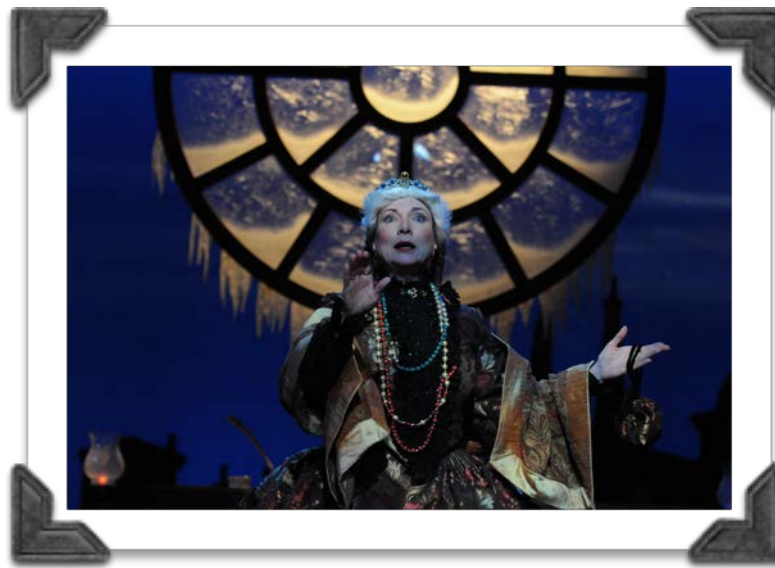




# Curriculum Guide 2012-2013

## The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of *A Christmas Carol*



a comedy by  
David McGillivray and Walter Zerlin Jnr

### Sunshine State Standards

#### Language Arts

- LA.7-12.2.1.4
- LA.7-12.2.3.1
- LA.7-12.5.2.1
- LA.7-12.5.2.2
- LA.7-12.5.2.4
- LA.7-12.5.2.5

#### Theater Arts

- TH.D.1.4
- TH.S.1.5
- TH.S.1.7
- TH.S.3.2
- TH.S.3.3

### Common Core Standards

- RL. 9-10.5
- RL. 9-10.3
- SL 9-10.1
- SL. 8.4

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## A Letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering  
Director of Education

# Pre-Performance

## Read the Plot Summaries and Meet the Characters

### The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of *A Christmas Carol*

Every drama group has experienced the horrors of what can go wrong on the night and the ladies of the F.A.H.E.T.G. Dramatic Society are no different, with the possible exception that almost everything that could happen does. The scenery collapses, cues are missed, lines forgotten, and the sound effects take on a strange note at times, as the ladies present their ambitious evening's entertainment with the cunning whodunit, "Murder At Checkmate Manor". And just in case the audience should get bored there's a Film and Fashion Show and Murder Mystery Quiz complete with Prize. The crunch comes in the denouement when the "murderer", about to be revealed, has to rush home to bandage up an injured daughter. But Mrs. Reece, doyenne of the group, rises above the slings and arrows of outrageous dramatics to save the situation and provide the final inventive twist.

#### Characters

**Thelma** (playing Ebenezer Scrooge)  
**Mrs. Reece** (playing Tiny Tim; Fred's Wife; A Gentleman; Mrs. Dilber; The Ghost of Christmas Yet to Come)  
**Mercedes** (playing Bob Cratchit; Belle; A Boy)  
**Gordon** (playing Mrs. Cratchit; Jacob Marley; Half of The Ghost of Christmas Present; The Ghost of Christmas Past; Mr. Fezziwig)  
**Felicity** (playing Half of The Ghost of Christmas Present; Fred; Little Fan; Old Joe)



### *A Christmas Carol* by Charles Dickens

A mean-spirited, miserly old man named Ebenezer Scrooge sits in his counting-house on a frigid Christmas Eve. His clerk, Bob Cratchit, shivers in the anteroom because Scrooge refuses to spend money on heating coals for a fire. Scrooge's nephew, Fred, pays his uncle a visit and invites him to his annual Christmas party. Two portly gentlemen also drop by and ask Scrooge for a contribution to their charity. Scrooge reacts to the holiday visitors with bitterness and venom, spitting out an angry "Bah! Humbug!" in response to his nephew's "Merry Christmas!"

Later that evening, after returning to his dark, cold apartment, Scrooge receives a chilling visitation from the ghost of his dead partner, Jacob Marley. Marley, looking haggard and pallid, relates his unfortunate story. As punishment for his greedy and self-serving life his spirit has been condemned to wander the Earth weighted down with heavy chains. Marley hopes to save Scrooge

from sharing the same fate. Marley informs Scrooge that three spirits will visit him during each of the next three nights. After the wraith disappears, Scrooge collapses into a deep sleep.

He wakes moments before the arrival of the Ghost of Christmas Past, a strange childlike phantom with a brightly glowing head. The spirit escorts Scrooge on a journey into the past to previous Christmases from the curmudgeon's earlier years. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, a woman who leaves Scrooge because his lust for money eclipses his ability to love another. Scrooge, deeply moved, sheds tears of regret before the phantom returns him to his bed.

The Ghost of Christmas Present, a majestic giant clad in a green fur robe, takes Scrooge through London to unveil Christmas as it will happen that year. Scrooge watches the large, bustling Cratchit family prepare a miniature feast in its meager home. He discovers Bob Cratchit's crippled son, Tiny Tim, a courageous boy whose kindness and humility warms Scrooge's heart. The specter then zips Scrooge to his nephew's to witness the Christmas party. Scrooge finds the jovial gathering delightful and pleads with the spirit to stay until the very end of the festivities. As the day passes, the spirit ages, becoming noticeably older. Toward the end of the day, he shows Scrooge two starved children, Ignorance and Want, living under his coat. He vanishes instantly as Scrooge notices a dark, hooded figure coming toward him.

## Pre-Performance

### Read the Plot Summaries and Meet the Characters

The Ghost of Christmas Yet to Come leads Scrooge through a sequence of mysterious scenes relating to an unnamed man's recent death. Scrooge sees businessmen discussing the dead man's riches, some vagabonds trading his personal effects for cash, and a poor couple expressing relief at the death of their unforgiving creditor. Scrooge, anxious to learn the lesson of his latest visitor, begs to know the name of the dead man. After pleading with the ghost, Scrooge finds himself in a churchyard, the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He desperately implores the spirit to alter his fate, promising to renounce his insensitive, avaricious ways and to honor Christmas with all his heart. Whoosh! He suddenly finds himself safely tucked in his bed.



Overwhelmed with joy by the chance to redeem himself and grateful that he has been returned to Christmas Day, Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a giant Christmas turkey to

the Cratchit house and attends Fred's party, to the stifled surprise of the other guests. As the years go by, he holds true to his promise and honors Christmas with all his heart: he treats Tiny Tim as if he were his own child, provides lavish gifts for the poor, and treats his fellow human beings with kindness, generosity, and warmth.

#### Characters

**Ebenezer Scrooge** - The miserly owner of a London counting-house, a nineteenth century term for an accountant's office.

The three spirits of Christmas visit the stodgy bean-counter in hopes of reversing Scrooge's greedy, cold-hearted approach to life.

**Bob Cratchit** - Scrooge's clerk, a kind, mild, and very poor man with a large family. Though treated harshly by his boss, Cratchit remains a humble and dedicated employee.

**Tiny Tim** - Bob Cratchit's young son, crippled from birth. Tiny Tim is a highly sentimentalized character who Dickens uses to highlight the tribulations of England's poor and to elicit sympathy from his middle and upper class readership.

**Jacob Marley** - In the living world, Ebenezer Scrooge's equally greedy partner. Marley died seven years before the narrative opens. He appears to Scrooge as a ghost condemned to wander the world bound in heavy chains. Marley hopes to save his old partner from suffering a similar fate.

**The Ghost of Christmas Past** - The first spirit to visit Scrooge, a curiously childlike apparition with a glowing head. He takes Scrooge on a tour of Christmases in his past. The spirit uses a cap to dampen the light emanating from his head.

**The Ghost of Christmas Present** - The second spirit to visit Scrooge, a majestic giant clad in a green robe. His lifespan is restricted to Christmas Day. He escorts Scrooge on a tour of his contemporaries' Holiday celebrations.

**The Ghost of Christmas Yet to Come** - The third and final spirit to visit Scrooge, a silent phantom clad in a hooded black robe. He presents Scrooge with an ominous view of his lonely death.

**Fred** - Scrooge's nephew, a genial man who loves Christmas. He invites Scrooge to his Christmas party each and every year, only to be refused by his grumpy uncle.

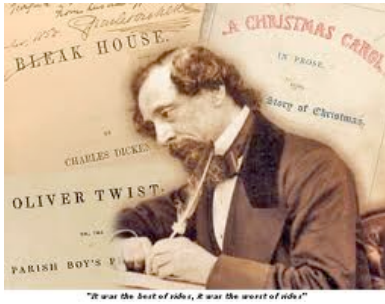
**Fezziwig** - The jovial merchant with whom the young Scrooge apprenticed. Fezziwig was renowned for his wonderful Christmas parties.

**Belle** - A beautiful woman who Scrooge loved deeply when he was a young man. Belle broke off their engagement after Scrooge became consumed with greed and the lust for wealth. She later married another man.

**Fan** - Scrooge's sister; Fred's mother. In Scrooge's vision of Christmases past, he remembers Fan picking him up from school and walking him home.

# Pre-Performance

## Research the Historical Context



### Charles Dickens Biography

Charles Dickens is much loved for his great contribution to classic English literature. He was the quintessential Victorian author. His epic stories, vivid characters and exhaustive depiction of contemporary life are unforgettable.

His own story is one of rags to riches. He was born in Portsmouth on 7 February 1812, to John and Elizabeth Dickens. The good fortune of being sent to school at the age of nine was short-lived because his father, inspiration for the character of Mr Micawber in 'David Copperfield', was imprisoned for bad debt. The entire family, apart from Charles, were

sent to Marshalsea along with their patriarch. Charles was sent to work in Warren's blacking factory and endured appalling conditions as well as loneliness and despair. After three years he was returned to school, but the experience was never forgotten and became fictionalized in two of his better-known novels 'David Copperfield' and 'Great Expectations'.

Like many others, he began his literary career as a journalist. His own father became a reporter and Charles began with the journals 'The Mirror of Parliament' and 'The True Sun'. Then in 1833 he became parliamentary journalist for The Morning Chronicle. With new contacts in the press he was able to publish a series of sketches under the pseudonym 'Boz'. In April 1836, he married Catherine Hogarth, daughter of George Hogarth who edited 'Sketches by Boz'. Within the same month came the publication of the highly successful 'Pickwick Papers', and

from that point on there was no looking back for Dickens.

As well as a huge list of novels he published autobiography, edited weekly periodicals including 'Household Words' and 'All Year Round', wrote travel books and administered charitable organizations. He was also a theatre enthusiast, wrote plays and performed before Queen Victoria in 1851. His energy was inexhaustible and he spent much time abroad - for example lecturing against slavery in the United States and touring Italy with companions Augustus Egg and Wilkie Collins, a contemporary writer who inspired Dickens' final unfinished novel 'The Mystery of Edwin Drood'.

He was estranged from his wife in 1858 after the birth of their ten children, but maintained relations with his mistress, the actress Ellen Ternan. He died of a stroke in 1870. He is buried at Westminster Abbey.

### Selected Works by Charles Dickens

*The Pickwick Papers*, 1837

*Nicholas Nickleby*, 1839

*Master Humphreys' Clock*, 1841

*A Christmas Carol*, 1843

*Martin Chuzzlewit*, 1844

*Oliver Twist*, 1846

*Dombey and Son*, 1848

*David Copperfield*, 1850

*Bleak House*, 1853

*Little Dorrit*, 1857

*A Tale of Two Cities*, 1859

*Our Mutual Friend*, 1865

*The Mystery of Edwin Drood*, 1870

# Pre-Performance Historical Context continued

## Glossary of British Terms

<http://taproottheatre.org>

**Farndale Avenue** – A street in London.

**Charles Dickens' novel *A Christmas Carol*** – One of the best known Christmas stories of all time. It was written in 1843 by Charles Dickens and has been remade into countless movies, radio shows and other productions.

**Skinflint** - A skinflint is a person considered so miserly that he would even "skin a flint" to save something of it. A tightwad.

**Spoilt** - Spoiled

**Reprieved** – Relieved or released from duty.

**Snapdragons** – A type of flower

**Compote** - A preparation of fruit in syrup in such a manner as to preserve its form, either whole, halved, or quartered; as, a compote of pears.

**Dartmoor** – a National Park in the centre of the English county of Devon, in the southwest of England.

**Rotter** – scoundrel

**Pence** – A penny in UK. About four cents in America.

**Farthing** – a quarter penny. One cent in America.

**Shilling** – In the United Kingdom, a shilling was a coin used before decimalisation in 1971. A shilling had a value of 12d (old pence), and was equal to 1/20th of a pound: there were 240 (old) pence to the pound.

**Curling Tongs** – British for “curling iron”

**Crown** - a silver coin worth 5 shillings or just over \$1.20

**Osteopath** – A doctor who manipulates muscles and bones to restore the body to its natural state.

**Bedraggled** – Wet and limp, as if dragged through the mud.

**Waif** – a person, especially a child, with no home or family

**Urchin** – A mischievous boy

**Belgravia** – A London neighborhood just southwest of Buckingham Palace

**Interval** – A period of time. In this case the actors are referring to an Intermission.

**Wanton** – reckless



# Pre-Performance Historical Context continued

**Engelbert Humperdinck** – Legendary singer in England during the 1960's and 70's. Hits include "After the Lovin," and "Release Me."

**Ignominy** – public disgrace

**Squat** - To settle on unoccupied land without legal claim.

**Bereft** – destitute, to deprive

**Surrey** – County, just outside, (southwest), of London

**Camden Town** – A section of town in the northern part of the city of London by Regent's Park

**West End** - The West End of London is an area of Central London, England, containing many of the city's major tourist attractions, businesses, and administrative headquarters.





# Pre-Performance

## Historical Context continued

### Housing Estates

A housing estate is a group of buildings built together as a single development. The exact form may vary from countries to countries. Accordingly, a housing estate is usually built by a single contractor, with only a few styles of house or building design, so they tend to be uniform in appearance.

[http://en.wikipedia.org/wiki/Housing\\_estate](http://en.wikipedia.org/wiki/Housing_estate)

### Townswomen's Guilds

It was 1928 in the UK; at last women had won the right to vote. The Suffragettes who had battled so vigorously for this right had grabbed enough headlines to mark themselves down in the history books.



Chaining themselves to railings, going on hunger strikes – these women were determined to draw

attention to the campaign for full voting rights for women. But alongside them, there were many other women fighting for the vote in quieter, constitutional ways - these were the Suffragists. With a new found freedom, these women led by Eva Hubback and Margery Corbett Ashby saw the need to create an organization aimed at ordinary women living in the nation's towns and cities; an idea that led to the Townswomen's Guilds movement. Today, Townswomen's Guilds remains one of Britain's leading women's groups. With a 40,000 strong national

membership, the organization prides itself in the involvement with radical local, national and global concerns. Members meet regularly to develop new skills, exchange ideas, discuss topical issues and organize charitable events nationwide.

More importantly, Townswomen's Guilds provides the opportunity for women everywhere to belong to an organization within which members offer support, companionship and encouragement for women to honor their past and realize their future.

<http://www.townswomen.org.uk/aboutUs.asp>

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### Notable Works by David McGillivray and Walter Zerlin Jr.

1976, *The Farndale Avenue Housing Estate Townswomens' Guild Dramatic Society's Production of Macbeth*

1978, *The Farndale Follies*

1982, *Chase Me Up Farndale Avenue, Si'l Vous Plait*

1984, *The Haunted Through Lounge and Recessed Dining Nook at Farndale Castle*

1986, *The Farndale Avenue Housing Estate Townswomens' Guild Dramatic Society Murder Mystery*

1987, *They Came From Mars and Landed Outside the Farndale Avenue Church Hall in Time for the Townswomen's Guild's Coffee Morning*

1988, *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*

1990, *We Found Love and an Exquisite Set of Porcelain Figurines aboard the S.S. Farndale Avenue*

1991, *The Farndale Avenue Housing Estate Townswomen's Guild Operatic Society's Production of The Mikado*

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# Performance

## Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis  
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

**The Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

### Mission/Vision:

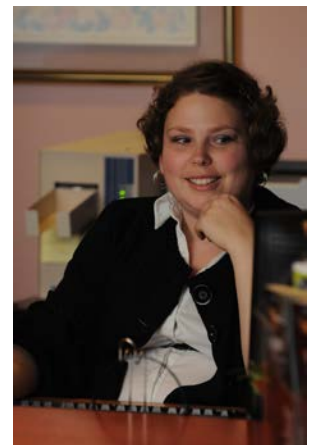
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes  
Photo: Rob Jones



Costume Designers  
Denise Warner and Mel Barger  
Photo: Rob Jones



Box Office Manager Gina Yolango  
Photo: Rob Jones

## Performance

# The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

## Performance

# Enjoying the Production

### What Makes Us Laugh?

**Comedy:** a drama of light and amusing character and typically with a happy ending

**Farce:** a light dramatic composition marked by broadly satirical comedy and improbable plot

**Slapstick:** comedy stressing farce and horseplay

<http://www.merriam-webster.com>

What makes us laugh is hard to define, partly because it varies from person to person. Some of us enjoy wordplay and puns. Some people enjoy the physical humor of *The Three Stooges*.

As you watch the performance, ask yourself:

1. What makes you laugh?
2. What makes the whole audience laugh?
3. Are there things that only you find funny?
4. Are there times when a few people start the laughter and everyone else joins in? Is laughter contagious?

# Post-Performance

## Reflect, Connect, Expand

### Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

### Bibliography

<http://www.colonytheatre.org/shows/FarndaleAvenueHousing.html>

<http://www.readbookonline.net>

[http://en.wikipedia.org/wiki/Housing\\_estate](http://en.wikipedia.org/wiki/Housing_estate)

<http://www.townswomen.org.uk/aboutUs.asp>

<http://www.charles-dickens.com>

<http://www.readbookonline.net>

<http://taproottheatre.org>

### Supplemental Resources

#### Film Adaptations of *A Christmas Carol*

*Scrooge* (1970), a musical film adaptation starring Albert Finney as Scrooge and Alec Guinness as Marley's Ghost.

*A Christmas Carol* (1971), an Oscar-winning animated short film by Richard Williams, with Alastair Sim reprising the role of Scrooge.

*The Muppet Christmas Carol* (1992), featuring the various Muppet characters, with Michael Caine as Scrooge.

*A Christmas Carol* (1997), an animated production featuring the voice of Tim Curry as Scrooge as well as the voices of Whoopi Goldberg, Michael York and Ed Asner.

*A Christmas Carol* (2009), a performance capture film directed by Robert Zemeckis, and starring Jim Carrey as Ebenezer Scrooge and the three ghosts, from Walt Disney Pictures and ImageMovers Digital.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write an Adaptation* Lesson Plan 1, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*

**Grade levels appropriate:** 7-12

**Objectives:**

The student will identify characters, settings, events and themes of a chosen novel.

The student will decide which characters, settings, events and themes are essential to their adaptation of the novel.

The student will collaborate on an adaptation following defined criteria.

The student will compare and contrast their groups' adaptation with that of their peers.

**Sunshine State Standards:**

The student will:

- Analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme. LA.7-12.2.1.4
- Use prewriting strategies to generate ideas and formulate a plan. LA.7-12.3.1
- Demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations. LA.7-12.5.2.1
- Apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria. LA.7-12.5.2.2
- Use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations. LA.7-12.5.2.4
- Research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes. LA.7-12.5.2.5
- Analyze, criticize, and construct meaning from formal and informal theater, film, television, and electronic media. TH.D.1.4
- Write monologues, scenes, and/or short plays using principles and elements of writing found in dramatic literature TH.S.1.5
- Interpret dramatic texts, organize and conduct rehearsals, and justify directorial choices for formal and informal productions TH.S.1.7
- Exercise artistic discipline and collaboration to achieve ensemble in rehearsal and performance TH.S.3.2
- Develop acting skills and techniques in the rehearsal process TH.S.3.3

**Materials needed:**

- Copies of Handout 1, *The Pair of Gloves* by Charles Dickens

**Introductory /background information for teachers and students:**

Many plays were originally written as books or poems until someone adapted them. Shakespeare adapted *Macbeth*, *Hamlet* and *Romeo & Juliet* from other works. The fictional Farndale ladies have adapted such works as Shakespeare's *Macbeth*, Gilbert and Sullivan's *The Mikado* and Charles Dickens' *A Christmas Carol*. While their intention is to present professional, dramatic interpretations, the results are comical due to makeshift production values and unreliable acting skills.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write An Adaptation* Lesson Plan 1, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*

### Lesson process:

Split students into small groups. After reading *The Pair of Gloves*, instruct each group to:

- List the characters
- List the settings
- List all events anyone in the group deems important
- List the themes

Instruct the students to write a play adaptation of the short story. Tell students that their play may not exceed six total scenes/events and six total characters.

Suggest that students:

1. Select the most important events that must be in the play
2. Select which characters are vital to their interpretation of the story
  - Can characters that only appear in a small part of the story be replaced by more central characters?
  - Can their purpose be served by someone else?
3. Decide which settings are vital
  - Can any of these events take place in other locations?
  - Which events are absolutely married to their locations and which can be relocated?
4. Decide what can “go wrong” providing the humor in their play adaptation.

Have each group write and present their version of the adapted play. Afterwards, discuss how the adaptations varied. What other short stories that are serious could become comical in adaptation?

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write An Adaptation* Lesson Plan 1, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Farndale Avenue Housing Estate Townswomen's Guild Dramatic Society's Production of A Christmas Carol*

### **Assessment:**

The students successfully:

- Identified the characters, settings, events and themes of the novel.
- Decided which characters, settings, events and themes are essential to the novel.
- Collaborated on an adaptation following defined criteria.
- Successfully presented their group's adaptation.
- Compared and contrasted their groups' adaptation with that of their peers.

### **Reflection:**

- What plays or films have you seen that were adaptations of a novel or story?
- Did the adaptation maintain the thematic essence of the original?
- Was there anything in the original that you felt was missing in the adaptation?
- Can you think of any adaptations that were significantly different from the original and yet just as good?

### **Connections to other learning:**

Reading: The student will compare and contrast the importance of peripheral characters in other literature.

Social Studies: The student will recognize the importance of collaboration when working in a group.

# Post-Performance Lesson Plans Handout 1

## *The Pair of Gloves* by Charles Dickens

'T'S a singular story, sir,' said Inspector Wield, of the Detective Police, who, in company with Sergeants Dornton and Mith, paid us another twilight visit, one July evening; 'and I've been thinking you might like to know it.

'It's concerning the murder of the young woman, Eliza Grimwood, some years ago, over in the Waterloo Road. She was commonly called The Countess, because of her handsome appearance and her proud way of carrying of herself; and when I saw the poor Countess (I had known her well to speak to), lying dead, with her throat cut, on the floor of her bedroom, you'll believe me that a variety of reflections calculated to make a man rather low in his spirits, came into my head.

'That's neither here nor there. I went to the house the morning after the murder, and examined the body, and made a general observation of the bedroom where it was. Turning down the pillow of the bed with my hand, I found, underneath it, a pair of gloves. A pair of gentleman's dress gloves, very dirty; and inside the lining, the letters TR, and a cross.

'Well, sir, I took them gloves away, and I showed 'em to the magistrate, over at Union Hall, before whom the case was. He says, "Wield," he says, "there's no doubt this is a discovery that may lead to something very important; and what you have got to do, Wield, is, to find out the owner of these gloves."

'I was of the same opinion, of course, and I went at it immediately. I looked at the gloves pretty narrowly, and it was my opinion that they had been cleaned. There was a smell of sulphur and rosin about 'em, you know, which cleaned gloves usually have, more or less. I took 'em over to a friend of mine at Kennington, who was in that line, and I put it to him. "What do you say now? Have these gloves been cleaned?" "These gloves have been cleaned," says he. "Have you any idea who cleaned them?" says I. "Not at all," says he; "I've a very distinct idea who DIDN'T clean 'em, and that's myself. But I'll tell you what, Wield, there ain't above eight or nine reg'lar glove-cleaners in London," - there were not, at that time, it seems - "and I think I can give you their addresses, and you may find out, by that means, who did clean 'em." Accordingly, he gave me the directions, and I went here, and I went there, and I looked up this man, and I looked up that man; but, though they all agreed that the gloves had been cleaned, I couldn't find the man, woman, or child, that had cleaned that aforesaid pair of gloves.

'What with this person not being at home, and that person being expected home in the afternoon, and so forth, the inquiry took me three days. On the evening of the third day, coming over Waterloo Bridge from the Surrey side of the river, quite beat, and very much vexed and disappointed, I thought I'd have a shilling's worth of entertainment at the Lyceum Theatre to freshen myself up. So I went into the Pit, at half-price, and I sat myself down next to a very quiet, modest sort of young man. Seeing I was a stranger (which I thought it just as well to appear to be) he told me the names of the actors on the stage, and we got into conversation. When the play was over, we came out together, and I said, "We've been very companionable and agreeable, and perhaps you wouldn't object to a drain?" "Well, you're very good," says he; "I SHOULDN'T object to a drain." Accordingly, we went to a public- house, near the Theatre, sat ourselves down in a quiet room up- stairs on the first floor, and called for a pint of half-and-half, apiece, and a pipe. "Well, sir, we put our pipes aboard, and we drank our half-and- half, and sat a-talking, very sociably, when the young man says, "You must excuse me stopping very long," he says, "because I'm forced to go home in good time. I must be



# Post-Performance Lesson Plans Handout 1

at work all night." "At work all night?" says I. "You ain't a baker?" "No," he says, laughing, "I ain't a baker." "I thought not," says I, "you haven't the looks of a baker." "No," says he, "I'm a glove-cleaner."

"I never was more astonished in my life, than when I heard them words come out of his lips. "You're a glove-cleaner, are you?" says I. "Yes," he says, "I am." "Then, perhaps," says I, taking the gloves out of my pocket, "you can tell me who cleaned this pair of gloves? It's a rum story," I says. "I was dining over at Lambeth, the other day, at a free-and-easy - quite promiscuous - with a public company - when some gentleman, he left these gloves behind him! Another gentleman and me, you see, we laid a wager of a sovereign, that I wouldn't find out who they belonged to. I've spent as much as seven shillings already, in trying to discover; but, if you could help me, I'd stand another seven and welcome. You see there's TR and a cross, inside." "I see," he says. "Bless you, I know these gloves very well! I've seen dozens of pairs belonging to the same party." "No?" says I. "Yes," says he. "Then you know who cleaned 'em?" says I. "Rather so," says he. "My father cleaned 'em."

"Where does your father live?" says I. "Just round the corner," says the young man, "near Exeter Street, here. He'll tell you who they belong to, directly." "Would you come round with me now?" says I. "Certainly," says he, "but you needn't tell my father that you found me at the play, you know, because he mightn't like it." "All right!" We went round to the place, and there we found an old man in a white apron, with two or three daughters, all rubbing and cleaning away at lots of gloves, in a front parlour. "Oh, Father!" says the young man, "here's a person been and made a bet about the ownership of a pair of gloves, and I've told him you can settle it." "Good evening, sir," says I to the old gentleman. "Here's the gloves your son speaks of. Letters TR, you see, and a cross." "Oh yes," he says, "I know these gloves very well; I've cleaned dozens of pairs of 'em. They belong to Mr. Trinkle, the great upholsterer in Cheapside." "Did you get 'em from Mr. Trinkle, direct," says I, "if you'll excuse my asking the question?" "No," says he; "Mr. Trinkle always sends 'em to Mr. Phibbs's, the haberdasher's, opposite his shop, and the haberdasher sends 'em to me." "Perhaps YOU wouldn't object to a drain?" says I. "Not in the least!" says he. So I took the old gentleman out, and had a little more talk with him and his son, over a glass, and we parted excellent friends.'

This was late on a Saturday night. First thing on the Monday morning, I went to the haberdasher's shop, opposite Mr. Trinkle's, the great upholsterer's in Cheapside. "Mr. Phibbs in the way?" "My name is Phibbs." "Oh! I believe you sent this pair of gloves to be cleaned?" "Yes, I did, for young Mr. Trinkle over the way. There he is in the shop!" "Oh! that's him in the shop, is it? Him in the green coat?" "The same individual." "Well, Mr. Phibbs, this is an unpleasant affair; but the fact is, I am Inspector Wield of the Detective Police, and I found these gloves under the pillow of the young woman that was murdered the other day, over in the Waterloo Road!" "Good Heaven!" says he. "He's a most respectable young man, and if his father was to hear of it, it would be the ruin of him!" "I'm very sorry for it," says I, "but I must take him into custody." "Good Heaven!" says Mr. Phibbs, again; "can nothing be done?" "Nothing," says I. "Will you allow me to call him over here," says he, "that his father may not see it done?" "I don't object to that," says I; "but unfortunately, Mr. Phibbs, I can't allow of any communication between you. If any was attempted, I should have to interfere directly. Perhaps you'll beckon him over here?" Mr. Phibbs went to the door and beckoned, and the young fellow came across the street directly; a smart, brisk young fellow.

"Good morning, sir," says I. "Good morning, sir," says he. "Would you allow me to inquire, sir," says I, "if you ever had any acquaintance with a party of the name of Grimwood?" "Grimwood! Grimwood!" says he. "No!" "You know the Waterloo Road?" "Oh! of course I know the Waterloo Road!" "Happen to have heard of a young woman being murdered there?" "Yes, I read it in the paper, and very sorry I was to read it." "Here's a pair of gloves belonging to you, that I found under her pillow the morning afterwards!"

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'He was in a dreadful state, sir; a dreadful state I "Mr. Wield," he says, "upon my solemn oath I never was there. I never so much as saw her, to my knowledge, in my life!" "I am very sorry," says I. "To tell you the truth; I don't think you ARE the murderer, but I must take you to Union Hall in a cab. However, I think it's a case of that sort, that, at present, at all events, the magistrate will hear it in private."

'A private examination took place, and then it came out that this young man was acquainted with a cousin of the unfortunate Eliza Grimwood, and that, calling to see this cousin a day or two before the murder, he left these gloves upon the table. Who should come in, shortly afterwards, but Eliza Grimwood! "Whose gloves are these?" she says, taking 'em up. "Those are Mr. Trinkle's gloves," says her cousin. "Oh!" says she, "they are very dirty, and of no use to him, I am sure. I shall take 'em away for my girl to clean the stoves with." And she put 'em in her pocket. The girl had used 'em to clean the stoves, and, I have no doubt, had left 'em lying on the bedroom mantelpiece, or on the drawers, or somewhere; and her mistress, looking round to see that the room was tidy, had caught 'em up and put 'em under the pillow where I found 'em.

That's the story, sir.'

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