



Study Guide for Wild Swan Theater's production of

A Christmas Carol

Script by Jeff Duncan, adapted from the original by Charles Dickens



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About Wild Swan Theater

MISSION STATEMENT:

Wild Swan Theater is dedicated to producing professional children's theater of the highest artistic quality and to making that theater accessible to low income, minority and disabled children through low ticket prices and innovative outreach programs.

History and Activities:

Wild Swan Theater was founded in 1980. Since its inception, the company of professional adult actors, dancers, musicians, visual artists, and American Sign Language interpreters has performed for hundreds of thousands of children. As well as many public performances in its home base of Ann Arbor, the company tours regularly to theaters, museums and public libraries as well as offering residencies and workshops at schools and hospitals serving disabled children statewide. This year the company will give 140 performances for an audience of over 50,000 children and their families.

Wild Swan's performance style, which incorporates storytelling and live action with puppets, masks, music and dance, has received critical acclaim as well as an enthusiastic following. The Detroit News has praised the work as "professional children's theater at its very best," and the Flint Museum of Art has described it as "superb theater that enhances life and its joys." Henry Ford Museum and Greenfield Village has called Wild Swan "one of the finest theaters for families in the nation."

Wild Swan has pioneered a number of audience accessibility measures for disabled individuals that are models in the state and have earned the praise of educators and health specialists across the country. All production are performed in American Sign Language as well as spoken English with the signing completely integrated into the productions. Thus deaf children and adults have not only complete access to the productions but hearing children are exposed to this beautiful and poetic language. A program for blind individuals includes pre-performance backstage "touch tours". Participants have the opportunity to feel specially constructed props and masks, explore the set, and meet actors and hear the voices their characters will use. Audio-description, a simultaneous description of staging, lights, and costumes, transmitted electronically to participating audience members during pauses in the dialogue, permits audience members who are blind or visually impaired to have access to all the visual elements of the production. As a leader of disabled access in the state, Wild Swan has been a recipient of the Governor's Service Award in 1998 in the Arts in Service category and a grant recipient of Very Special Arts/ Michigan for seven years.

About American Sign Language in Wild Swan Theater Productions

Making Theater Accessible to Everyone
American Sign Language in the Theater

Wild Swan Theater wants to create theater productions that all audience members can enjoy. There are many things a theater company can do to make attending a play a good experience for people who have disabilities. For example, Towsley Auditorium, where you are coming to see the play, has two special seating sections for people who use wheel chairs. Not only is there lots of room for wheel chairs or other kinds of mobility devices, but there is room for friends and family members to sit together. Wild Swan also offers backstage "touch tours" and "audio-description" for people who are blind.

Wild Swan Theater includes American Sign Language in all its performances that are part of its season of productions at Washtenaw Community College. American Sign Language (ASL) is the language that children and adults who are deaf use to communicate. Wild Swan uses ASL so that people who are deaf will be able to understand and enjoy live theater.

When you see a Wild Swan production, you will notice several things about the signing. You will notice that the people who do the signing, the interpreters, are part of the production and wear costumes just like the rest of the actors. You will also notice that the interpreters are very good actors as well as experts at ASL. Finally, you will notice that the signing is an important part of what you see on the stage.

Sometimes when other theater companies include sign language, the interpreters are placed off to the side of the stage, and they are not part of the production. When people who are deaf come to the play, they have to look one place to see the signers and another place to see the play itself. That usually means that they miss some important parts of the play or of the sign language. Wild Swan decided that it wanted to make sure the people who are deaf never miss anything.

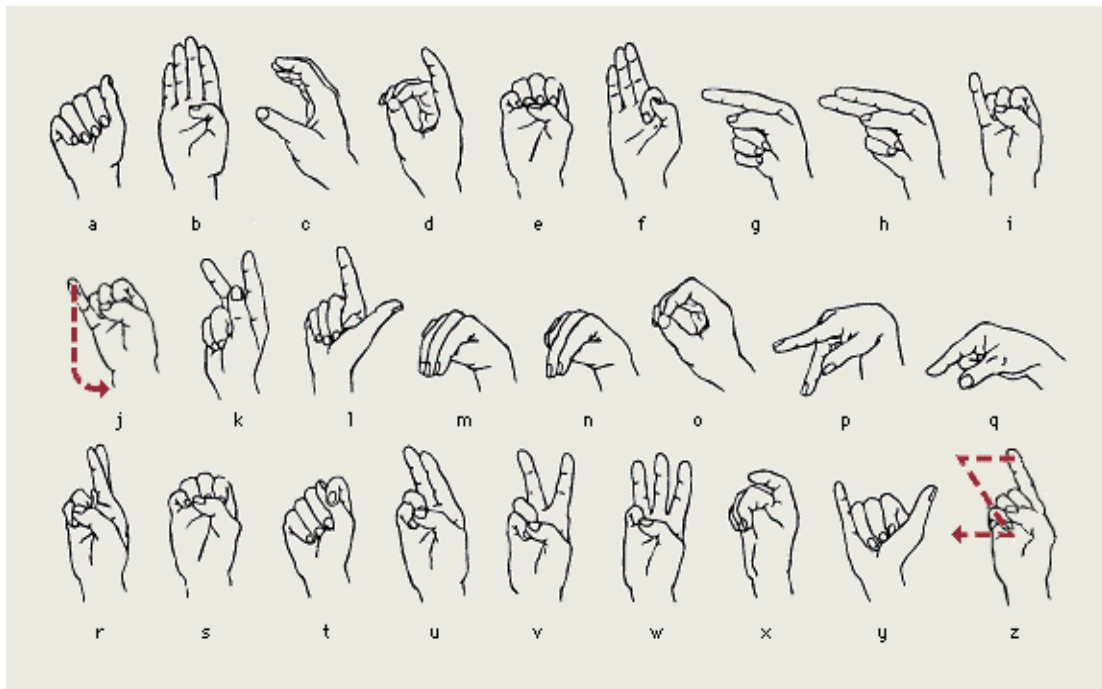
That is why when you come to a Wild Swan production, you will see the signing completely woven into the performance. That way people who are deaf can see what the speaking actors are doing and what the signing actors are doing at the same time. You might even notice that the speaking actors and the signing actors work together. Sometimes a speaking character gets an idea from a signing actor or the signing actors help the speaking actor to make a decision. When you watch a Wild Swan production see if you can pick out some examples of times when the speaking and signing actors work together.

Many hearing people know some sign language. When you attend a Wild Swan production, perhaps you will learn some new signs. That is another reason that Wild Swan uses sign language in its plays. We hope that hearing people will learn a little more about sign language and find out what a beautiful and interesting language it is.

American Sign Language Alphabet

When you come to see *A Christmas Carol* you will notice that American Sign Language Interpreters are part of the play. They are signing the dialogue of the show for audience members who may have difficulty hearing. American Sign Language is a language used by the deaf and hearing impaired community. Using sign language in Wild Swan Theater shows enables more people to enjoy a theatrical production.

Below is the basic sign language alphabet. Can you make the letters of the alphabet using the chart below?



Classroom Activities:

- Try spelling your name using sign language or try spelling words and phrases.
- Use the ASL alphabet to spell character names and words that are used in the play such as Scrooge, Christmas, Humbug, Ghost, Tiny Tim.
- Learn the ASL symbols to your favorite Christmas Carol. Sing and sign at the same time!

Discussion Questions

1. What four incidents happen at the beginning of the show that show Scrooge's grumpy and stingy personality? (reluctance to give advance to Cratchit, displeasure with the Carolers, turning down his nephew Fred's invitation and unwillingness to give charity)
2. How does Bob Cratchit feel when Tiny Tim comes into his office to ask for a Christmas advance? Why?
3. Why doesn't Scrooge want to give him the advance? What does he say about Christmas celebrations?
4. What statement gives a hint that Scrooge might care about Tiny Tim later on in the play? ("The boy may be crippled, but he has pluck, Cratchit.")
5. Why reason does Scrooge give in turning down his nephew's invitation? How does Fred react to Scrooge in return? How does Fred's behavior contrast with Scrooge's?
6. What does Scrooge say about the poor in his song? What does he recommend as an alternative to charity?
7. By whom is Scrooge first visited on Christmas Eve?
8. Who was Jacob Marley? Why is he a ghost now? What does he say is Man's true business? What does he say is going to happen to Scrooge?
9. Who is Scrooge's first Spirit visitor?
10. What do we see happening to Scrooge as a young boy? What effect might this have had upon Scrooge's personality as he was growing up. (He became fearful of poverty; he associated Christmas with something unhappy; he didn't know what the future would hold, etc.)
11. All people experience difficult or sad situations in their lives. Why do you think people react differently to difficult situations? What influences the way people respond to difficulties?
12. When was Scrooge very happy in his life? Why? How do we know that Scrooge might have a happier personality buried under his grouchy one?

13. What happens to Scrooge with his fiancée? Why does she “let him go”? How do we know that Scrooge’s personality has hardened? (he doesn’t attempt to stop her)
14. Who is the next Spirit to visit Scrooge?
15. What does Scrooge learn about the Cratchit family? (it is large, they are happy despite being poor, they make the best of things, Tiny Tim’s illness uses up lots of their money)
16. Why does Bob Cratchit give a toast to Scrooge?
17. What does Scrooge see at his nephew’s home? What is the purpose of this scene? Why does Fred keep inviting Scrooge to dinner? What does he say about Cratchit?
18. What is Scrooge learning by viewing these “scenes”?
19. Who is the last Spirit to visit Scrooge?
20. How do various people feel about Scrooge’s death? Why does Mrs. Dilber, the cleaning lady steal Scrooge’s bedcurtains, and clothes.
21. How does Scrooge feel knowing that no one cares about his death?
22. How does the vision of Scrooge’s death contrast with that of Tiny Tim’s? Why does Scrooge have a change of heart? What does he promise to do from that moment on?
23. What actions does Scrooge take right away to show that he has a changed heart? Do you think that Scrooge will be different from now on.
24. Why does the story of A Christmas Carol use the characters of ghosts to lead the action? Can you think of other stories that use ghost or spirits to help the action along?
25. What is the main idea behind the story of the A Christmas Carol? Why does the end of this story make us feel good?

About Charles Dickens



Charles Dickens (1812-1870) was born on February 7, 1812 in Portsmouth, Hampshire, England. He was the oldest child of John and Elizabeth Dickens. John Dickens was a clerk in a navy pay office. The family was comfortable and considered middle class, until 1824 when his father's poor financial management landed the family in Marshale a debtor's prison. Charles was withdrawn from school and was forced to go to work in a boot-blacking factory in order to earn money to relieve the family's debt. Charles was 12 years old at the time and considered this the worst time in his life. The experience influenced

Dickens' life long empathy and concern for social justice from a very young age.

His family was soon released from prison and Charles returned to school, until his schooling was irrevocably interrupted at the age of 15. Charles then apprenticed at a law office and began his career working as a clerk in a law firm. He then became a shorthand reporter in the courts, and finally as a journalist for several publications.

In 1833 Dickens began contributing a comic serial narrative to a periodical publication. This was published in 1836 as *The Pickwick Papers*. The Pickwick papers were widely read and catapulted Charles into popularity. Charles Dickens soon became editor of a monthly magazine entitled *Bentley's Miscellany*. In it he published *Oliver Twist* in monthly installments. In 1836, when he was 24, Charles married Catherine Hogarth. They had nine children. Although they separated in 1858, Dickens remained devoted to his children. His love of large families and the plight of children became a theme in his works.

Many of his works first appeared in serial form. Among them were some of his best-known works, such as, *Nicholas Nickleby* and *David Copperfield*. In 1850 Dickens established a weekly publication entitled *Household Words* in which he continued to publish works such as *Child's History of England*, *Hard Times*, *A Tale of Two Cities*, and *Great Expectations*. His stories often addressed social issues and contained social satire as well. He wrote *A Christmas Carol* in 1843 and it became an instant success. Dickens wrote a Christmas story most years however, *A Christmas Carol*, remained his most popular and well-known holiday story.

The stories that Charles Dickens wrote began to appear as plays in the theater and that increased their popularity. In the late 1850's Charles began to perform his stories as dramatic readings. These were widely popular and Dickens enjoyed the venue of the theater and the excitement of touring. He gave over 400 readings of his works. On December 2, 1867, Charles Dickens appeared for the first time in New York City.

His own childhood experience profoundly affected his outlook and through his stories and his tours campaigned against the social injustices of the time. Dickens also underwent his own personal transformation in the 1860's. His novel *Oliver Twist*, portrayed the character of Fagin with the Jewish stereotypes that were common to the thinking of the period. In 1860 he sold his home to a Mr. Davis, a Jewish banker and his family. It was his first association with Jewish people. Through this growing friendship, Dickens had an opportunity to rethink his own knowledge and understanding of Jews. In 1867 Dickens published a revision of *Oliver Twist*, which left out much of the Jewish references to the character of Fagin. He also published the novel, *Our Mutual Friend*, with a sympathetic Jewish character, Riah. It has been said this represents a process of change in Dickens' understanding to issues relating to ethnicity and religion.

In 1869 Dickens poor health forced him to stop touring. He spent his remaining days at his home, Gadshill Place, near Rochester, Kent. He died at Gadshill on June 9, 1870. At the time he was working on a novel. The unfinished mystery novel *The Mystery Of Edwin Drood* was published in 1870.

Dickens was buried at Westminster Abbey in the Poets' Corner. The quote on his tomb reads, "He was a sympathiser to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

Biography online resources

<http://www.online-literature.com/dickens/>

<http://www.incwell.com/Biographies/Dickens.html>

http://www.knowledgerush.com/kr/biography/28/Charles_Dickens/

Teacher's Cyber Guide:

<http://www.sdcoe.k12.ca.us/score/dickens/dickenstg.html>

Classroom Activities:

Timelines:

Divide your students in to two groups. Have one group create a timeline about Charles Dickens using the biography above. Have one group create a timeline about Ebenezer Scrooge's life based on the events in the play. Have the groups compare the timelines. Are there similarities between the lives of Dickens and Scrooge? Are there differences? Lead your students in a discussion based on what they observe.

Ghosts in Literature

A Christmas Carol is essentially a ghost story. Scrooge is visited by three spirits and by the ghost of Jacob Marley who take him on the journey that results in his personal transformation. The ghosts are a literary device that Charles Dickens' employs to achieve the "time travel" in the story. Ghost stories have been a mainstay of classic literature and can be studied comparatively. Dickens' himself references one of literature's most famous ghosts; that of Hamlet's father, at the beginning of his story. "If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot."

Read some of the following classic ghost stories in your classroom.

The Legend of Sleepy Hollow: Washington Irving

The Hound of the Baskervilles: Sir Arthur Conan Doyle

The Fall of the House of Usher or The Tell Tale Heart: Edgar Allen Poe

Classroom Activity:

Materials: flashlights, 1 minute timer, tape recorder

Tell a group ghost story. Create the atmosphere by turning off your classroom lights and sitting on the floor in a circle. You may want to cover the windows or lower the shades and use flashlights to create a spooky effect. Instruct each student to listen carefully to the story as it progresses and to add some action or detail as it goes along. Review good story telling techniques, i.e. –the story should have a beginning, middle and end, the plot development should stay consistent throughout, the action needs to follow sequentially. Above all, use imagination and have fun! Begin with one of the following story starters.

It all began with a visit to the art museum. I wandered through the galleries looking aimlessly at the paintings. Suddenly one caught my eye and I was drawn to it as if it was calling to me. The painting was a curious one. It was dark, painted in shades of black, brown and deep red. There was a single door in the center of the painting, nothing more. It was a dark heavy wooden door with an iron grill at its top. A golden knob gleamed at its center. My hand felt as if an unseen force moved it and I reached out to touch it....

It was almost sundown on a deep winter's day. Two kids, (insert names here, one boy , one girl) were hurrying to get home from the library. They needed to pass the old deserted Bleak House on the corner. The house stared grimly from the corner, its' shutters hanging from the broken windows, the paint peeling from the side and the gate creaking on it's hinges. Suddenly a light flickered in a window. "Look at that!" said _____ to _____. At once the gate swung open and the two kids began to go inside.....

What Kinds of Ghosts Do We Know About?

Apparition:

A ghost you see or in some way sense near you. These ghosts have been reported as solid, transparent, an odd fog, a face in the fog, or even a sound, a feeling, or a smell.

Crisis Apparition:

A ghost that appears to let someone know that danger or death is about to befall a loved one. Reported as being a solid, or transparent ghost.

Doppelganger:

A ghost that looks, walks, talks, and appears to a family member of the person it looks like at the exact moment of that person's death. People have even claimed to have seen their own doppelganger. Doppelganger means double goer in German. Reported as being solid, or transparent.

Poltergeist:

A noisy spirit that is more of a "psychic explosion" from a teenage boy or girl. Poltergeists create disturbances by moving objects or creating chaos. Poltergeist means noisy ghost in German. These ghosts are reported as being "invisible".

Information credit:

<http://library.thinkquest.org/J0112622/types.html>

Classroom Writing Activity:

Ask your students to pick one of the above descriptions of a type of ghost. Have your students write a short story that uses that type of ghost.



Child Labor in 19th Century



Charles Dickens was concerned about many of the social problems of his time. He used his plays as a way to spread word about the injustices faced by poorer people, particularly children of the era. Dickens never forgot his own experience of losing his schooling and having to work in a factory while his family was in debtor's prison. He used this experience as the background for Scrooge's behavior in *A Christmas Carol*. But while the outcome in *A Christmas Carol* has a cheerful resolution, there was often no rosy future for the many children

who worked in the deplorable condition in both England and America in the 19th century.

Children entered the workforce for a variety of reasons. They may have been orphans or street children. They may have been convicted of petty crimes and sent to prison, and then they would be hired out to work. They may have come from poor families needing any additional income to survive. They may have been like Charles Dickens who was forced to leave school and go to work when his father was put in debtor's prison.

Children as young as 5 years old worked in factories or other industries. The average age for children working was between 9 and 12. Working conditions were very dangerous and children worked very long hours. The workday could begin at 5AM and not end until 9PM! Children were paid very little for their work as well. In England the wage was only 3-4 shillings a week. In America pay may be only pennies.

Children were treated very roughly since there were no laws regulating working conditions. Children could be beaten if they arrived late or worked too slowly and have money docked from their wages as punishment.

The first laws protecting child workers in England were passed in 1833. These laws regulated the cleanliness of the workplace and required schooling for children. Fourteen years later the Ten Hour Act was passed, limiting the number of hours worked by thirteen to eighteen year olds to ten hours a day. However it was not until 1867 that these laws were extended to cover small factories and workshops. A minimum age requirement was passed into law in 1876.

In America different laws were passed by different states. Child labor conditions were as dangerous and exhausting as were those in England. In 1911 The Triangle Shirtwaist Factory Fire in New York killed 148 workers most of them young women between the ages of 14 and 22. The fire brought national attention to the condition of factories and the plight of factory workers. However, a national law was not passed until 1916--The Keating Owens Act. It made it illegal to purchase goods manufactured by children under 14 years of age. Children under 16 were not permitted to work in mines. This law was overturned by the Supreme Court. Industrial interests argued that restricting child labor was an unconstitutional restraint on commerce. It was not until the New Deal, enacted in the 1930's that a Federal Law was passed and sustained--the Fair Labor Standards Act.

Web sources:

<http://www.historyplace.com/unitedstates/childlabor/index.html>

<http://www.spartacus.schoolnet.co.uk/IRchild.htm>

<http://www.law.umkc.edu/faculty/projects/ftrials/triangle/trianglevictims2.html>

<http://www.geocities.com/victorianlace12/innocence.html>

<http://www.gober.net/victorian/reports/work.html>

The Photography of Lewis Hines

Lewis W. Hine (American, 1874-1940) spent years of his life photographing child laborers in American businesses in an effort to expose the conditions under which they worked. His efforts are widely recognized as the first use of photography to bring about legislative change. The National Child Labor Committee (NCLC) hired Hine in 1908 to document working and living conditions of children in the United States. He worked at this project until 1921. Hines was very aware of the power of his images. He coined the term photostory and collaborated with writers in the articles published in newspapers and magazines. He often wrote elaborate captions. One image of a little boy selling newspapers in the rain explained that the boy had already had two bouts with pneumonia.

<http://www.southernphotos.com/hinegallery.html>

<http://histclo.hispeed.com/essay/war/ir/child/cl-law.html>

Activities for your classroom

Use the following website with your students to learn about child labor in the United States.

<http://www.historyplace.com/unitedstates/childlabor/index.html>

Look at the pictures and read the histories of the boys and girls who worked in various factories and industry.

- Discuss how the lives of these boys and girls differ from the lives of boys and girls today.
- Have your students imagine that they work in one of the factories. Pick one of the industries that you have read about in the above web site. Have them write a diary entry describing one day in their life.
- Write a daily schedule that compares the workday of a 19th century child to the school day of a 21st century child.

About the Costumes

Costumes are a very important part of a theater production. Costumes, like the set and props, help to create the atmosphere of a play, especially one taking place in a different time period. Many Wild Swan costumes have been designed and “built” by Suzanne Young. She answered some questions about being a costume designer.

Question: Tell us something about yourself.

Suzanne: My name is Suzanne Young and I am the costume designer for *A Christmas Carol*. I have been making and designing costumes for theatre, film and television for over 25 years and I always enjoy working on a fresh production.

Question: How do you begin to design costumes for a new show?

Suzanne: With a new show to design, the first thing I like to do is to talk to the director to find out what s/he would like the piece to look like and how s/he wants to produce it. We discuss all sorts of things from time period to colors and over all image.

Question: Once you get the general ideas from the director do you begin sewing the costumes?

Suzanne: No, I then start drawing. *A Christmas Carol* is set in the late 1830's and it also has flashback scenes to the 1800's so I have to do a lot of research in my costume books to find out exactly what sort of clothes people were wearing then.

Question: What else to you have to think about besides the time period?

Suzanne: I also have to think about what kind of character the actor is playing. I use the costumes to tell something about the personality of the character.

Question: How do you make sure the costumes will fit correctly?

Suzanne: When I have designed the costumes for all the characters, I get together with the actors and take their measurements so that I can make the clothes to fit them. As I get the costume pieces started, I have to fit them on the actors to make sure they will be the right size. I usually arrange to do this during a rehearsal to save time. I make necessary adjustments with safety pins, which I remove as I mark the alterations with a special pen or chalk.

Question: Is there anything special you have to do for the costumes at Wild Swan Theater?

Suzanne: Since some of the actors play two or three different people, I usually give them a basic costume and then we add pieces such as coats, shawls, hats, wigs or aprons.

Question: When are the costumes finished?

Suzanne: I like to finish the costumes in time for the actors to get used to them before the main dress rehearsal. At the dress rehearsal we run through the entire show and take notes on anything that needs to be changed or added. This gives the director and me a chance to see how the production will look. When we are happy with everything, the play goes on stage and is presented to the public.

Question: Where do you make your costumes?

Suzanne: I have a studio in my home where I do all the sewing and I have special equipment to help me including Gladys, my dress form and several sewing machines.

Question: How does it feel to see your costumes on stage?

Suzanne: I really enjoy seeing my costumes “come to life” when the actors and actresses wear them on stage. It is very satisfying to see my designs evolve from drawings to actual stage costumes.

History of the Christmas Carol

The earliest Christmas music was originated in pre-Christian dance celebrations. The word "carol" can be traced to a Greek theater and means "to dance in a ring". Carols were associated with folk music and tended toward being joyful and in some cases even raucous. Sacred music initiated with the chants and hymns sung by religious members of the church. During the early years the church discouraged singing of carols during sacred services in order to ban "pagan influences". Carols flourished, however, outside the church. They began as narratives or stories set to existing popular tunes. During the early middle ages the growing popularity of the Mystery Plays and Morality Plays help the music to travel from community to community.

Saint Francis of Assisi was the first to bring carols into the formal worship service in 1223. Then in 1454 Johannes Gutenberg invented the press. Copies of carols became widely available and their popularity grew even more.

Some of the original carolers were the *waits* or night watchmen who patrolled the cities and called out the hours. During the holiday season they added the folk carols to entertain the townspeople. Eventually the term was used to describe groups of musicians who sang and played for various civic events during the Christmas season.

Christmas caroling as well as other Christmas celebrations was banned under English Puritan rule in the early 1600's. This extended to America as the Pilgrims brought their austere practices to the New World. It wasn't until 1870 that Christmas was declared a federal holiday in the United States.

Caroling found it's revival in the 19th century. In England Charles Dickens' *A Christmas Carol*, brought caroling and Christmas celebrations back into fashion. Similarly, in the United States, Washington Irving wrote *The Sketchbook of Geoffrey Crayon, gent.*, in 1819. This generated great interest in Christmas practices and the Victorian Christmas was created.

Today caroling is a popular and well-accepted Christmas tradition. Caroling isn't limited to Christmas Day but can be enjoyed throughout the entire holiday season. Performers often dress in Victorian costume and stroll through city and town streets sing a great variety of Christmas carols.

Web resources

<http://www.funandgames.org/hunt/carols.htm>

<http://www.christmas.com/pe/1349>

<http://www.historychannel.com/exhibits/holidays/christmas/real2.html>

http://www.hymnsandcarolsofchristmas.com/HTML/History_of_Hymns_and_Carols.htm

Drama Activities for your Classroom:

Past, Present, Future:

Play Context: In the play *A Christmas Carol* Scrooge's behavior changes after viewing the past, present and possible future in one night.

Activity Directions: Take a scene out of a chapter book you will be reading in class and read it out of context to your students. Use a scene in which the action is connected to character development. Divide your students into small groups of 3-4 students per group. Assign half of the small groups to be "before" actors and half of the groups to be "after" actors. Ask your students to think about the character/s in the part of the book they have heard and what may explain why they have behaved in the way they did. Have the "before" groups create a skit that shows what may have happened in the character's past that motivated the behavior. Have the "after" groups create a skit that shows what may happen in the future. The students can then perform the skits and record their results. Compare them to what happens in the story after you read it.

Skills Supported: Understanding character development, making predictions, sequencing events, thematic development

Looking On:

Play Context: In *A Christmas Carol* "old" Scrooge observes scenes of his life and while he doesn't participate in them he reacts to them according to how he feels. We know what he is through his expression and body motion.

Activity Directions: Have your students find a partner. Ask your students to imagine that they are the onlookers to a scene or situation in which they are not directly involved. (Examples: a funeral, a circus performance, a boring lecture, an opera, a car crash etc. You may brainstorm examples of situations with your students before you begin.)

Pairs of students take turns acting out their reactions to the scene they are viewing without telling the class what they are viewing. They are to communicate non-verbally through facial expression and body motion. Other students may guess what is being observed.



Skills supported: Focusing and concentration, inferential comprehension, context clues, building cooperation skills

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- Haining, Peter, editor, *The complete ghost stories of Charles Dickens*, New York, F. Watts, 1983, c1982.
- Lesley, Baxter, *Oliver Twist/Charles Dickens; illustrated by Christian Birmingham; abridged from the original by Lesley Baxter; with an introduction by Michael Morpurgo*. New York: Dial Books, 1996.
- Zabel, Morton, editor, *Charles Dickens' best stories*, Garden City, New York, Hanover House, 1959

Ghost Stories:

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- Adler, David A., illustrated by Susanna Natti, *Cam Jansen and the ghostly mystery*, New York : Viking, c1996.
- Bright, Robert, *Georgie's Christmas carol*, Garden City, N.Y. : Doubleday, [1975]
- Carter, David A., *In a dark, dark wood*. New York: Simon & Schuster Books for Young Readers ; 1991
- Cerf, Bennet, *Famous ghost stories / compiled and with an introductory note by Bennett Cerf*, New York, Vintage Books, 1974, c1944.
- Dadey, Debbie and Marcia Thornton Jones, illustrated by John Steven Gurney, *Ghosts Don't Eat Potato Chips, Baily School Kids*, New York, Scholastic, 1992
- DeFelice, Cynthia, *The ghost and Mrs. Hobbs [sound recording]*, Prince Frederick, MD : Recorded Books, LLC, p2002.

Stories of Children and Working Conditions:

- D'Adamo, Francesco, translated by Ann Lenori, *Iqbal*, New York : Atheneum Books for Young Readers, 2003
- Howard, Ellen, *The Gate in the Wall*, New York : Atheneum Books for Young Readers, 1999
- Harlow, Joan Hiatt, *Joshua's song*, New York, Margaret K. McElderry Books, 2001