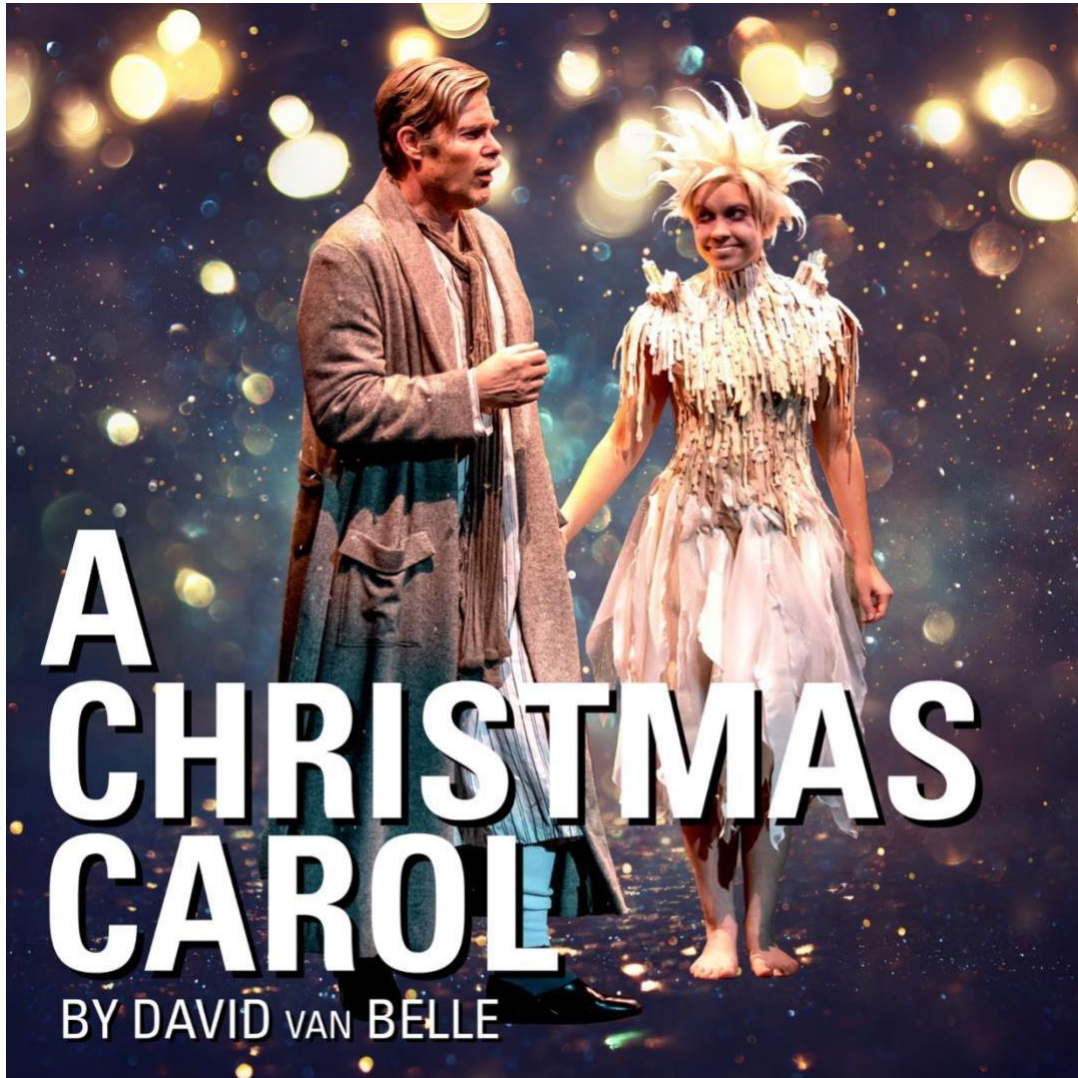


A CHRISTMAS CAROL ENRICHMENT GUIDE



A new adaptation 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. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members. To ensure the most positive experience, please review the following information prior to arriving.

THE FOLLOWING ITEMS ARE NOT ALLOWED IN THE THEATRE:

- Outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

BASIC COURTESY:

- Please turn OFF and put away all electronic devices such as cell phones, gaming systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance – it is important that audience members not talk or move around during the performance, as this can be distracting for the actors and fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

INAPPROPRIATE BEHAVIOUR:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.

SYNOPSIS

This adaptation of *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 homes 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
Photo credit: Unknown

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 Marshala 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."

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 you to consider the same shift in language.

It is now Citadel Theatre's priority that actors with lived experience of disability and/or chronic illness be sought to play "Tim" in our productions of Dickens' classic story. In 2023, Tim will be played at performances by Elias Martin from Leduc and Emmy Richardson from St. Albert!



From the 2022 Citadel Theatre production of *A Christmas Carol*, by David van Belle
From left to right: Sheldon Elter, Alison MacDonald, John Ulyatt, and Elias Martin

Photo credit: Nanc Price Photography

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 peoples' involvement with the Citadel.

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, including a lack of accessible seating options, stairwells without lift access, insufficient washroom or dressing room options and aging elevators. The Citadel continually invests in community consultations, space audits, staff training in disability awareness and fundraising for renovations to ensure our space is safe and comfortable. Our most recent project is a complete overhaul of our Citadel Theatre website with detailed information for audiences to best plan for their visit to our facility, including a 3D tour, Visual Guide and a series of pathway videos through the building.

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.



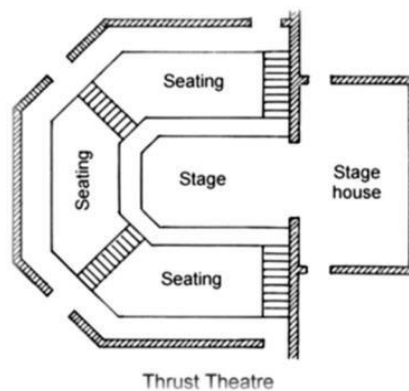
Thrust Stage

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

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?



From the 2022 Citadel Theatre production of
A Christmas Carol, by David van Belle
From left to right: Julian Arnold, Lilla Solymos, and Ruth
Alexander

Photo credit: Nanc Price Photography

ANSWER KEY:

- 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.
- Emily
- Martha, Peter, Susan, Belinda, Nancy, and Tim.
- 23 seconds
- Examples:
 - Ghost of Christmas Present/Santa Claus
 - Mrs. Dilber/Salvation Army Bell Ringer
 - Belle/party guest
 - toy seller/ young Ben
- 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 years
- 3, but 4 if you count Jacob Marley
- Fanny
- A star tree topper
- Fezziwig's Department Store
- Blue
- Marley's Department Store
- Fred is Ebenezer's nephew.



From the 2022 Citadel Theatre production of
A Christmas Carol, by David van Belle
From left to right: John Ulyatt and Sheldon Elter

Photo credit: Nanc Price Photography

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)

GOAL To foster an appreciation for drama as an art form

Objectives

The child should:

1. Develop an awareness of an 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 II 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](#)

[Charles Dickens Top 10 Stories](#)

[Social Model of Disability](#)

[Disability Visibility Project](#)

[The Historical Context of *A Christmas Carol*](#)

[Fashion History: 1950-1959](#)

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