

PRESTWICK HOUSE

# Activity Pack

## A CHRISTMAS CAROL

BY CHARLES DICKENS



Copyright © 2004 by Prestwick House, Inc., P.O. Box 246, Cheswold, DE 19936. 1-800-932-4593. [www.prestwickhouse.com](http://www.prestwickhouse.com) Permission to use this unit for classroom use is extended to purchaser for his or her personal use. This material, in whole or part, may not be copied for resale.

ISBN 1-58049-679-2 Reorder No. PA6792



# *A Christmas Carol*

## **Activity Pack Table of Contents**

### **Pre-Reading**

Vocabulary Word Search .....	1
Research .....	2
Critical Thinking .....	3

### **Stave I**

Cliché and Smile .....	5
Point of View .....	6
Characterization .....	9
Allusion .....	11

### **Staves I-V**

Characterization .....	13
------------------------	----

### **Stave II**

Style .....	15
Creative Writing/Dialogue .....	18
Anaphora .....	19

### **Stave III**

Collage .....	21
Found Poems .....	22

### **Stave IV**

Theme/Critical Thinking .....	23
Apostrophe .....	24

### **Stave V**

Political Cartoon/Satire .....	25
Dramatic Sketches .....	26
Creative Decision-making/Critical Thinking .....	27

### **Wrap-Up**

Synthesis .....	28
Review .....	29
Christmas Carol .....	31
Comprehension Check Crossword .....	32

### **Appendix**

Terms and Definitions .....	A-1
Small Group Learning .....	A-2
Dramatization of Scenes in the Novel .....	A-7

# *A Christmas Carol*

## Activity Pack Teacher's Edition

### Pre-Reading

#### Vocabulary Word Search

**Objective:** Defining vocabulary words and completing a word search

#### Activity

A clear understanding of the words and terms below will help you when we begin reading *A Christmas Carol*. Locate each term in a dictionary or other reference source and record a concise definition here. Then, find each word in the puzzle below and circle it to complete this worksheet. Look closely! Words in the puzzle may appear backwards, vertically, horizontally, or diagonally.

**stave** – stanza (as in one stave of a “carol”)

**executor (legal term)** – person appointed to carry out a will

**legatee** – inheritor of a legacy

**bestow** – to give; to gift

**humbug** – nonsense

**homage** – show of respect

**misanthrope** – one who loathes people in general

**apparition** – ghost; visible spirit

**livery** – servants' uniform

**infernal** – hellish

Y	R	N	O	I	T	I	R	A	P	P	A
N	Y	G	B	E	E	T	A	G	E	L	T
A	R	U	S	A	A	E	G	A	M	O	H
G	E	B	T	R	O	T	U	C	E	X	E
A	V	M	A	A	A	A	A	A	A	A	X
T	I	U	V	R	O	T	U	C	E	X	E
E	L	H	E	A	A	W	O	T	S	E	B
E	P	O	R	H	T	N	A	S	I	M	A
B	I	N	F	E	R	N	A	L	N	H	O

# *A Christmas Carol*

## **Activity Pack Student Edition**

### **Pre-Reading**

#### **Vocabulary Word Search**

**Objective:** Defining vocabulary words and completing a word search

#### **Activity**

A clear understanding of the words and terms below will help you when we begin reading *A Christmas Carol*. Locate each term in a dictionary or other reference source and record a concise definition here. Then, find each word in the puzzle below and circle it to complete this worksheet. Look closely! Words in the puzzle may appear backwards, vertically, horizontally, or diagonally.

**executor (legal term)**

**legatee**

**humbug**

**misanthrope**

**livery**

**stave**

**bestow**

**homage**

**apparition**

**infernal**

Y	R	N	O	I	T	I	R	A	P	P	A
N	Y	G	B	E	E	T	A	G	E	L	T
A	R	U	S	A	A	E	G	A	M	O	H
G	E	B	T	R	O	T	U	C	E	X	E
A	V	M	A	A	A	A	A	A	A	A	X
T	I	U	V	R	O	T	U	C	E	X	E
E	L	H	E	A	A	W	O	T	S	E	B
E	P	O	R	H	T	N	A	S	I	M	A
B	I	N	F	E	R	N	A	L	N	H	O

## Pre-Reading

### Research

**Objective:** Establishing a historical context for reading *A Christmas Carol*

#### Activity

*Note to Teacher: Answers may vary as to what students include; some examples are provided. This activity may be performed individually, in pairs, or in groups.*

*A Christmas Carol* is set in London, sometime in the middle of the 19<sup>th</sup> century. What was happening in the world, politically, at that time? What were the popular novels and songs of the day? What new inventions were being introduced? It will be beneficial to learn more about the world in 1850 before reading Dickens's novel.

Using the Internet or print reference sources to do your research, fill in the **WORLD IN 1850** chart below. You **must** make at least **five** entries in **each** column. Turn the completed chart in to your teacher.

#### THE WORLD IN 1850

POLITICS AND WORLD EVENTS	INVENTIONS AND PROGRESS IN SCIENCE	FASHION, MUSIC, AND ART	LITERATURE AND WRITERS
<p><i>*U.S. President Taylor dies and is succeeded by Fillmore</i></p> <p><i>*California admitted as free state to U.S.</i></p> <p><i>*U.S. Republican Party is founded</i></p> <p><i>*Compromise of 1850 affects size of Texas</i></p> <p><i>*Clayton-Bulwer agreement</i></p> <p><i>*British blockade the Piraeus</i></p> <p><i>*Irish Potato Famine comes to an end</i></p>	<p><i>*R.W. von Bunsen invents Bunsen burner</i></p> <p><i>*Joel Houghton was granted the first dishwasher patent</i></p> <p><i>*Hippolyte Fizeau and E. Gounelle measure the speed of electricity</i></p> <p><i>*ophthalmoscope invented</i></p> <p><i>*albumen print photography process invented</i></p>	<p><i>*Wagner's "Lohengrin" produced</i></p> <p><i>*Pre-Raphaelite art movement born</i></p> <p><i>*Levi Strauss invents blue jeans</i></p> <p><i>*Amelia Bloomer's "bloomers" become popular</i></p> <p><i>*popular song "Camptown Races" by Stephen Foster published</i></p>	<p><i>*Dickens's <u>David Copperfield</u> published</i></p> <p><i>*Elizabeth Barrett Browning's <u>Sonnets from the Portuguese</u> published</i></p> <p><i>*William Wordsworth dies</i></p> <p><i>*Honoré de Balzac dies</i></p> <p><i>*Tennyson named Poet Laureate of Great Britain</i></p> <p><i>*Hawthorne writes <u>The Scarlet Letter</u></i></p>

## Pre-Reading

### Research

**Objective:** Establishing a historical context for reading *A Christmas Carol*

#### Activity

*A Christmas Carol* is set in London, sometime in the middle of the 19<sup>th</sup> century. What was happening in the world, politically, at that time? What were the popular novels and songs of the day? What new inventions were being introduced? It will be beneficial to learn more about the world in 1850 before reading Dickens's novel.

Using the Internet or print reference sources to do your research, fill in the **WORLD IN 1850** chart below. You **must** make at least **five** entries in **each** column. Turn the completed chart in to your teacher.

#### THE WORLD IN 1850

POLITICS AND WORLD EVENTS	INVENTIONS AND PROGRESS IN SCIENCE	FASHION, MUSIC, AND ART	LITERATURE AND WRITERS

## Pre-Reading

### Critical Thinking

**Objective:** Thinking critically about issues central to the novel

#### Activity

*Note to Teacher: Break the class into small groups for fifteen minutes. When groups have completed this activity, have each share its responses with the class as a whole; this should provide good material for further discussion.*

Whether or not you personally celebrate Christmas, it has such a strong cultural and commercial presence in the United States that you have likely formed some ideas and opinions about it. *A Christmas Carol* is particularly concerned with the “spirit” of Christmas—“spirit,” that is, as in an undercurrent of feeling (like “school spirit”), not as in “ghost,” although ghosts, too, occupy a prominent place in *A Christmas Carol*.

Discuss the following questions—all concerning “Christmas spirit”—with your group. Choose a group member to act as scribe and record your answers to the questions. Each group should be prepared to share its answers with the rest of the class.

1. Define “Christmas spirit.” How does one who is full of Christmas spirit act towards others?
  
  
  
  
  
  
  
  
  
  
2. In what ways do you think that today’s “Christmas spirit” may be different from the Christmas spirit of Dickens’s time? How has the tone of Christmas changed?



## Pre-Reading

### Critical Thinking

**Objective:** Thinking critically about issues central to the novel

#### Activity

Whether or not you personally celebrate Christmas, it has such a strong cultural and commercial presence in the United States that you have likely formed some ideas and opinions about it. *A Christmas Carol* is particularly concerned with the “spirit” of Christmas—“spirit,” that is, as in an undercurrent of feeling (like “school spirit”), not as in “ghost,” although ghosts, too, occupy a prominent place in *A Christmas Carol*.

Discuss the following questions—all concerning “Christmas spirit”—with your group. Choose a group member to act as scribe and record your answers to the questions. Each group should be prepared to share its answers with the rest of the class.

1. Define “Christmas spirit”? How does one full of Christmas spirit act towards others?
  
  
  
  
  
  
  
  
  
  
2. In what ways do you think that today’s “Christmas spirit” may be different from the Christmas spirit of Dickens’s time? How has the tone of Christmas changed?

3. How much does Christmas spirit have to do with religion? How much do you think it has to do with Santa Claus? Can Christmas spirit be relatively independent from either of these?
4. Can someone who is not Christian exhibit “Christmas spirit”? Explain your answer.
5. Is whether or not one exhibits “Christmas spirit” dependent on how much money one makes? Are the rich more likely to exhibit it? Are the poor?



## Stave I

### Cliché and Simile

**Objective:** Recognizing clichéd similes and writing more creative ones.

#### Activity

*Note to Teacher: Answers in the third column will vary; examples are provided. You might challenge students to come up with the “most original simile” in the class. When the students have finished the exercise, volunteers can share their favorite similes from those they composed, and the class can vote on the most original ones. Then, discuss what makes a simile effective and fresh.*

On page 11, the narrator tells us that Marley is “dead as a door-nail,” then goes on to comment that the phrase doesn’t necessarily make sense. As it is a time-honored, well-worn phrase, though, the narrator decides to stick with it.

“Dead as a door-nail” is a simile, but it is also a cliché: something that has been said so many times that it comes readily to the tongue but isn’t a fresh, original, lively use of language. To complete the **CLICHÉS TO ORIGINAL SIMILES** chart below, fill in the second column with the common, clichéd ending of each phrase in the first. Then, fill in the third column with your own fresh and original ending. Challenge yourself to be as creative as possible in creating your own similes. The first one has been done for you as an example.

#### CLICHÉS TO ORIGINAL SIMILES

BEGINNING OF COMMON SIMILE	COMMON, CLICHÉD ENDING	MY OWN ORIGINAL ENDING
dead as...	a doornail	a beach in winter
strong as...	<i>an ox</i>	<i>ammonia</i>
white as...	<i>snow</i>	<i>correction fluid</i>
black as...	<i>coal</i>	<i>asphalt</i>
quiet as...	<i>a mouse</i>	<i>a closed book</i>
smart as...	<i>a whip</i>	<i>a coupon clipper</i>
wrinkled as...	<i>a prune</i>	<i>dirty laundry</i>
tough as...	<i>nails</i>	<i>gristle</i>

## Stave I

### Cliché and Simile

**Objective:** Recognizing clichéd similes and writing more creative ones.

#### Activity

On page 11, the narrator tells us that Marley is “dead as a door-nail,” then goes on to comment that the phrase doesn’t necessarily make sense. As it is a time-honored, well-worn phrase, though, the narrator decides to stick with it.

“Dead as a door-nail” is a simile, but it is also a cliché: something that has been said so many times that it comes readily to the tongue but isn’t a fresh, original, lively use of language. To complete the **CLICHÉS TO ORIGINAL SIMILES** chart below, fill in the second column with the common, clichéd ending of each phrase in the first. Then, fill in the third column with your own fresh and original ending. Challenge yourself to be as creative as possible in creating your own similes. The first one has been done for you as an example.

#### CLICHÉS TO ORIGINAL SIMILES

BEGINNING OF COMMON SIMILE	COMMON, CLICHÉD ENDING	MY OWN ORIGINAL ENDING
dead as...	a doornail	a beach in winter
strong as...		
white as...		
black as...		
quiet as...		
smart as...		
wrinkled as...		
tough as...		

## Stave I

### Point of View

**Objective:** Recognizing and working with point of view

#### Activity

*Note to Teacher: You might have students do Activity "A" in small groups. Activity "B" is designed to be worked on individually.*

- A. Read the below selections—from *A Christmas Carol* and other novels—and complete the chart that follows them. Then, answer the question below the chart.

Selection from *The Adventures of Huckleberry Finn* by Mark Twain:

You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas, is all told about in that book—which is mostly a true book; with some stretchers, as I said before.

Selection from *Night* by Elie Wiesel:

At nine o'clock, Sunday's scenes began all over again. Policemen with truncheons yelling: "All Jews outside!"

We were ready. I was the first to leave. I did not want to see my parents' faces. I did not want to break into tears. We stayed sitting down in the middle of the road, as the others had done the day before yesterday. There was the same infernal heat. The same thirst. But there was no longer anyone left to bring us water.

I looked at my house, where I had spent so many years in my search for God; in fasting in order to hasten the coming of the Messiah; in imagining what my life would be like. Yet I felt little sorrow. I thought of nothing.

Selection from *A Wrinkle in Time* by Madeleine L'Engle:

The house shook.

Wrapped in her quilt, Meg shook.

She wasn't usually afraid of the weather. —It's not just the weather, she thought.—It's the weather on top of everything else. On top of me. On top of Meg Murry doing everything wrong.

School. School was all wrong. She'd been dropped down to the lowest section in her grade. That morning one of her teachers had said crossly, "Really, Meg, I don't understand how a child with parents as brilliant as yours are supposed to be can be such a poor student. If you don't manage to do a little better you'll have to stay back next year."

The window rattled madly in the wind, and she pulled the quilt close about her. Everybody was asleep. Everybody except Meg.

How could they sleep? All day long there had been hurricane warnings. How could they leave her up in the attic in the rickety brass bed, knowing that the roof might be blown right off the house, and she tossed out into the wild night sky to land who knows where?

—You asked to have the attic bedroom, she told herself savagely.

## Stave I

### Point of View

**Objective:** Recognizing and working with point of view

#### Activity

- A. Read the below selections—from *A Christmas Carol* and other novels—and complete the chart that follows them. Then, answer the question below the chart.

Selection from *The Adventures of Huckleberry Finn* by Mark Twain:

You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas, is all told about in that book—which is mostly a true book; with some stretchers, as I said before.

Selection from *Night* by Elie Wiesel:

At nine o'clock, Sunday's scenes began all over again. Policemen with truncheons yelling: "All Jews outside!"

We were ready. I was the first to leave. I did not want to see my parents' faces. I did not want to break into tears. We stayed sitting down in the middle of the road, as the others had done the day before yesterday. There was the same infernal heat. The same thirst. But there was no longer anyone left to bring us water.

I looked at my house, where I had spent so many years in my search for God; in fasting in order to hasten the coming of the Messiah; in imagining what my life would be like. Yet I felt little sorrow. I thought of nothing.

Selection from *A Wrinkle in Time* by Madeleine L'Engle:

The house shook.

Wrapped in her quilt, Meg shook.

She wasn't usually afraid of the weather. —It's not just the weather, she thought.—It's the weather on top of everything else. On top of me. On top of Meg Murry doing everything wrong.

School. School was all wrong. She'd been dropped down to the lowest section in her grade. That morning one of her teachers had said crossly, "Really, Meg, I don't understand how a child with parents as brilliant as yours are supposed to be can be such a poor student. If you don't manage to do a little better you'll have to stay back next year."

The window rattled madly in the wind, and she pulled the quilt close about her. Everybody was asleep. Everybody except Meg.

How could they sleep? All day long there had been hurricane warnings. How could they leave her up in the attic in the rickety brass bed, knowing that the roof might be blown right off the house, and she tossed out into the wild night sky to land who knows where?

—You asked to have the attic bedroom, she told herself savagely.

Selection from *Half Magic* by Edward Eager:

It began one day in summer about thirty years ago, and it happened to four children.

Jane was the oldest and Mark was the only boy, and between them they ran everything.

Katherine was the middle girl, of docile disposition and a comfort to her mother. She knew she was a comfort, and docile, because she'd heard her mother say so. And the others knew she was, too, by now, because every since that day Katherine *would* keep boasting about what a comfort she was, and how docile, until Jane declared she would utter a piercing shriek and fall over dead if she heard another word about it. This will give you some idea of what Jane and Katherine were like.

Martha was the youngest, and very difficult.

The children never went to the country or a lake in the summer, the way their friends did, because their father was dead and their mother worked very hard on the other newspaper, the one almost nobody on the block took. A woman named Miss Bick came in every day to care for the children, but she couldn't seem to care for them very much, nor they for her.

Selection from *A Christmas Carol* by Charles Dickens:

Seeing clearly that it would be useless to pursue their point, the gentlemen withdrew. Scrooge resumed his labors with an improved opinion of himself, and in a more facetious temper than was usual with him.

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in its frozen head up there.

(pages 16-17)



Selection from *Half Magic* by Edward Eager:

It began one day in summer about thirty years ago, and it happened to four children.

Jane was the oldest and Mark was the only boy, and between them they ran everything.

Katherine was the middle girl, of docile disposition and a comfort to her mother. She knew she was a comfort, and docile, because she'd heard her mother say so. And the others knew she was, too, by now, because every since that day Katherine *would* keep boasting about what a comfort she was, and how docile, until Jane declared she would utter a piercing shriek and fall over dead if she heard another word about it. This will give you some idea of what Jane and Katherine were like.

Martha was the youngest, and very difficult.

The children never went to the country or a lake in the summer, the way their friends did, because their father was dead and their mother worked very hard on the other newspaper, the one almost nobody on the block took. A woman named Miss Bick came in every day to care for the children, but she couldn't seem to care for them very much, nor they for her.

Selection from *A Christmas Carol* by Charles Dickens:

Seeing clearly that it would be useless to pursue their point, the gentlemen withdrew. Scrooge resumed his labors with an improved opinion of himself, and in a more facetious temper than was usual with him.

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in its frozen head up there.

(pages 16-17)

## Point of View Chart

Selection from...	Point of View	Omniscient or Limited ?	Brief Description of Narrator
<b>The Adventures of Huckleberry Finn</b>	<i>first person</i>	<i>N/A</i>	<i>young, forgiving person who knows Tom Sawyer and isn't particular about grammar</i>
<b>Night</b>	<i>first person</i>	<i>N/A</i>	<i>young Jewish person fighting back emotion but also feeling strangely numbed; member of a family struggling to be strong for that family</i>
<b>A Wrinkle in Time</b>	<i>third person</i>	<i>limited</i>	<i>third person narrator privy to Meg's thoughts and limited to Meg's perspective</i>
<b>Half Magic</b>	<i>third person</i>	<i>omniscient</i>	<i>all-knowing narrator (who happens to be a bit facetious)</i>
<b>A Christmas Carol</b>	<i>third person</i>	<i>omniscient</i>	<i>all-knowing narrator (who also happens to be a bit facetious)</i>

**Question:** Which of the above novels is narrated from the point of view most similar to the one from which *A Christmas Carol* is narrated?

**Answer:** *Half Magic* is narrated from the point of view most similar to that of *A Christmas Carol*.

**B.** In two or three paragraphs, re-tell the scene in which Marley visits Scrooge from the first person point of view of Scrooge. Then, re-tell the scene in two or three paragraphs, from *Marley's* first person point of view.

### Point of View Chart

Selection from...	Point of View	Omniscient or Limited ?	Brief Description of Narrator
<b>The Adventures of Huckleberry Finn</b>			
<b>Night</b>			
<b>A Wrinkle in Time</b>			
<b>Half Magic</b>			
<b>A Christmas Carol</b>			

**Question:** Which of the above novels is narrated from the point of view most similar to the one from which *A Christmas Carol* is narrated?

**Answer:**

- B.** In two or three paragraphs, re-tell the scene in which Marley visits Scrooge from the first person point of view of Scrooge. Then, re-tell the scene in two or three paragraphs, from *Marley's* first person point of view.

## Stave I

### Characterization

**Objective:** Deciding which character traits best define a character

#### Activity

*Note to Teacher: Break the class into small groups. Answers will vary, but should be well reasoned; those answers provided are merely examples. When students finish, have a member from each group report the group's decisions. Segue into a class discussion about Scrooge's character.*

Decide with your group which five of the below character traits best describe Scrooge's character. Make an "x" by your selections. After choosing, jot down the reasoning behind your choices at the bottom of this page, referring to specific events from the text as necessary. Be prepared to share and defend your choices with the rest of the class.

<input type="checkbox"/> evil	<input type="checkbox"/> humorless	<input type="checkbox"/> faithless	<input type="checkbox"/> petty	<input type="checkbox"/> hard-hearted
<input type="checkbox"/> brave	<input type="checkbox"/> observant	<input type="checkbox"/> cowardly	<input type="checkbox"/> honest	<input type="checkbox"/> sympathetic
<input type="checkbox"/> rational	<input type="checkbox"/> immature	<input type="checkbox"/> hot-headed	<input type="checkbox"/> lonely	<input type="checkbox"/> businesslike
<input type="checkbox"/> self-aware	<input type="checkbox"/> cynical	<input type="checkbox"/> persistent	<input type="checkbox"/> shy	<input type="checkbox"/> unemotional
<input type="checkbox"/> no-nonsense	<input type="checkbox"/> tough	<input type="checkbox"/> conflicted	<input type="checkbox"/> sensitive	<input type="checkbox"/> hard-working
<input type="checkbox"/> smart	<input type="checkbox"/> loyal	<input type="checkbox"/> a "leader"	<input type="checkbox"/> tactless	<input type="checkbox"/> a "follower"
<input type="checkbox"/> daring	<input type="checkbox"/> careful	<input type="checkbox"/> perceptive	<input type="checkbox"/> cold	

## Stave I

### Characterization

**Objective:** Deciding which character traits best define a character

#### Activity

Decide with your group which five of the below character traits best describe Scrooge's character. Make an "x" by your selections. After choosing, jot down the reasoning behind your choices at the bottom of this page, referring to specific events from the text as necessary. Be prepared to share and defend your choices with the rest of the class.

<input type="checkbox"/> evil	<input type="checkbox"/> humorless	<input type="checkbox"/> faithless	<input type="checkbox"/> petty	<input type="checkbox"/> hard-hearted
<input type="checkbox"/> brave	<input type="checkbox"/> observant	<input type="checkbox"/> cowardly	<input type="checkbox"/> honest	<input type="checkbox"/> sympathetic
<input type="checkbox"/> rational	<input type="checkbox"/> immature	<input type="checkbox"/> hot-headed	<input type="checkbox"/> lonely	<input type="checkbox"/> businesslike
<input type="checkbox"/> self-aware	<input type="checkbox"/> cynical	<input type="checkbox"/> persistent	<input type="checkbox"/> shy	<input type="checkbox"/> unemotional
<input type="checkbox"/> no-nonsense	<input type="checkbox"/> tough	<input type="checkbox"/> conflicted	<input type="checkbox"/> sensitive	<input type="checkbox"/> hard-working
<input type="checkbox"/> smart	<input type="checkbox"/> loyal	<input type="checkbox"/> a "leader"	<input type="checkbox"/> tactless	<input type="checkbox"/> a "follower"
<input type="checkbox"/> daring	<input type="checkbox"/> careful	<input type="checkbox"/> perceptive	<input type="checkbox"/> cold	

**Choice #1:**

*businesslike*

**Reasons behind it:**

*On page 16, Scrooge excuses himself from being charitable to others by saying that it is not his “business,” and that his own business occupies him “constantly.”*

**Choice #2:**

*hard-working*

**Reasons behind it:**

*See above quote. The fact that Scrooge works the day of Marley’s funeral and continues to work after business hours, balancing his books and so on proves he is hard-working*

**Choice #3:**

*no-nonsense*

**Reasons behind it:**

*Scrooge, at first, attributes Marley’s appearance to a bit of bad digestion—he isn’t inclined to fancy (or flights of it).*

**Choice #4:**

*cynical*

**Reasons behind it:**

*Scrooge assumes the worst of his fellow humans: the poor are lazy; lovers are ridiculous and deluded; Christmas and good cheer are overrated.*

**Choice #5:**

*cold*

**Reasons behind it:**

*Scrooge is not good at communicating with even the friendliest of people, feeling no warmth towards his employees or over the approach of Christmas, and cannot conceive of why he might want to give to the poor—charity is simply not in his vocabulary.*

**Choice #1:**

**Reasons behind it:**

**Choice #2:**

**Reasons behind it:**

**Choice #3:**

**Reasons behind it:**

**Choice #4:**

**Reasons behind it:**

**Choice #5:**

**Reasons behind it:**

## Stave I

### Allusion

**Objective:** Understanding allusion

#### Activity

*Note to Teacher: This activity may be done individually, in pairs, or in small groups. Answers will vary somewhat; examples are provided.*

Some human figures—whether “real people” or fictional characters—possess such distinctive personalities, characteristics, or achievements that they become somewhat “larger than life” to the rest of us, and we might **allude** to them to make a point. To allude is to make a reference, or an **allusion**, to something else (a person, place, event, film, et cetera).

Ebenezer Scrooge is one such figure. Even if you have not read or seen a film version of *A Christmas Carol*, you will probably know what it means to say, “My boss is a real Scrooge.” This implies that, at the very least, he’s a stingy, not particularly warm, kind of guy.

Below are five sentences containing references to other frequently alluded to figures. Complete each sentence in a way that shows that you understand the allusion—that is, that you recognize the reference and know what the speaker means by making it. When you finish with these, write three **original** sentences making allusions to three **other** people that you think most people your age and in your country will recognize.

1. You could say that my brother’s the Bill Gates of Fairfax County, because he...  
*quickly built an industry from the bottom up and now has a huge consumer base.*
2. Ari’s such a Casanova that he even...  
*managed to end up with three dates for the prom.*
3. Though Joyce would like to think she is, she’s no Mother Teresa—she doesn’t even...  
*do any volunteer work with the poor.*



## Stave I

### Allusion

**Objective:** Understanding allusion

#### Activity

Some human figures—whether “real people” or fictional characters—possess such distinctive personalities, characteristics, or achievements that they become somewhat “larger than life” to the rest of us, and we might **allude** to them to make a point. To allude is to make a reference, or an **allusion**, to something else (a person, place, event, film, et cetera).

Ebenezer Scrooge is one such figure. Even if you have not read or seen a film version of *A Christmas Carol*, you will probably know what it means to say, “My boss is a real Scrooge.” This implies that, at the very least, he’s a stingy, not particularly warm, kind of guy.

Below are five sentences containing references to other frequently alluded to figures. Complete each sentence in a way that shows that you understand the allusion—that is, that you recognize the reference and know what the speaker means by making it. When you finish with these, write three **original** sentences making allusions to three **other** people that you think most people your age and in your country will recognize.

1. You could say that my brother’s the Bill Gates of Fairfax County, because he...
2. Ari’s such a Casanova that he even...
3. Though Joyce would like to think she is, she’s no Mother Teresa—she doesn’t even...

4. Jordan calls himself the next Will Smith because he...  
*is a creative songwriter and wants to be a famous actor.*
  
5. Cecilia's friends told her she pulled an Aguilera at the talent show because...  
*she sang her piece beautifully with her strong, mature voice.*

**My Original Allusions:**

1.

2.

3.

4. Jordan calls himself the next Will Smith because he...

5. Cecilia's friends told her she pulled an Agulera at the talent show because...

**My Original Allusions:**

1.

2.

3.

**Staves I-V**  
**Characterization**

**Objective:** Keeping a character log for Scrooge

**Activity**

*Note to Teacher: Answers will vary somewhat as to inclusion; a few starter examples are provided.*

As *A Christmas Carol* progresses, more and more is learned about Ebenezer Scrooge. We learn from other characters' observations, Scrooge's actions, and Scrooge's words. As you read, 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.

Once you fill up the spaces allotted on this page, please use the back to continue your character log. **You should make a minimum of four log entries per stave.** One sample log entry (from Stave I) is provided for you.

**Staves I-V**  
**Characterization**

**Objective:** Keeping a character log for Scrooge

**Activity**

As *A Christmas Carol* progresses, more and more is learned about Ebenezer Scrooge. We learn from other characters' observations, Scrooge's actions, and Scrooge's words. As you read, 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.

Once you fill up the spaces allotted on this page, please use the back to continue your character log. **You should make a minimum of four log entries per stave.** One sample log entry (from Stave I) is provided for you.

## CHARACTER LOG FOR EBENEZER SCROOGE

ACTION, SPEECH, or OBSERVATION	WHAT IT SAYS ABOUT SCROOGE'S CHARACTER
<p>“The door of Scrooge’s counting-house was open that he might keep his eye upon his clerk...” (Pg. 13)</p>	<p>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.</p>
<p>“‘Are there no prisons?’ asked Scrooge... ‘And the Union workhouses?’ demanded Scrooge. ‘Are they still in operation?’” (Pg. 16)</p>	<p><i>Scrooge is not sympathetic to the plight of the poor; he has a “Let them eat cake” attitude about them and about charity. He is cynical.</i></p>
<p>“‘A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef...’” (Pg. 22)</p>	<p><i>Scrooge is slow to suspend his disbelief; what seems like folly makes him cranky (and, in this case, funny).</i></p>

### CHARACTER LOG FOR EBENEZER SCROOGE

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.

## Stave II

### Style

**Objective:** Understanding the elements of style

#### Activity

A number of different elements come together to make up a writer's style. They include (but are not necessarily limited to) diction, sentence length, sentence type, and the absence or presence of various literary devices. Carefully read the following excerpts and complete the Style Comparison Chart below.

From *Narrative of the Life of Frederick Douglass*, by Frederick Douglass:

I was seldom whipped by my old master, and suffered little from any thing else than hunger and cold. I suffered much from hunger, but much more from cold. In hottest summer and coldest winter, I was kept almost naked--no shoes, no stockings, no jacket, no trousers, nothing on but a coarse tow linen shirt, reaching only to my knees. I had no bed. I must have perished with cold, but that, the coldest nights, I used to steal a bag which was used for carrying corn to the mill. I would crawl into this bag, and there sleep on the cold, damp, clay floor, with my head in and feet out. My feet have been so cracked with the frost that the pen with which I am writing might be laid in the gashes. We were not regularly allowed. Our food was coarse corn meal boiled. This was called mush. It was put into a large wooden tray or trough, and set down upon the ground. The children were then called, like so many pigs, and like so many pigs they would come and devour the mush; some with oyster-shells, others with pieces of shingle, some with naked hands, and none with spoons. He that ate fastest got most; he that was strongest secured the best place; and few left the trough satisfied.

From *Walden*, by Henry David Thoreau:

Rather than love, than money, than fame, give me truth. I sat at a table where were rich food and wine in abundance, and obsequious attendance, but sincerity and truth were not; and I went away hungry from the inhospitable board. The hospitality was as cold as the ices. I thought that there was no need of ice to freeze them. They talked to me of the age of the wine and the fame of the vintage; but I thought of an older, a newer, and purer wine, of a more glorious vintage, which they had not got, and could not buy. The style, the house and grounds and "entertainment" pass for nothing with me. I called on the king, but he made me wait in his hall, and conducted like a man incapacitated for hospitality. There was a man in my neighborhood who lived in a hollow tree. His manners were truly regal. I should have done better had I called on him.

From *Swann's Way*, by Marcel Proust:

It was not only the brilliant phalanx of virtuous dowagers, generals and academicians, to whom he was bound by such close ties, that Swann compelled with so much cynicism to serve him as panders. All his friends were accustomed to receive, from time to time, letters which called on them for a word of recommendation or introduction, with a diplomatic adroitness which, persisting throughout all his successive 'affairs' and using different pretexts, revealed more glaringly than the clumsiest indiscretion, a permanent trait in his character and an unvarying quest. I used often to recall to myself when, many years later, I began to take an interest in his character because of the similarities which, in wholly different respects, it offered to my own, how, when he used to write to my grandfather (though not at the time we are now considering, for it was about the date of my own birth that Swann's great 'affair' began, and made a long interruption in his amatory practices) the latter, recognising his friend's handwriting on the envelope, would exclaim: "Here is Swann asking for something; on guard!"



## Stave II

### Style

**Objective:** Understanding the elements of style

#### Activity

A number of different elements come together to make up a writer's style. They include (but are not necessarily limited to) diction, sentence length, sentence type, and the absence or presence of various literary devices. Carefully read the following excerpts and complete the Style Comparison Chart below.

From *Narrative of the Life of Frederick Douglass*, by Frederick Douglass:

I was seldom whipped by my old master, and suffered little from any thing else than hunger and cold. I suffered much from hunger, but much more from cold. In hottest summer and coldest winter, I was kept almost naked--no shoes, no stockings, no jacket, no trousers, nothing on but a coarse tow linen shirt, reaching only to my knees. I had no bed. I must have perished with cold, but that, the coldest nights, I used to steal a bag which was used for carrying corn to the mill. I would crawl into this bag, and there sleep on the cold, damp, clay floor, with my head in and feet out. My feet have been so cracked with the frost that the pen with which I am writing might be laid in the gashes. We were not regularly allowed food. Our food was coarse corn meal boiled. This was called mush. It was put into a large wooden tray or trough, and set down upon the ground. The children were then called, like so many pigs, and like so many pigs they would come and devour the mush; some with oyster-shells, others with pieces of shingle, some with naked hands, and none with spoons. He that ate fastest got most; he that was strongest secured the best place; and few left the trough satisfied.

From *Walden*, by Henry David Thoreau:

Rather than love, than money, than fame, give me truth. I sat at a table where were rich food and wine in abundance, and obsequious attendance, but sincerity and truth were not; and I went away hungry from the inhospitable board. The hospitality was as cold as the ices. I thought that there was no need of ice to freeze them. They talked to me of the age of the wine and the fame of the vintage; but I thought of an older, a newer, and purer wine, of a more glorious vintage, which they had not got, and could not buy. The style, the house and grounds and "entertainment" pass for nothing with me. I called on the king, but he made me wait in his hall, and conducted like a man incapacitated for hospitality. There was a man in my neighborhood who lived in a hollow tree. His manners were truly regal. I should have done better had I called on him.

From *Swann's Way*, by Marcel Proust:

It was not only the brilliant phalanx of virtuous dowagers, generals and academicians, to whom he was bound by such close ties, that Swann compelled with so much cynicism to serve him as panders. All his friends were accustomed to receive, from time to time, letters which called on them for a word of recommendation or introduction, with a diplomatic adroitness which, persisting throughout all his successive 'affairs' and using different pretexts, revealed more glaringly than the clumsiest indiscretion, a permanent trait in his character and an unvarying quest. I used often to recall to myself when, many years later, I began to take an interest in his character because of the similarities which, in wholly different respects, it offered to my own, how, when he used to write to my grandfather (though not at the time we are now considering, for it was about the date of my own birth that Swann's great 'affair' began, and made a long interruption in his amatory practices) the latter, recognising his friend's handwriting on the envelope, would exclaim: "Here is Swann asking for something; on guard!"

From "Hills Like White Elephants" by Ernest Hemingway:

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

From *A Christmas Carol* by Charles Dickens:

He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

It was a strange figure—like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. (Pg. 28-29)

From "Hills Like White Elephants" by Ernest Hemingway:

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

From *A Christmas Carol* by Charles Dickens:

He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

It was a strange figure—like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. (Pg. 28-29)

### STYLE COMPARISON CHART

<b>Source of Selection</b>	<b>Diction: Simple or Elevated?</b>	<b>Sentences: Long, Short, or Both?</b>	<b>Sentences: Simple, Compound, Complex, Compound-Complex? (choose all that apply)</b>	<b>Literary Devices Used</b>
<b>Narrative of the Life of Frederick Douglass</b>	<i>relatively simple</i>	<i>both short and longer</i>	<i>all four apply</i>	<i>parallelism, simile, anaphora</i>
<b>Walden</b>	<i>simple, with occasional elevation</i>	<i>both short and longer</i>	<i>simple; complex; compound-complex</i>	<i>simile, metaphor, repetition, parallelism</i>
<b>Swann's Way</b>	<i>elevated</i>	<i>long</i>	<i>complex</i>	<i>metaphor ("phalanx")</i>
<b>"Hills Like White Elephants"</b>	<i>simple</i>	<i>short</i>	<i>simple; compound</i>	<i>none—unless you count "They look like white elephants" as a simile</i>
<b>A Christmas Carol</b>	<i>slightly elevated</i>	<i>long, for the most part</i>	<i>compound; complex; compound-complex</i>	<i>repetition ("The curtains of his bed...")</i>

### STYLE COMPARISON CHART

Source of Selection	Diction: Simple or Elevated?	Sentences: Long, Short, or Both?	Sentences: Simple, Compound, Complex, Compound-Complex? (choose all that apply)	Literary Devices Used
Narrative of the Life of Frederick Douglass				
Walden				
Swann's Way				
"Hills Like White Elephants"				
A Christmas Carol				

## Stave II

### Creative Writing Dialogue

**Objective:** Writing dialogue and writing descriptively

#### Activity

*Note to Teacher: This activity may be done individually or in pairs. Consider asking for volunteers to “perform” their dialogues for the entire class.*

We often learn as much about characters from their conversations as we do from their actions. This activity will enable you to demonstrate your knowledge of *A Christmas Carol*'s characters and to exercise your imagination.

Suppose that, like Marley's Ghost, Fezziwig's Ghost comes to haunt Scrooge. Write at least a page of dialogue that might occur between them. Feel free to let the dialogue carry you beyond what you already know of Scrooge and Fezziwig, but strive to represent them accurately.

When you have finished your dialogue, write a descriptive, detailed paragraph outlining your idea of what Fezziwig's Ghost might look like. (Hint: Marley's Ghost wears chains. What would Fezziwig's wear?) Include—as Dickens does in his descriptions of the Ghosts—the details of Fezziwig's ghost's dress and demeanor.

## Stave II

### Creative Writing Dialogue

**Objective:** Writing dialogue and writing descriptively

#### Activity

We often learn as much about characters from their conversations as we do from their actions. This activity will enable you to demonstrate your knowledge of *A Christmas Carol's* characters and to exercise your imagination.

Suppose that, like Marley's Ghost, Fezziwig's Ghost comes to haunt Scrooge. Write at least a page of dialogue that might occur between them. Feel free to let the dialogue carry you beyond what you already know of Scrooge and Fezziwig, but strive to represent them accurately.

When you have finished your dialogue, write a descriptive, detailed paragraph outlining your idea of what Fezziwig's Ghost might look like. (Hint: Marley's Ghost wears chains. What would Fezziwig's wear?) Include—as Dickens does in his descriptions of the Ghosts—the details of Fezziwig's ghost's dress and demeanor.

## Stave II

### Anaphora

**Objective:** Understanding and identifying anaphora

#### Activity

*Note to Teacher: Answers may vary slightly; those provided are merely examples.*

Anaphora (pronounced ann-AFF-or-uh) is the repetition of a word or phrase at the beginnings of successive lines, clauses, or sentences. Dickens makes extensive use of the device throughout *A Christmas Carol*.

Read the following passages and comment, in a sentence or two, on the effect each writer's use of anaphora creates. If it helps, try reading each passage omitting the repeated word or phrase; this will give you a sense of what is "lost" when anaphora is not used.

**Passage 1:** "We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender." (Winston Churchill)

#### Effect of Anaphora in Passage 1:

*Churchill's use of anaphora gives this speech a rising sense of urgency and commitment, making winning seem almost inevitable.*

**Passage 2:** "I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident: that all men are created equal.' I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood. I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today." (Martin Luther King, Jr.)

#### Effect of Anaphora in Passage 2:

*The anaphora gives King's speech a passionate, unable-to-be-ignored quality. The ideas behind King's speech are important; the anaphora emphasizes that importance, assisting King in making his points.*



## Stave II

### Anaphora

**Objective:** Understanding and identifying anaphora

#### Activity

Anaphora (pronounced ann-AFF-or-uh) is the repetition of a word or phrase at the beginnings of successive lines, clauses, or sentences. Dickens makes extensive use of the device throughout *A Christmas Carol*.

Read the following passages and comment, in a sentence or two, on the effect each writer's use of anaphora creates. If it helps, try reading each passage omitting the repeated word or phrase; this will give you a sense of what is "lost" when anaphora is not used.

**Passage 1:** "We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender." (Winston Churchill)

#### Effect of Anaphora in Passage 1:

**Passage 2:** "I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident: that all men are created equal.' I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood. I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today." (Martin Luther King, Jr.)

#### Effect of Anaphora in Passage 2:

**Passage 3:** “Christ be with me, Christ before me, Christ behind me,  
Christ within me, Christ beneath me, Christ above me,  
Christ to my right side, Christ to my left side,  
Christ in the heart of every man who thinks of me,  
Christ in the mouth of every man who speaks to me,  
Christ in every eye that sees me,  
Christ in every ear that hears me.” (attributed to St. Patrick)

**Effect of Anaphora in Passage 3:**

*The anaphora here emphasizes the speaker’s passion and commitment; it also has an incantatory effect.*

**Passage 4:** “Not a latent echo in the house, not a squeak and scuffle from the mice behind the panelling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with softening influence, and gave a freer passage to his tears.” (Pg. 31)

**Effect of Anaphora in Passage 4:**

*The anaphora emphasizes Scrooge’s utter susceptibility and complete lack of resistance to these sensory things from his past; it underscores his sensitivity to them.*

**Passage 5:** “In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother’s particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master...” (Pg. 35)

**Effect of Anaphora in Passage 5:**

*In addition to a clown-car like suggestion of unending plenty and merriment, the long list and anaphora also emphasize who is NOT coming in: Scrooge. He has not entered through their door; he is not a part of the festivity, even when someone as “unimportant” as “the boy over the way” is part of it.*

**Passage 3:** “Christ be with me, Christ before me, Christ behind me,  
Christ within me, Christ beneath me, Christ above me,  
Christ to my right side, Christ to my left side,  
Christ in the heart of every man who thinks of me,  
Christ in the mouth of every man who speaks to me,  
Christ in every eye that sees me,  
Christ in every ear that hears me.” (attributed to St. Patrick)

**Effect of Anaphora in Passage 3:**

**Passage 4:** “Not a latent echo in the house, not a squeak and scuffle from the mice behind the panelling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with softening influence, and gave a freer passage to his tears.” (Pg. 31)

**Effect of Anaphora in Passage 4:**

**Passage 5:** “In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother’s particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master...” (Pg. 35)

**Effect of Anaphora in Passage 5:**

## Stave III

### Collage

**Objective:** Creating visuals to complement and extend the meaning of the text

#### Activity

Much of Stave III reads like one great collage of images. Dickens energetically describes scenes of plenty and festivity throughout the town: heavily laden tables and, even where such tables are scarce, light hearts permeate the pages. At a number of points, Scrooge begins to feel close to and involved with the people who are celebrating Christmas—but a huge, seemingly impassable gulf lies between him and them.

Using your own drawn or painted illustrations, computer images, and/or images found in magazines and catalogues, create a collage that captures both the tangible and intangible riches Dickens describes in Stave III. Locate Scrooge, as you envision him, somewhere in your collage, and find some way to visually represent his estrangement from the rest of the scene.

Your collage should be at least 11" x 17" (the size of two pieces of printer paper stuck together). Be prepared to share it with the class and explain the artistic decisions you made, including how they specifically relate to Stave III.

## Stave III

### Collage

**Objective:** Creating visuals to complement and extend the meaning of the text

#### Activity

Much of Stave III reads like one great collage of images. Dickens energetically describes scenes of plenty and festivity throughout the town: heavily laden tables and, even where such tables are scarce, light hearts permeate the pages. At a number of points, Scrooge begins to feel close to and involved with the people who are celebrating Christmas—but a huge, seemingly impassable gulf lies between him and them.

Using your own drawn or painted illustrations, computer images, and/or images found in magazines and catalogues, create a collage that captures both the tangible and intangible riches Dickens describes in Stave III. Locate Scrooge, as you envision him, somewhere in your collage, and find some way to visually represent his estrangement from the rest of the scene.

Your collage should be at least 11" x 17" (the size of two pieces of printer paper stuck together). Be prepared to share it with the class and explain the artistic decisions you made, including how they specifically relate to Stave III.

## Stave III

### Found Poems

**Objective:** Composing a “found” poem

#### Activity

A “found” poem is a poem made up entirely of phrases or quotations found in another text. Found poems can be constructed from anything from phrases you find in an instruction manual to phrases you find in a book of hymns. Your assignment now is to create a poem from phrases you find in Stave III.

As you read the story, take note of any words or phrases that you find intriguing, striking, or particularly resonant. When you are ready, arrange them on separate lines in a way that appeals to you. Remember that new ideas or images can be created when unlike phrases are juxtaposed. Line breaks can be used to great effect, so experiment with breaking lines in different places before you decide on final positions. Your poem can be in free verse or—assuming you can find enough rhyming words in the text—in rhyme. The poem must be at least twelve lines long. There is no restriction as to line length.

Play around with and separate Dickens’s words as much as you like, but do not deviate from them: part of the fun of this exercise is in creating something “new” from something that was already there. Below, to serve as an example, is the beginning of a found poem made up of words and phrases from Stave II.

He listened for the hour; he listened for  
its rapid little pulse. The bell tolled one.  
The room became a little darker and  
more false, the joy and gratitude glued on...

## Stave III

### Found Poems

**Objective:** Composing a “found” poem

#### Activity

A “found” poem is a poem made up entirely of phrases or quotations found in another text. Found poems can be constructed from anything from phrases you find in an instruction manual to phrases you find in a book of hymns. Your assignment now is to create a poem from phrases you find in Stave III.

As you read the story, take note of any words or phrases that you find intriguing, striking, or particularly resonant. When you are ready, arrange them on separate lines in a way that appeals to you. Remember that new ideas or images can be created when unlike phrases are juxtaposed. Line breaks can be used to great effect, so experiment with breaking lines in different places before you decide on final positions. Your poem can be in free verse or—assuming you can find enough rhyming words in the text—in rhyme. The poem must be at least twelve lines long. There is no restriction as to line length.

Play around with and separate Dickens’s words as much as you like, but do not deviate from them: part of the fun of this exercise is in creating something “new” from something that was already there. Below, to serve as an example, is the beginning of a found poem made up of words and phrases from Stave II.

He listened for the hour; he listened for  
its rapid little pulse. The bell tolled one.  
The room became a little darker and  
more false, the joy and gratitude glued on...

## Stave IV

### Theme Critical Thinking

**Objective:** Considering the significance of one of the novel's themes in our own lives

#### Activity

*Note to Teacher: Answers will vary. Break the class into small groups; then reconvene as a whole to share answers.*

*A Christmas Carol* posits the idea that tangible riches (an abundance of food, luxuries, and so on) mean nothing unless they are accompanied by intangible ones, such as love and warmth of spirit. Intangible riches, Dickens argues, however, *do* have value independent of tangible ones; one can merrily celebrate Christmas even if one has no turkey or presents in one's possession.

With your group, brainstorm and list examples of the tangible riches you would like to possess as an adult and the intangible ones you would like to have in your adult lives. Then decide, as a group, which kind of riches you would choose if you could *only* have those in one of the columns. If members disagree, work together to come to a consensus: your group's decision must be unanimous.

Does your group come to the same conclusion as Dickens does in *A Christmas Carol*? Be prepared to explain and defend your answer to the rest of the class.

TANGIBLE RICHES	INTANGIBLE RICHES



## Stave IV

### Theme Critical Thinking

**Objective:** Considering the significance of one of the novel's themes in our own lives

#### Activity

*A Christmas Carol* posits the idea that tangible riches (an abundance of food, luxuries, and so on) mean nothing unless they are accompanied by intangible ones, such as love and warmth of spirit. Intangible riches, Dickens argues, however, *do* have value independent of tangible ones; one can merrily celebrate Christmas even if one has no turkey or presents in one's possession.

With your group, brainstorm and list examples of the tangible riches you would like to possess as an adult and the intangible ones you would like to have in your adult lives. Then decide, as a group, which kind of riches you would choose if you could *only* have those in one of the columns. **If members disagree, work together to come to a consensus: your group's decision must be unanimous.**

Does your group come to the same conclusion as Dickens does in *A Christmas Carol*? Be prepared to explain and defend your answer to the rest of the class.

TANGIBLE RICHES	INTANGIBLE RICHES

## Stave IV

### Apostrophe

**Objective:** Understanding apostrophe  
Using reference sources to locate specific information

#### Activity

*Note to Teacher: Answers will vary; examples are provided. When students have completed this activity, ask for volunteers to share their findings with the class.*

**Apostrophe** (pronounced like the punctuation mark) occurs when a narrator or character directly addresses something that cannot speak back or is not physically present—a dead person, an abstract concept, a phenomenon, or something inanimate, for example. One of the oldest known poems in the English language begins with an apostrophe:

“O western wind, when wilt thou blow  
That the small rain down can rain?” (Anonymous)

Dickens uses apostrophe a number of times in Stave IV, most notably on page 67:

“Oh cold, cold, rigid, dreadful Death, set up thine altar here...Strike, Shadow, Strike!”

Using the Internet or a printed reference source (such as a dictionary of literary terms), find **five** examples of apostrophe in American or English literature and record them below. At least **one** of them should be an address to a dead or absent person. Be prepared to share your findings with the class.

#### Examples of Apostrophe

1. “America I've given you all and now I'm nothing.” (Allen Ginsberg)
2. "O Judgment! Thou art fled to brutish beasts..." (Shakespeare)
3. “O Captain! my Captain! rise up and hear the bells...” (Walt Whitman)
4. “Death, be not proud, though some have called thee/mighty and dreadful...” (John Donne)
5. “Busy old fool, unruly sun,/ Why dost thou thus,/ Through windows and through curtains, call on us?” (John Donne)

## Stave IV

### Apostrophe

**Objective:** Understanding apostrophe  
Using reference sources to locate specific information

#### Activity

**Apostrophe** (pronounced like the punctuation mark) occurs when a narrator or character directly addresses something that cannot speak back or is not physically present—a dead person, an abstract concept, a phenomenon, or something inanimate, for example. One of the oldest known poems in the English language begins with an apostrophe:

“O western wind, when wilt thou blow  
That the small rain down can rain?” (Anonymous)

Dickens uses apostrophe a number of times in Stave IV, most notably on page 67:

“Oh cold, cold, rigid, dreadful Death, set up thine altar here...Strike, Shadow, Strike!”

Using the Internet or a printed reference source (such as a dictionary of literary terms), find **five** examples of apostrophe in American or English literature and record them below. At least **one** of them should be an address to a dead or absent person. Be prepared to share your findings with the class.

#### Examples of Apostrophe

1. “America I've given you all and now I'm nothing.” (Allen Ginsberg)
2. "O Judgment! Thou art fled to brutish beasts..." (Shakespeare)
3. “O Captain! my Captain! rise up and hear the bells...” (Walt Whitman)
4. “Death, be not proud, though some have called thee/mighty and dreadful...” (John Donne)
5. “Busy old fool, unruly sun,/ Why dost thou thus,/ Through windows and through curtains, call on us?” (John Donne)

## Stave V

### Political Cartoon Satire

**Objective:** Creating a satirical political cartoon

#### Activity

Unlike comic strips, political cartoons tend to be made up of one panel only. Their subjects are generally political issues and figures currently in the news. Such cartoons are often a wickedly funny form of criticism.

Write and draw a one-panel political cartoon that includes one of the ghosts or Scrooge himself as a character: for example, you might show one of the ghosts haunting your state governor due to a bit of unpopular legislation, or Scrooge being in charge of spending on Social Security. Your cartoon should speak to some issue relevant to the current news (whether national, global, or local) in addition to employing one of these figures from *A Christmas Carol*.

## Stave V

### Political Cartoon Satire

**Objective:** Creating a satirical political cartoon

#### Activity

Unlike comic strips, political cartoons tend to be made up of one panel only. Their subjects are generally political issues and figures currently in the news. Such cartoons are often a wickedly funny form of criticism.

Write and draw a one-panel political cartoon that includes one of the ghosts or Scrooge himself as a character: for example, you might show one of the ghosts haunting your state governor due to a bit of unpopular legislation, or Scrooge being in charge of spending on Social Security. Your cartoon should speak to some issue relevant to the current news (whether national, global, or local) in addition to employing one of these figures from *A Christmas Carol*.

## Stave V

### Dramatic Sketches

**Objective:** Composing and performing skits related to the novel

#### Activity

*Note to Teacher: Break the class into groups of roughly five students apiece. Assign each group one of the skit options below, (otherwise, all might choose the same option). Two groups should perform their own versions of one option: two groups will be assigned to Scenario One; two groups will work on Scenario Two, etc. This gives you and the students the opportunity to see how two different groups interpret the same option.*

Each small group will be assigned one of the following skit options. Once you know which option you have been assigned, work together to come up with a script for a 7-10 minute skit. You will be performing your skit for the entire class. Scripts do not need to be memorized for the performance; however, each group is required to turn in a copy of its script after the performance.

Props are optional, and, if used, they need not be lavish. Remember: The Ghost of Christmas Yet to Come does not speak in *A Christmas Carol*; this ghost's contribution to your skit's "dialogue" will therefore have to be a bit more creative, as he "speaks" with gestures.

**IMPORTANT: Skits may include humor, but must not contain any instances of violence or profanity.**

**Scenario One:** Write a skit that takes place on a talk show, starring a talk-show host of your choice, the three ghosts, and Scrooge as guests. Have the host question the ghosts as to their methods of convincing Scrooge to change his ways, in addition to questioning Scrooge about his transformation.

**Scenario Two:** Write an infomercial (extended commercial). The *Christmas Carol* ghosts have decided to market their services to those who have a "Scrooge" in their lives, and guarantee that their methods will transform every Scrooge into a saint. Include testimonials (perhaps from Scrooge's employees and family) and dramatizations of the ghosts' methods at work. Don't forget to give the ghosts' new business a catchy name!

**Scenario Three:** Write a skit that takes place roughly ten years after the day Scrooge gives Cratchit a raise. It may involve the ghosts, Cratchit, Scrooge, Tiny Tim, or any other of the novel's characters. It might be funny; it might be sad; it might take place on another holiday: you decide!

## Stave V

### Dramatic Sketches

**Objective:** Composing and performing skits related to the novel

#### Activity

Each small group will be assigned one of the following skit options. Once you know which option you have been assigned, work together to come up with a script for a 7-10 minute skit. You will be performing your skit for the entire class. Scripts do not need to be memorized for the performance; however, each group is required to turn in a copy of its script after the performance.

Props are optional, and, if used, they need not be lavish. Remember: The Ghost of Christmas Yet to Come does not speak in *A Christmas Carol*; this ghost's contribution to your skit's "dialogue" will therefore have to be a bit more creative, as he "speaks" with gestures.

**IMPORTANT: Skits may include humor, but must not contain any instances of violence or profanity.**

**Scenario One:** Write a skit that takes place on a talk show, starring a talk-show host of your choice, the three ghosts, and Scrooge as guests. Have the host question the ghosts as to their methods of convincing Scrooge to change his ways, in addition to questioning Scrooge about his transformation.

**Scenario Two:** Write an infomercial (extended commercial). The *Christmas Carol* ghosts have decided to market their services to those who have a "Scrooge" in their lives, and guarantee that their methods will transform every Scrooge into a saint. Include testimonials (perhaps from Scrooge's employees and family) and dramatizations of the ghosts' methods at work. Don't forget to give the ghosts' new business a catchy name!

**Scenario Three:** Write a skit that takes place roughly ten years after the day Scrooge gives Cratchit a raise. It may involve the ghosts, Cratchit, Scrooge, Tiny Tim, or any other of the novel's characters. It might be funny; it might be sad; it might take place on another holiday: you decide!

## Stave V

### Creative Decision-making Critical Thinking

**Objective:** Making and defending creative decisions  
Thinking critically about the book

#### Activity

*Answers will vary. This activity may be done individually, in pairs, or in groups.*

A new movie version of *A Christmas Carol* is in the works and *you* will be its writer and director. As even the most illustrious writers and directors must, you need to creatively meet the demands of the film's producers without sacrificing your vision. Your vision includes a desire to faithfully represent what you think of as the "core" or spirit of Dickens's book: the most important points and incidents.

The following are a number of the producers' concerns. In a 2-3 page proposal, inform them of and explain to them the reasons behind your creative decisions.

#### MEMO

TO: THE DIRECTOR/WRITER  
FROM: THE PRODUCERS

1. While the film's soundtrack will be minimal and instrumental, we would like to have one currently existing song *with lyrics* playing while the end credits roll. Which song do you think would be appropriate? Please attach a sheet with the song's lyrics to your proposal.
2. Re: the title, *A Christmas Carol*. We would like to have an alternate choice. Please suggest an effective title, and tell us why you think it would be a fitting one for the film.
3. We are not sure whether we want the movie filmed in color, black and white, or both (like *The Wizard of Oz*). Please give us your opinion and the reasoning behind it. If you decide on color, mention the three main colors you plan to use; these colors will set the tone of the film.
4. While we know that you favor leaving them in, we would like to cut the extended scenes of merrymaking in Staves II and III out of the film—to simply represent them with Scrooge quickly looking through a window, seeing the merrymakers, and leaving alone. Explain to us why we should keep those extended scenes in; persuade us to change our minds.
5. If you had to cut one scene from the film—which, so far, is completely faithful to the novel—which would it be and why? Explain.

Thank you for your prompt attention to these matters.

—THE PRODUCERS



## Stave V

### Creative Decision-making Critical Thinking

**Objective:** Making and defending creative decisions  
Thinking critically about the book

#### Activity

A new movie version of *A Christmas Carol* is in the works and *you* will be its writer and director. As even the most illustrious writers and directors must, you need to creatively meet the demands of the film's producers without sacrificing your vision. Your vision includes a desire to faithfully represent what you think of as the "core" or spirit of Dickens's book: the most important points and incidents.

The following are a number of the producers' concerns. In a 2-3 page proposal, inform them of and explain to them the reasons behind your creative decisions.

#### MEMO

TO: THE DIRECTOR/WRITER  
FROM: THE PRODUCERS

1. While the film's soundtrack will be minimal and instrumental, we would like to have one currently existing song *with lyrics* playing while the end credits roll. Which song do you think would be appropriate? Please attach a sheet with the song's lyrics to your proposal.
2. Re: the title, *A Christmas Carol*. We would like to have an alternate choice. Please suggest an effective title, and tell us why you think it would be a fitting one for the film.
3. We are not sure whether we want the movie filmed in color, black and white, or both (like *The Wizard of Oz*). Please give us your opinion and the reasoning behind it. If you decide on color, mention the three main colors you plan to use; these colors will set the tone of the film.
4. While we know that you favor leaving them in, we would like to cut the extended scenes of merrymaking in Staves II and III out of the film—to simply represent them with Scrooge quickly looking through a window, seeing the merrymakers, and leaving alone. Explain to us why we should keep those extended scenes in; persuade us to change our minds.
5. If you had to cut one scene from the film—which, so far, is completely faithful to the novel—which would it be and why? Explain.

Thank you for your prompt attention to these matters.

—THE PRODUCERS

## Wrap-Up

### Synthesis

**Objective:** Assessing the novel  
Creating a new cover for the novel

#### Activity

It's said that you shouldn't judge a book by its cover, but there's no denying the power of an intriguing cover to drive us to pick up a book. Imagine that *A Christmas Carol* is about to be reissued, and that you are in charge of developing the cover art and the descriptive "blurb" on the back.

Fold a sheet of paper so that you can provide both a front and a back cover. For the front cover, you may use images collaged from elsewhere, draw the artwork, or make the art on a computer. You might depict a key scene from the book that can stand for the entire story; you might simply use a few well-chosen images that evoke the book's mood. Be sure to include the title and the author's name.

On the back cover, write a brief review of the book. Address such topics as

- what you learned from the novel
- what the novel's overall theme seems to be
- whether you would recommend this book to others, and
- why you do or do not think this is a good novel to teach in schools

Include a paragraph-long biography of the author at the bottom, using facts researched on the Internet or in other books. Be prepared to say why you think your cover design might attract more readers than the current design.

## Wrap-Up

### Synthesis

**Objective:** Assessing the novel  
Creating a new cover for the novel

#### Activity

It's said that you shouldn't judge a book by its cover, but there's no denying the power of an intriguing cover to drive us to pick up a book. Imagine that *A Christmas Carol* is about to be reissued, and that you are in charge of developing the cover art and the descriptive "blurb" on the back.

Fold a sheet of paper so that you can provide both a front and a back cover. For the front cover, you may use images collaged from elsewhere, draw the artwork, or make the art on a computer. You might depict a key scene from the book that can stand for the entire story; you might simply use a few well-chosen images that evoke the book's mood. Be sure to include the title and the author's name.

On the back cover, write a brief review of the book. Address such topics as

- what you learned from the novel
- what the novel's overall theme seems to be
- whether you would recommend this book to others, and
- why you do or do not think this is a good novel to teach in schools

Include a paragraph-long biography of the author at the bottom, using facts researched on the Internet or in other books. Be prepared to say why you think your cover design might attract more readers than the current design.

## Wrap-Up

### Review

**Objective:** Writing “Jeopardy” answers for review

### Activity

*Small groups. Answers will vary.*

It’s time to stump one another! In your groups, write Jeopardy “answers” for each of the boxes on the below gameboard. Remember to adhere to the difficulty levels, making your easiest challenges worth 200 points and your most difficult worth 1000.

On the game show “Jeopardy,” contestants are given *answers* and must respond with *questions*. The sample answer in the 200-point box under “Literary Terms” is “Dickens uses this term when he writes that Scrooge is ‘solitary as an oyster.’” To win those 200 points, a contestant would say, “What is a simile?” “Who Said It?” for 800 would be “Who is Marley?” Once you have compiled and turned in your questions, we will play a round or two of Jeopardy in class for review.

## Wrap-Up

### Review

**Objective:** Writing “Jeopardy” answers for review

### Activity

It’s time to stump one another! In your groups, write Jeopardy “answers” for each of the boxes on the below gameboard. Remember to adhere to the difficulty levels, making your easiest challenges worth 200 points and your most difficult worth 1000.

On the game show “Jeopardy,” contestants are given *answers* and must respond with *questions*. The sample answer in the 200-point box under “Literary Terms” is “Dickens uses this term when he writes that Scrooge is ‘solitary as an oyster.’” To win those 200 points, a contestant would say, “What is a simile?” “Who Said It?” for 800 would be “Who is Marley?” Once you have compiled and turned in your questions, we will play a round or two of Jeopardy in class for review.

<b>CHRISTMASES PRESENT &amp; FUTURE</b>	<b>WHO SAID IT?</b>	<b>CHRISTMAS PAST</b>	<b>SCROOGE'S CHARACTER</b>	<b>LITERARY TERMS</b>
<b>200</b>	<b>200</b>	<b>200</b>	<b>200</b>	Dickens uses this term when he writes that Scrooge is "solitary as an oyster."
<b>400</b>	<b>400</b>	<b>400</b>	<b>400</b>	<b>400</b>
<b>600</b>	<b>600</b>	<b>600</b>	<b>600</b>	<b>600</b>
<b>800</b>	This character says, "I wear the chain I forged in life."	<b>800</b>	<b>800</b>	<b>800</b>
<b>1000</b>	<b>1000</b>	<b>1000</b>	<b>1000</b>	<b>1000</b>

<b>CHRISTMASES PRESENT &amp; FUTURE</b>	<b>WHO SAID IT?</b>	<b>CHRISTMAS PAST</b>	<b>SCROOGE'S CHARACTER</b>	<b>LITERARY TERMS</b>
<b>200</b>	<b>200</b>	<b>200</b>	<b>200</b>	Dickens uses this term when he writes that Scrooge is "solitary as an oyster."
<b>400</b>	<b>400</b>	<b>400</b>	<b>400</b>	<b>400</b>
<b>600</b>	<b>600</b>	<b>600</b>	<b>600</b>	<b>600</b>
<b>800</b>	This character says, "I wear the chain I forged in life."	<b>800</b>	<b>800</b>	<b>800</b>
<b>1000</b>	<b>1000</b>	<b>1000</b>	<b>1000</b>	<b>1000</b>

## Wrap-Up

### Christmas Carol

**Objective:** Writing and performing a carol about *A Christmas Carol*

#### Activity

Regardless of one's religion, it is almost impossible to grow up in America today without being exposed to Christmas carols. Grocery stores and malls start playing them in late October and go on through December; you might also hear them on television shows and commercials or in films.

In small groups, write new lyrics to the tunes of old carols. Each group will perform its "new carol" for the class. Your carols **must** deal specifically with an incident from the text of *A Christmas Carol* (or with the book as a whole). In addition, your carols must have at least **three** verses and a chorus (or repeated refrain) that you return to between verses.

It is up to your group to decide which old carol you will take your melody from. Some popular tunes that might lend themselves well to your task include "Jingle Bells," "Rudolph the Red-Nosed Reindeer," "Frosty the Snowman," "The Twelve Days of Christmas," and "Winter Wonderland," but feel free to choose any carol your group agrees on—preferably one all are familiar with before you begin the assignment.

Remember: like pop and rap lyrics, most carol lyrics rhyme. Keep this in mind as you work together to compose your lyrics. Don't forget to give your carol a title!

Feel free to use light props or musical instruments (jingle bells, for example) when performing as a group in front of the class, but it is essential that your audience be able to hear your lyrics clearly, so keep it simple. After the performance, each group must turn in one **typed** copy of your carol's lyrics to be graded.



## Wrap-Up

### Christmas Carol

**Objective:** Writing and performing a carol about *A Christmas Carol*

#### Activity

Regardless of one's religion, it is almost impossible to grow up in America today without being exposed to Christmas carols. Grocery stores and malls start playing them in late October and go on through December; you might also hear them on television shows and commercials or in films.

In small groups, write new lyrics to the tunes of old carols. Each group will perform its "new carol" for the class. Your carols **must** deal specifically with an incident from the text of *A Christmas Carol* (or with the book as a whole). In addition, your carols must have at least **three** verses and a chorus (or repeated refrain) that you return to between verses.

It is up to your group to decide which old carol you will take your melody from. Some popular tunes that might lend themselves well to your task include "Jingle Bells," "Rudolph the Red-Nosed Reindeer," "Frosty the Snowman," "The Twelve Days of Christmas," and "Winter Wonderland," but feel free to choose any carol your group agrees on—preferably one all are familiar with before you begin the assignment.

Remember: like pop and rap lyrics, most carol lyrics rhyme. Keep this in mind as you work together to compose your lyrics. Don't forget to give your carol a title!

Feel free to use light props or musical instruments (jingle bells, for example) when performing as a group in front of the class, but it is essential that your audience be able to hear your lyrics clearly, so keep it simple. After the performance, each group must turn in one **typed** copy of your carol's lyrics to be graded.

## Wrap-Up

### Comprehension Check Crossword

**Objective:** Demonstrating familiarity with the novel

#### Activity

Below are a number of clues regarding events, characters, and details from *A Christmas Carol*. To complete the puzzle, supply the answers in the corresponding numbered spaces.

#### Clues

##### Across

1. The day after christmas, Scrooge gives Bob Cratchit a(n) \_\_\_\_\_.
6. He is the first ghost to visit Scrooge.
7. He says, "The Spirits of all Three shall strive within me." (Pg. 73)
11. the "boy" that clings to the Ghost of Christmas Present
12. the first thing the reborn Scrooge purchases on Christmas morning.
13. Marley's ghost wears a distinctive and symbolic \_\_\_\_\_.
14. The Ghost of Christmas \_\_\_\_\_ never speaks.
15. Scrooge's young girlfriend tells him that a(n) \_\_\_\_\_ has displaced her.

##### Down

2. The repetition of a word or phrase at the beginnings of successive lines, clauses, or sentences is called \_\_\_\_\_.
3. Scrooge's nephew's name
4. man to whom a young Scrooge was apprenticed.
5. a word meaning "inheritor of a legacy"
8. He often carries Tiny Tim on his shoulders. (2 words)
9. In a possible future, a woman steals the dead Scrooge's \_\_\_\_\_.
10. It is among the places in which Scrooge originally suggests that the poor might take refuge.

## Wrap-Up

### Comprehension Check Crossword

**Objective:** Demonstrating familiarity with the novel

#### Activity

Below are a number of clues regarding events, characters, and details from *A Christmas Carol*. To complete the puzzle, supply the answers in the corresponding numbered spaces.

#### Clues

##### Across

1. The day after christmas, Scrooge gives Bob Cratchit a(n) \_\_\_\_\_.
6. He is the first ghost to visit Scrooge.
7. He says, "The Spirits of all Three shall strive within me." (Pg. 73)
11. the "boy" that clings to the Ghost of Christmas Present
12. the first thing the reborn Scrooge purchases on Christmas morning.
13. Marley's ghost wears a distinctive and symbolic \_\_\_\_\_.
14. The Ghost of Christmas \_\_\_\_\_ never speaks.
15. Scrooge's young girlfriend tells him that a(n) \_\_\_\_\_ has displaced her.

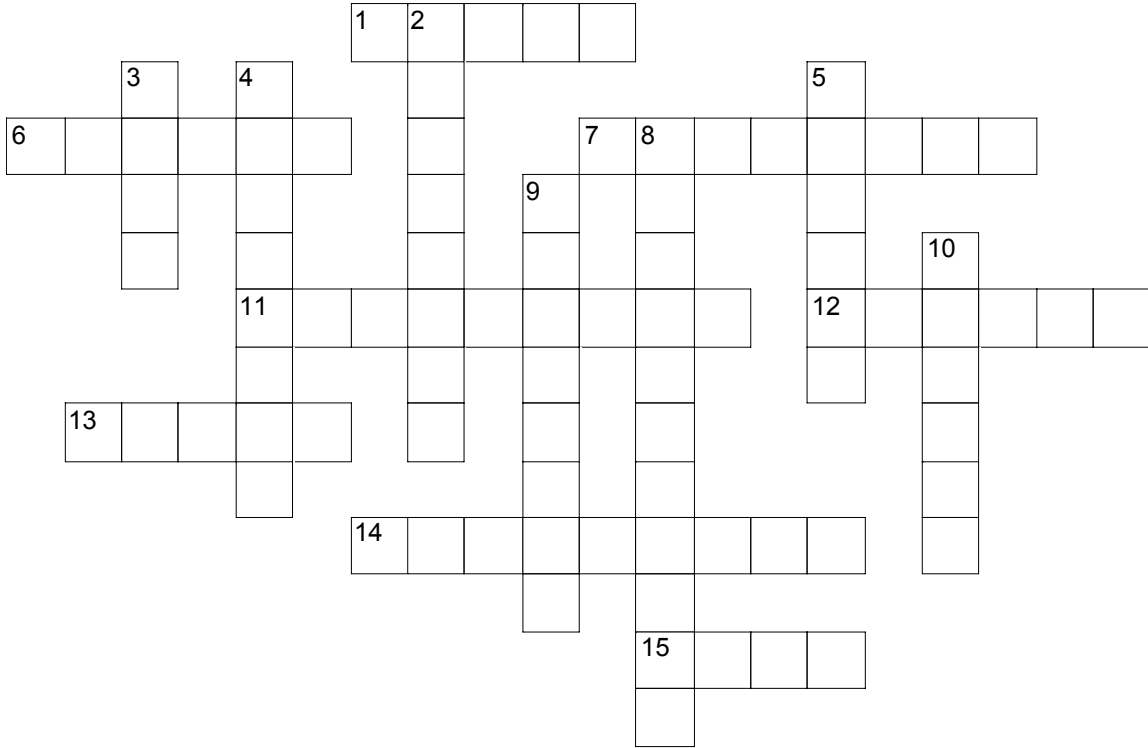
##### Down

2. The repetition of a word or phrase at the beginnings of successive lines, clauses, or sentences is called \_\_\_\_\_.
3. Scrooge's nephew's name
4. man to whom a young Scrooge was apprenticed.
5. a word meaning "inheritor of a legacy"
8. He often carries Tiny Tim on his shoulders. (2 words)
9. In a possible future, a woman steals the dead Scrooge's \_\_\_\_\_.
10. It is among the places in which Scrooge originally suggests that the poor might take refuge.

CROSSWORD PUZZLE



# Crossword Puzzle



# *A Christmas Carol*

## Activity Pack Appendix

### Terms and Definitions

*Anaphora* - repetition of a word or group of words within a short section of writing. **Example:** “A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted.”—Ecclesiastes 3:2

*Apostrophe* - directly addressing a person, place, thing, or abstraction, living, dead, or absent from the work. **Example:** Ophelia, in *Hamlet*, says, “O, heavenly powers, restore him.”

*Narrator* - the one who tells the story. The narrator must not be confused with “author,” the one who writes the story. If the narrator is a character in the book, the proper term is “first-person narration.” **Example:** *Moby Dick* is narrated by Ishmael, a crewmember. If the narrator is not a character in the book, the correct term is “third-person narration.” **Example:** *Sense and Sensibility*.

*Point of View* - the position or vantage point, determined by the author, from which the story seems to come to the reader. The two most common points of view are First-person and Third-person. **Examples:** First-person point of view occurs in *The Adventures of Huckleberry Finn*; the reader receives all information through Huck’s eyes. An example of third-person point of view is Dickens’ *Hard Times*, in which the narrator is not a character in the book.

*Simile* - a comparison between two different things using either *like* or *as*. **Examples:** I am as hungry as a horse. The huge trees broke like twigs during the hurricane.

*Symbol* - an object, person, or place that has a meaning in itself and that also stands for something larger than itself, usually an idea or concept; some concrete thing which represents an abstraction. **Example:** The sea could be symbolic for “the unknown.” Since the sea is something that is physical and can be seen by the reader, and also has elements that cannot be understood, it can be used symbolically to stand for the abstraction of “mystery,” “obscurity,” or “the unknown.”

*Theme* - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different methods: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them. **Example:** In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “Real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “Youth fades, and death comes to all.”

## SMALL GROUP LEARNING

*Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.*

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

### *Social-Behavioral Objectives*

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
  - A. Putting one's head down on the desk.
  - B. Reading or working on unrelated items.
  - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

### *Social-Intellectual Objectives*

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.



## PROCEDURES FOR SMALL GROUP WORK

*As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.*

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

### **Linguistic-Intellectual Skills to be Demonstrated**

### **Examples of these skills in action**

#### ***Explaining***

It seems to me...  
One way of looking at it...  
How does everyone feel about...  
The idea that...

#### ***Encouraging***

What's your idea?  
I didn't think of that.  
Good idea!  
That helps.  
Good; go on with that thought.

#### ***Clarifying***

Let's put it this way...  
Perhaps if we draw a chart...  
It may mean that...  
How does this sound...  
Where does this lead us?

#### ***Elaborating***

That's right and it also may include...  
Another instance of that is when...  
A point we might also include...

#### ***Qualifying***

I agree with your premise, but...  
I see it leading somewhere else...  
That is one reason, but it may also...  
I agree with the examples, but I come to a different conclusion.  
Does that conclusion hold up in every instance?

#### ***Questioning***

Why do you say that?  
What is the proof for that conclusion?  
Is that a valid generalization?  
How did you reach that point?

#### ***Disagreeing***

It seems to me there could be a different reason.  
But looking at it from his point of view...  
We may be jumping to a conclusion without looking at all the facts.  
Here's another way of looking at it...

## SMALL GROUP EVALUATION SHEET

<b>Social-Behavioral Skills in our group</b>	<b>Poor</b>	<b>Good</b>
1. Everyone is addressed by his or her first name.	1 2 3 4 5	
2. Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1 2 3 4 5	
3. No one ever uses put-downs or name calling.	1 2 3 4 5	
4. Everyone is always physically and mentally part of the group.	1 2 3 4 5	
5. Everyone is encouraged to and does participate.	1 2 3 4 5	
6. Everyone offers praise and encouragement.	1 2 3 4 5	
7. Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1 2 3 4 5	
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1 2 3 4 5	

### **Social-Intellectual Skills in our group**

9. Ideas are examined and discussed aloud.	1 2 3 4 5
10. Ideas are summarized.	1 2 3 4 5
11. Clarification is asked for and received.	1 2 3 4 5
12. Explanations are given until everyone understands.	1 2 3 4 5
13. Ideas, not people, are criticized.	1 2 3 4 5
14. Difficult ideas are paraphrased.	1 2 3 4 5
15. Multiple points of view are examined.	1 2 3 4 5
16. Work is organized within available time and available resources.	1 2 3 4 5
17. Questions are asked and answered satisfactorily.	1 2 3 4 5
18. Ideas are examined, elaborated on, and pulled together.	1 2 3 4 5
19. Reasons and rationales are asked for and provided.	1 2 3 4 5
20. Conclusions are challenged with new information.	1 2 3 4 5
21. Ideas are created in brainstorming.	1 2 3 4 5

---

**Total Score**

## STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

## **Dramatization of Scenes in the Novel**

**Drama:** Drama according to Aristotle is “imitated human action” presented through dialogue meant to instruct or entertain.

**Dramatic Monologue:** A person speaks to a silent audience, revealing an aspect of his or her character, expressing a viewpoint.

**Comments:** Often, sections of literary works seem to portray intense or captivating interaction, drama, between characters. While reading, visualize how the characters move in terms of their gestures and in relation to each other. See them touching each other or backing away. Hear the tones in their voices and the inflections, volume, and emphasis they use when they speak to each other. Imaginatively experience the feelings and meanings they are communicating to each other.

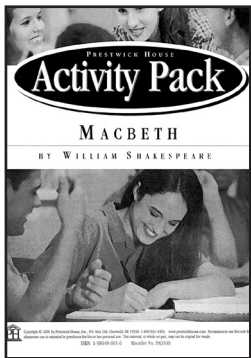
We do not expect that students will be above-average performers, and we do not feel they should be judged on “acting” as a major criterion in any dramatization. Students should be expected to capture the characters they portray and exhibit the truth of whatever the activity calls for. These types of activities are not intended to be polished Hollywood performances, nor the quality one would even see on a High School stage. That takes a class in drama or a group of talented performers who have a great deal of time to prepare. Our acting activities are designed only to reveal character or plot to the audience.

# Our Complete Teacher's Kits Make Great Literature Accessible to ALL Your Students

EACH STUDENT LEARNS HOW TO UNDERSTAND AND LOVE LITERATURE DIFFERENTLY. Some learn best through short answer questions; some through preparing for tests; others through personal response questions; many through group and individual activities; and some learn best visually.

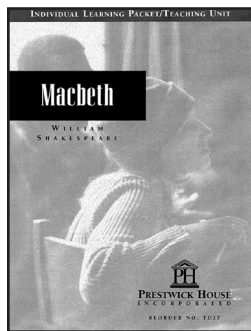
Writing and preparing dozens of different activities, essays, tests, and response questions is the most time-consuming, and sometimes most tedious, part of teaching. For a unique curriculum and to give you a wide variety of reproducible materials, we have combined our Teaching Units, Activity Packs, Response Journals, and, when available, our Headlines in one low-priced package that gives you everything you need to teach to all your students.

**Perfect for  
New Teachers!**



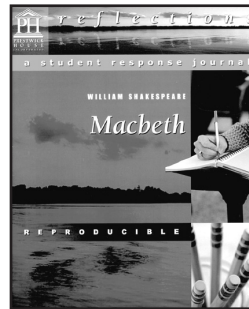
## Activity Packs

These reproducibles are designed to guide student exploration of literature through cooperative learning techniques, map making, investigation of characterization, literary terms, dramatizations, letter writing, and more. Separately, Activity Packs are \$34.95.



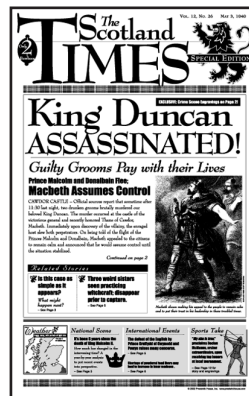
## Teaching Units

Complete Units, with educational objectives, comprehension and essay questions, literary terms, vocabulary, a multiple choice and essay test, and plot—and theme—level questions with answers to stress daily reading. Separately, Teaching Units are \$29.99.



## Response Journals

We present students with a series of writing prompts designed to approach the works from a more personal perspective. Students are expected to write letters of advice, keep a journal as if they were a character from the book, relate the plot to their own lives, and more. Separately, Response Journals are \$19.95.



## Headlines

We present literary works in the style of modern tabloids to pique student interest. For each book, we present the front page from three issues of an imaginary newspaper appropriate to the setting in an attractive poster that is perfect to complement the teaching of these books. Separately, Headlines are \$18.99.

### Complete Teacher's Kits without Headlines

IPWHC19	..... <i>The Education of Little Tree</i> .....	\$74.95
IPWHC9	..... <i>The Call of the Wild</i> .....	\$74.95
IPWHC10	..... <i>The Red Badge of Courage</i> .....	\$74.95
IPWHC11	..... <i>The Catcher in the Rye</i> .....	\$74.95
IPWHC12	..... <i>The Outsiders</i> .....	\$74.95
IPWHC13	..... <i>Frankenstein</i> .....	\$74.95
IPWHC14	..... <i>The House on Mango Street</i> .....	\$74.95
IPWHC15	..... <i>The Old Man and the Sea</i> .....	\$74.95
IPWHC16	..... <i>Holes</i> .....	\$74.95
IPWHC17	..... <i>Hatchet</i> .....	\$74.95
IPWHC18	..... <i>Slam!</i> .....	\$74.95
IPWHC20	..... <i>Narrative of the Life of Frederick Douglass</i> .....	\$74.95
IPWHC23	..... <i>The Adventures of Tom Sawyer</i> .....	\$74.95
IPWHC26	..... <i>Fahrenheit 451</i> .....	\$74.95

### Complete Teacher's Kits with Headlines

IPWHC1	..... <i>Macbeth</i> .....	\$84.95
IPWHC2	..... <i>Romeo and Juliet</i> .....	\$84.95
IPWHC3	..... <i>The Adventures of Huckleberry Finn</i> .....	\$84.95
IPWHC4	..... <i>Lord of the Flies</i> .....	\$84.95
IPWHC5	..... <i>Of Mice and Men</i> .....	\$84.95
IPWHC6	..... <i>The Great Gatsby</i> .....	\$84.95
IPWHC7	..... <i>To Kill a Mockingbird</i> .....	\$84.95
IPWHC8	..... <i>Julius Caesar</i> .....	\$84.95
IPWHC21	..... <i>Hamlet</i> .....	\$84.95
IPWHC22	..... <i>A Midsummer Night's Dream</i> .....	\$84.95
IPWHC25	..... <i>A Separate Peace</i> .....	\$84.95
IPWHC27	..... <i>The Crucible</i> .....	\$84.95

New titles are constantly being added. Call or visit our website for a current listing.

**Toll-free 1-800-932-4593 • Fax 1-888-718-9333 • Website: [www.prestwickhouse.com](http://www.prestwickhouse.com)**

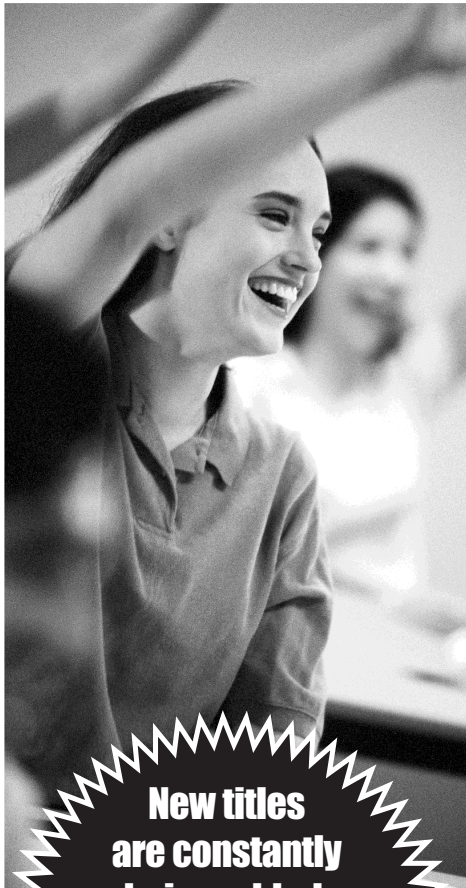




# Individual Learning Packets/Teaching Units

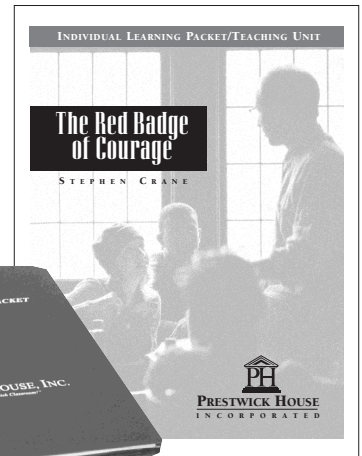
**\$29.<sup>99</sup> each • Satisfaction Guaranteed**

**1-800-932-4593 • FAX 1-888-718-9333 • [www.prestwickhouse.com](http://www.prestwickhouse.com)**



**New titles  
are constantly  
being added.  
Call or visit our  
website for a  
current listing.**

**E**ACH UNIT identifies scholarly objectives and poses questions designed to develop mastery of those objectives. Our multiple choice/essay tests are also constructed to test for those objectives. Because our mission is to write materials that will enable the student who uses the unit to go on and read more literature with more understanding, we include no puzzles, no word-find games, no extensive biographies, and only as much background as is necessary.



## Drama

- ITU1 All My Sons
- ITU147 An Enemy of the People
- ITU3 Antigone
- ITU6 Crucible, The
- ITU149 Cyrano de Bergerac
- ITU9 Death of A Salesman
- ITU10 Doll's House, A
- ITU138 Effect of Gamma Rays on Man in-the-Moon Marigolds, The
- ITU150 Everyman
- ITU14 Glass Menagerie, The
- ITU155 Hedda Gabbler
- ITU21 Importance of Being Earnest, The
- ITU22 Inherit the Wind
- ITU141 Man For All Seasons, A
- ITU64 Medea
- ITU30 Miracle Worker, The
- ITU62 Misanthrope, The
- ITU144 Night Thoreau Spent in Jail, The
- ITU32 Oedipus the King
- ITU36 Our Town
- ITU63 Pygmalion
- ITU39 Raisin in the Sun, A
- ITU44 Rosencrantz and Guildenstern are Dead
- ITU46 School for Scandal, The
- ITU48 She Stoops to Conquer
- ITU50 Streetcar Named Desire, A
- ITU55 Twelve Angry Men
- ITU56 Waiting for Godot

## Prose and Poetry

- ITU68 1984
- ITU69 Across Five Aprils
- ITU20 Adventures of Huckleberry Finn, The
- ITU98 Adventures of Tom Sawyer, The

- ITU143 Alice in Wonderland
- ITU82 All Quiet on the Western Front
- ITU166 And Then There Were None
- ITU2 Animal Farm
- ITU73 Anthem
- ITU158 Autobiography of Jane Pittman, The
- ITU118 Awakening, The
- ITU145 Bean Trees, The
- ITU74 Beowulf
- ITU125 Billy Budd
- ITU185 Black Boy
- ITU146 Bless Me Ultima
- ITU164 Bluest Eye, The
- ITU76 Brave New World
- ITU81 Bridge to Terabithia
- ITU4 Call of the Wild, The
- ITU57 Candide
- ITU58 Canterbury Tales, The (sel.)
- ITU5 Catcher in the Rye, The
- ITU188 Cay, The
- ITU83 Cheaper by the Dozen
- ITU133 Chocolate War, The
- ITU130 Chosen, The
- ITU75 Christmas Carol, A
- ITU184 Cold Sassy Tree
- ITU173 Contender, The
- ITU190 Connecticut Yankee in King Arthur's Court, A
- ITU192 Crime and Punishment
- ITU102 Cry, The Beloved Country
- ITU7 Daisy Miller
- ITU8 Day No Pigs Would Die, A
- ITU170 Demian
- ITU177 Diary of A Young Girl: Anne Frank

## Shakespeare

- ITU17 Hamlet
- ITU23 Julius Caesar
- ITU24 King Lear
- ITU27 Macbeth
- ITU28 Merchant of Venice, The
- ITU29 Midsummer Night's Dream, A
- ITU31 Much Ado About Nothing
- ITU35 Othello
- ITU43 Romeo and Juliet
- ITU108 Taming of the Shrew, The
- ITU132 Tempest, The
- ITU131 Twelfth Night

ITU193	Dr. Faustus	ITU139	Island of Dr. Moreau, The	ITU40	Red Badge of Courage, The
ITU84	Dr. Jekyll & Mr. Hyde	ITU105	Jacob Have I Loved	ITU41	Red Pony, The
ITU175	Dracula	ITU90	Jane Eyre	ITU72	Rime of the Ancient Mariner, The
ITU171	Dubliners	ITU91	Johnny Tremaine	ITU42	Roll of Thunder, Hear My Cry
ITU126	Edith Hamilton's Mythology	ITU142	Joy Luck Club, The	ITU45	Scarlet Letter, The
ITU168	Education of Little Tree, The	ITU92	Julie of the Wolves	ITU134	Sense and Sensibility
ITU11	Ethan Frome	ITU180	Jungle, The	ITU47	Separate Peace, A
ITU12	Fahrenheit 451	ITU93	Killing Mr. Griffin	ITU107	Siddhartha
ITU120	Farewell to Arms, A	ITU140	Learning Tree, The	ITU95	Sign of the Beaver, The
ITU116	Farewell to Manzanar	ITU160	Lesson Before Dying, A	ITU70	Silas Marner
ITU85	Flowers for Algernon	ITU25	Lord of the Flies	ITU49	Slaughterhouse Five
ITU13	Frankenstein	ITU194	Lord of the Rings (Fellowship of the Rings)	ITU19	Snows of Kil. & Other Stories by Hemingway
ITU117	Giver, The	ITU26	Lost Horizon	ITU96	Souder
ITU77	Good Earth, The	ITU60	Metamorphosis, The	ITU119	Spoon River Anthology
ITU15	Grapes of Wrath, The	ITU169	Moby Dick	ITU153	Stranger, The
ITU115	Great Expectations	ITU65	My Antonia	ITU97	Summer of My German Soldier, The
ITU16	Great Gatsby, The	ITU186	My Brother Sam is Dead	ITU121	Sun Also Rises, The
ITU152	Grendel	ITU103	Narrative of the Life of Frederick Douglass	ITU111	Tale of Two Cities, A
ITU59	Gulliver's Travels	ITU163	Narrative of Sojourner Truth	ITU151	Tex
ITU182	Hard Times	ITU128	Native Son	ITU51	That Was Then, This Is Now
ITU79	Hatchet	ITU94	Night	ITU109	Their Eyes Were Watching God
ITU18	Heart of Darkness	ITU176	Number the Stars	ITU110	Things Fall Apart
ITU86	Hiding Place, The	ITU106	O Pioneers!	ITU52	Time Machine, The
ITU191	Hiroshima	ITU101	Odyssey, The	ITU53	To Kill A Mockingbird
ITU136	Hobbit, The	ITU33	Of Mice and Men	ITU123	Treasure Island
ITU181	Holes	ITU34	Old Man and the Sea, The	ITU54	Turn of the Screw, The
ITU87	Homecoming	ITU154	Once and Future King, The	ITU124	Uncle Tom's Cabin
ITU67	Hound of the Baskervilles, The	ITU78	One Day in the Life of Ivan Denisovich	ITU192	Walden
ITU113	House on Mango Street, The	ITU137	One Flew Over the Cuckoo's Nest	ITU122	War of the Worlds, The
ITU165	How the Garcia Girls Lost Their Accents	ITU37	Outsiders, The	ITU100	Watsons Go To Birmingham-1963, The
ITU159	Hunchback of Notre Dame, The	ITU38	Pearl, The	ITU167	When I Was Puerto Rican
ITU187	Iliad, The	ITU135	Picture of Dorian Gray, The	ITU178	When The Legends Die
ITU104	I Am The Cheese	ITU61	Pigman, The	ITU80	Where the Red Fern Grows
ITU88	I Know What You Did Last Summer	ITU148	Pigman's Legacy, The	ITU157	White Fang
ITU89	I Know Why the Caged Bird Sings	ITU129	Portrait of the Artist as a Young Man, A	ITU71	Wrinkle in Time, A
ITU183	Inferno, The	ITU172	Prayer for Owen Meany, A	ITU99	Wuthering Heights
ITU114	Invisible Man - Ellison	ITU112	Pride and Prejudice		
ITU156	Invisible Man, The - Wells	ITU127	Prince, The		
ITU174	Island of the Blue Dolphins				

## Save Time and Money with Downloadable Teaching Units!

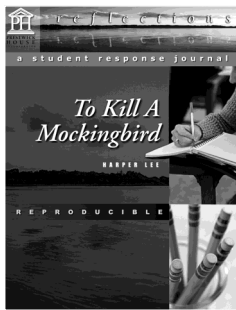
IF YOU DON'T HAVE TIME TO WAIT for FedEx or UPS to arrive, or you want to eliminate the cost of shipping, we now have the solution to your problems. The same *Teaching Units*, *Response Journals*, *Mastery of Writing* and, *Mastery of Grammar* programs that you have trusted for years to prepare your students are now available for *immediate download!* Each Unit contains the same high-quality resources, in easy-to-use Adobe Acrobat format. The Unit or Journal is downloadable directly from our site, saving you shipping charges. Visit <http://www.prestwickhouse.com> for more details.





## Response Journals for young adult and selected adult novels

# Relating Literature To Their Lives



**B**Y REFLECTING ON what they have read, students develop new ideas and link these ideas to their lives. To facilitate this process, in the tradition and spirit of the response-centered teaching movement, we offer reproducible response journals. For an objective evaluation, a reproducible test for the novel is also included. The journals are priced at only \$19.95. Response Journals are also available with a set of 30 books for most of the titles above. To receive a free sampler of our Response Journals call **1.800.932.4593**.

**New titles  
are constantly  
being added.  
Call or visit our  
website for a  
current listing.**

- |  |   |  |
|--|---|--|
| <b>IRJ58</b> 1984  | <b>IRJ29</b> Great Gatsby, The                              | <b>IRJ03</b> Outsiders, The                        |
| <b>IRJ05</b> Across Five Aprils  | <b>IRJ952X</b> Hamlet                                       | <b>IRJ71</b> Parrot in the Oven                    |
| <b>IRJ34</b> Adventures of<br>Huckleberry Finn, The                    | <b>IRJ07</b> Hatchet  | <b>IRJ30</b> Pearl, The                            |
| <b>IRJ40</b> Adventures of Tom Sawyer, The                             | <b>IRJ10</b> Hero Ain't Nothin' But a<br>Sandwich, A        | <b>IRJ01</b> Pigman, The                           |
| <b>IRJ49</b> Alice's Adventures in Wonderland                          | <b>IRJ57</b> Hobbit, The                                    | <b>IRJ08</b> Pistachio Prescription, The           |
| <b>IRJ91</b> Angela's Ashes  | <b>IRJ66</b> Holes  | <b>IRJ82</b> Prayer for Owen Meany, A              |
| <b>IRJ55</b> Animal Farm   | <b>IRJ26</b> House on Mango Street, The                     | <b>IRJ86</b> Prince and the Pauper, The            |
| <b>IRJ23</b> Anne Frank: Diary of a<br>Young Girl, The                 | <b>IRJ11</b> I Know Why the Caged Bird Sings                | <b>IRJ33</b> Raisin in the Sun, A                  |
| <b>IRJ87</b> Around The World in Eighty Days                           | <b>IRJ76</b> Indian in the Cupboard, The                    | <b>IRJ81</b> Rebecca                               |
| <b>IRJ41</b> Bean Trees, The   | <b>IRJ45</b> Invisible Man, The (Wells)                     | <b>IRJ38</b> Red Badge of Courage, The             |
| <b>IRJ39</b> Call of the Wild, The                                     | <b>IRJ84</b> Jane Eyre                                      | <b>IRJ42</b> Roll of Thunder, Hear My Cry          |
| <b>IRJ31</b> Catcher in the Rye, The                                   | <b>IRJ73</b> Johnny Tremain                                 | <b>IRJ61</b> Romeo and Juliet                      |
| <b>IRJ95</b> Chocolate War, The  | <b>IRJ56</b> Joy Luck Club, The                             | <b>IRJ80</b> Rumble Fish                           |
| <b>IRJ24</b> Christmas Carol, A  | <b>IRJ62</b> Julius Caesar                                  | <b>IRJ97</b> Scorpions                             |
| <b>IRJ67</b> Crucible, The   | <b>IRJ04</b> Killing Mr. Griffin                            | <b>IRJ21</b> Separate Peace, A                     |
| <b>IRJ09</b> Day No Pigs Would Die, A                                  | <b>IRJ63</b> Lesson Before Dying, A                         | <b>IRJ74</b> Shane                                 |
| <b>IRJ32</b> Death of a Salesman                                       | <b>IRJ918X</b> Light in the Forest, The                     | <b>IRJ14</b> Sign of the Beaver, The               |
| <b>IRJ8264</b> Death Be Not Proud                                      | <b>IRJ75</b> Lion, the Witch, and the<br>Wardrobe, The      | <b>IRJ48</b> Silas Marner                          |
| <b>IRJ85</b> Devil's Arithmetic, The                                   | <b>IRJ22</b> Lord of the Flies                              | <b>IRJ69</b> Slam!                                 |
| <b>IRJ8299</b> Dibs: In Search of Self                                 | <b>IRJ68</b> Lyddie   | <b>IRJ935X</b> Soldier's Heart                     |
| <b>IRJ47</b> Dr. Jekyll and Mr. Hyde                                   | <b>IRJ65</b> Macbeth  | <b>IRJ7624</b> Staying Fat for Sarah Byrnes        |
| <b>IRJ51</b> Dracula   | <b>IRJ966X</b> Midsummer Night's Dream, A                   | <b>IRJ90</b> Story of My Life, The                 |
| <b>IRJ79</b> Durango Street  | <b>IRJ77</b> Miracle Worker, The                            | <b>IRJ44</b> Sun Also Rises, The                   |
| <b>IRJ78</b> Education of Little Tree                                  | <b>IRJ904X</b> Much Ado About Nothing                       | <b>IRJ921X</b> Their Eyes Were Watching God        |
| <b>IRJ92</b> Ender's Game  | <b>IRJ50</b> My Antonia                                     | <b>IRJ8272</b> Things Fall Apart                   |
| <b>IRJ46</b> Ethan Frome   | <b>IRJ06</b> My Darling, My Hamburger                       | <b>IRJ89</b> Through the Looking Glass             |
| <b>IRJ35</b> Fahrenheit 451  | <b>IRJ98</b> My Name is Asher Lev                           | <b>IRJ25</b> Time Machine, The                     |
| <b>IRJ94</b> Fences  | <b>IRJ96</b> Narrative of the Life of Frederick<br>Douglass | <b>IRJ17</b> To Kill a Mockingbird                 |
| <b>IRJ59</b> Flowers for Algernon                                      | <b>IRJ13</b> Nothing but the Truth                          | <b>IRJ52</b> Treasure Island                       |
| <b>IRJ43</b> Frankenstein  | <b>IRJ60</b> Number the Stars                               | <b>IRJ72</b> Tuck Everlasting                      |
| <b>IRJ8256</b> From the Mixed-up Files of Mrs.<br>Basil E. Frankweiler | <b>IRJ54</b> O Pioneers!                                    | <b>IRJ83</b> Uncle Tom's Cabin                     |
| <b>IRJ37</b> Giver, The  | <b>IRJ70</b> Odyssey, The                                   | <b>IRJ53</b> War of the Worlds, The                |
| <b>IRJ64</b> Good Earth, The   | <b>IRJ27</b> Of Mice and Men                                | <b>IRJ36</b> Watson Go to Birmingham-<br>1963, The |
| <b>IRJ99</b> Great Expectations  | <b>IRJ28</b> Old Man and the Sea, The                       | <b>IRJ02</b> Where the Red Fern Grows              |
|  |   | <b>IRJ93</b> Witch of Blackbird Pond, The          |

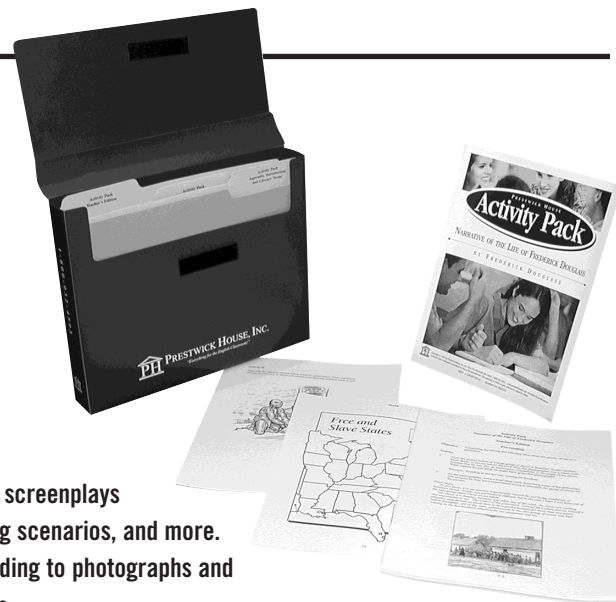
## Save Time and Money with Downloadable Response Journals!

**I**F YOU DON'T HAVE TIME TO WAIT for FedEx or UPS to arrive, or you want to eliminate the cost of shipping, we now have the solution to your problems. The same *Teaching Units*, *Response Journals*, *Mastery of Writing* and, *Mastery of Grammar* programs that you have trusted for years to prepare your students are now available for *immediate download!* Each Unit contains the same high-quality resources, in easy-to-use Adobe Acrobat format. The Unit or Journal is downloadable directly from our site, saving you shipping charges. Visit <http://www.prestwickhouse.com> for more details.





# Ready-to-go Activity Packs for popular classroom novels



IN RESPONSE TO TEACHER REQUESTS for activities related to state-mandated objectives and/or national guidelines, we have created activity packs for frequently taught novels and selected works of non-fiction.

## Activities include group and/or individual work

- Role playing
- Creating dramatizations
- Five modes of writing
- Completing maps and charts
- Creating collages
- Drawing editorial cartoons
- Staging sets and scenes
- Conducting surveys
- Writing screenplays
- Creating scenarios, and more.
- Responding to photographs and pictures

Activity Packs are now available for:

- |         |                                     |         |  |  |         |                              |
|---------|-------------------------------------|---------|--|--|---------|------------------------------|
| IPA0111 | Adventures of Huckleberry Finn, The | IPA0124 | Indian in the Cupboard, The                      |  | IPA6377 | Tale of Two Cities, A        |
| IPA6334 | Adventures of Tom Sawyer, The       | IPA0119 | Julius Caesar                                    |  | IPA6296 | Tears of a Tiger             |
| IPA6393 | Animal Farm                         | IPA0110 | Lord of the Flies                                |  | IPA0102 | Their Eyes Were Watching God |
| IPA0118 | Awakening, The                      | IPA0122 | Macbeth  |  | IPA0100 | To Kill a Mockingbird        |
| IPA0113 | Call of the Wild, The               | IPA0117 | Maus I and II                                    |  | IPA6350 | Wuthering Heights            |
| IPA0108 | Catcher in the Rye, The             | IPA6288 | Midsummer Night's Dream, A                       |  |         |                              |
| IPA0116 | Edith Hamilton's Mythology          | IPA630X | Much Ado About Nothing                           |  |         |                              |
| IPA0127 | Education of Little Tree, The       | IPA0104 | Narrative of the Life of Frederick Douglass, The |  |         |                              |
| IPA6342 | Ethan Frome                         | IPA0109 | Of Mice and Men                                  |  |         |                              |
| IPA0106 | Frankenstein                        | IPA0115 | Old Man and the Sea, The                         |  |         |                              |
| IPA6369 | Giver, The                          | IPA6318 | Othello  |  |         |                              |
| IPA613X | Great Expectations                  | IPA0107 | Outsiders, The                                   |  |         |                              |
| IPA0105 | Great Gatsby, The                   | IPA0114 | Red Badge of Courage, The                        |  |         |                              |
| IPA0121 | Hamlet                              | IPA0126 | Romeo and Juliet                                 |  |         |                              |
| IPA0125 | Hatchet                             | IPA0112 | Scarlet Letter, The                              |  |         |                              |
| IPA0120 | Holes                               | IPA6415 | Separate Peace, A                                |  |         |                              |
| IPA0103 | House on Mango Street, The          | IPA6326 | Siddhartha                                       |  |         |                              |
|         |                                     | IPA0123 | Slam!  |  |         |                              |

All Titles \$34.95 Each

## Save Time and Money with Downloadable Activity Packs!

If you don't have time to wait for FedEx or UPS to arrive, or you want to eliminate the cost of shipping, we now have the solution to your problems. The same *Teaching Units*, *Response Journals*, *Mastery of Writing* and, *Mastery of Grammar* programs that you have trusted for years to prepare your students are now available for *immediate download!* Each Unit contains the same high-quality resources, in easy-to-use Adobe Acrobat format. The Unit or Journal is downloadable directly from our site, saving you shipping charges. Visit <http://www.prestwickhouse.com> for more details.





# Order Form

Call 1-800-932-4593 Fax 1-888-718-9333

Prestwick House, Inc.  
P.O. Box 246  
Cheswold, DE 19936

Bill To:  Home  School

School:
Name:
Address:
City, State, Zip:
Phone: _____ Email: _____

Ship To:  Home  School

School:
Name:
Address:
City, State, Zip:
Phone: _____ Email: _____

ITEM NO	TITLE	QUANTITY	X	PRICE	=	TOTAL

**Method of Payment (Choose one)**

Check or Money Order Enclosed  Purchase Order Enclosed  
 Visa  MasterCard  Discover Card  American Express  
 We accept purchase orders and authorized orders charged to institutions. Personal orders not on a credit card must be accompanied by a check.

Signature \_\_\_\_\_

Telephone # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Credit Card # \_\_\_\_\_

Subtotal	\$
Shipping 10% S&H (\$5.00 minimum)	\$
Total	\$

**Shipping & Handling**  
For orders of \$50.00 or less, please add \$5.00 for shipping and handling charges. For orders from \$50.01 to \$799.99 add 10%. For orders of \$800.00 and more, add 8%.

**Delivery Service**  
Most orders are shipped FedEx and you can expect delivery within 7-10 working days. Items in stock are usually shipped within one working day of receiving your order.

**Expedited Delivery**  
for expedited delivery ask about the following options:  
• Overnight Air  
• 2nd day air  
• 3 Day Select

Because charges for air delivery are based on weight and distance, heavy packages can be expensive to ship air freight. Typographic and photographic errors are subject to revision. Prestwick House is the sole source of all proprietary materials listed in this catalogue. Please be sure to include a street address. FedEx ground/UPS will not deliver to a P.O. Box.