

A CHRISTMAS CAROL ENRICHMENT GUIDE



By **DAVID van BELLE**
Based on the story by **CHARLES DICKENS**
Directed by **DARYL CLORAN**

Season Sponsor: Capital Power

We wish to acknowledge that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories – Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois – as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupied this land. We extend our appreciation for the opportunity to live, create and perform on this territory.

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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving.

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.

- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.

- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.

- Please respect the space by keeping your feet off the seats.

- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.

- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.

- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.

- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.

- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

PLAYWRIGHT'S NOTE

Charles Dickens is often referred to as “the man who invented Christmas.” His iconic novella *A Christmas Carol* is associated with a Victorian renaissance of attention to what had previously been a somewhat minor holiday in Great Britain. If you walk into a Christmas ornament store, many of the designs evoke snow-covered gingerbread-y houses from Dickens’ 1840s, with women in bonnets and petticoats and men in top hats singing earnest carols.

A Christmas Carol has a huge part in our city’s holiday life too—for the past 20 years Edmontonians have returned to hear Scrooge’s tale of redemption told over and over again. It’s a responsibility I don’t take lightly. When Artistic Director Daryl Cloran and I began envisioning a new version for the Citadel, we knew that we needed to invite audiences into a world that had the same warmth and nostalgia that has kept them coming back year after year.

At the same time, we wanted to create a setting that would reflect where Edmonton has gone in the past 20 years, and explore how our understanding of ourselves has changed in that time. In our discussions, we found an opportunity for these discoveries in a new setting, one that’s also closely associated with Christmas, due to a beautiful collection of Christmas songs and classic Christmas movies—that of the late 1940s and early 1950s. These Christmas cultural icons responded to a world that was healing from family separation, profound loss, and war—a perfect setting for a story of redemption.

It’s an overwhelming honour to have been asked to write this work, and an even greater privilege to create it with an enormous team of exceptionally talented artists of all kinds. I hope it brings you light during a dark time of the year.

Have yourself a merry little Christmas, and may God bless us, every one.

– David van Belle

WHO’S INVOLVED?

Our 2022 Production includes:

CAST

RUTH ALEXANDER	Mrs Dilber, Hilda Fezziwig, Ensemble
JULIEN ARNOLD	Marley, Mr. Fezziwig, Ensemble
PATRICIA CERRA	Marnie, Ensemble
KEVIN DABBS	Drummer, Ensemble
OSCAR DERKX	Fred, Bass Player, Ensemble
KIRKLAND DOIRON	Ensemble
BRAYDON DOWLER-COLTMAN	Ben, Ghost of Christmas Future, Ensemble
SHELDON ELTER	Ghost of Christmas Present, Santa, Ensemble
DANIELA FERNANDEZ	Belle, Shopgirl, Ensemble
STEVEN GREENFIELD	Barker, Piano Player, Ensemble
KRISTI HANSEN	Ensemble
MATHEW HULSHOF	Choir, Bed Scrooge, Ensemble
ALISON MacDONALD	Emily Cratchit, Ensemble
GRAHAM MOTHERSILL	Topper, Ensemble
PRIYA NARINE	Fanny, Ensemble
GLENN NELSON	Nelson, Ensemble
CHRISTINA NGUYEN	Singer, Phyllis, Ensemble
TROY O'DONNELL	Ensemble
JOHN ULLYATT	Ebenezer Scrooge

YOUTH ENSEMBLE

LIAM CLORAN	Peter Cratchit, Snowball Kid	NICOLAS MELO	Turkey Boy, Snowball Kid
IVY DeGAGNE	Nancy Cratchit	JOSH PLAMONDON	Snowball Kid
BEN HILL	Benny	AYSHA RICHARDS	Snowball Kid
EMMA JESPERSEN	Susan	SPIKE RUBIN	Ignorance
NELI KASTRINOS	Want	ELLA SCHLOSKE	Martha Cratchit, Fezziwig
AUBREY MALACLAD	Alternate Tim		Daughter, Ensemble
PARKER MALACLAD	Snowball Kid	THALIA SNELGROVE	Belinda Cratchit, Want
ELIAS MARTIN	Tim	LILLA SOLYMOS	Ghost Christmas Past, Ensemble

UNDERSTUDIES

RUTH ALEXANDER	Piano Player
KIRKLAND DOIRON	Topper, Choir, Bed Scrooge
KRISTI HANSEN	Emily Cratchit, Hilda Fezziwig, Mrs. Dilber, Phyllis, Singer
MATHEW HULSHOF	Fred, Ben, Ghost of Christmas Future
GRAHAM MOTHERSILL	Ghost of Christmas Present, Santa
PRIYA NARINE	Marnie
GLENN NELSON	Ebenezer Scrooge
CHRISTINA NGUYEN	Belle, Fanny
TROY O'DONNELL	Marley, Fezziwig, Nelson, Barker
NICOLAS MELO	Peter Cratchit, Benny
THALIA SNELGROVE	Ghost of Christmas Past

CREATIVE TEAM

DARYL CLORAN	Director
CORY SINCENNES	Set & Costume Designer
LEIGH ANN VARDY	Lighting Designer
MISHELLE CUTTLER	Sound Designer, Music Director
STEVEN GREENFIELD	Associate Music Director
LAURA KREWSKI	Original Choreographer
MISHELLE CUTTLER	Music Director
CYNTHIA JIMENEZ-HICKS	Assistant Director / Choreographer
LIANNA MAKUCH	Assistant Director
JANINE WADDELL	Intimacy Director
FRANK DONATO	Associate Lighting Designer
MICHELLE CHAN	Stage Manager
LORE GREEN	Assistant Stage Manager
MOLLY PEARSON	Assistant Stage Manager
FRANCES BUNDY	Apprentice SM & Children's Supervisor
ADAM BLOCKA	Children's Supervisor

SYNOPSIS

A Christmas Carol is set in New York City on Christmas Eve, 1951. Ebenezer Scrooge, the owner of profitable department store, hates Christmas. When given a Christmas greeting by those around him, he simply replies “Bah Humbug!” and turns away from any festive activities. For him, Christmas is only an excuse to make money. Scrooge is such a foul spirited man that he rejects his nephew Fred’s invitation to Christmas dinner and shows little interest in Fred’s new wife Marnie. He even calls his assistant, Emily Cratchit, into work on Christmas Day. Late on Christmas Eve, Scrooge is visited by the ghost of his late business partner, Jacob Marley. Marley’s spirit has been condemned to wander the earth because he was such a horrible and selfish person during his life. Marley, however, hopes to save Scrooge from the same fate and stresses to him that it’s not too late for him to change his wicked ways.

To help convince Scrooge to change, Marley arranges for him to be visited by three spirits: the ghosts of Christmas Past, Christmas Present and Christmas Future. Each of the ghosts take Scrooge on a magical journey, offering him the opportunity to observe some defining moments of the life he’s lived so far and glimpses into the potential course of his future. The Ghost of Christmas Past takes Scrooge to visit old friends, his first love, and his late sister. The Ghost of Christmas Present takes Scrooge to the home of the Cratchits and his nephew Fred. He witnesses a wealth of festive cheer in both homes, but also sees how much the Cratchit family is struggling financially, especially since the father of the family died in the Second World War and their youngest child, Tim, struggles with a severe health problem.

Last but not least, The Ghost of Christmas Future shows Scrooge the death of Tim, and ultimately his own un-mourned death. Both inspired and frightened by his ghostly visitors, Scrooge joyfully wakes up in his own bed a changed man on Christmas morning. He embraces Fred and Marnie, and makes plans for a special Christmas surprise. He also vows to help the Cratchit family, increasing Emily’s wage and paying Tim’s medical bills. Scrooge’s transformation is profound, as he expresses his joy at the season and gathers his friends for a Christmas celebration at his store. Tim ends the play with the classic Christmas wish, “God bless us, everyone.”

ABOUT THE AUTHOR – Charles Dickens

Charles Dickens was born on February 7, 1812, in Portsmouth, England to John and Elizabeth Dickens. The Dickens family lived in relative comfort supported by John’s work as a naval pay clerk throughout the early years of Charles’ life. John Dickens had difficulty managing the family finances and, in 1824, he was sent to Marshela Prison for his debts. While his wife and other children joined him in the prison, Charles was sent out to work in Warren’s Blacking Factory. The horrendous working conditions and hard labour had a significant impact on Charles’ life and his future work. Even after his father was released from prison, Charles’ mother attempted to force him to continue working in the factory. Eventually, with the support of his father, Charles was able to leave the factory and he enrolled in a London day school.

After three short years of education, at the age of 15, Charles gained employment in an attorney’s office working as an office boy. While in this position, Charles worked relentlessly to further educate himself. In 1829, Charles became a freelance reporter at the Doctor’s Common Courts. By 1832, he had established himself as a reporter and worked for various newsprint publications. In 1833, Dickens published his first story under the pseudonym Boz. His first full length novel, *The Pickwick Papers*, was published in 1836/37 through a series of monthly installments. Following the success of this publication, Dickens was appointed the editor of Belleny’s Miscellany and turned his focus to writing novels. In addition to his professional success in 1836, Dickens also had significant developments in his personal life, as he married Catherine Hogarth on April 2nd. The couple would go on to have 10 children together before separating in 1858.

In addition to his success as a writer, Charles Dickens was also an ardent social crusader. He actively campaigned against child labour and poverty. Dickens was a staunch supporter of the Ragged School movement and was involved in a variety of campaigns for legal and social reforms to benefit the poor. While travelling in America to conduct public readings of his texts, Dickens also became involved in promoting international copyright laws and publicly supported the abolition of slavery. The calls for charity issued by Dickens in his writings were ones that he answered in his own daily life. On June 8, 1870, Dickens suffered a stroke and passed away at his home in Gad’s Hill, London. He is buried in the Poet’s Corner of Westminster Abbey. The tribute on his epithet reads “a sympathizer with the poor, the suffering, and the oppressed; and by his death one of England’s greatest writers.”

ABOUT THE ADAPTOR - David van Belle

Born in Amsterdam and raised all over Canada, David van Belle is an Alberta-based playwright, director, actor, and theatre deviser. He was the 2017 Writer-in-Residence for the Edmonton Public Library system, and has worked as co-playwright-in-residence at Edmonton's Workshop West Playwrights' Theatre, a position he shared with Makambe K. Simamba. He has also been Co-Artistic Director of Ghost River Theatre, an ensemble member of One Yellow Rabbit and playwright-in-residence at Alberta Theatre Projects. His play *Liberation Days*, which premiered at Theatre Calgary in 2014, has been published by Scirocco Drama. His works with co-creator Eric Rose include *GIANT*, *The Last Voyage of Donald Crowhurst*, *The Highest Step in the World*, *Reverie*, and *Tomorrow's Child* (co-created with Matthew Waddell). David has also created such works as *BUZZ JOB! The True Story of Cal Cavendish* with Kris Demeanor and *The Invisible Project* during a month-long residency at Calgary's largest homeless shelter. He is the recipient of the Lieutenant Governor of Alberta Arts Award (as part of the One Yellow Rabbit ensemble) several Betty Mitchell awards and numerous other awards and citations, as well as being a multiple nominee for the Gwen Pharis Ringwood prize in playwriting. He is fascinated by people's lives and the ways in which they live them; he shares his own beautiful life with his wife and his daughters in Edmonton ᑕᐱᓂᗵᓴᓄᓇᐅᓈᓲ (Amiskwaciwâskahikan). www.davidvanbelle.com

MORE ABOUT ADAPTATION

There are some plays and literary works that are continually produced throughout history. *A Christmas Carol* is one of them! This story Dickens' novel *A Christmas Carol* is fantastic in nature, as it follows Ebenezer Scrooge on a surreal journey through his past, present and future. It is the meaning of the story, however, which is at the heart of the ongoing adaptations of the novel. The issues of social redemption and forgiveness, which Dickens tackles in his precise and engaging manner, have enduring relevance in society today.

A Christmas Carol has been transformed into a wide variety of forms including songs, short stories, plays, television and film, and often plays a central role in western society's celebration of the Christmas season. These include such works as *A Muppet's Christmas Carol* (1983), which starred actor Michael Caine as Ebenezer Scrooge interacting with the Muppets cast or the animated *Mickey's Christmas Carol* (1992) produced by Disney. There have also been numerous modern re-workings of the text, like *Scrooged*, starring Bill Murray, which situates Scrooge as a modern business tycoon or *A Diva's Christmas Carol*, which stars Vanessa Williams as the demanding star Ebony Scrooge. Netflix released a new adaptation starring Will Ferrell and Ryan Reynolds, called *Spirited*, just this year! Theatrical adaptations of *A Christmas Carol* are exceedingly popular and often become integrated into the repertory of major theatre companies. In addition to the Citadel Theatre's production, there are a countless number of adaptations being staged around the globe from the United States and the United Kingdom to Australia and New Zealand.

POVERTY AND SOCIAL RESPONSIBILITY

“By observing Charles Dickens’ work, what is clear is that poverty is a major theme. Dickens was an outspoken social critic in general, but especially about poverty. Before the birth of Britain’s Welfare State, which aims to support the poor, Dickens sought to help the poor by highlighting the social inequality in his country. He acknowledged that poverty was not the fault of the people who endured it, but rather, the fault of the establishment, including the government.”

“Dickens condemned ‘The Poor Law.’ This law resulted in the middle and upper classes paying less to support the poor forcing many people into workhouses. Within the workhouses, people were essentially treated like prisoners.”

<http://www.historyisnowmagazine.com/blog/2014/4/13/charles-dickens-poverty-and-what-he-might-think-of-britain-today#.XXFKKC5KiUk=>

Another theme in the play is social responsibility, and the role that both individuals and society has in supporting all members of its community.

In keeping with these central themes of *A Christmas Carol*, the Citadel works each year to gather donations for the Edmonton Food Bank to help alleviate poverty in our own community. Keep your eyes peeled after the show for Citadel staff who will be gathering donations as you leave the theatre. Thank you for your generosity and support by giving to people in need this holiday season.

TIM CRATCHIT AND THE REPRESENTATION OF DISABILITY ON STAGE

In Charles Dickens' story *A Christmas Carol*, the character "Tiny Tim" is the disabled son of Scrooge's overworked and underpaid clerk, Bob Cratchit. "Tiny Tim" is a disability stereotype in popular culture, the legacy of the frail boy with a crutch and a "sweet innocent" meant to draw pity from both the reader and Scrooge himself.

The Citadel Theatre recognizes the importance of authentic representation of different bodies and abilities on stage and in the stories we tell. We understand that it is our responsibility to move away from disability tropes or caricatures in our production of this classic tale.

Thanks to the consultation and guidance of numerous disabled artists and advocates, playwright David van Belle, director Daryl Cloran and the cast are working to ensure our "Tim" has independence, agency, and is a well-rounded character that is not defined by his size or disability. This is why we call him "Tim," and not "Tiny Tim."

We urge our audience to consider the same shift in language.

As we look to this production and future versions of *A Christmas Carol*, it has been our priority that an actor with lived experience of disability and/or chronic illness be sought to play "Tim" in our productions of Dickens' classic story. In 2022, Tim will be played at most performances by Elias Martin, a young disabled actor from Leduc.

Models Of Disability

While person-first language ("people with disabilities") is commonly used in Canada, the Citadel Theatre chooses to use language in our materials that reflects the social model of disability, versus the medical model of disability. This is a reflection of our commitment to removing barriers to Deaf and disabled people's involvement with Citadel Theatre.

The **social model of disability** understands disability as created by inaccessible architecture, policies and attitudes that exclude disabled people from full participation in society. The social model of disability says that people are disabled by barriers in society, such as buildings not having a ramp or accessible toilets, or people's attitudes, like assuming people with disability can't do certain things.

The **medical model of disability** says people are disabled by their differences, and looks at what is 'wrong' with the person, not what the person needs. We believe that the medical model of disability creates low expectations and leads to people losing independence, choice and control in their lives.

The **social model of disability** helps us recognize barriers that make life harder for people with disability. Removing these barriers creates equality and offers people with disability more independence, choice and control.

Removing Barriers

To be truly inclusive for disabled artists takes time, energy, and investment in reimagining building structures and creative processes; it must be done thoroughly and mindfully to ensure barriers are removed to provide a welcoming and effective working space for all.

Older buildings like The Citadel Theatre are filled with significant barriers to participation for disabled artists and audience members alike, from a lack of accessible seating options to stairwells without lift access, insufficient washroom options, and aging elevators.

The Citadel has spent the last two years putting plans in place to host a disabled actor in the role of "Tim" in our Maclab Theatre, including community consultations, space audits, staff training in disability awareness and fundraising for renovations.

This season you will also notice two exciting renovations to our building: a newly completed accessible row in the Shoctor Theatre, as well as an accessible universal washroom next to our main box office.

Why is this work necessary and ongoing?

We want to welcome disabled artists and audience members to a building where they feel safe, comfortable and independent.

PRODUCTION ELEMENTS

What Goes Around Comes Around: 1850 vs 1950 Fashion

An hourglass silhouette, a slim waist and wide hips, was popular in both eras. In the Victorian era, this silhouette was created using corsetry and cage crinoline skirts. In the 50s this was created by using a wider cut neckline and a wide skirt with layers of crinoline underneath to accentuate a small cinched in waist. The industrial revolution allowed for synthetic dyes by the 1850's so bright bold artificial colours were popular both during the 1850's and 1950's. The 1950's saw the rise of patterns such as polka dots and stripes, but overall, large block coloured skirts were by far the most popular in both eras.



Lean silhouettes were popular in both eras – jackets and pants used to create the illusion of height. In the Victorian era this was primarily created by the use of top hats, high collars on long jackets and full length slacks. In the 50s the look was created by using a lighter fabric for pants that rested at the natural waistline creating the illusion of longer legs. Jackets however got shorter, the square “bomber” style jacket was in style.

Colours were popular in both periods as well. Sport coats were often dyed using synthetic dyes, making them a wide range of colours. Pastels were popular among teenagers and adults alike, most commonly in casual clothes.



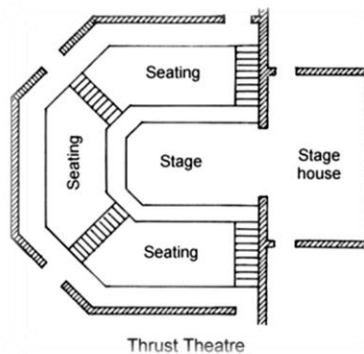
Thrust Stage

The Thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage configuration is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab at the Citadel is an excellent example of a thrust stage.

In *A Christmas Carol*, the director Daryl Cloran utilizes the entire theatre and has actors entering and exiting through vomitoriums (voms), the ramps that go down below the audience seating and up onto the stage, as well as back through the stage house. This configuration for *A Christmas Carol* is especially effective as it amplifies the audiences' sense of community as they can see other audience members behind the actors as they are performing and across the stage.

While the thrust stage is a great asset in creating an amazing production it does require conscientious collaboration between the actors and the audience. Both of these groups need to be aware of each other to allow the performance to run smoothly. As an audience member, be sure to keep all of your belongings stowed beneath your seat and to remain in your seat throughout the performance.



Holiday Music of the Time

According to ASCAP (American Society of Composers, Authors and Publishers) here is the list of the top 30 most performed holiday songs of all time. Note that a full 1/3 of the list comes from the 1940s and almost another 1/3 from the 1950s. This truly was the golden age of Christmas music. In a time during and immediately following the Second World War the entire world was feeling nostalgic for how things once were, regardless of what Christmas meant to them. The 1942 version of *White Christmas* performed by Bing Crosby and written by Irving Berlin is the best-selling single in history. It also marked a distinct change in Christmas music. Before this, Christmas carols were largely religious in tone. *White Christmas* is a secular song, allowing it to reach a larger and more diverse audience.

Here is the list, according to ASCAP:

- | | |
|---|--|
| 1. "Santa Claus Is Coming to Town" (1934) | 17. "It's Beginning to Look a Lot Like Christmas" (1951) |
| 2. "The Christmas Song" (1946) | 18. "Here Comes Santa Claus" (1947) |
| 3. "White Christmas" (1941) | 19. "Do You Hear What I Hear?" (1962) |
| 4. "Winter Wonderland" (1934) | 20. "Carol of the Bells" (1936) |
| 5. "Have Yourself a Merry Little Christmas" (1944) | 21. "Feliz Navidad" (1970) |
| 6. "Sleigh Ride" (1948) | 22. "Have a Holly Jolly Christmas" (1964) |
| 7. "Jingle Bell Rock" (1958) | 23. "I Saw Mommy Kissing Santa Claus" (1952) |
| 8. "Rudolph the Red-Nosed Reindeer" (1949) | 24. "Last Christmas" (1984) |
| 9. "Let It Snow! Let It Snow! Let It Snow!" (1945) | 25. "Home for the Holidays" (1954) |
| 10. "I'll Be Home for Christmas" (1943) | 26. "Wonderful Christmastime" (1979) |
| 11. "Little Drummer Boy" (1958) | 27. "Happy Holidays" (from <i>Holiday Inn</i>) (1942) |
| 12. "Silver Bells" (1950) | 28. "All I Want for Christmas Is You" (1994) |
| 13. "Rockin' Around the Christmas Tree" (1958) | 29. "Santa Baby" (1953) |
| 14. "Frosty the Snowman" (1950) | 30. "This Christmas" (1970) |
| 15. "Blue Christmas" (1949) | |
| 16. "It's the Most Wonderful Time of the Year" (1963) | |

A CHRISTMAS CAROL - QUIZ

Okay, time to test your powers of observation on our production of *A Christmas Carol*!
Read through the list before the show to remind yourself of things to listen and watch for during the show.
Take the quiz after without looking at the program to see how you do!

1. Charles Dickens invented the word 'scrooge' when naming Ebenezer Scrooge. It has come to mean 'a miserly person.' Can you think of an example when Mr. Scrooge earns his name?
2. What is Mrs. Cratchit's first name?
3. How many Cratchit children are there? Can you name them all?
4. How long does it take for Mr. Fezziwig to cry during his holiday speech?
5. Many actors play dual roles, where the same actor plays multiple characters. Can you spot them?
6. Ears open! Which Christmas carols can you hear? What is your favourite holiday song?
7. How long ago did Jacob Marley pass away when he visits Mr. Scrooge?
8. How many spirits visit Scrooge on Christmas Eve?
9. What is the name of Ebenezer's sister?
10. What gift does Scrooge's sister give him?
11. Where was Ebenezer Scrooge's first job?
12. What colour is Belle's dress at the Fezziwig Christmas party?
13. What is the name of Ebenezer Scrooge's department store?
14. How are Fred and Ebenezer related?

ANSWER KEY:

1. To name only a few:
 - Fires an employee on Christmas Eve for not displaying nutcrackers in most profitable way.
 - Money is the most important part of the season
 - Disparages Fred for not marrying for money
 - Won't give Mrs. Cratchit a day off to spend Christmas with her family even though store is closed.
2. Emily
3. Martha, Peter, Susan, Belinda, Nancy, and Tim.
4. 23 seconds
5. Examples:
 - Ghost of Christmas Present/Santa Claus
 - Mrs. Dilber/Salvation Army Bell Ringer
 - Belle/party guest
 - toy seller/ young Ben
6. There are 11 total holiday songs. 9 in the play, 1 in the beginning narration, and 1 in the credits.
 - Carol of the Bells
 - It's the Most Wonderful Time of the Year
 - Have Yourself a Merry Little Christmas
 - White Christmas
 - I'll Be Home for Christmas
 - I told Santa to Bring Me You
 - It's Beginning to Look A Lot Like Christmas
 - O Little Town of Bethlehem
 - I Want A Hippopotamus for Christmas
 - Holly Jolly Christmas
 - O Christmas Tree
7. 7 years
8. 3, but 4 if you count Jacob Marley
9. Fanny
10. A star tree topper
11. Fezziwig's Department Store
12. Blue
13. Marley's Department Store
14. Fred is Ebenezer's nephew.

CURRICULUM ALIGNMENT

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some of the many valuable objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Third Goal: To foster an appreciation for drama as an art form

Objectives

The child should:

1. Develop an awareness of and respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional re-sponses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The student will:

- Strengthen powers of concentration
- Extend the ability to think imaginatively and creatively
- Extend the ability to explore, control and express emotions
- Extend the ability to explore meaning through abstract concepts
- Develop the ability to offer and accept constructive criticism

GOAL III To develop an appreciation for drama and theatre as a process and art form.

Objectives

The student will:

- Develop awareness of various conventions of theatre
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- Develop the ability to analyze and assess the process and the art
- Develop recognition of and respect for excellence in drama and theatre

Drama 10-20-30

GOAL I To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The Student will:

- Extend the ability to concentrate
- Extend understanding of, acceptance of and empathy for others
- Demonstrate respect for others — their rights, ideas, abilities and differences (S)
- Demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives

The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III To develop an appreciation of drama and theatre as a process and art form.

Objectives

The student will:

- Explore various conventions and traditions of theatre
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- Demonstrate the ability to assess critically the process and the art
- Demonstrate recognition of and respect for excellence in drama and theatre
- Develop an awareness of aesthetics in visual and performing arts.

REFERENCES AND FURTHER READING

History Is Now: *Charles Dickens & Poverty – And what he might think of Britain today*: Biography of Charles Dickens: http://www.bbc.co.uk/history/historic_figures/dickens_charles.shtml

Charles Dickens Top 10 Stories:

<https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/54882-the-top-10-charles-dickens-books.html>

Removing barriers in society

From <https://www.afdo.org.au/social-model-of-disability/>

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