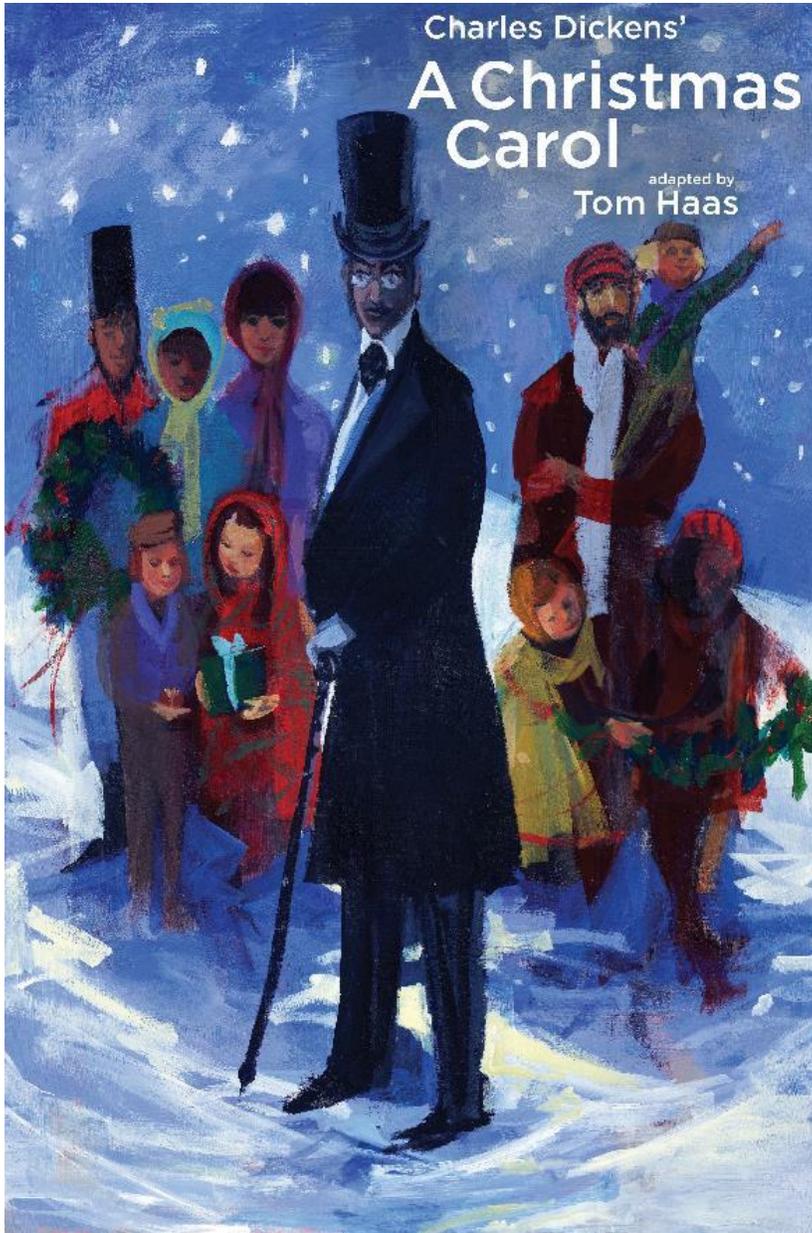




INDIANA
REPERTORY
THEATRE



STUDY GUIDE

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**FAEGRE BAKER
DANIELS**

Charles Dickens' *A Christmas Carol* adapted by Tom Haas

A delightful ensemble of players brings Scrooge, Tiny Tim, four spirits, and all of Victorian London to life on our snow-covered stage for this holiday treasure infused with music and song. In the darkness of winter, we all need the shining light of forgiveness, redemption, and love. Come celebrate the joy of the season and the spirit of giving!

COVER ART BY KYLE RAGSDALE

STUDENT MATINEES	10:30AM on November 13, 14, 15, 18, 19, 25, 27 and December 4, 13 9:45AM and 12:00PM on November 20, 21, 22, 26 and December 3, 5, 6, 10, 11, 12
ESTIMATED LENGTH	Approximately 90 minutes
AGE RANGE	Recommended for grades 4-12
CONTENT ADVISORY	<i>A Christmas Carol</i> is an adaptation of Dickens' classic tale that contains imagery that may frighten young children. A script preview is available upon request.

STUDENT MATINEES AND ARTIST IN THE CLASSROOM

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HOW TO USE THIS GUIDE

To enrich your students' experience at the IRT production of *A Christmas Carol*, this guide provides an overview of the materials available to you and your students and is designed to aid you in accessing additional materials as well as design lesson plans for both prior to and following your performance.

The guide is divided into two sections:

- Information about the Production: includes a synopsis of the play, statements by the director and the designers, and a guide to the role of the audience
- Educational Materials: Focusing on Victorian life, history of Charles Dickens, and lessons you can use in your classroom

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THE STORY OF *A CHRISTMAS CAROL*

A Christmas Carol tells the story of Ebenezer Scrooge, a bitter and miserly man, who is visited by four ghosts on Christmas Eve. The first ghost, Jacob Marley—Scrooge’s former business partner—visits Scrooge to warn him against his miserly and heartless ways. Marley tells Scrooge that if he doesn’t change his selfish behavior and tend to the needs of his fellow man, he will be doomed to an afterlife of misery. In order to redeem himself, Scrooge must accept the visitations of three spirits: the ghosts of Christmas Past, Present, and Future.

The Ghost of Christmas Past shows Scrooge scenes from his childhood and early life. Along with such joyous events as a reunion with his sister and a lively holiday party, Scrooge relives many painful memories—including the day he lost the woman he loved.

The Ghost of Christmas Present shows Scrooge a range of Christmas gatherings. One is a lively celebration hosted by Scrooge’s nephew, where the merry group plays a word game that mocks Scrooge’s greed. Another is a modest Christmas dinner at the home of Scrooge’s employee, Bob Cratchit. The meal is meager but joyous, the only cloud being the illness of Cratchit’s son, Tiny Tim. Even Scrooge is touched by the boy’s bravery.

The Ghost of Christmas Future shows Scrooge horrifying scenes of a dark, dismal future—vagrants looting through a dead man’s stolen belongings, laughing and mocking the deceased; an un-mourned corpse, left alone in an empty room—remnants of a life whose absence from the world is no great loss, and to some a source of joy.

Scrooge’s fate depends on his response to the spirits of Christmas Past, Present, and Future. The final moments of the story radiate a spirit of generosity and redemption, as well as sheer, giddy joyousness, which have helped to make *A Christmas Carol* one of the world’s most popular tales.



The company of *A Christmas Carol*, 2018

REAWAKENING EMPATHY

BY JANET ALLEN, EXECUTIVE ARTISTIC DIRECTOR

Welcome to the IRT and to our production of Dickens' *A Christmas Carol*. Whether this is your fortieth viewing of our production or your first, we are delighted that you are with us, enriching your holiday season with this timeless tale. We welcome people from all walks of life, from all cultures, from all backgrounds. And while Dickens' story springs from a specific culture and time, we believe that we tell it in a way that expands its impact beyond the confines of Victorian England and into our 21st century lives, no matter our background. Holidays offer us the opportunity to define and explore our traditions—as a culture and as individual families. We hope that what you experience at the IRT today may become a part of your family's tradition, as well as provide you with many things to discuss and think about as you engage with your other family traditions throughout the holiday season.

At its heart, Dickens was trying to reawaken our empathy and our hearts with this ghost story, asking us to take the blinders off and see those around us: those who are struggling, those who are isolated, those to whom we may have closed our hearts for reasons we can no longer clearly remember. By following Scrooge on his journey of reawakening, and experiencing how he consistently resists listening to the better parts of himself, we see ourselves—how we have each been too much like Scrooge and not enough like the characters in the story who keep hope and generosity alive, such as Fred and the Fezziwigs and Bob Cratchit.

Dickens' story resonates with circumstances of our own times on many levels. Scrooge's obsession with accumulating wealth at any cost, even when it causes him to lose relationships, is an all too familiar contemporary trope. His isolation, his judgement of others, his inability to be moved by the plight of those around him—all feel eerily contemporary. It proves so hard for him to see the consequences of his negative actions that it takes four ghosts and a stark vision of his own lonely death to turn his vision outward, and to take tentative steps to reconnect with his family, with his employee, and with his own humanity.

Dickens' story is meant as a cautionary tale—just as Scrooge is warned, Dickens is warning us: See the error of Scrooge's ways in our own lives. Develop generosity. See fellow humans for their goodness, their best intentions. Reach across the things that divide us. Reconnect. Reunite. Art has the power to restore our best intentions.

Our company—our actors, administrators, and artisans—wish you a heartwarming season of human experiences, engagement, and joy.



Ryan Artzberger in *A Christmas Carol*, 2018

STRONGER TOGETHER

BY BENJAMIN HANNA, DIRECTOR

Today will likely not be your first encounter with Ebenezer Scrooge. The haunting ghost story of a crooked, isolated miser turned celebrated humanitarian and philanthropist has been told across the globe for more than 170 years. Perhaps you were introduced by Kermit in the Muppets' retelling, or a shadowy black and white movie from your youth, or maybe you were lucky enough to have a loved one read Charles Dickens's incredible tale to you, nestled by a fire. Or perhaps you're among the many folks who return to the IRT year after year to see *A Christmas Carol*—both to celebrate a beloved holiday tradition and to see what new little surprises and tweaks we've added this year.

Dickensian life seems so far from the world we live in today. After all our advances in socio-political reform, healthcare, research, and technology, it is hard to imagine how incredibly comparable the worlds are that we inhabit, particularly in relation to wealth. For some 30 years in America we have seen the gap between the rich and everyone else growing markedly by every major statistical measure, the bulk of wealth amassed in the hands of just 1% of the population. We continue to suffer from the fantasy of the self-made person; one who picks themselves up by their own bootstraps and succeeds without the help of others. The reality is that each of us have been dealt a very specific hand in life, and the contents of that dealing, without aid from those who can spare it, can and does strongly influence our trajectory.

Now more than ever, *A Christmas Carol* is a story we need. We live in a polarized time, unable to see the humanity of our neighbors beyond their political viewpoints. Increasingly, we find it difficult to empathize with those in need, to listen deeply to the stories of new Americans, and to open our hearts to those who are different from us. Our communities—diverse in age, race, ethnicity, gender, ability, religion, sexuality, culture—need the ghosts of past, present, and future to guide us. These specters help us celebrate the fact that with each new breath we are given the opportunity to change.

Every year in the longest, darkest, most frigid days of our calendars, we gather in the theatre to study our own hearts in hopes of doing better for each other and growing stronger together. We hope you leave filled with the spirit of the season and a renewed sense of joy in sharing your blessings!

CHRISTMAS CAROL ONSTAGE

A Christmas Carol, like all of Charles Dickens's novels, contains a panorama of places and characters brilliantly described by a masterful storyteller. Bringing a novel to the stage is a challenge—the novel is primarily a narrative form and the theatre is a forum for action and dialogue—but it is a challenge the IRT embraces. Stage adaptations of novels recently produced by the IRT include *The Curious Incident of the Dog in the Night-Time*, *The Cay*, *The Three Musketeers*, *To Kill a Mockingbird*, *The Great Gatsby*, *The Hound of the Baskervilles*, *The Giver*, *The Velveteen Rabbit*, *An Iliad*, *Dr. Jekyll and Mr. Hyde*, and *Around the World in 80 Days*, not to mention our upcoming production of *The Watsons' Go To Birmingham - 1963*.

The richness of Dickens's prose makes the task of adaptation to the stage especially daunting. The IRT's adaptation of *A Christmas Carol* uses Dickens's language not only as dialogue, but also as narrative, so we experience the story much as the author wrote it. This technique allows the audience to hear the original language of the novel, where Dickens makes meaning not only through story, but also through his choice of rhythms, sounds, metaphors, and dialects. This uniquely theatrical way of telling a story is a celebration of the craft of the actor and the power of the audience's imagination.



Costume Sketches for *A Christmas Carol*, 2019. By Linda Pisano

The IRT's adaptation of Dickens's novella was written by former IRT artistic director Tom Haas and produced at the IRT every year from 1980 through 1984. After a twelve-year hiatus, the play was brought back in 1996 and is now making its 29th appearance.

The IRT production of *A Christmas Carol* varies from year to year, but always features Dickens's wonderful storytelling, presented by actors who play several roles. This year's production will be directed for the second time by the IRT's Associate Artistic Director, Benjamin Hanna, who most recently directed *The Little Choo-Choo That Thinks She Can*.

A CHRISTMAS CAROL ONSTAGE [Continued]

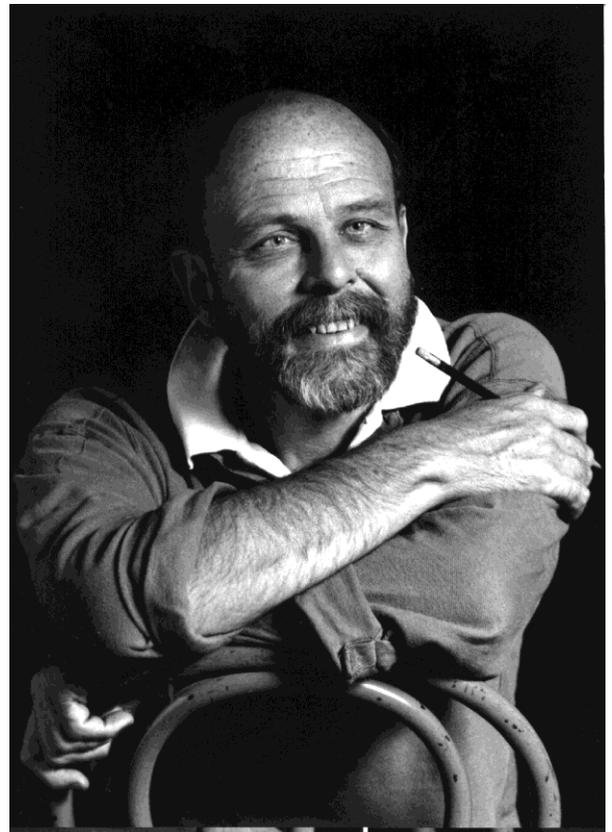
As for the cast, some will return from previous years, some will be new, and some will be returning but in new roles. Ryan Artzberger, who has played many different roles in the *Carol* over the years, will play Scrooge for the tenth time. Lighting designer Michael Lincoln will fine-tune his special lighting effects. The production continues to use music by composer Andrew Hopson. This season, a whole new set of costumes for the show has been designed by Linda Pisano, including new looks for the three ghosts. .

One thing that will not change this year is the snow. Audiences and actors alike delight in this production's endless snow-covered field, first envisioned by scenic designer Russell Metheny. During the performance actors make tracks through the snow, suggesting their individual journeys. Hidden objects and trap doors under the snow add to the mystery and spirit of this production. With the stage masking stripped away, the theatre's backstage area is revealed, allowing the audience to experience the magic of the story while seeing how it is created.

A Christmas Carol brings to mind visions of Christmas cheer and scenes of a distant past in which we wish we could participate: a merry gathering at the Christmas dinner table with roast goose and a steaming plum pudding; a lively dance of country folk on Christmas Eve; a family toast in which a poor boy calls forth the spirit of Christmas with a simple, "God bless us, everyone!" These impressions of *A Christmas Carol* are the essence of its lingering charm and create moments of celebration in the theatre. The IRT's production will be filled with such visions and much more; for these visions can inspire a spirit of generosity and goodwill that we need not only at the holiday season, but all the year through.

PLAYWRIGHT TOM HAAS

Tom Haas was artistic director of the IRT from 1980 until his untimely death in 1991. Prior to his association with the IRT, he was Artistic Director of PlayMakers Repertory Company in Chapel Hill, North Carolina. He was associate director at Yale Repertory Theatre and head of the Acting-Directing Program at Yale University, where his students included Henry Winkler, Sigourney Weaver, and Meryl Streep. At the IRT, Tom directed 40 productions, including memorable renditions of *A Midsummer Night's Dream*, *Mourning Becomes Electra*, *The Skin of Our Teeth*, *The Cocktail Party*, *Six Characters in Search of an Author*, and, of course, *A Christmas Carol*. IRT audiences also saw his stage adaptations of *Frankenstein*, *Dracula*, and *The Three Musketeers*, as well as the musical *Operetta*, *My Dear Watson* and dozens of Cabaret shows. Tom's adaptation of *A Christmas Carol* was produced at the IRT annually from 1980 through 1984. The play returned in 1996 and has been a holiday tradition ever since.



DESIGNER NOTES

RUSSELL METHENY | SCENIC DESIGNER

It's ironic, but as a scenic designer the thing I love most is great performances. I love creating an empty space in which great performances happen. That's what this set is all about: an empty field of snow in which wonderful actors tell a wonderful story. When I see something on stage that is not what it is and looks like something else—that to me is great theatre.

MICHAEL LINCOLN | LIGHTING DESIGNER

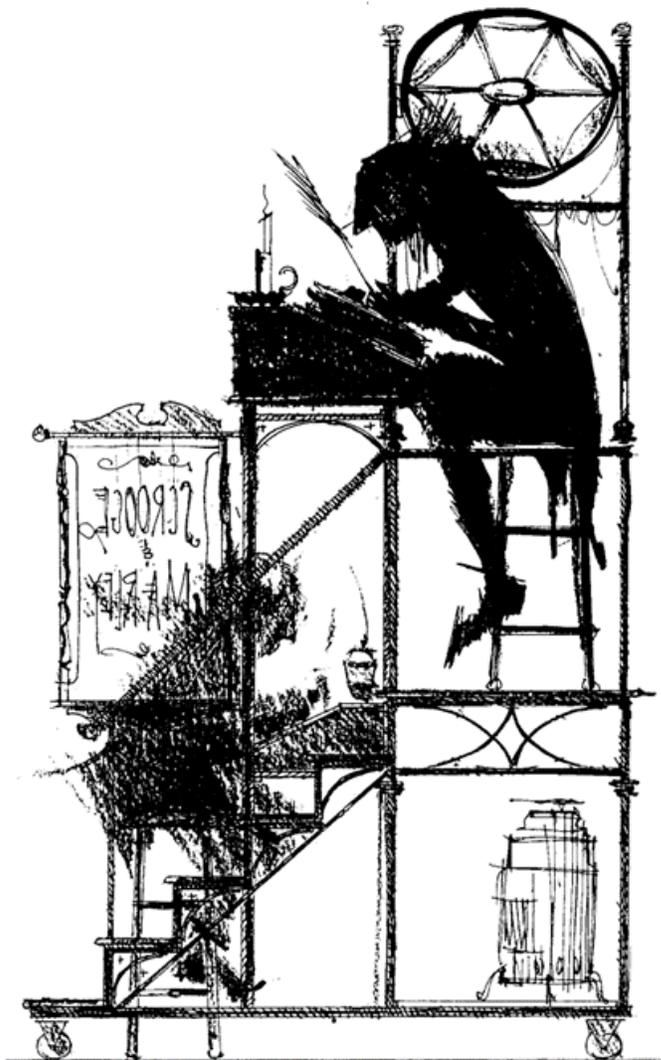
Well of course, the first thing is the snow. That enormous field of white offers a technical challenge to a lighting designer. It's harder to create isolated lighting effects; everything just bounces all over the place. But I also have unique opportunities, such as creating silhouettes against the snow. In terms of design, the snow functions very much like a sky drop—it's a blank canvas on which I can paint any color. This production does not rely on theatrical "effects." It's all about the magic created between the actors and the audience. There are always new discoveries to make in the snow. It's an unnerving yet exhilarating process.

LINDA PISANO | COSTUME DESIGNER

This is a story that audiences know well. I re-read the novel to focus on character descriptions. Dickens's work sheds light on issues of poverty, family, loneliness, and compassion. He writes about the industrial grime and soot of London in his day. The distressing of the costumes and the overall feel of the Cratchit family reflect these conditions. Class division is clear. Mrs. Cratchit is poor, getting fabric from the *rag pickers* of the streets. She is probably quite skilled in sewing and may even use pin tucks, embroidery, and other surprising details to liven up her family's meager clothes. Our ghosts align closely with the descriptions in the novel. I also found great influence in John Leech's original illustrations. The story presents a series of emotional experiences for Scrooge: Fezziwig's party is a warm, jovial memory of the country, while Fred's more urban and sophisticated party is something Scrooge has never attended. Both occasions hit home, demonstrating that for Scrooge to have a happier future, he must first deal with the issues and problems of his past and present.

ANDREW HOPSON | COMPOSER

The pipe organ has the distinction of being associated with three diverse concepts: religion, theatre, and phantoms. Using an organ as one of the main instruments in *A Christmas Carol* was an obvious choice. For ghostly sound effects, I ended up using four metal instruments: for Marley, I used a waterphone (an instrument invented—I think—for the movie *Aliens*); for Christmas Past, I used wind chimes; for Christmas Present, I experimented with harp strings; for Christmas Future, I played a cymbal with a violin bow, and dragged a chain inside a piano.



Preliminary sketch for Scrooge's office by scenic designer Russell Metheny.

MEET THE CHARACTERS

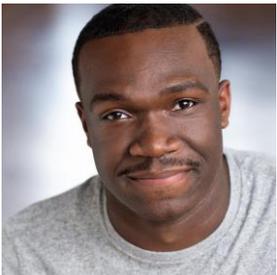
There are some 40 characters in the IRT's stage adaptation of A Christmas Carol, played by a cast of 17: 12 adult actors, along with two teams of five young actors each who alternate performances. Most of the cast play several characters, including narrators who help tell the story.

RYAN ARTZBERGER PLAYS...



EBENEZER SCROOGE, a greedy miser who has shut himself off from the world.

ELYAKEEN AVRAHAM PLAYS...



SCHOOLMASTER, Scrooge's childhood teacher; and others.

JESSE BHAMRAH PLAYS...



BOB CRATCHIT, Scrooge's clerk, father of six children; and others.

ASHLEY DILLARD PLAYS...



MRS. CRATCHIT, Bob Cratchit's wife, mother of six children; and others.

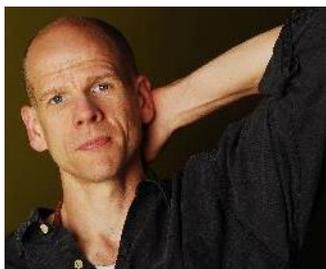
MEET THE CHARACTERS [Continued]

JENNIFER JOHANSEN PLAYS...



MRS. FEZZIWIG, Fezziwig's wife, who hosts a wonderful party;
PAWNBROKER, who runs a pawn shop where Scrooge's personal effects are bartered and sold;
and others.

ROB JOHANSEN PLAYS...



MARLEY'S GHOST, Scrooge's business partner, who died seven years ago;
FEZZIWIG, the owner of the mill where Scrooge was apprenticed as a young man;
THE GHOST OF CHRISTMAS FUTURE, who shows Scrooge what is to come in his world;
and others.

AARON KIRBY PLAYS...



FRED, Scrooge's nephew, his only living relative;
YOUNG MARLEY, Jacob Marley as a young man, Scrooge's closest friend;
and others.

IVY MOODY PLAYS...



FELICITY, newly married to Scrooge's nephew, Fred;
FAN, Scrooge's sister, who died when Fred was born;
MARTHA, the Cratchits' oldest daughter;
and others.

STEPHENIE SOOHYUN PARK PLAYS... BELLE, Scrooge's one-time fiancée;



LAUNDRESS, who works for Scrooge;
and others.

MEET THE CHARACTERS [Continued]

EMMA ROSENTHAL PLAYS...



THE GHOST OF CHRISTMAS PAST, who reminds Scrooge of his childhood memories; and others.

SCOTT VAN WYE PLAYS...



YOUNG SCROOGE, Scrooge as a young man, first starting in the business world; and others.

MILICENT WRIGHT PLAYS...



THE GHOST OF Christmas Present, who shows Scrooge the world around him; CHARWOMAN, who cleans Scrooge's home and others.

MEET THE CHARACTERS [Continued]

JACOB BREWER & IAN LYNAM ALTERNATE IN THE ROLES OF



PETER CRATCHIT, the Cratchits' oldest son;
and others.

JOCYLON EVANS & VIVIAN ABDALLA ALTERNATE IN THE ROLES OF



BELINDA CRATCHIT, one of the Cratchits' daughters;
and others.

QUINTIN GILDON JR. & TOBIN SEIPLE ALTERNATE IN THE ROLES OF



HENRY CRATCHIT, one of the Cratchits' sons;
and others.

SADIE COHEN & MARNIE MOORE ALTERNATE IN THE ROLES OF



BETSY CRATCHIT, one of the Cratchits' daughters;
and others.

AUDREY GUAY & EVIE BERRY ALTERNATE IN THE ROLES OF



TINY TIM, the Cratchits' youngest son;
and others.

THE ROLE OF THE AUDIENCE

You, the audience, are one of the most important parts of any performance. Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Cell phones, tablets, watches, and other electronic devices should remain silent and dark during the performance. This is distracting to those around you and on the actors onstage.

Recording or photography of any kind is not allowed inside the theatre.

Gum, food and drink must stay in the lobby.

The house lights dimming signals to the audience to settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom during intermission or after the show.

Focus attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

When the show is over, you are welcome to applaud as a way to thank the performers.

Remain in your seat after the performance and IRT staff will dismiss your group to your busses if you are not staying for a post-show discussion.



Busses lining the IRT curb during a student matinee.

STANDARDS ALIGNMENT GUIDE

We recognize that teachers aim to align their lesson plans with state and national educational standards and that it is important to be able to align your experience at IRT with curriculum standards. Seeing IRT's production of *A Christmas Carol* is a great way to help make connections for students and facilitate their understanding of the text and key elements of Literature, Vocabulary, and Speaking and Listening. Some standards to consider on your trip would be:

READING - LITERATURE

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
 - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
 - Sample: 6.RL.3.1: *Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a work of literature and contributes to the development of the theme, characterization, setting, or plot.*
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

READING - VOCABULARY

- RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings
 - Sample: 6.RV.3.1: *Determine the meaning of words and phrases as they are used in the works of literature, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.*

SPEAKING AND LISTENING

- SL.2 – Refine and apply reciprocal communication skills by participating in a range of collaborative discussions.
 - Sample 7.SL.2.2: *Investigate and reflect on ideas under discussion by identifying specific evidence from materials under study and other resources.*

MEDIA LITERACY

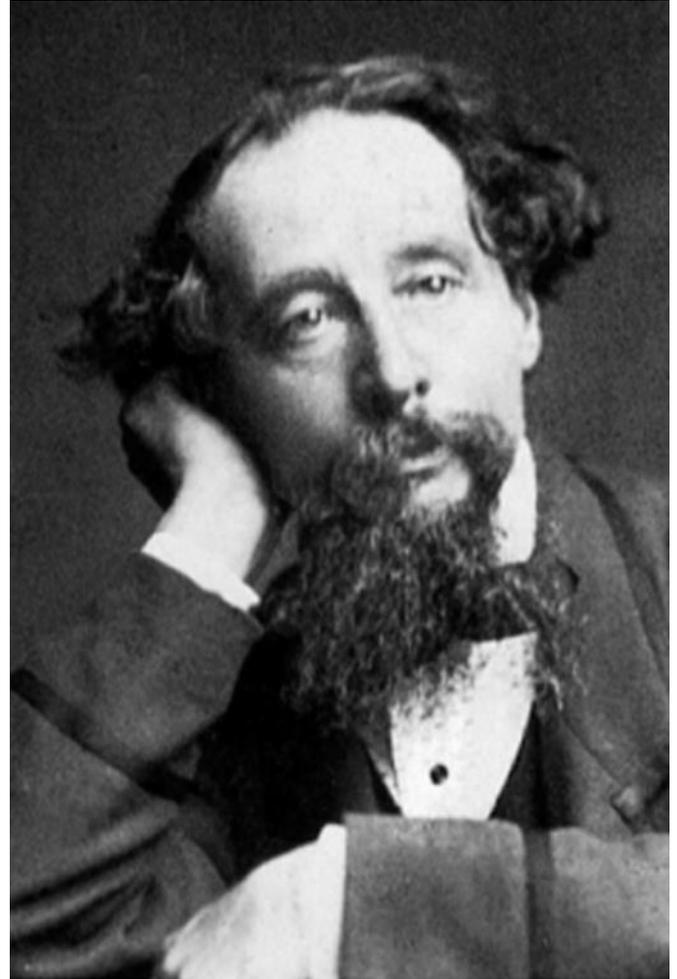
- ML.1 – Develop and enhance understanding of the roles of media and techniques and strategies used to achieve various purposes.
- MS.2 – Analyze the purposes of media and the ways in which media can have influences.
 - Sample 7.ML.2.1: *Interpret the various ways in which events are presented and information is communicated by visual image-makers to influence the public.*

ABOUT CHARLES DICKENS

Charles Dickens, the great English novelist, was born February 7, 1812, in Portsmouth, on the southern coast of England. His father lost his job in the Naval Pay Office when Charles was three, and the family moved to London. The Dickens family moved so often during Charles's childhood that he was unable to attend school regularly.

At the age of 12 Charles had to leave school to work in a rat-infested blacking (shoe polish) factory; two weeks later his father was sent to debtor's prison. Luckily, a small inheritance rescued the family, permitting Charles to return to school for two years; but his formal education was short-lived. At 15 he became a legal clerk and at 18 a court reporter for the *Mirror of Parliament* and the *True Son*. Dickens quickly earned a reputation as a top reporter.

In 1834, Dickens began to publish short narrative sketches under the pseudonym "Boz" in the *Morning Chronicle*. Two years later he married Catherine Hogarth, daughter of a newspaper editor. Together, they had ten children before they divorced in 1858. Shortly after marrying Catherine, Dickens resigned from the newspaper and became editor of a new monthly magazine. This new job allowed Dickens more time to focus on his writing. He explored the difficult lives of pauper orphans in his novel, *Oliver Twist*.



Although Dickens enjoyed great prosperity, the poverty of his youth left him suspicious of the ruling class and sensitive to the plight of the downtrodden. His research on the notorious living conditions in lower-class boarding schools resulted in *Nicholas Nickleby*, in which a youth escapes from a tyrannical schoolmaster.

Dickens held strong views about the relationship between a lack of education and social oppression. He was giving a speech on education as the solution to England's problems when he conceived the idea of *A Christmas Carol*. Shortly thereafter, in autumn 1843, he started writing the short book. He composed it in a frenzy, alternately laughing and crying at the images that occurred to him; and he polished it in his mind while walking the streets of London at night. With illustrations by Dickens's friend John Leech, the book was published at Christmastime 1843.

Over the next few years, Dickens capitalized on the popularity of *A Christmas Carol* with several short Christmas stories written in haste for quick reward. Dickens was obsessed with making a sufficient living to support his large family, which included not only his ten children, but his and his wife's parents and siblings. Much of Dickens's writing was done for commercial purposes, which may surprise those who consider Dickens a writer of mythic literary greatness.

ABOUT CHARLES DICKENS [CONTINUED]

Dickens continued to incorporate his own life experiences into his works. *David Copperfield*, a semi-autobiographical novel about a young man who struggles through poverty to achieve respect, was an immediate success in 1849. The novels *Bleak House*, *Hard Times*, and *Little Dorrit* followed in rapid succession. Their genesis followed a similar pattern: Dickens wrote chapters of each book for publication in periodicals and later published them as complete novels. In this manner, the author was literally making up the story as he went along.

Dickens spent the last years of his life traveling throughout the world to perform public readings from his novels. He was hailed everywhere as the greatest writer of his age. Although he enjoyed traveling and exhibiting his acting skill, it was strenuous work. In June 1870 he suffered a stroke and died instantly at the age of 58. For three days, thousands of citizens passed by his open casket in Westminster Abbey, paying their respects to this most beloved of English writers.

DICKENS AND THE VICTORIAN CHRISTMAS

During the nineteenth century, as England became less rural and more industrial, old Christmas customs were lost. In *A Christmas Carol*, written and published in 1843, Charles Dickens found a way to both celebrate and revitalize old country holiday traditions by transplanting them to an urban setting.

As Scrooge revisited his childhood, readers were reminded of their own childhood celebrations, or those they had heard about from their parents and grandparents. When Scrooge journeyed with the Spirit of Christmas Present, readers encountered lavish and lengthy descriptions of a wide variety of holiday celebrations, from the humblest to the most luxurious. In reality, such Christmas revelry was largely a product of Dickens's imagination. But *A Christmas Carol*, along with Dickens's other Christmas stories, enjoyed a wide audience, and these tales inspired readers as they prepared their own holiday celebrations.



Dickens was not alone in revitalizing the holiday. The same year *A Christmas Carol* was published, the first Christmas card was printed, and three years later Prince Albert, Queen Victoria's husband, introduced the German Christmas tree to England. But it was Dickens who became so synonymous with Christmas that, when he died in 1870, a little girl in London asked, "Mr. Dickens dead? Then will Father Christmas die too?"

The Fezziwigs by Dickens's original illustrator, John Leech.

WHY DID THEY SAY THAT? | VICTORIAN LIFE AS SEEN IN *A CHRISTMAS CAROL*

Charles Dickens wrote *A Christmas Carol* in 1843, early in the Victorian Era (named after Queen Victoria, who reigned in the United Kingdom from 1837 to 1901). Life and social customs in this time differed greatly from today, as seen in the following quotes from the Carol.

“WHY DID YOU GET MARRIED?”

Victorian economists did not approve of those who married before they had sufficient income to support a family. To marry for love was a fairly new idea, and thought to be sentimental nonsense. Arranged marriages for economic benefit were still the norm.

“YOU’LL WANT ALL DAY TOMORROW, I SUPPOSE.”

At this time, it was not uncommon for businesses such as shops and factories to operate as usual on Christmas Day.

“OUR CONTRACT IS AN OLD ONE.”

Marriage in Dickens’s time was based more on economic arrangements than romantic interests. A “respectable” woman could not work for a living; therefore, if her father could not support her for life, she had no choice but to marry a man who could. Until the early 20th century, a man’s promise of engagement was considered a legally binding contract. If the man were to break the engagement, the woman’s reputation might be damaged, making it difficult or even impossible for her to find a husband to support her. The abandoned woman could therefore take him to court and sue him for “breach of promise.” It was very unusual for a woman to break an engagement; Belle’s decision to do so puts her in a precarious situation, as she has no family income to fall back upon.

“OUTSIDE THE BAKER’S THEY HAD SMELT THE GOOSE, AND KNOWN IT FOR THEIR OWN.”

Bakeries were forbidden by law from baking bread on Sundays and holidays. Since poor families usually had no stoves, they could take their dinner to the bakeshops on such occasions and have one hot meal a week. The young Cratchits claim to have identified their own goose from all the meals cooking at the local bakery.



Stephanie Soohyun Park and Ryan Artzberger in *A Christmas Carol*, 2018

WHY DID THEY SAY THAT? [Continued]

“... TO THE WASHHOUSE, THAT HE MIGHT HEAR THE PUDDING SINGING IN THE COPPER.”

Today, in Great Britain, pudding is a general term for dessert. However, the traditional English Christmas pudding is not like our modern, creamy pudding; it is more like a bread pudding. Flour, milk, and eggs are often combined with dates, plums, figs, and/or nuts. (There are numerous references to plum pudding or figgy pudding at Christmastime.) The batter is placed in a lidded tin mold and immersed in simmering water to steam it. A poor family without a tin mold would use a cloth bag instead, resulting in a cannonball-shaped pudding. The Cratchit's steam their pudding in the washhouse, a shed in the back yard which holds the copper, a large pot used for boiling the family's laundry. Traditional Christmas pudding is somewhat cake-like around the outside but moister in the center. It is often presented aflame and served with a sauce. Any dessert at all would be a rare luxury for the Cratchits; pudding is quite an extravagance. (Today, in Great Britain, pudding is a general term for dessert.)

“HE MIGHT GET PETER A BETTER SITUATION.”

The word situation in this context means a position or job. Despite his young age, Peter has entered the work force. During the Industrial Revolution, the children of the poor were expected to help toward the family budget. Children as young as four were employed in factories, mines, and other locations under dangerous, and often fatal, working conditions. Charles Dickens worked in a blacking (shoe polish) factory as a child. He helped publicize the evils of child labor with his novel *David Copperfield*, published in 1850; although his efforts led to some restrictions, it was not until the early 1900s that child labor was finally banned in Great Britain.



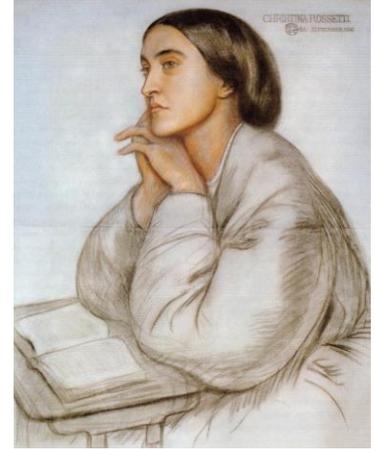
Carlos Medina Maldonado, Charles Goad, and Aaron Kriby in *A Christmas Carol*, 2018

THE CAROLS OF THE *CAROL*

The complete title of Dickens's book, as printed on the title page of the first edition, is *A Christmas Carol in Prose* (as opposed to the usual sung carol, which would be written in verse). Dickens extended the song metaphor by calling each chapter a "Stave," an archaic term for staff or stanza. A number of traditional holiday songs are heard in the IRT's production of *A Christmas Carol*.

"IN THE BLEAK MIDWINTER"

The poem "In the Bleak Midwinter" was written some time before 1872 by English poet Christina Rossetti (1830-1894), sister of Pre-Raphaelite painter Dante Gabriel Rossetti (1828-1882), who often used her as a model. English composer Gustav Holst (1874-1934) wrote a hymn tune for the poem that first appeared in *The English Hymnal* in 1906.



Poet Christina Rossetti painted by her brother Dante Gabriel Rossetti.

"GOD REST YE MERRY, GENTLEMEN"

The sense of this song is not "God rest ye, merry gentlemen," but "God rest ye merry, gentlemen." "God rest ye merry" was an old greeting, meaning literally, "sleep well," and more generally, "May God keep you well." The origins of this song go back to the 15th or 16th century. Some believe that it was a hymn of protest against the banning of Christmas in England in the 1640s, when England's Puritan government saw Christmas as a pagan holiday that defiled Christianity. It is thought that the song was sung outside places where people were imprisoned for celebrating Christmas. This history might also explain the music's minor key, which is unusual among Christmas songs.

"DECK THE HALL"

"Deck the Hall" is a traditional Welsh carol. The melody dates back to the 16th century, when it was known as "Nos Galan" (New Year's Eve). The English lyrics were written by Scottish musician Thomas Oliphant in 1862. It is thought that this carol may have developed from the Welsh *canu penillion* tradition, in which dancers moved in a ring around a harpist. Originally, the dancers would sing the verses and the harpist would play the "answering bars" (*Fa la la la la*, etc.), but nonsense syllables were substituted when there was no harpist. Many Renaissance madrigals of this era feature "fa la la" sections. The word "hall" in the title refers not to (plural) corridors or hallways, but rather to a (singular) great hall, the largest room in a castle or manor house.



"TOMORROW SHALL BE MY DANCING DAY"

"Tomorrow Shall Be My Dancing Day" is a traditional English carol. The word carol derives from the French *carole* or the Latin *carula*, meaning a circular dance. Old carols that were written in three-quarter time were written as crèche dances, to be sung as people danced around the crèche or manger. The verses of "Tomorrow Shall Be My Dancing Day" progress through the story of the life of Jesus told in his own voice. "My dancing day" refers to the day of Jesus's birth; throughout the carol, his life is repeatedly characterized as a dance. "My love" and "my true love" are references to the church, which is called the bride of Christ in many Christian writings.

THE CAROLS OF THE *CAROL* [Continued]

THE “COVENTRY CAROL”

The “Coventry Carol” dates from the 16th century. It was traditionally performed in Coventry, England, as part of The Pageant of the Shearmen and Tailors, a medieval Nativity play. The song refers to the Biblical story of King Herod, who feels threatened by a prophecy of a newborn king and orders all male infants in Bethlehem to be killed. The song is a lullaby sung by mothers of the doomed children.

“SILENT NIGHT”

In 1818, a flood damaged the organ at St. Nicholas parish church in Oberndorf, Austria. The parish’s young new priest, Father Joseph Mohr, approached Franz Xaver Gruber, the schoolmaster and organist in a nearby village, with some lyrics he had previously written. Mohr asked Gruber to compose a melody that could be sung with guitar, and “Stille Nacht” was first performed on Christmas Eve, 1818. The organ builder repairing the damaged organ shared the song with the Rainers, a family of traveling folk singers, who performed it around the world.

“CAROL OF THE BELLS”

“Carol of the Bells” is based on a Ukrainian New Year’s carol, arranged in 1916 by composer and teacher Mykola Leontovych (1877-1921). The Ukrainian song, which tells of a swallow flying into a home to herald a bountiful new year, was inspired by a traditional folk chant whose language was thought to have magical properties. The song was introduced to American audiences by the Ukrainian National Chorus at Carnegie Hall in 1921. American composer and choral conductor Peter J. Wilhousky (1902-1978), who was from a Ukrainian family, attended that concert; he later arranged the song as “Carol of the Bells” and published it in 1936. Wilhousky wrote new lyrics centered around the theme of bells because the melody reminded him of hand bells.



“HERE WE COME A-WASSAILING”

“Here We Come a-Wassailing” is a traditional English Christmas carol and New Year song thought to have originated in the mid-19th century. The “a-” is an archaic intensifying prefix, such as seen in the lyrics to The Twelve Days of Christmas (“Seven swans a-swimming,” etc.). Wassail is a punch made of wine, beer, or cider mixed with sugar, spices, and baked apples. It is served hot in a very large bowl—the wassail bowl. The word “wassail” is derived from the Middle English “wass-heil”—a greeting that meant “be of good health.” To go wassailing is to go from door to door singing carols; hosts who receive such visitors may choose to treat them to something warm and comforting, such as wassail.

DISCUSSION QUESTIONS

Why is this story still relevant today?

At the end of the play Scrooge says, “And it was always said of him [Scrooge] that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that truly be said of us, and all of us!” Keeping this line in mind, discuss how we keep Christmas in today’s world. What does this holiday mean to you and to others? What does the world do well today? How might the world do better? How might these ideas extend beyond December 25?

We live in a time of incredible and constant change in technology, medicine, the economy, society, and much more. Although today we might think of the Victorian Era as old-fashioned, it was also an era of innovation: the Industrial Revolution, advances in medicine and psychology, the rise of the middle class, and more. How do today’s changes make our lives easier? How do they make things more difficult? What technological advances and inventions made the Victorians’ lives easier? What elements of the Industrial Revolution made life more difficult? How do such issues as poverty, homelessness, health care, race relations, sexual equality, and social class compare between the two eras?

Although he gives us scenes from Scrooge’s past, Dickens does not dwell on the motivation behind Scrooge’s dark view of the world and of Christmas in particular. What hints are included in the story that might suggest the source of his miserly attitude? Imagine other events in Scrooge’s past, not depicted in Dickens’s story, which might help explain Scrooge’s outlook.

Imagine Scrooge’s future. What would the last year of his life have been like if the ghosts had not visited him? What changes—in his workplace, in his home, in his daily life—will Scrooge make as a result of his transformation?



The cast of *A Christmas Carol*, 2018

DISCUSSION QUESTIONS [Continued]

The IRT production of *A Christmas Carol* uses very little scenery; the audience is asked to imagine the many environments suggested. Picture a particular scene from the play in your imagination. How large or small is the space? Picture the floor surface, the walls and ceilings, the windows, the furniture. Compare and contrast your ideas with those of your classmates.

The actors in *A Christmas Carol* each play a number of different characters. Choose one actor and think about his or her performance. What acting tools did the performer use to differentiate between characters? Think about posture, voice, gesture, costuming, and make-up. How effective were the transformations between characters?

The three spirits show Scrooge scenes from the past, present, and future. Which of these visions do you think is most responsible for Scrooge's change? Why?

Compare the IRT production of *A Christmas Carol* to other stage or film adaptations you have seen of the same story. What scenes and elements seem to be common to all adaptations? What scenes appear in some versions and not others? What scenes have you seen that are inventions of the adaptors and not found in the original book? Why do you suppose the creators of these adaptations made the choices they did? What are the advantages and disadvantages of the IRT's use of narration?

Discuss some of the different charities in your community that help people during the holidays. Are you involved with them? What else could you do to help your community at this time?

The Ghost of Christmas Present shows Scrooge two children who represent "want" and "ignorance." Why do you think Dickens chose these two issues to highlight in this way? Why do you think he chose children to represent these issues? If you were Dickens, what two or three issues would you choose to highlight for today's readers?

Scrooge and his nephew Fred suffer similar challenges in their childhoods: the death of a mother, and a distant or absent father. How is it that the two characters' attitudes toward life are so different? Why do some people accept adversity as an obstacle while others make it an inspiration?

WRITING PROMPTS

With the theme of Christmas past and present, interview one of your elders about how Christmas was celebrated when that person was a child. Write a comparison of the events of that holiday celebration and the Christmas holiday of today. What has changed? What has remained the same? What does this person miss and cherish? What is the happiest part of the holiday for you and your interview subject?



Stephanie Soohyun Park and Ryan Artzberger in *A Christmas Carol*, 2018

Dickens's stories are lush with imagery. Working in pairs, each person should write three basic plain sentences on a piece of paper. Then exchange papers with your partner and expand their sentences with as much imagery and descriptive language as you can. Make use of adjectives, adverbs, alliteration, onomatopoeia, similes, and other literary devices. Read aloud to the class: first the basic sentence, and then how it has been Dickensified!

Scrooge visits Christmases from his past, the present, and the future. Write about a memorable winter celebration in your life from the past. What made it memorable? What were the sights, the sounds, and the smells? Or imagine a celebration in your future. Let your imagination run wild.

A Christmas Carol is a holiday story told to teach something to its readers. Write a holiday story of your own that has a moral or teaches a lesson. Share it with your class and family.

Dickens wrote most of his books because he wanted to focus attention on a particular social issue. Write your own brief version of the Carol story set in contemporary times. What social issue(s) in today's world do you want to highlight? In what business does Scrooge work? Who are the three ghosts? What scenes do they show him? How does he change his ways?

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education.irt@gmail.com

ACTIVITY: *A CHRISTMAS CAROL* AND THE INDUSTRIAL REVOLUTION

OVERVIEW

In this lesson for grades 6 - 12, students will explore some of the key aspects that affected life during the Industrial Revolution. Starting with open discussion, the unit focuses on gaining an understanding on what life was like during this time period and how that impacts the characters in Charles Dickens' *A Christmas Carol*. Students will use online resources to further learn about this period in history, and if or how we are facing the same concerns in our society today. This cross-curricular activity will combine students' knowledge of the Industrial Revolution and apply this to their language arts unit.

This lesson will require access to the internet so that students can access online resources. Students should also be encouraged to use their Social Studies or History resources to further their understanding in this lesson.

STUDENT OBJECTIVES

Students will

- Have a deeper understanding of the time period in which *A Christmas Carol* was written
- Be able to identify aspects of life during the Industrial Revolution and compare it to the characters seen in *A Christmas Carol*
- Compare and contrast the issues facing the people during this time period to today

In Part 1 of this lesson, students should begin a discussion about what they know about the Industrial Revolution and its impact on society and culture in the 19th Century. Teachers will ask students about what was changing during this time and how it affected the people who were living in it.

Students will then research one of the following topics to further their understanding of the Industrial Revolution: Child Labor, Environment, Literacy, and Housing. After they have had time to research, students should report on their findings. Teachers will then ask students to think about the characters in *A Christmas Carol* and determine how their lives may or may not have been impacted.

Part 2 of this lesson builds upon student's understanding of the Industrial Revolution from Part 1. Teachers will ask students to return to their topics and research the issues in this topic through today's lens. Once students have researched their topics, teachers will lead discussions with students about what they found and how that compares to life during the Industrial Revolution.

FEATURED RESOURCES

- History.com - <https://www.history.com/topics/industrial-revolution/industrial-revolution>
- Encyclopedia Britannica - <https://www.britannica.com/event/Industrial-Revolution>
- British Library - <https://www.bl.uk/georgian-britain/articles/the-industrial-revolution#>
- British Museum - https://www.britishmuseum.org/research/publications/online_research_catalogues/paper_money/paper_money_of_england_wales/the_industrial_revolution.aspx

ACTIVITY: GHOSTS IN *A CHRISTMAS CAROL*

In IRT's production of *A Christmas Carol*, some of the ghosts look similar to the story and some of them look quite different. If you have seen or read other versions of this story, what elements of the ghosts seem to be the same? What is different? If you could create your own version of A Christmas Carol, what would your ghosts look like?

In the space below, draw what you would want the Ghosts of Christmas Past, Present, and Future to look like! To share your design with others, send it to: education.irt@gmail.com.



Costume Sketches for *A Christmas Carol*, 2019. By Linda Pisano.

THE CHARACTERIZATION OF SCROOGE

OVERVIEW

In this activity, students will keep a character log for Ebenezer Scrooge. Using moments from the stage production and the original text, students will create a list of moments that help inform the audience on who Scrooge is.

ACTIVITY

As we get further into the story of *A Christmas Carol*, more and more is learned about Ebenezer Scrooge. We learn from other characters' observations, Scrooge's actions, and Scrooge's words. In the space below, keep a "character log" on Scrooge. In the left column, note down any significant or interesting actions or speeches of Scrooge's, as well as any insightful observations others make about Scrooge. In the right column, comment on what each entry in the left column tells you about Scrooge's character. If you quote directly from the book, remember to record page numbers along with the quotations.

As you go further in the story, how does your opinion of Scrooge change? Does anything about his past or the people around him influence who he is?

ACTION, SPEECH, OR OBSERVATION	WHAT IT SAYS ABOUT SCROOGE'S CHARACTER
"The door of Scrooge's counting-house was open that he might keep his eye upon his clerk..." (Pg. 13)	Scrooge does not trust others, particularly when his own money or time is concerned. Scrooge does not respect his employee, and may not respect others

GLOSSARY

apparition

something existing in perception only; a ghostly appearing figure

apprenticeship

At this time, an apprentice was basically an indentured servant, bound to work for a prescribed number of years in exchange for room and board and the opportunity to learn a trade.

bedight

adorned, arrayed, dressed

benevolence

kindness, charity, an inclination to do good

Bah!

an exclamation expressing contempt, scorn, or disgust

banker's book

a small paper book used to record the transactions of a bank account

Blind Man's Buff

a children's game, a variant of tag

brave ("brave in ribbons")

In this context, brightly colored or showy.

brokers

A broker arranges transactions between a buyer and a seller and gets a commission. An example would be a stockbroker, who makes the sale or purchase of securities on behalf of his client.

business ("an excellent man of business")

Scrooge is a financier, or money-lender; he does not provide any actual goods or services; he deals only in the exchange of money.

capacious

large in capacity; capable of containing a great deal



Reggie Miller and Ryan Artzberger in *A Christmas Carol*, 2018

charwoman

A part-time servant hired by the day to do odd housework (as opposed to a full-time live-in maid or housekeeper). “Char” is a corruption from Middle English of “chore.”

coalscuttle

A coalscuttle is a metal bucket with a handle and a sloped lip used for carrying coal. Here, Scrooge means buy another scuttle-full of coal.

comforter

scarf

counting house

a building, room, or office used for keeping books and transacting business

covetous

having or showing a great desire to possess something belonging to someone else

Ebenezer

from the Hebrew “stone of help”; the word can be used to describe a tombstone

the Exchange

the Royal Exchange, the financial center of London; the British equivalent of Wall Street

flint

a hard quartz that produces a spark when struck by steel; in the days before matches, this was one method of starting a fire

forbearance

patience, restraint, self-control

half of half-a-quartern

A quartern is a quarter of a pint, so half of half-a quartern is one ounce.

hob

an old-fashioned fire grate; a shelf on either side of an open fireplace where food can be kept warm

Humbug!

drivel, nonsense



The Cast of *A Christmas Carol*, 2018

lamplighter

In the 19th century, gas lights were the dominant form of street lighting. A lamplighter was a town employee who lit the street lights, generally by means of a wick or link on a long pole. (A link was a torch made of tow [short, untwisted, broken fibers of rope] daubed in pitch or tar.) At dawn, he would return and turn them off using a small hook on the same pole. Eventually systems were developed that allowed the lights to operate automatically. There is a long history in literature of the symbolic role of the lamplighter as a bringer of enlightenment.

lowering

scowling, frowning, glowering

milliner

one who makes hats

nip and tuck

a close result in a race or contest; neck and neck

Parliament

the national legislative body of Great Britain; the British equivalent of the U.S. Congress

poulterer

a dealer in poultry: the flesh of chickens, ducks, turkeys, or geese raised for food



Reggie Miller and Ryan Artzberger in *A Christmas Carol*, 2018

Scrooge

the colloquial expression “to scrooge” means to crowd or squeeze someone

smoking bishop

A hot punch made from red wine, oranges, and spices (chiefly cloves, star anise, and cinnamon). The name comes from its red color, like a bishop’s robes.

sweetmeats

candied fruit

twice-turned gown

When a dress became worn, it could be turned inside out to get further wear from it. A twice-turned gown would be so worn on the inside that the outside is once again the best side.

ubiquitous

being present everywhere at the same time

waistcoat

vest

workhouse

A home for the destitute where they labored in exchange for their room and board; conditions were little better than prison. Once a family got into a workhouse, it was very difficult to get out because there was no way to pay off debts and no opportunity to seek employment.



The Cast of *A Christmas Carol*, 2018

ADDITIONAL RESOURCES

BOOKS

Other novels by Charles Dickens:

The Pickwick Papers, Oliver Twist, Nicholas Nickleby, David Copperfield, Bleak House, Hard Times, Great Expectations, many more

What Jane Austen Ate and Charles Dickens Knew by Daniel Pool

The Friendly Dickens by Norrie Epstein

Charles Dickens by Jane Smiley

Charles Dickens: An Authentic Account of His Life & Times by Martin Fido

Charles Dickens: A Centennial Volume edited by E.W. F. Tomlin

Dickens and His World by Ivor Brown

Dickens of London by Wolfe Mankowitz

Dickens's Christmas: A Victorian Celebration by Simon Callow

The Annotated Christmas Carol (2004), edited by Michael Patrick Hearn

The Dickens Encyclopedia by Arthur L. Hayward

The Lives and Times of Ebenezer Scrooge by Paul Davis

The Man Who Invented Christmas: How Charles Dickens's A Christmas Carol

Rescued His Career and Revived Our Holiday Spirits by Les Standiford

Charles Dickens: The Dickens Bicentenary 1812-2012 by Lucinda Dickens Hawksley

Charles Dickens: England's Most Captivating Storyteller by Catherine Wells-Cole

Charles Dickens and the Street Children of London by Andrea Warren

The Financial Wisdom of Ebenezer Scrooge: Five Principles to Transform Your Relationship with Money by Tom Klontz, Brad Klontz, & Rick Kahler

WEBSITES

Literature, history, and culture in the age of Victoria; the section on Dickens is quite extensive

<http://www.victorianweb.org/index.html>

Charles Dickens Page, dedicated to bringing the genius of Dickens to a new generation of readers

<http://www.fidnet.com/%7Edap1955/dickens/>

Watch an animation on Dickens's life, or play the Dickens on-line game and fight your way through Dickens's London to get to the author himself.

<http://www.bbc.co.uk/drama/bleakhouse/animation.shtml>

Children in Victorian Britain—an interactive history

<http://www.bbc.co.uk/schools/victorians/>

Websites created in celebration of Charles Dickens's Centennial (2012)

<http://charlesdickenspage.com/>

<http://www.dickens2012.org/>

http://www.byerschoice.com/Page-Dickens>Returns_47.aspx

<http://www.themorgan.org/exhibitions/exhibition.asp?id=48>

Information about 5/3 Bank's financial empowerment programs for youth of all ages

<https://www.53.com/financial-empowerment/>

A Christmas Carol/text online

<http://www.stormfax.com/dickens.htm>

YouTube selections

<http://www.youtube.com/watch?v=L189MhnAloM&feature=related>

Charles Dickens biography

http://www.youtube.com/watch?v=SEYdX5_U0Yg&feature=relmfu

Charles Dickens documentary (part 1 of 3)

<http://www.youtube.com/watch?v=c06WUYsl0ic&feature=relmfu>

“The Signal Man” – a ghost story by Charles Dickens (part 1 of 4)

VIDEO

A Christmas Carol/starring George C. Scott (1984), an excellent TV version

A Christmas Carol(1951) starring Alastair Sim (British title: *Scrooge*)

Scrooge(1970), a musical starring Albert Finney

The Muppet Christmas Carol(1992) starring Michael Caine—surprisingly faithful to the novel

A Christmas Carol(1999) starring Patrick Stewart

Scrooged(1988) starring Bill Murray—a contemporary update

The Man Who Invented Christmas(2017), about Dickens writing *A Christmas Carol*

A Christmas Carol(2009), Disney animated film starring Jim Carey

Doctor Who: A Christmas Carol, the 2010 Christmas special

*The Mystery of Charles Dickens*starring Simon Callow, directed by Patrick Garland

Biography—Charles Dickens (A&E 2004 DVD Archives)

Charles Dickens

boxed set exploring the life, times, and works of Charles Dickens

DVD 1 – Uncovering the Real Dickens

DVD 2 – David Copperfield (BBC Television, 1999)

DVD 3 – *A Christmas Carol*, Songs from Grape Lane;

The Making of “Uncovering the Real Dickens”

The Young Victoria(2009)

Her Majesty, Mrs. Brown(1997)

Becoming Jane(2007)

Amazing Grace(2006)

A Canterville Ghost(1996), with Neve Campbell and Patrick Stewart