TRUE/FALSE

"The making of Harry Potter" by Karen Roe is licensed under cc 2.0, https://creativecommons.org/licenses/by/2.0/legalcode.

3. The smash-hit musical *Les Misérables*

TRUE/FALSE

"Les Misérables at Queen's Theatre, as seen in the day" by Rifleman 82 is licensed under cc 2.0, https://creativecommons.org/licenses/by/2.0/legalcode.

4. The popular play *The Curious Incident of the Dog in the Night-Time*

TRUE/FALSE

"The exterior of the Pieter Toerien Montecasino Theatre in Johannesburg" by Megan Rigby is licensed under cc-by-sa-1.0, https://creativecommons.org/publicdomain/zero/1.0/legalcode.

5. The long-running musical *Cats*

TRUE/FALSE

"Agnieszka Jaroszyńska-Kuruś as Fantazja and Robert Adamczewski as Alonzo in the musical "Cats" in Roma Musical Theatre in Warsaw" by Effie is licensed under cc-by-sa-4.0, https://creativecommons.org/licenses/by-sa/4.0/legalcode

6. The popular play *The Mousetrap*

TRUE/FALSE

"St Martin's Theatre, Covent Garden, London" by Ewan Munro was originally posted to Flickr at https://www.flickr.com/photos/55935853@N00/4497012695 and is licensed under cc 2.0, https://creativecommons.org/licenses/by-sa/2.0/legalcode

We now know that there are lots of different types of adaptations, including:

- Films based on novels (*Harry Potter*)
- Plays based on novels (*Les Misérables*, *The Curious Incident*).
- Films based on more than one source (the live action version of *Cinderella* is based on the 1950 Disney cartoon, which was adapted from the written story by Charles Perrault).
- There are even films and tv series based on comic books, like *Wonder Woman* (2017) and Netflix's *Chilling Adventures of Sabrina* (2018-present).

You have a written definition of the word 'adaptation' in your subject vocabulary grid if you ever need a reminder. The key thing to remember is that **all adaptations are works of art (films, books, plays) that are based in some way on earlier works.**

Activity 2

Think-Pair-Share: What do I already know about *A Christmas Carol*?

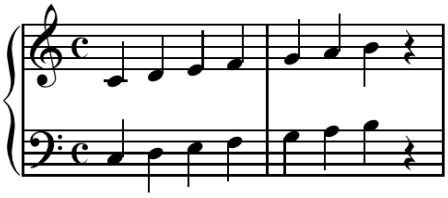
In pairs, discuss what you already know about Dickens's story *A Christmas Carol*. Then write down your ideas on the post-it notes below. You can jot down random words or associations, names of characters, or whatever you remember about the plot. If you are unsure, try to consider anything that you have seen (images, films, Christmas cards) that makes reference to Dickens's story.

When we share our thoughts, add some of your fellow students' ideas to your own notes.

Activity 3

Plot Structure: Match the Statements and Staves

The structure of *A Christmas Carol* is unusual because it is split into five 'staves'. The term stave is used in music to describe the diagram that musical notes are written on. A stave looks something like this:



Why did Dickens choose to divide his story into staves?

- Dickens's title identifies his story as a 'carol'. This links it to music and, more specifically, to songs that are popular during the festive season.
- Carols are often religious in content and usually focus on the birth of Jesus. However, they are also associated more generally with joy and goodwill. Dickens's story shares this emphasis on the importance of giving: Scrooge's meetings with the three ghosts compel him to abandon his mean-spirited ways and become generous to others.

Look at the five statements below. Each statement represents one stave. Try to number the statements 1 to 5, based on the order in which you think the events happen.

Scrooge meets the Ghost of Christmas Present and witnesses the Cratchit family's joyful Christmas dinner. He is made aware of the poverty that exists in his city.

Scrooge is a transformed man: he reconnects with his nephew, provides the Cratchit family with a huge Christmas dinner, raises Bob Cratchit's salary, and becomes a second father to Tiny Tim.

Scrooge meets the Ghost of Christmas Yet to Come and is horrified to learn that there are no mourners at his own grave and that Bob Cratchit's son Tiny Tim has died because the family could not afford the medical treatment he needed.

We are introduced to Scrooge. He rudely dismisses his nephew Fred when he comes to wish Scrooge a merry Christmas, and only reluctantly agrees to give his clerk Bob Cratchit a holiday on Christmas day.

Scrooge meets the Ghost of Christmas Past who shows him scenes of his lonely childhood, the Christmas ball he attended as a young man, and his separation from the woman he planned to marry.

How did you get on? In the spaces below, write down three words/phrases that will help you to remember what happens in each stave:

Stave 1:

Stave 2:

Stave 3:

Stave 4:

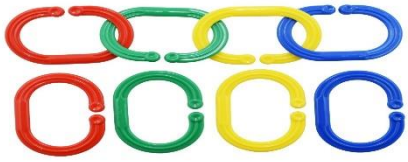
Stave 5:

Activity 4

Mini-lecture: What will we be studying?

I will be delivering some key information about the course here, so please listen and take some notes under each of the main areas we will be exploring.

Theme	Plot

Character	We will also unpick the **links** between these areas and make **connections** between the different adaptations. 

Each tutorial will focus on exploring **one of these three elements and one adaptation**. We will be looking at the adaptations in chronological order.

Homework: Baseline Assignment

Essay: 500 words

Read through Source 1, which is taken from Dickens's first detailed description of Scrooge. Then look at Source 2: it shows an artist's drawing of Scrooge. Write three short paragraphs (500 words in total) that compare these sources. You should include:

- An **introductory paragraph** summarising the initial impressions we form about Scrooge, based on what we are told in the passage, and what we see in the image.
- A **middle paragraph** that develops your points. Do the sources present Scrooge in the same way? How does Dickens communicate Scrooge's character through literary techniques (e.g. word choice, metaphors/similes, sentence structure)? How does the artist help us to learn about Scrooge's personality through visual representation (e.g. use of colour, Scrooge's clothing, his facial expression, background details)? Discuss at least two techniques for each source.
- A **conclusion** that sums up the similarities and differences between the two sources' presentation of Scrooge's character.

Success Criteria:

- Write clearly and concisely to communicate your ideas successfully.
- Use formal, academic vocabulary.
- Identify and analyse at least two literary, and two artistic, techniques used to convey Scrooge's character to the reader/viewer.
- Follow the logical essay structure outlined above.
- Make clear links between your points.

Source 1: Charles Dickens, *A Christmas Carol* (1843), Stave 1

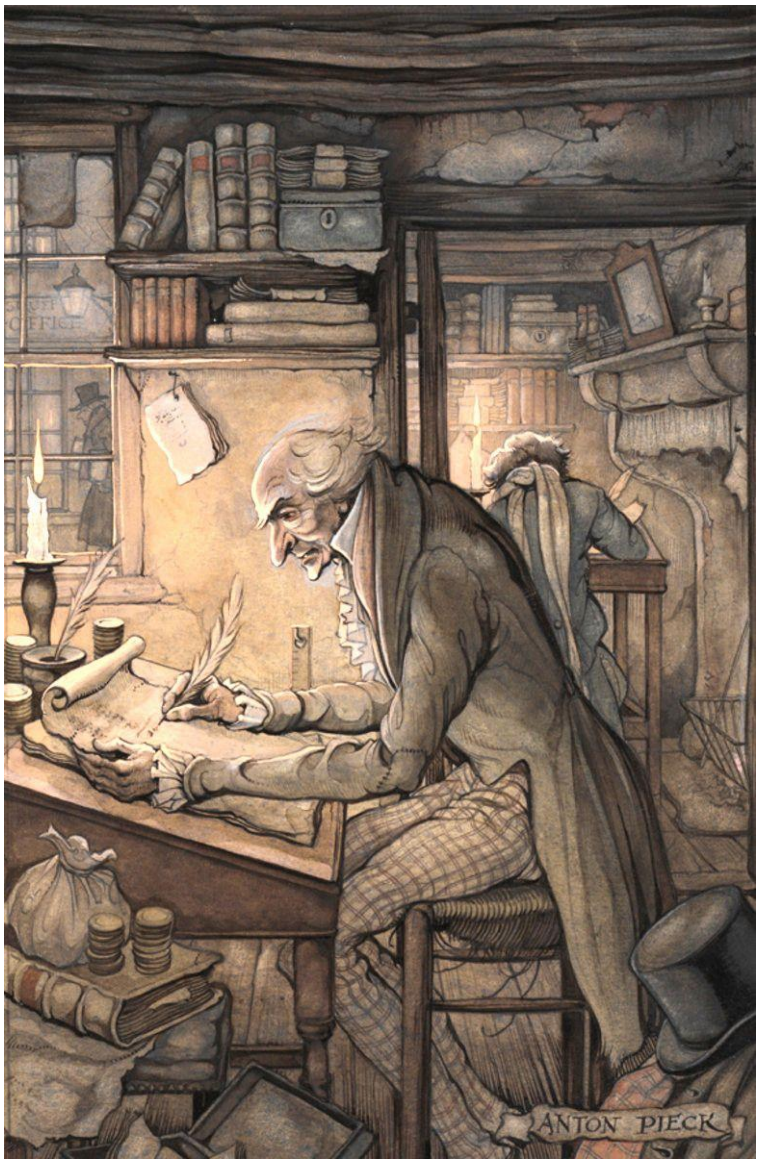
Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

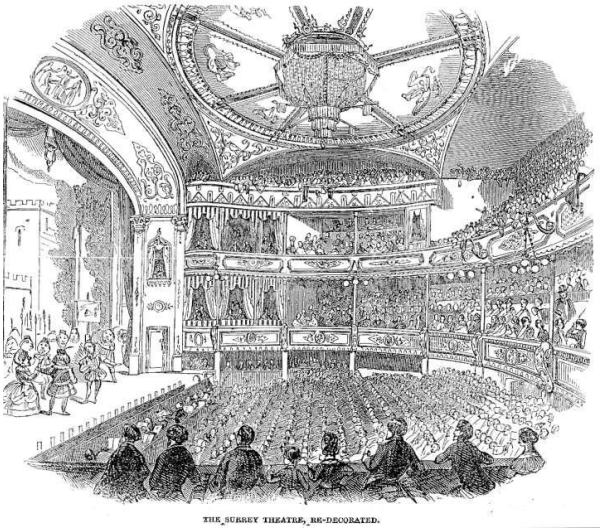
Vocabulary

covetous: greedy.
gait: the manner in which someone walks.
rime: frost that forms on cold objects.
dog-days: the hottest days of the summer.
entreaty: pleading or appealing to someone.
'came down' handsomely: this phrase contrasts the way in which rain and snow come down plentifully from the sky with Scrooge's reluctance to give anyone anything because he is so ungenerous.

Source 2: Anton Pieck (a Dutch painter and artist), book illustration, *Scrooge at his Office* (1953-4)



Tutorial 2: *A Christmas Carol* and its Themes on the Victorian Stage



'The Surrey Theatre, Re-decorated', *Illustrated London News* (13 January 1849), p. 29. Scanned image and caption information by Phillip V. Allingham, *The Victorian Web,* http://www.victorianweb.org/periodicals/iln/82.html.

What is the purpose of Tutorial 2?

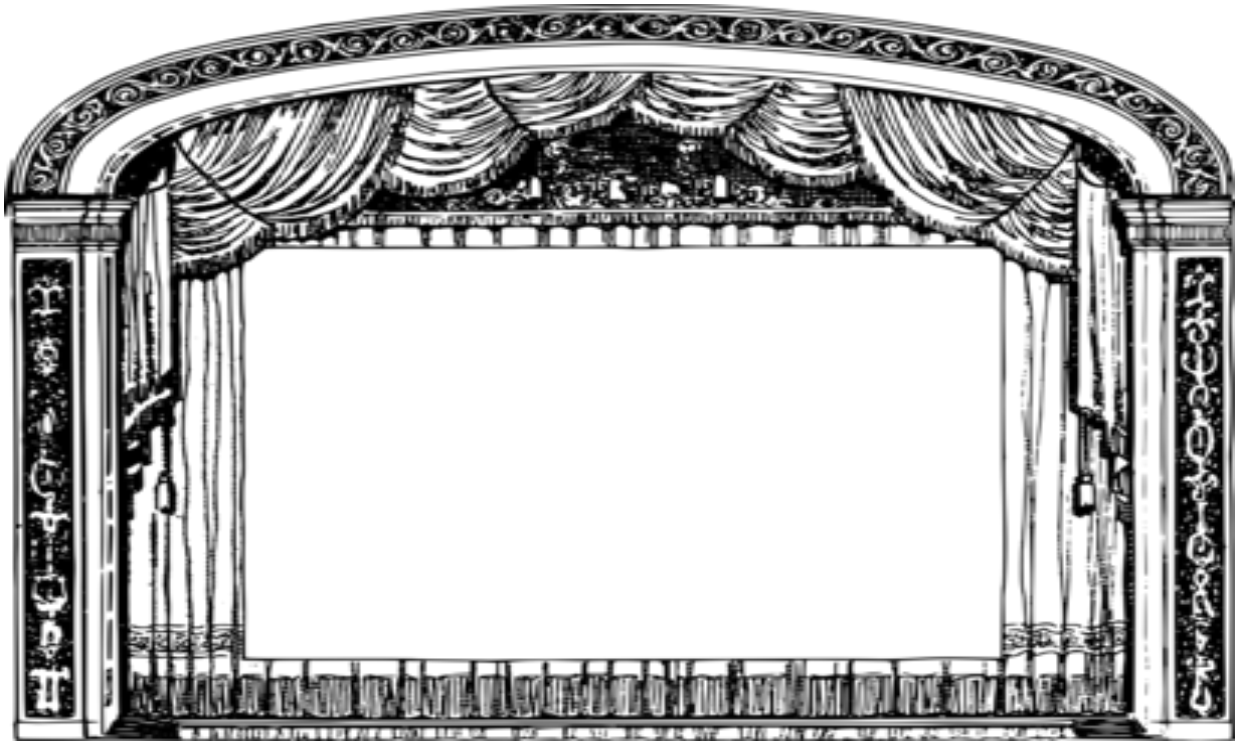
- To help you to understand what Victorian popular theatre (especially melodrama) was like.
- To examine the topical issues that shaped the novella's themes.
- To explore the techniques that Dickens uses to communicate these themes.
- To consider the strategies Victorian playwrights employed to communicate Dickens's themes on stage.

Activity 1

Think-Pair-Share: What was Victorian theatre like?

Take a look at these replica adverts for Victorian theatres and variety performances. In pairs, discuss what you think theatre was like in the nineteenth century. We will share our thoughts in five minutes. Use the following questions to help you, and write down your ideas in the stage box.

- Who might be in the audience?
- What kinds of shows were staged?
- What did it look like inside?



Extension Questions

1. Why do you think going to the theatre was such a popular form of entertainment in the nineteenth century?

2. In your opinion, do theatrical performances exist solely to entertain us, or do they serve any other purpose?

Melodrama

- The type of drama that we are most interested in is called **melodrama.** It dominated theatrical entertainment for most of the nineteenth century. Victorian melodramas:
- Contain **exaggerated characters** that often divide sharply into noble heroes and evil villains.
- Have a **clear moral message**.

- Are structured around fast-paced, **thrilling events**.
- Usually seek to produce an **emotional response** (excitement, pity, intense anger) in the audience.
- Have fairy-tale qualities such as **happy endings**
- **Reward noble characters** for their goodness.
- Engage with **social issues**.

Dickens's novella was ideal raw material for a melodrama because it:

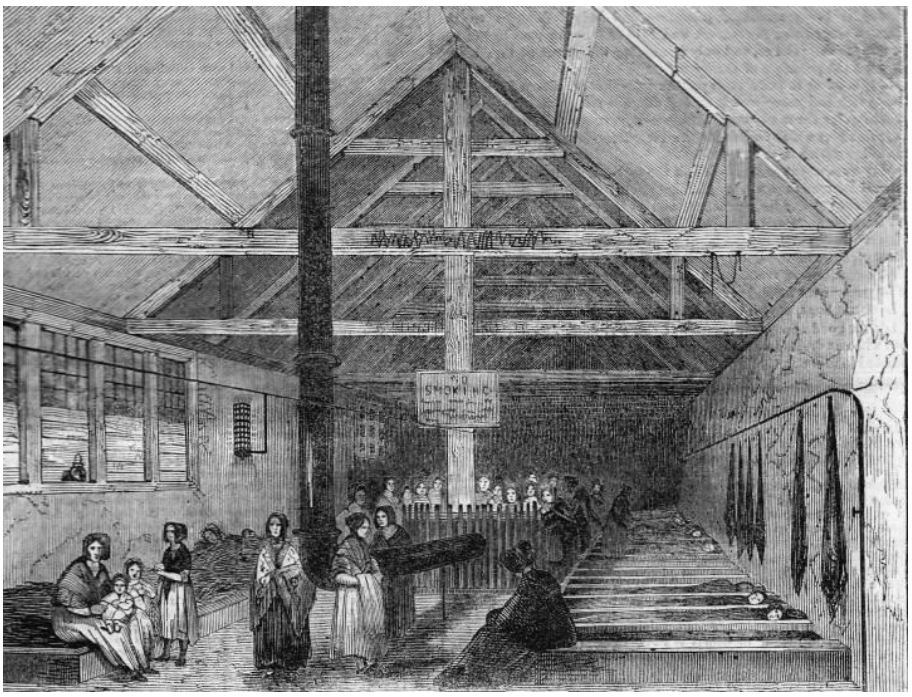
- Has a clear moral message.
- Moves quickly, in short episodes.
- Has characters that we can instantly identify as principled or wicked.
- Has a happy ending.
- Encourages the audience to think about social problems.

Activity 2

What was happening in Victorian England in 1843?

- Dickens wrote *A Christmas Carol* partly because he was horrified to learn about the appalling conditions that working-class children faced in Cornish tin mines and 'ragged schools', which provided free education for the poorest children in society.
- The 1840s were informally known as the 'Hungry Forties' because high food prices and famines caused widespread hunger and misery for working-class families. Death by starvation was not uncommon.

The image on the next page was published in the same year as Dickens's novella. In your groups, pick out three details which show us that the poor were suffering in the 1840s, and write them below. In five minutes, we will share our ideas.



'Refuge for the Destitute — Ward for Females', *Illustrated London News* (23 December 1843), p. 417. Scanned image and caption by Philip V. Allingham from a copy in the Robarts Library, University of Toronto. Formatting and image correction by George P. Landow, *The Victorian Web*, http://www.victorianweb.org/periodicals/iln/christmas/5b.html

1.

2.

3.

Activity 3

Identifying themes in the novella

In pairs, read through the following extract from Stave 1 of Dickens's novella. This conversation occurs when two men come knocking at Scrooge's door asking for charitable donations for the poor. **Look at the charity worker's comments and quote two phrases which suggest that Dickens is highlighting his society's failure to provide for the poor.** Write these quotes below, and in five minutes, you will share them with the rest of the group:

"At this festive season of the year, Mr. Scrooge," said the gentleman, taking up a pen, "it is more than usually desirable that we should make some slight provision for the Poor and

destitute, who suffer greatly at the present time. Many thousands are in want of common necessaries; hundreds of thousands are in want of common comforts, sir."
[…]
"The Treadmill and the Poor Law are in full vigour, then?" said Scrooge.
"Both very busy, sir."
"Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course," said Scrooge. "I'm very glad to hear it."
"Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude," returned the gentleman, "a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?"
"Nothing!" Scrooge replied.

Vocabulary

destitute: extremely poor.
Treadmill: Unlike modern treadmills, those used in the Victorian period were usually to be found in prisons and workhouses. Inmates climbed stairs attached to a giant wheel, sometimes to operate grain mills or water pumps, but also as an exhausting form of punishment.
Poor Law: A controversial law introduced in 1834 which aimed to reduce the cost of providing for the poor and encourage them to work hard to support themselves. If they could not do this, they were placed in workhouses, a prospect feared and dreaded by many.
abundance: having more than enough of something.

1.

2.

Some words/phrases you might find helpful when you come to write about these themes in more detail are:

Compassion

Charity

Self-interest vs. Social Responsibility

Social Injustice

Activity 4

Themes in the novella vs. themes in the play

C.Z. Barnett's dramatic adaptation of Dickens's story, *A Christmas Carol: Or, The Miser's Warning!*, was first staged in February 1844, just two months after the novella was published.

The play includes Scrooge's dismissal of the charity men. The dialogue the playwright uses mirrors Dickens's language quite closely. Let's read through these two extracts together, and then consider what Barnett adds to this scene. Can you spot what it is?
Write our shared ideas in the box below:

SPOT THE DIFFERENCE!

Dickens's Novella:

"If they would rather die," said Scrooge, "they had better do it, and decrease the surplus population. Besides—excuse me—I don't know that."

"But you might know it," observed the gentleman.

"It's not my business," Scrooge returned. "It's enough for a man to understand his own business, and not to interfere with other people's. Mine occupies me constantly. Good afternoon, gentlemen!"

Seeing clearly that it would be useless to pursue their point, the gentlemen withdrew.

Barnett's Play:

Scrooge: If they'd rather die, they'd better do it, and decrease the surplus population. However, its's not my business, so good evening, gentlemen.

Cheerly: I am sorry we disturbed you. [As they are about to exeunt, Bob approaches them—Scrooge retires up.]

Bob: Beg pardon, gentlemen, I've got an odd eighteen pence here that I was going to buy a new pair of gloves with in honour of Christmas day, but my heart would feel warmer though my hands were colder, if it helped to put a dinner and a garment on a poor creature who might need. There take it.

Cheerly: Such acts as these from such men as you, sooner or later, will be well rewarded.

Summary Notes

Dickens communicates themes through:

- Narrative commentary.
- Characterisation (Dickens contrasts Scrooge's selfish attitudes with the generosity of the charity men).
- Language (e.g. using words like 'suffer' to highlight neglect of the poor).

Barnett communicates themes through:

- Dialogue (he even includes speeches that do not appear in Dickens's novella, e.g. Cratchit's offer to donate money).
- Stage directions for the actors (Cratchit's decision to approach the charity men shows the audience his generosity, while Scrooge walks away).

- Naming Dickens's charity men Cheerly and Heartly emphasises their warmth and kindness.

Extension Question

1. Why is it necessary for Dickens and Barnett to use different techniques to communicate the story's moral message?

Homework

We have talked about how Dickens (a novelist) and Barnett (a playwright) communicate the key themes of *A Christmas Carol* differently. Remember that the fact that Barnett is writing a melodramatic play is important. Below is a checklist to remind you of the main conventions of melodrama. How many of them do you think were present in the play? Tick these off, and write one brief sentence for each convention you have identified to explain how the play includes them.

Exaggerated characters ☐

Thrilling events ☐

Emotional response ☐

Happy endings ☐

Rewards noble characters ☐

Social issues ☐

Tutorial 3: Plot in a Silent Film Adaptation of *A Christmas Carol*

Pittsburgh Silent Film Society Facebook page, https://www.facebook.com/PittsburghSilentFilmSociety/.

What is the purpose of Tutorial 3?

- To identify the key elements of Dickens's plot that are included in J. Searle Dawley's silent film adaptation, and the main scenes that have been cut.
- To learn the correct terms for analysing the techniques the filmmaker uses to communicate plot (captions, sets, body language).
- To explore how Dawley's film is influenced by the Victorian melodramas we discussed last week.

Activity 1

Film Screening: *A Christmas Carol* by J. Searle Dawley, 1910

We are going to watch this short film together and think about how each of the following features help us to understand the plot of Dickens's story. **Please take notes in the boxes on the next page.** Include anything that you find interesting. Focus on:

Captions: These phrases explain to viewers what is happening in the film. Which parts of the plot do they describe?

Music: Does it have a slow or a fast pace? Does it mirror an emotion that a character is feeling, or create suspense?

Body language/facial expressions: Are the actors making gestures, or showing emotions on their faces, that tell us more about the story?

Costumes/Sets: Do the clothes and the surroundings help us to recognise what is happening?

Captions	Music
Body language and facial expressions	**Costumes and Sets**

Activity 2

Plot Focus: What's There, and What's Missing?

In pairs, try to identify at least one event that does not appear in Dickens's story, but which the filmmaker has added in. Here is one to get you thinking:

- In the film, Scrooge's nephew Fred is sent away by the father of the woman he wants to marry because he is poor. In the novella, Fred is already married.
-

Now try to identify at least one event or character that appears in the original story, but is missing from the film. Here is one to get you thinking:

- Tiny Tim, one of the most iconic characters from Dickens's story, never makes an appearance!
-

What do these changes mean?

Fill in the rest of the following sentences with your own ideas. This is an independent task. We will share our thoughts in five minutes.

I think the adaptor missed out some incidents from Dickens's story because

……

……

……

I think the adaptor added some extra incidents to Dickens's story because

……

……

……

Activity 3

Is Dawley's film a melodrama?

Remember our checklist of melodramatic conventions:

Exaggerated characters ☐

Thrilling events ☐

Emotional response ☐

Happy endings ☐

Rewards noble characters ☐

Social issues ☐

In groups, discuss whether you think the film shares some, or all, of these characteristics, and write your ideas below.

……

……

……

.....

.....

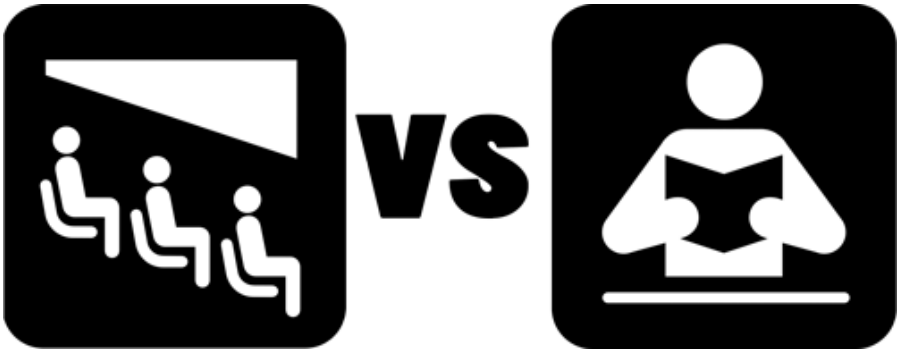
Extension Questions

1. Do you think that the generic conventions of melodrama listed above have a significant impact on the way the filmmaker approaches Dickens's story?

2. Which genres do you most enjoy reading (e.g. crime, romance, fantasy) and do you think that these books all share a similar approach to content (storylines and characters) and style (tone, language used, etc.)?

Homework

Film vs. Prose: How are they different?



Bookquill blog, https://bookquill.wordpress.com/2016/02/17/book-vs-movie-percy-jackson-and-the-sea-of-monsters/.

Write a paragraph that compares the techniques used in Dickens's novella and Dawley's film to communicate the plot of *A Christmas Carol*. Your paragraph should cover the following points:

- Begin with a **topic sentence outlining how different you think their approaches are.** Remember that Dickens's story is a written text; Dawley's film is a series of visual images. How does this key difference affect the way each of them tells the story?
- Novella: Explain how readers follow the plot in Dicken's text. What techniques does Dickens use to show us what is going on? **Mention at least two techniques, looking back at the summary notes for Tutorial 2 if you are not sure.**
- Film: Then consider how viewers follow the plot in the film. What methods does the filmmaker use to show us what is going on? **Mention at least two of the techniques we discussed today** and explain how they enhance the viewer's understanding of the story**.**
- End with a brief conclusion that summarises the main differences between the two approaches.

Success Criteria:

- Write clearly and concisely to communicate your ideas successfully.
- Use formal, academic vocabulary.
- Identify and analyse at least two literary, and two film, techniques used to communicate plot to the reader/viewer.
- Use the terminology we looked at today when you are referring to the film (revisit p. 32 for an outline of these techniques).
- Follow the logical paragraph structure outlined above.
- Make clear links between your points.

Tutorial 4: Character in *The Muppet Christmas Carol*

What is the purpose of Tutorial 4?

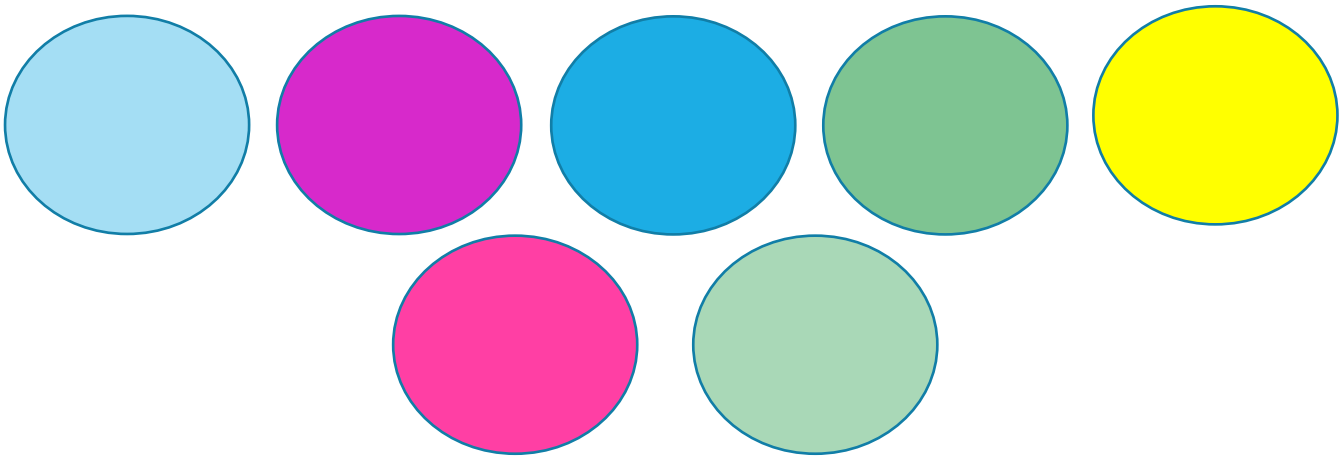
- To help you to become confident at identifying the main characters that feature in *The Muppet Christmas Carol*, and explore the ways in which their personalities are different from Dickens's original characters.
- To build on your existing knowledge of the techniques that filmmakers employ and examine how they are used to represent character.
- To strengthen your ability to differentiate between the way Dickens represents character in prose and the way the Muppets represent his characters on screen.

Activity 1

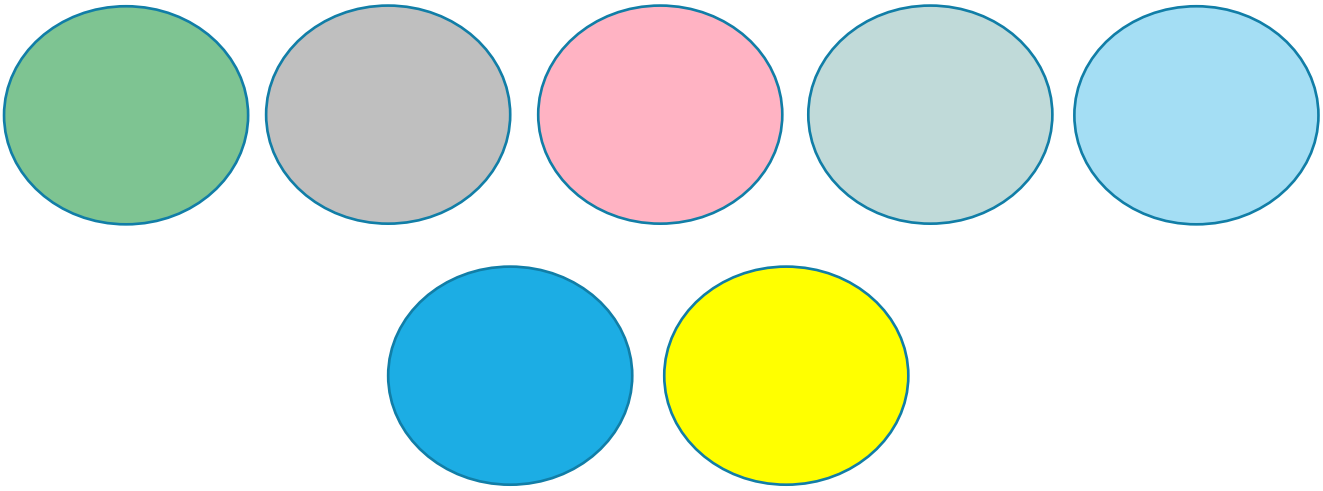
Group Recap: How many of Dickens's characters can we remember?

You are all going to take turns to write down character names on the board. Let's see if we can get all the main ones first! Then move on to the more minor characters. Write them in the bubbles below:

MAIN CHARACTERS



SECONDARY CHARACTERS



Extension Questions

1. Did any of you find it difficult to decide which characters we should categorise as main characters? Why/why not?

2. Which factors do you think might influence adaptors when they make judgements about which characters from Dickens's story are the most important?

Activity 2

Film Screening: Who's Who?

Watch this clip from the opening of *The Muppet Christmas Carol.* You will notice that the filmmaker Brian Henson has decided to make Dickens a character in his own story (played by The Great Gonzo) and has also included Rizzo the Rat, who plays himself! As you watch, make notes on the characters of Scrooge, Bob Cratchit, Dickens, and Rizzo the Rat.

Focus on looking out for the following:

Narrative Commentary: What is said about the character? Dickens and Rizzo make comments throughout, even about themselves. Do their remarks echo what Dickens says in the novella?

Dialogue: What does the character say and what does this tell us about them?

Personality: What are the character's key traits? Are they similar to Dickens's creations, or different?

Music/Songs: Try to notice the melody and the mood it creates: is it menacing, or cheerful? What about the words (lyrics)? What do people sing about Scrooge and what does this tell us about him? What does Cratchit sing and what does this tell us about him?

Happy Watching!

Dickens (The Great Gonzo)	Rizzo the Rat
Narrative Commentary	**Narrative Commentary**
Dialogue	**Dialogue**
Personality	**Personality**

Ebenezer Scrooge (Michael Caine)	Bob Cratchit (Kermit the Frog)
Narrative Commentary	**Narrative Commentary**
Dialogue	**Dialogue**
Personality	**Personality**
Music/Songs	**Music/Songs**

Let's share our ideas now. Add notes to what you have already written if one of your fellow students mentions something you didn't notice!

Activity 3

Recap Quiz: How much do you remember?

Tick the statement that you think most accurately describes the filmmaker's approach to adapting *A Christmas Carol*.

1. **In *The Muppet Christmas Carol*, Dickens is included as a character:**
   a) To provide humour and allow the filmmaker to include narrative commentary from the original story. ☐
   b) To make the film different from the novella. ☐
   c) Because the filmmaker wanted more characters. ☐

2. **Rizzo the Rat is:**
   a) A character taken from Dickens's novella. ☐
   b) Not in the novella, but included in the film as a comical companion for Dickens and a way of connecting with child viewers. ☐
   c) Treated badly by Scrooge. ☐

3. **The filmmaker presents the character of Scrooge:**
   a) Completely differently from the way Dickens portrays him. ☐
   b) As a blue furry Muppet character in Victorian costume. ☐
   c) As very similar to Dickens's original creation, using song lyrics and the critical comments of other characters to communicate his personality. ☐

4. **In the film, Bob Cratchit sings a song:**
   a) Which suggests that he does not enjoy Christmas. ☐
   b) Which shows us that he values friendship, family, and the kindness associated with the festive season. ☐
   c) Which confirms that he hates Scrooge. ☐

5. **The first time that we see Scrooge in the film, the music:**
   a) Becomes menacing and suggests it would be intimidating to meet him. ☐
   b) Is cheerful and creates a light-hearted mood. ☐
   c) Does not change in any way. ☐

6. **The large crowd of animals, Muppet characters, and vegetables we see singing in the street scenes:**
   a) Are bit strange. ☐
   b) Offer viewers insights into Scrooge's character and the novella's themes: the importance of charity and the gap between the rich and poor. ☐
   c) Are friends of Dickens and Rizzo. ☐

Homework

Read through the lyrics below, which are taken from the song Scrooge sings at the very end of *The Muppet Christmas Carol*. **Pick out three short quotes and explain how the lyrics you have identified communicate the change in Scrooge's character and approach to life.**

With each quote, ensure that you:

a) **Identify which aspect of Scrooge's character** has changed.
b) **Name the technique** that the songwriter uses to convey this change, e.g. word choice, repetition, metaphors.
c) **Explain how this technique** successfully communicates Scrooge's new personality.

Thankful Heart

With a thankful heart
With an endless joy
With a growing family
Every girl and boy
Will be nephew and niece to me
(Nephew and niece to me)
Will bring love, hope and peace to me
(Love, hope and peace to me)
Yes, and every night will end
And every day will start
With a grateful prayer
And a thankful heart

With an open smile and with open doors
I will bid you welcome
What is mine is yours
With a glass raised to toast your health
(With a glass raised to toast your health)
And a promise to share the wealth
(Promise to share the wealth)
I will sail a friendly course
File a friendly chart
On a sea of love and a thankful heart.

1.

2.

3.

Tutorial 5: Recap and Making Connections between the Adaptations

Robert Buss, *Dickens' Dream*, 1875, Charles Dickens Museum

What is the purpose of Tutorial 5?

- To review what we've learned over the last few weeks and practise retrieving key information relating to the three adaptations that we have explored.
- To help you to make connections between the adaptations and compare the different approaches the adaptors have adopted to tell Dickens's story.
- To develop your critical thinking and analytical skills in advance of the final assignment.

Activity 1

Quiz: Reviewing what we know

Let's see what we can remember! Some of the questions ask you to write your own answer, while others are multiple choice, or True or False.

1. Adaptations are always based on books. True or False?

2. Dickens published *A Christmas Carol* in:
a) 1830
b) 1850
c) 1843

3. Dickens's novella is divided into three staves. True or False?

4. Which of the following statements correctly identifies the techniques Dickens uses in the novella to develop our understanding of theme, plot, and character?
a) Captions and music.
b) Facial expressions and dialogue.
c) Characterisation, narrative commentary, and language.

5. Name two themes that are explored in *A Christmas Carol* and its adaptations.

6. Which of the following conventions is **not** associated with melodrama?
a) Clear heroes and villains.
b) Unhappy endings.
c) A moral message.

7. In silent film, what is the term we use to describe the words/phrases that appear on the screen to explain what is happening in the plot?

8. In Dawley's silent film adaptation, the actors help us to understand the personalities and motivations of Dickens's characters through:
a) Dialogue.
b) Music.
c) Facial expressions and body language.

9. In The *Muppet Christmas Carol*, Dickens appears as a character. True or False?

10. The filmmaker Brian Henson adds songs to *The Muppet Christmas Carol* because:
a) The lyrics help to communicate the personalities of Dickens's characters and the themes being explored.
b) He didn't think Dickens's story was long enough to be turned into a feature film.
c) The Muppets always sing.

How did you get on? Don't worry if you didn't get all the answers correct! Mark the ones you weren't sure about and flip back through your coursebook to revisit the relevant information in your notes.

Activity 2

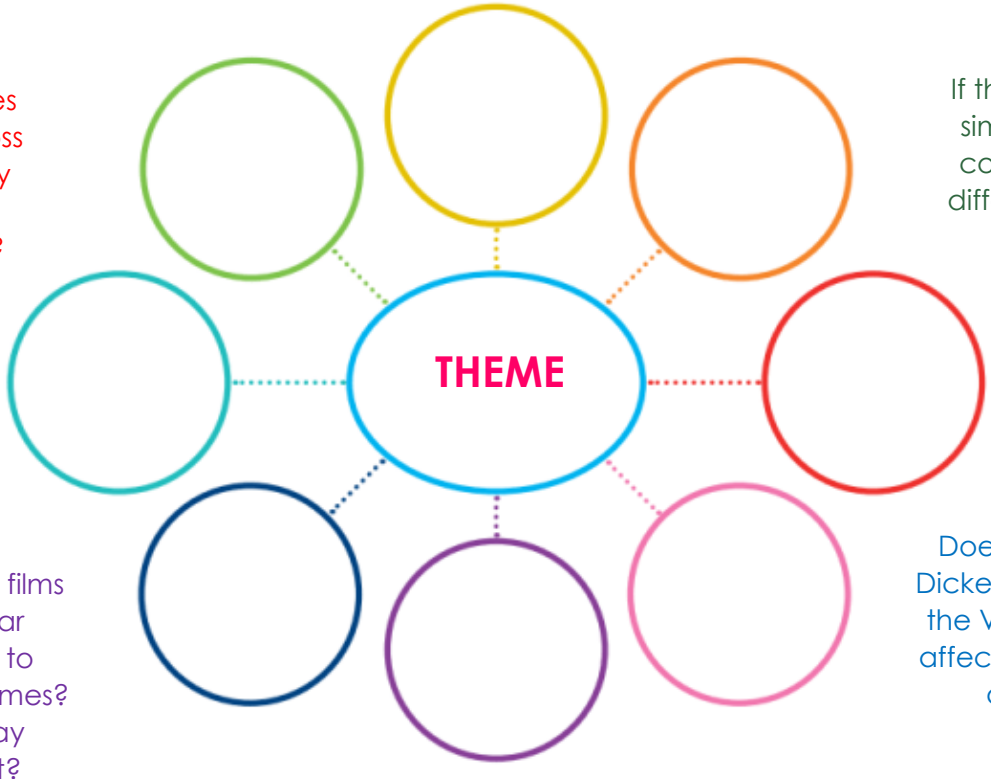
Making Connections between the Adaptations

This exercise is designed to help you to think more broadly about everything we have studied:

- We will focus on deepening our understanding of each of the three elements we have been exploring: theme, plot, and character.
- We will identify the features related to theme, plot, and character that are common to all three adaptations, and the features that are distinctive to particular adaptations.
- We will also revisit the similarities/differences between the adaptations and Dicken's novella.

Are the themes the same across Dickens's story and all three adaptations?

If the themes are similar, are they communicated differently? How?



Do the two films use similar methods to explore themes? Is the play different?

Does the fact that Dickens was writing in the Victorian period affect the themes he addresses?

Keywords to help us:

Moral message

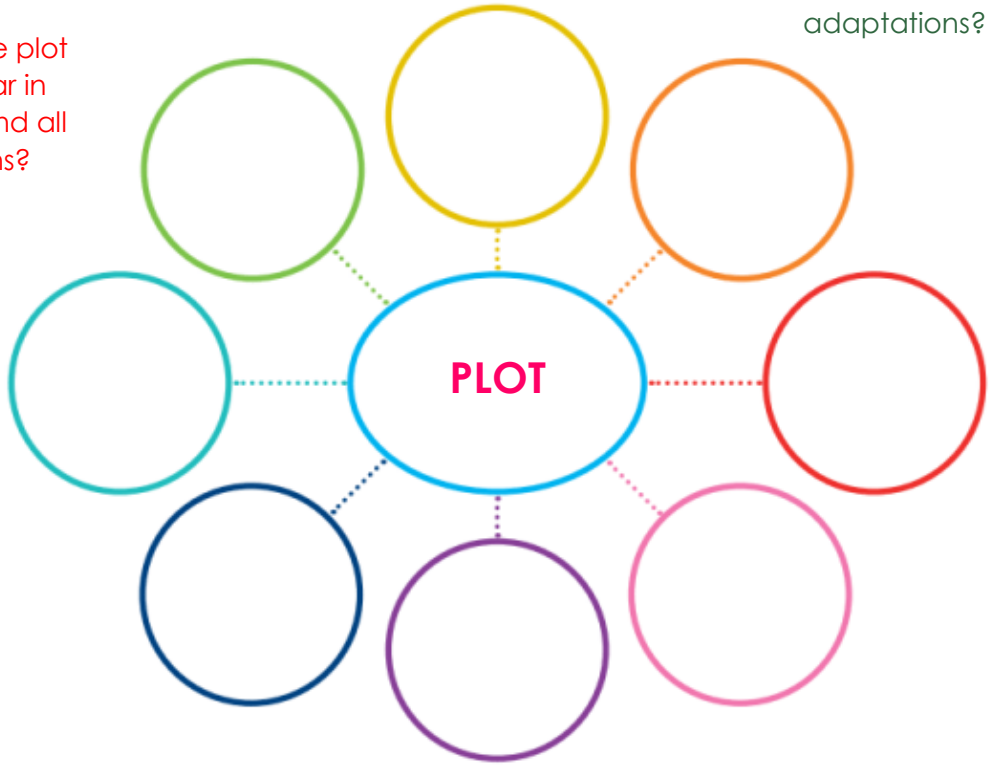
Main ideas

Topical Issues

Victorian Context

Can you remember the plot events that have been missed out of one or all of the adaptations?

Can you identify the plot events that appear in Dickens's novella and all three adaptations?



Are there any events that have been added into the adaptations?

Why have elements of the plot been cut, or added to?

Keywords to help us:

Narrative

Five Staves

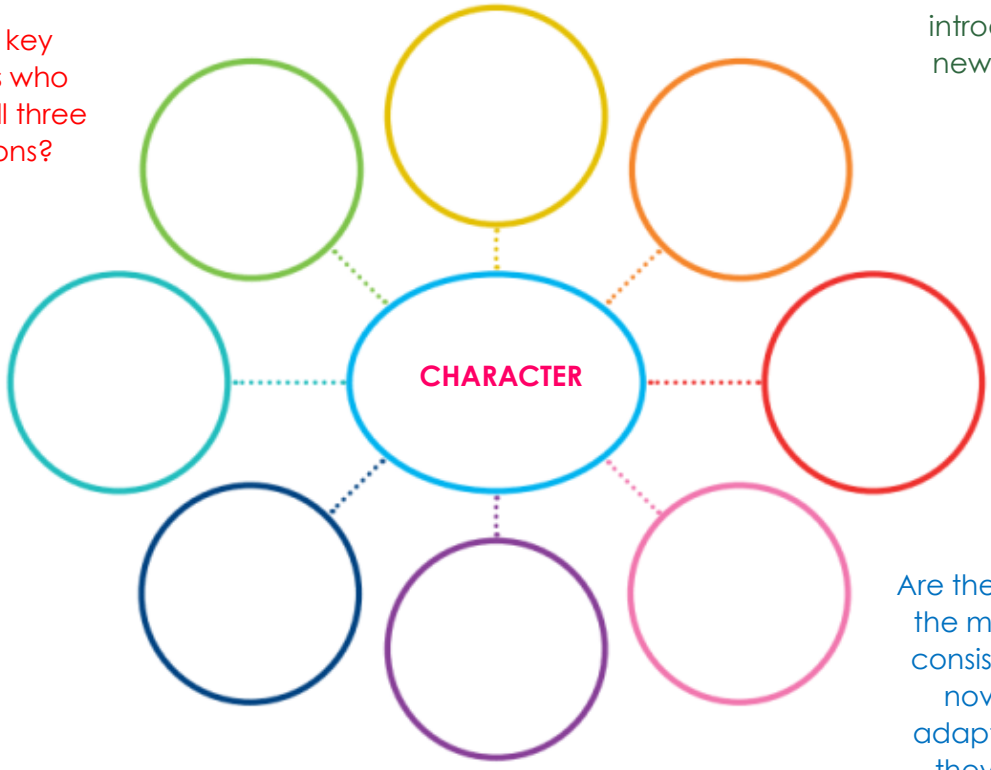
Structure

Pace

Three ghosts

Do any of the adaptations introduce entirely new characters?

Are there key characters who appear in all three adaptations?



Are the personalities of the main characters consistent across the novella and the adaptations? Or are they represented differently?

How similar/different are the methods the adaptors use to reveal their characters' personalities? How does Dickens's characterisation differ from the techniques adopted by the playwright and the filmmakers?

Keywords to help us:

Protagonist

Motivations

Attitudes

Main traits

Depiction

Secondary characters

Homework: Final Assignment First Draft

This week your homework is to complete a first draft of your Final Assignment.

The assignment will have **two** components:

1. Read through the passage provided (an extract you have not seen from the theatrical adaptation we have studied) and write a short essay that discusses **how the playwright presents the themes** Dickens explores in *A Christmas Carol*.

    - In your introduction, you should clearly **identify at least two themes** and state whether they differ from the themes Dickens addresses in his novella. You should also briefly indicate how the techniques Dickens uses to reveal themes in his written story are different from the methods the playwright uses to reveal themes on the stage.

    - In the main body of your essay, close-read the play extract. Use quotations to show how Scrooge's dialogue and actions reveal the themes you have identified.

    - Remember that this play is a melodrama, with a clear moral message. Focus on analysing how the playwright communicates this moral message to the audience.

    - In your conclusion, sum up the themes and issues explored and the how the playwright's approach is similar/different from Dickens's.

SCENE VIII. —Scrooge's Chamber. Same as Scene I., Act I. It is broad day—the fire is nearly extinguished—the candle nearly burnt down to the socket. The Stage arrangement in other respects, precisely the same as at end of Scene I., Act I.

Scrooge discovered, sleeping in his chair. He appears restless and uneasy, then starts up, exclaiming.

Scrooge: Pity me! I will not be the man I have been! Oh, no, no!

[Pauses, and looks around him.]

Ah! here! Could it all have been a dream? A dream—ha, ha, ha! A dream! Yes! this table's my own—this chair's my own—this room's my own—and happier still, the time before me is my own to make amends in! I will live the past, the present, and the future! Heaven and the Christmas time be praised for this! I say it on my knees—on my knees! My cheek is wet with tears, but they are tears of penitence!

[Busies himself in putting on his coat, throwing off his cap, &c., and speaking all the time.]

I don't know what to do—I'm as light as a feather—I'm as happy as an angel—I'm as merry as a school boy—I'm as giddy as a drunken man! A merry Christmas to everybody—a happy new year to all the world! Hallo, here! Whoop! Hallo! there's the jug that my gruel was in—there's the door where the ghost of Jacob Marley entered! It's all right—it's all true—it all happened—ha, ha, ha! I don't know what day of the month it is—I don't know how long I've been among the spirits—I don't know anything—I'm quite a baby—never mind, I don't care—I'd rather be a baby! Hollo! Whoop! Hallo, here!

[*Runs to window—opens it*.]

Here, you boy! what's to day?

Boy: *[Without.]* Why, Christmas Day!

Scrooge: Ah! I haven't missed it! Glorious! I say—go to the poulterer's round the corner, and buy the prize turkey for me!

Boy: *[Without.]* Wal—ker!

Scrooge: Tell 'em to send it, and I'll give you half a crown. He's off like a shot! I'll send it to Bob Cratchit's. How astonished he'll be.

[Coming down.]

I'll write a cheque for that society that they called on me about yesterday. Oh, I'll make everyone happy, and myself, too!

[Knock heard without.]

That must be the turkey!

[Opens door.]

As I live, it's Bob Cratchit!

Enter Bob Cratchit 2 E. L. H.

Bob: Excuse my calling, sir, but the fact is, I couldn't help it. That worthy gentleman, your nephew, is ruined. I said, ruined sir—

Scrooge: I'm glad of it!

Bob: Glad of it! There's an unnatural cannibal!

Enter Frank, 2 E. L. H.

Frank: Oh uncle, you know all! I come not to ask your assistance—that would be madness—but I come to bid you farewell. In three days' time, with my unfortunate family, I shall quit England.

Scrooge: No, you shan't! You shall stay where you are!

Frank: You mock me!

Scrooge: I say you shall stay where you are!

[Writes at table.]

There's a cheque for present use—to-morrow I will see how I can make up your losses, and at my death you shall inherit all my wealth—but I don't mean to die yet, you dog!

Frank: This generosity—

Scrooge: No thanks. I'll dine with you to-day Frank—and as for you, Bob, Tiny Tim shall be my care, and your salary's trebled from this hour.

Bob: Oh, this can't be my master! Oh, I'm quite sure it must be somebody else. Yes—it is him, too! He must have gone mad! I've a great mind to knock him down with the ruler and get Mr. Frank to help me to fit him on a strait waistcoat! Well, I never!

Scrooge: A merry Christmas, Frank—a merry Christmas, Bob— and it shall be a merry one. I have awoke a better man than I fell asleep. So may it be with all of us! Oh, may my day dreams prove as happy as my night ones!

Vocabulary:

penitence: feeling or showing regret for having done wrong.
gruel: a type of liquid oatmeal, thinner than porridge.
strait waistcoat: a straightjacket (a restrictive piece of clothing with long sleeves that is usually used to restrain the arms of a mentally ill patient or violent prisoner.

2. Write an essay that compares the two film adaptations of *A Christmas Carol* that we have studied. Focus on making specific connections between them and analysing how the adaptors treat **either plot or character.** If you choose plot, you should mention **at least three key incidents.** If you choose character, you should discuss **at least two characters**. (c.1000–1200 words).

    - In your introduction, you should identify the two film adaptations and provide the filmmakers' names. Make it clear whether you are discussing plot **or** character, and briefly indicate how similar/different the approaches of the two filmmakers are. Remember to consider that one is a silent film from 1910 and the other is a much more modern adaptation from 1992, so this affects the techniques used to tell the story.

- In the main body of your essay, identify the techniques that the filmmakers use to depict either Dickens's plot **or** characters (e.g. dialogue, captions, the actors' body language and facial expressions, music/songs, costumes, sets). Explore the similarities and the differences between these two versions of Dickens's story and discuss how the filmmakers create distinctive versions of the plot or characters.

- In your conclusion, summarise the similarities and differences between the two filmmakers' treatment of plot or character in *A Christmas Carol.*

Success Criteria:

To successfully complete both of these assignments, you need to

Understand (Subject Knowledge):

- The plot, characters, and themes of Dickens's novella *A Christmas Carol*.
- The different forms that adaptations take and some of the ways in which adaptors have reinterpreted Dickens's story from the nineteenth to the twentieth century.
- The techniques that adaptors use to translate the story into a new medium (reworking it from a novella into a play or a film).

Be able to do (Academic Skills):

- Careful close-reading of written and visual sources.
- Comparative study of different mediums (i.e. analysing the novella alongside the play in Question 1 and then comparing a silent film to a more modern film that includes spoken dialogue and songs in Question 2).
- Develop an argument in each essay and use evidence (quotes, spoken dialogue, stage directions) persuasively to support your points.

Guidance for both essay questions:

- Write clearly and concisely to communicate your ideas successfully.
- Use formal, academic vocabulary and include the subject-specific terms we have discussed where appropriate.
- Follow a logical essay structure: begin with an introduction that refers back to the question and sets out your main points, analyse the adaptation(s) in detail in the main body of your essay, and finish with a conclusion that sums up your points and reinforces your argument.
- Structure your answer in paragraphs, with clear links between your points.
- Critical analysis is key: you must provide a variety of evidence from the novella/play/films and use it to prove your argument.
- Demonstrate good subject knowledge by ensuring your references to the novella/play/film are specific and relevant.

Tutorial 6: Feedback Tutorial

What is the Purpose of Tutorial 6?

- To receive feedback on your final assignment.
- To respond to the feedback from your Uni Pathways teacher.
- To write targets for improvement on your final assignment.

Final assignment feedback from my Uni Pathways Teacher

(Remember to look at the mark scheme to help you understand what you have done well so far, and how you can do even better in your final assignment).

Here are three things that my Uni Pathways Teacher thought I did well in my draft assignment
•   •   •

Here are three things that my Uni Pathways Teacher thinks that I could do to get a higher mark in my final assignment
•   •   •

Tasks from my Uni Pathways Teacher to do during the feedback tutorial to help me improve
•   •   •
My response:

Actions I will take to improve my final assignment after this tutorial…
•   •   •

Hand in date for my final assignment:	

Tutorial 7: Final Tutorial

What is the Purpose of Tutorial 7?

- To receive feedback and a grade on your final assignment.
- To reflect on the programme including what you enjoyed and what was challenging.
- To ask any questions you may have about university.

Final assignment feedback from my Uni Pathways Teacher

Final mark:	University style grade:
Feedback: Here are three things that my Uni Pathways teacher thought I did well in my final assignment • • •	

Here are three things that my Uni Pathways teacher thinks I should remember for when I am doing this kind of study in the future
• • •

University

What questions do you still have about University after taking part in Uni Pathways?
• • •

Reflecting on Uni Pathways

What did you most enjoy about Uni Pathways?
• • •

What did you find challenging about the programme?	How did you overcome these challenges?
• • •	• • •

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to, or been influenced by, another source such as a book, website, or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should I use a reference?

You should use a reference when you:

- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

1. **A marker in your assignment**: After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this is in your text with a number, e.g. [1]. The next time you use a reference you should use the next number, e.g. [2].
2. **Bibliography**: This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.

    a. **Websites** – Author (if possible), title of the web page in quotation marks, website address, [date you accessed it, in square brackets].

    E.g. Dan Snow, 'How did so many soldiers survive the trenches?', http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr [11 July 2014].

    b. **Books** – Author, date published (in brackets), title of book (in italics), pages where the information came from.

    E.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.

    c. **Articles** – Author, title of the article (in quotation marks), where the article comes from in italics (newspaper, journal etc.), date of the article.

    E.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', *Guardian*, 10 July 2014.

    d. **Films** – Title of the film in italics, date (in brackets), director (given in shortened form of dir. by), production company.

    E.g. *The Man Who Invented Christmas* (2017) dir. by Bharat Nalluri, Elevation Pictures and Wildcard Distribution.

    e. **Plays** – Playwright, date published (in brackets), title of play (in italics), pages where the information came from.

    E.g. C.Z. Barnett, (1844) *A Christmas Carol; or, The Miser's Warning!, A Drama, In Two Acts*, 12-13.

Appendix 2

1840s Context: Artistic Representations of Poverty and Famine

Below are some examples of images that were circulated in the 'Hungry Forties' to expose how widespread poverty and inequality had become in British society.

BOY AND GIRL AT CAHERA.

'Boy and Girl at Cahera', *Illustrated London News,* 20 February,1847

John Leech's illustration of Ignorance and Want for *A Christmas Carol* includes imagery very similar in style to this drawing.

Both artists depict ragged, skeletal, and neglected children who do not have homes and are forced to scavenge for food.

The implication is that these vulnerable children have the misfortune to live in an unjust society that has failed to provide for them on the most basic level.

John Leech, 'Ignorance and Want', *A Christmas Carol*, 1843, hand-coloured steel engraving.

The leafless, bare trees in this image look lifeless and withered and mirror the unhealthy appearance of the children.

The stacks of chimneys in the background may be Victorian factories or workhouses.

Remember Scrooge's comments that the poor must go to prisons or workhouses? This image presents these institutions as grim, frightening, and inadequate forms of provision for children like these.

'The Poor Man's Friend', *Punch*, 1845

In this drawing, a poor man lies under tattered bedclothes while a grim reaper figure, representing Death, looms menacingly over him, poised to take his life.

The man's hands are clasped together as if in prayer.

The fact that Death is described as the poor man's 'friend' suggests that his life is so full of suffering that it is not worth living.

Appendix 3

An Extract from Tom Pold, 'Fathering Christmas: Charles Dickens and the (Re)Birth of Christmas', *The Victorian Web*, http://www.victorianweb.org/authors/dickens/xmas/pold1.html

***Please note that the author of this extract uses American spellings. If you quote from this article, provide the original spelling but you should use British spelling elsewhere in your writing.**

Dickens' concern for the poor is perhaps even better known than his fascination with childhood, and his Christmas books therefore not only advance Christmas as a time for remembering one's past, but also for remembering the present circumstances of the impoverished masses, a notion that continues to be popular to this day (consider, for instance, the sustained popularity of the Salvation Army — another Victorian creation- as a Christmas staple). Employers in emerging industrial centers, like Manchester, had begun to treat Christmas as an opportunity for reducing class tensions before Dickens began writing his annual holiday stories (Gillis, 99). As John R. Gillis remarks in his *A World of Their Own Making*, however, the failure of social and religious movements to promote class harmony throughout the year led Dickens, as a social idealist, to turn to "family myths and rituals to achieve what could not be accomplished by other means" (Gillis, 100). Such an effort can be clearly seen throughout Dickens' Christmas books, not least in the *Carol*, which is at heart the story of a money-loving employer coming to see the importance of helping the poor. Indeed, Scrooge's transformation seems almost exclusively to take the form of giving money to and taking an interest in the poor, most notably his promise to Bob Cratchit to "raise your salary, and endeavor to assist your struggling family," but also in his new interest in "question[ing] beggars" (Charles Dickens, 85) and making charitable donations.

Dickens' enthusiasm for transforming Christmas into a time for remembering the poor is well documented. During the six weeks in October and November 1843 during which he was writing the *Carol,* he was also advising a certain Miss Coutts, a woman of wealth, to direct her charitable endeavors towards impoverished children, while in September of the same year, he wrote a scathing review of the conditions at a "Ragged School" he had recently visited (Butt, 132). These experiences were very much at the forefront of Dickens' mind as he wrote this first of his Christmas stories, a fact that John Butt, in his essay "Dickens's Christmas Books," sees most clearly in the fact that Scrooge is explicitly blamed for the (potential) death of Tiny Tim (Butt, 137). Laying such responsibility as life and death at the feet of the wealthy must certainly have been a shocking claim for the period, and it is one that gives testament to the way in which Dickens was transforming Christmas into a time for helping the poor. Such enthusiasm is evident not only from his writings, but also from his personal example. Mamie Dickens recalls a large party that Dickens organized at his home for the entertainment of the local poor. "Despite the general prejudice of the neighbors against the undertaking" (Mamie Dickens, 42) of such a display of cross-class interaction, Dickens arranged games, drinking, and "[n]ot to seem to dictate or distrust, gave all the prizes in money" (Mamie Dickens, 42). That Dickens would eschew popular sentiment in his desire to assist the needy during the festive period demonstrates just how strongly he believed in charity as a central facet of the remodeled Christmas.

References:

Butt, John. "*Dickens's Christmas Books.*" *Pope, Dickens, and Others.* Ed. Geoffrey Carnall. Edinburgh: Edinburgh UP, 1969. 127-148.

Dickens, Mamie. *My Father As I Recall Him.* Westminster, UK: Roxburghe Press, 1896.

Gillis, John R. *A World of Their Own Making: Myth, Ritual and the Quest for Family Values.* Cambridge, US: Harvard UP, 1997.

Appendix 4

Muppet Christmas Carol: Lyrics for Key Songs

'Scrooge'

George the Janitor:
When a cold wind blows it chills you
Chills you to the bone

Female Whatnot:
But there's nothing in nature that freezes your heart
Like years of bein' alone

Pig:
It paints you with indifference
Like a lady paints with rouge

Blue Frackle:
And the worst of the worst

Aretha:
The most hated and cursed

Blue Frackle:
Is the one that we call Scrooge
(yeah)

Inkspot:
Unkind as any

Porcupine:
And the wrath of many

Inkspot:
This is Ebenezer Scrooge

ALL:
Oh! There goes Mr. Humbug
There goes Mr. Grim
If they gave a prize for bein' mean
The winner would be him

Farm Animals:
Old Scrooge he loves his money
Cause he thinks it gives him power
Singing Food:
If he became a flavour, you can bet he would be sour
(yuck!)

Pigeons:
There goes Mr. Skinflint
There goes Mr. Greed

Cats:
The undisputed master of the underhanded deed

Murray the Minstrel, Begoony, Mudwell, Others:
He charges folks a fortune for his dark and drafty houses

Murray the Minstrel, Begoony, Mudwell:
Us poor folk live in misery

Mouse:
It's even worse for mouses
(Please sir, I want some cheese)

Female Carollers:
He must be so lonely
He must be so sad
He goes to extremes to convince us he's bad
He's really a victim of fear and of pride
Look close and there must be a sweet man inside...
(Spoken)
Nah!

Rat:
(Spoken)
Uh-Uh!

ALL:
There goes Mr. Outrage
There goes Mr. Sneer

Puppeteer:
He has no time for friends or fun

Crocodile Puppet:
His anger makes that clear

Horses:
Don't ask him for a favour cause his nastiness increases
Mr. Bittes:
No crust of bread for those in need

Mice:
No cheeses for us meeces

All:
There goes Mr. Heartless
There goes Mr. Cruel

Muppets:
He never gives
He only takes
He lets his hunger rule

Other Muppets:
If being mean's a way of life
You practice and rehearse

Pig:
Then all that work is payin' off

Pig and Pink Frackle:
Cause Scrooge is getting worse

ALL:
Every day, in every way
Scrooge is getting worse!

'One More Sleep 'Til Christmas'

Kermit/Bob Cratchit:

There's magic in the air this evening
Magic in the air
The world is at her best, you know
When people love and care
The promise of excitement
Is one the night will keep
After all there's only one more sleep 'til Christmas

The world has got a smile today
The world has got a glow
There's no such thing as strangers

When a stranger says "Hello"
And everyone is family
We're havin' so much fun
After all there's only one more sleep 'til Christmas

'Tis the season to be jolly and joyous
With a burst of pleasure we feel it all right
It's a season when the Saints can employ us
To spread the news about peace and to keep love alive

"Merry Christmas, so long!"

There's somethin' in the wind today that's good for everyone
Yes, faith is our hearts today, we're shinin' like the sun
And everyone can feel it, the feelin's runnin' deep
After all there's only one more sleep 'til Christmas
After all there's only one more sleep 'til Christmas day

‘It Feels Like Christmas’

Ghost of Christmas Present:

It's in the singing of a street corner choir
It's going home and getting warm by the fire
It's true, wherever you find love
It feels like Christmas

A cup of kindness that we share with another
A sweet reunion with a friend or a brother
In all the places you find love
It feels like Christmas

It is the season of the heart
A special time of caring
The ways of love made clear
It is the season of the spirit
The message, if we hear it
Is make it last all year

It's in the giving of a gift to another
A pair of mittens that were made by your mother
It's all the ways that we show love
That feel like Christmas

A part of childhood we'll always remember
It is the summer of the soul in December
Yes, when you do your best for love
It feels like Christmas
It is the season of the heart
A special time of caring
The ways of love made clear
It is the season of the spirit
The message, if we hear it
Is make it last all year

It's in the singing of a street corner choir
It's going home and getting warm by the fire
It's true, wherever you find love
It feels like Christmas
It's true, wherever you find love
It feels like Christmas
It feels like Christmas
It feels like Christmas
If feels like Christmas

‘Bless Us All’

Robin/Tiny Tim:
Life is full of sweet surprises
Every day's a gift
The sun comes up

And I can feel it lift my spirit
Fills me up with laughter
Fills me up with song
I look into the eyes of love
And know that I belong
Bless us all who gather here

Miss Piggy/Emily:
The loving family I hold dear

Kermit/Bob:
No place on Earth compares with home
And every path will bring me back from where I roam

Robin/Tiny Tim, Belinda, Bettina, Peter:
Bless us all, and as we live
We always comfort and forgive

Robin/Tiny Tim and Kermit/Bob:
We have so much that we can share
With those in need we see around us everywhere
Let us always-

Robin/Tiny Tim, Kermit/Bob, Miss Piggy/Emily:
-love each other

Robin/Tiny Tim:
Lead us to the light
Let us hear the-

Robin/Tiny Tim, Kermit/Bob, Miss Piggy/Emily:
-voice of reason

Robin/Tiny Tim:
Singing in the night

Kermit/Bob:
Let us run from anger

Miss Piggy/Emily:
And catch us when we fall

Robin/Tiny Tim:
Teach us in our dreams
And please, yes please-

ALL:
-bless us one and all

Notes

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