



# Teaching the 19<sup>th</sup>-century novel

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researchED Birmingham  
2020



## The 19<sup>th</sup> century novel

- Themes
- Characters
- Text Structure
- Atmosphere
- Quotations



## Today's session

- New, digital ways of exploring the 19<sup>th</sup> century novel (CLiC web app)
- Text structure and themes in *A Christmas Carol*
- Example activities for *Jekyll & Hyde*
- Resources
- Inspiration for creating your own activities



## Working with digitized texts

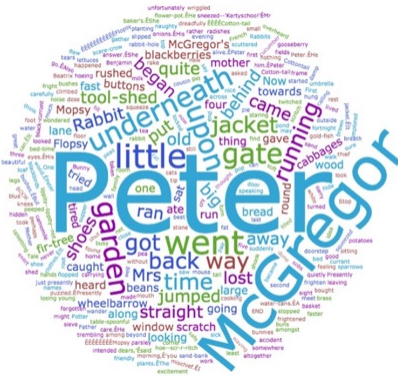


The CLiC web app – Digital skills for studying fiction

<https://www.youtube.com/watch?v=fnP2fkuocAA>

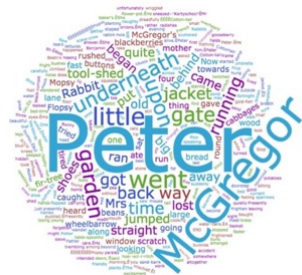


## Working with digitized texts



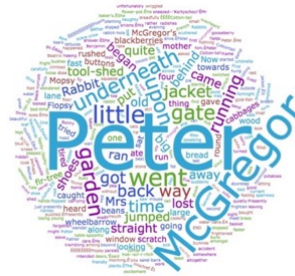
## Working with digitized text

accident there; he was put in a pie by Mrs. McGregor:	¶ Now run along, and don't get into mischief. I a
a cucumber frame, whom should he meet but Mr. McGregor	¶ Mr. McGregor was on his hands and knees plan
ing, whom should he meet but Mr. McGregor!	¶ Mr. McGregor
came up with a sieve, which he intended to pop	
it had not had so much water in it. ¶ Mr. McGregor	was quite sure that Peter was somewhere in the
ach. ¶ Presently Peter sneezed--"Kertyschoo!" Mr. McGregor	was after him in no time. ¶ And tried to put
g three plants. The window was too small for Mr. McGregor,	and he was tired of running after Peter. He went
puzzled. Presently, he came to a pond where Mr. McGregor	filled his water-cans. A white cat was staring at s
and peeped over. The first thing he saw was Mr. McGregor	hoeing onions. His back was turned towards Pete
ght walk behind some black-currant bushes. ¶ Mr. McGregor	caught sight of him at the corner, but Peter did
safe at last in the wood outside the garden. ¶ Mr. McGregor	hung up the little jacket and the shoes for a
ur little Rabbits, and their names were-- ¶ Flopsy, Mopsy,	Cotton-tail, and Peter. ¶ They lived with their Mot
if of brown bread and five currant buns. ¶ Flopsy, Mopsy,	and Cottontail, who were good little bunnies, wen
spoonful to be taken at bed-time! ¶ But Flopsy, Mopsy,	and Cotton-tail had bread and milk and blackberr



## The company

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itement, and implored him to exert himself. ¶ Mr. McGregor	came up with a sieve, which he intended to pop
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## Comparisons: water occurs in 68 of 71 texts (children's literature)

Rank	Book	TS Count	TS Inc. Rate	Plot
1	The King of the Golden River or the Black Brothers	37	4104.73	
2	Watership Down	247	2487.26	
3	The Settlers at Home	129	2301.06	
4	The Coral Island	205	2055.90	
5	Madam Tovey and Lady Betty	112	2048.63	
6	The Water Babies	135	1875.13	
7	The Three Musketeers	86	1444.73	



## Patterns and meanings of water

and, dipping a sponge in a basin of icy cold water, dashed it on the white face. ¶ This remedy pre-  
 it my breakfast than without my bathe in cold water. My readers will forgive me for asking whether  
 aces of my tears by plunging my face in cold water. Then Harriet helped me to smooth my hair and  
 to bed at night, he washed his hair in cold water without drying it. Still, all was in vain! Harry ha  
 basin, where he had been plunging it in cold water. ¶ "Well, you are jolly green," answered his frier  
 at the spring, so as to have plenty of fresh water: now there's enough for a year's hard work at le  
 first object is to have a good supply of fresh water; and I therefore wish you and William--Here he  
 to be uninhabited. As we were in want of fresh water the captain sent the boat ashore to bring off a  
 ward as if moved by a spring. "Bring some fresh water from the well!" he commanded. ¶ Joe Craig too  
 CHAPTER 4. ¶ The following morning the fresh water and provisions were received on board, and onc  
 sa. Our divers dive down and bring up the fresh water in skin bottles! Can your barbarian divers do as



## Patterns and meanings of water

æ wall. ¶ "Those feathery things along by the water are palms," said Cyril instructively. ¶ "Oh, yes;  
 rm a large pond of a sufficient depth by the water flowing over and covering the flat or bottom  
 aals and some cultivated lands down by the water, where these savages grew their scanty suppl  
 and to fall in, in the open space by the water. ¶ The English assembled, on the parade, by t  
 accidentally, he let the telescope fall into the water, and they saw it sink down among the seaweed  
 hopper? Of course he would not fall into the water like a baby!" ¶ "Goos-ee gander," said Cissy b  
 ke my master Grimes? I saw him fall into the water long ago; so I surely expected he would have  
 ' course he managed to slip and fall into the water with a loud splash and a squeal of alarm. He  
 it is some Mulgar's tree-post fallen into the water. Its leaves are dry, and the feet of that long-le  
 a lesson! The nest must have fallen into the water but would the mother desert her eggs? No." ¶



## What is CLiC?

- ❑ A free web app <http://cllc.bham.ac.uk/>
- ❑ Allows you to access over 140 books predominantly from the 19<sup>th</sup>C
- ❑ Supports the digital reading of fiction
- ❑ Helps find patterns within a book and across several books
- ❑ Can make comparisons
- ❑ Finds similarities



## What is CLiC?



UNIVERSITY OF  
BIRMINGHAM



Arts & Humanities  
Research Council



University of  
Nottingham

Load | Merge | Save | Clear | Help



**W**elcome to CLiC. The CLiC web app has been developed as part of the [CLiC Dickens project](#), which demonstrates through corpus stylistics how computer-assisted methods can be used to study literary texts and lead to new insights into how readers perceive fictional characters.

For more information on how to use CLiC, please read the [CLiC user-guide](#). For the latest information on the CLiC project, look at the [CLiC blog](#) or the [CLiC twitter feed](#).

Please choose a function in the control bar to the right (click the icon in the top right if it is not

Concordance

Subsets

Clusters

Keywords

Counts

Texts



## The texts in CLiC

Such as *Jekyll & Hyde*,  
*Frankenstein*, *Dracula*, *Jane Eyre* and *Pride and Prejudice*



**154 texts, 16.7 million words**

Such as *A Christmas Carol*, *The Yellow Wallpaper*, *The Sign of the Four*, but also some nonfiction like Dickens's *American Notes* and *Pictures from Italy*

## The beginning of *A Christmas Carol*







**M**ARLEY was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might

## 2 A CHRISTMAS CAROL

have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more

## A CHRISTMAS CAROL 3

remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot—say Saint Paul's Churchyard for instance—literally to astonish his son's weak mind.

Scrooge never painted out old Marley's name. There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names: it was all the same to him.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice.

## 4 A CHRISTMAS CAROL

A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would



## A CHRISTMAS CAROL 5

tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

Once upon a time—of all the good days in the year, on Christmas Eve—old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement-stones to warm them. The City clocks had only just gone three, but it was quite dark already: it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantasms. To

## 6 A CHRISTMAS CAROL



see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; so

## Exercise 1.a

For Dickens, as for most authors, the beginning of the story is very important. The way in which a story begins can be important for the development of the story or of a character.

In *A Christmas Carol*, the reform that Scrooge undergoes, his "redemption" is a key theme.

Look at this extract from the beginning of *A Christmas Carol*. Highlight / underline words that are important to creating the atmosphere and that foreshadow the appearance of the ghosts.

1. Can you find any examples of contrast?
2. How is the weather described?



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## Exercise 1.b

Open the **CLiC website** in the Chrome browser ([cllc.bham.ac.uk](http://cllc.bham.ac.uk))

1. Click on the “**Concordance tab**”
2. Under “**Search the corpora**”, select “**A Christmas Carol: A Ghost Story of Christmas (Charles Dickens)**”
3. Under “**Search for terms**”, enter “**fog\***”
4. For each concordance line, click on the slider to see the “**in bk.**” (“**in book**”) **view**. Check the context for each occurrence: how is “fog” used here?
5. Describe the **development** that the different occurrences indicate from the beginning to the end of the novella.



## Exercise 1.b

Showing 1 to 9 of 9 entries, Bel. Freq. 315.41 pm, from 1 book

	Left	Node	Right	Book	In bk.
1	use. It was cold, bleak, biting weather:	foggy	withal: and he could hear the people in	carol	
2	ears upon the palpable brown air. The	fog	came pouring in at every chink and key	carol	
3	ated himself with rapid walking in the	fog	and frost, this nephew of Scrooge's, th	carol	
4	on was usual with him. ¶ Meanwhile the	fog	and darkness thickened so, that people	carol	
5	the baby sallied out to buy the beef. ¶	Foggier	yet, and colder. Piercing, searching, bit	carol	
6	nd in terror, leaving the keyhole to the	fog	and even more congenial frost. ¶ At ler	carol	
7	was fain to grope with his hands. The	fog	and frost so hung about the black old	carol	
8	ld make out was, that it was still very	foggy	and extremely cold, and that there was	carol	
9	e opened it, and put out his head. No	fog,	no mist; clear, bright, jovial, stirring, cc	carol	

1. Concordance

2. Search the corpora: A Christmas Carol: A Ghost Story of Christmas (Charles Dickens)

3. Search for terms: fog\*

4. In bk. view

A **concordance** displays all occurrences of a word, phrase, or pattern in a text or set of texts.

## The “in book” view

Once upon a time--of all the good days in the year, on Christmas Eve--old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already--it had not been light all day--and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

Texts

Book:  
A Christmas Carol: A Ghost Story of Christmas ...

Chapter:  
CHAPTER I. STAVE I: MARLEY'S GHOST

Highlight subsets

- ☐ Sentences
- ☐ Quotes
- ☐ Short suspensions
- ☐ Long suspensions
- ☐ Embedded quotes



## The development



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Research Council



University of  
Nottingham

Showing 1 to 9 of 9 entries, Rel.Freq. 315.41 pm, from 1 book

db61de3	Left	Node	Right	Book	In bk.
1	use. It was cold, bleak, biting weather:	foggy	withal: and he could hear the people in	carol	
2	ears upon the palpable brown air. The	fog	came pouring in at every chink and key	carol	
3	eated himself with rapid walking in the	fog	and frost, this nephew of Scrooge's, th	carol	
4	n was usual with him. ¶ Meanwhile the	fog	and darkness thickened so, that people	carol	
5	the baby sallied out to buy the beef. ¶	Foggier	yet, and colder forcing, searching, bit	carol	
6	od in terror, leaving the keyhole to the	fog	and even more genial frost. ¶ At ler	carol	
7	was fain to grope with his hands. The	fog	and frost so n about the black old	carol	
8	uld make out was, that it was still very	foggy	and extremely cold, and that there was	carol	
9	he opened it, and put out his head. No	fog,	no mist; clear, bright, jovial, stirring, cc	carol	



## Structure & themes

The **structure** of the text supports the development of the **themes**.


Dickens's novels deal with **social issues**.

The **material and natural world** play an important role in **creating the atmosphere** of where a story unfolds and characters and themes develop.

This is  
not only  
the case  
for *fog*...

1	fire, from which no steel had ever struck out generous fire;	secret, and self-contained, and solitary as an oyster. The cold
2	of fank, was copying letters. Scrooge had a very small fire,	but the clerk's fire was so very much smaller that
3	letters. Scrooge had a very small fire, but the clerk's fire	was so very much smaller that it looked like one
4	coming immediately sensible of the impropriety, he poked the fire,	and extinguished the last frail spark for ever. ¶ "Let me
5	bonours were repairing the gas-pipes, and had lighted a great fire	in a brazier, round which a party of ragged men
6	Nobody under the table, nobody under the sofa; a small fire	in the grate; spoon and basin ready; and the little
7	and slippers, and his nightcap; and sat down before the fire	to take his gruel. ¶ It was a very low fire
8	fire to take his gruel. ¶ It was a very low fire	indeed; nothing on such a bitter night. He was obliged
9	of these a lonely boy was reading near a feeble fire;	and Scrooge sat down upon a form, and wept to
10	an empty store-house door, no, not a clicking in the fire,	but fell upon the heart of Scrooge with a softening
11	watered, the lamps were trimmed, fuel was heaped upon the fire;	and the warehouse was as snug, and warm, and dry
12	or handsome, but full of comfort. Near to the winter fire	sat a beautiful young girl, so like that last that
13	and punch, all vanished instantly. So did the room, the fire,	the ruddy glow, the hour of night, and they stood
14	the chimneys in Great Britain had, by one consent, caught fire,	and were blazing away to their dear hearts' content. There
15	not proud, although his collars nearly choked him) blew the fire,	until the slow potatoes bubbling up, knocked loudly at the
16	are come," said Mrs. Cratchit. "Sit ye down before the fire,	my dear, and have a warm, Lord bless ye!" ¶ "No
17	by his brother and sister to his stool before the fire,	and while Bob, turning up his cuffs—as if, poor
18	done, the cloth was cleared, the hearth swept, and the fire	made up. The compound in the jug being tasted, and
19	upon the table, and a shovel-full of chestnuts on the fire.	Then all the Cratchit family drew round the hearth, in
20	it out with beaming looks, while the chestnuts on the fire	sputtered and cracked noisily. Then Bob proposed. ¶ "A Merry
21	man of business; and Peter himself looked thoughtfully at the fire	from between his collars, as if he were deliberating what
22	Spirit went along the streets, the brightness of the roaring fires	in kitchens, parlours, and all sorts of rooms, was wonderful
23	dinner, with hot plates baking through and through before the fire,	and deep red curtains, ready to be drawn to shut
24	Instead of every house expecting company, and piling up its fires	half-chimney high. Blessings on it, how the Ghost exulted! Ho-
25	e, they found a cheerful company assembled round a glowing fire.	An old, old man and woman, with their children and
26	here, two men who watched the light had made a fire,	that through the loophole in the thick stone wall shed
27	with the dessert upon the table, were clustered round the fire,	by lamplight. ¶ "Well! I'm very glad to hear it," said
28	questions yes or no, as the case was. The brisk fire	of questioning to which he was exposed, elicited from him
29	behind the screen of rags. The old man asked the fire	together with an old stall-rod, and having trimmed his smoky
30	the dinner that had been heaving for him by the fire;	and when she asked him family what news (which was
31	and found the mother and the children seated round the fire.	¶ Quiet. Very quiet. The noisy little Cratchits were as still
32	and went down again quite happy. ¶ They drew about the fire,	and talked; the girls and mother working still. Bob told
33	a Christmas bowl of smoking bishop, Bob! Make up the fire,	and buy another coal-scuttle before you dot another I, Bob

1	from which no steel had ever struck out generous	fire;	secret, and self-contained, and solitary as an oys	carol	
2	ink, was copying letters. Scrooge had a very small	fire,	but the clerk's fire was so very much smaller tha	carol	
3	lers. Scrooge had a very small fire, but the clerk's	fire	was so very much smaller that it looked like one	carol	
4	mediately sensible of the impropriety, he poked the	fire,	and extinguished the last frail spark for ever. ¶ "L	carol	
5	repairing the gas-pipes, and had lighted a great	fire	in a brazier, round which a party of ragged men	carol	
6	y under the table, nobody under the sofa; a small	fire	in the grate; spoon and basin ready; and the little	carol	
7	oppers, and his nightcap; and sat down before the	fire	to take his gruel. ¶ It was a very low fire	carol	
8	fire to take his gruel. ¶ It was a very low	fire	indeed; nothing on such a bitter night. He was ot	carol	
9	of these a lonely boy was reading near a feeble	fire;	and Scrooge sat down upon a form, and wept to	carol	
10	empty store-house door, no, not a clicking in the	fire,	but fell upon the heart of Scrooge with a softenin	carol	
11	lamps were trimmed, fuel was heaped upon the	fire;	and the warehouse was as snug, and warm, and	carol	
12	handsome, but full of comfort. Near to the winter	fire	sat a beautiful young girl, so like that last that	carol	



The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small **fire**, but the clerk's **fire** was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

*(A Christmas Carol, Stave I)*



## KWICGrouping

The lines with the most matches are grouped at the top and are displayed in a different colour

Drag the slider to shorten/expand the search span around the node word

Select words to match in the concordance lines

29

## a feeble fire

They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble **fire**; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he used to be.

(*A Christmas Carol*, Stave II)





## fires

6	the streets, the brightness of the roaring	fires	in kitchens, parlours, and all sorts of roo	carol	<input type="text"/>
7	use expecting company, and piling up its	fires	half-chimney high. Blessings on it, how t	carol	<input type="text"/>
8	owl of smoking bishop, Bob! Make up the	fires,	and buy another coal-scuttle before you	carol	<input type="text"/>



31

## fires

By this time it was getting dark, and snowing pretty heavily; and as Scrooge and the Spirit went along the streets, the brightness of the roaring **fires** in kitchens, parlours, and all sorts of rooms, was wonderful. Here, the flickering of the blaze showed preparations for a cosy dinner, with hot plates baking through and through before the fire, and deep red curtains, ready to be drawn to shut out cold and darkness. There all the children of the house were running out into the snow to meet their married sisters, brothers, cousins, uncles, aunts, and be the first to greet them. Here, again, were shadows on the window-blind of guests assembling; and there a group of handsome girls, all hooded and fur-booted, and all chattering at once, tripped lightly off to some near neighbour's house; where, woe upon the single man who saw them enter--artful witches, well they knew it--in a glow!

But, if you had judged from the numbers of people on their way to friendly gatherings, you might have thought that no one was at home to give them welcome when they got there, instead of every house expecting company, and piling up its **fires** half-chimney high. Blessings on it, how the Ghost exulted! How it bared its breadth of breast, and opened its capacious palm, and floated on, outpouring, with a generous hand, its bright and harmless mirth on everything within its reach! The very lamplighter, who ran on before, dotting the dusky street with specks of light, and who was dressed to spend the evening somewhere, laughed out loudly as the Spirit passed, though little kenned the lamplighter that he had any company but Christmas!

*(A Christmas Carol, Stave III)*



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## fires

"A merry Christmas, Bob!" said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you, for many a year! I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the **fires**, and buy another coal-scuttle before you dot another i, Bob Cratchit!"

(*A Christmas Carol*, Stave V)



"Scrooge and Bob Cratchit," or "The Christmas Bowl" by John Leech (1843). Scanned image by Philip V. Allingham for the Victorian Web.

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## Exercise 1.c

1. Stay in the **"Concordance tab"**
2. Under **"Search the corpora"**, keep **"A Christmas Carol"** and add **"DNov – Dickens's Novels"**
3. Under **"Search for terms"**, keep **"fog\*"**
4. Under **"Results"** – **"View as"** choose the **"Distribution plot"**. You should then see a plot like this (but with all 15 entries).
5. How is **"fog\*"** **distributed** across the texts?
6. In which texts does **"fog\*"** occur **a lot at the beginning**?
7. **Click on a line** on the distribution plot to **see the context** of a particular occurrence.



## Exercise 1.c

Showing 1 to 15 of 15 entries.

	Book	Count	Ref. Freq.	Plot
1	Pickwick Papers	127	424.60	
2	Bleak House	35	98.79	
3	Our Mutual Friend	27	82.84	
4	The Mystery of Edwin Drood	14	148.78	
5	A Christmas Carol: A Ghost Story of Christmas	9	315.41	
6	David Copperfield	8	22.49	

Search the corpora:

Only in subsets:

Search for terms:

Whole phrase ☒ Any word ☐

Results

View as:  
☐ Basic results  
☐ Full metadata  
☒ Distribution plot 4.

A **distribution plot** displays an overview of the occurrences of a word, phrase or pattern across a text or set of texts.

## Exercise 1.d

Read the following extracts from the beginnings of *Bleak House* and *Great Expectations*. Can you find any similarities to the beginning of *A Christmas Carol*?

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls deified among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon and hanging in the misty clouds.

(*Bleak House*, Chapter 1, paragraph 2)



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## Exercise 1.d

Read the following extracts from the beginnings of *Bleak House* and *Great Expectations*. Can you find any similarities to the beginning of *A Christmas Carol*?

Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.

(*Great Expectations*, Chapter 1, paragraph 3)



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Read the following extracts from the beginnings of *Bleak House* and *Great Expectations*. Can you find any similarities to the beginning of *A Christmas Carol*?

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(*Great Expectations*, Chapter 1, paragraph 3)



## Structure & themes

□ Important themes in *A Christmas Carol*?



*The Last of the Spooks*



## Structure & themes

- Important themes in *A Christmas Carol*?
  - Redemption
  - Family
  - Social Injustice & poverty
  - Religion
  - Christmas



## Strategies for exploring themes with CLiC

- The words used in a text link to its theme
- But: not every theme is expressed by a particular word!
- Example: Poverty. How can you search for it?





## Exercise 2

To study themes with CLiC, we have to think of strategies to find the relevant sections in a text. Some themes are signalled by the exact word (for example, a search for “family” is a good start to explore the theme of family), but this does not work for all themes.

1. What **search words** would you use to explore the theme of poverty in *A Christmas Carol*?
2. Click on the **concordance tab**. Select only “**A Christmas Carol**”.
3. Try searching for “**workhouse\***”. How many occurrences do you find?
4. What is the relationship between the occurrences and how does this link to the main themes of the novel?



## “Workhouses” in *A Christmas Carol*



Showing 1 to 2 of 2 entries, Rel. Freq. 70.09 pm, from 1 book

	Left	Node	Right	Book	In bk.
1	the gentleman, laying down the pen again. ¶ “And the Union	workhouses?”	demanded Scrooge. “Are they still in operation?” ¶ “They are a <a href="#">carol</a>		
2	the last time with his own words. “Are there no	workhouses?”	¶ The bell struck twelve. ¶ Scrooge looked about him for the <a href="#">carol</a>		



## “Workhouses” in *A Christmas Carol*



UNIVERSITY OF  
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Arts & Humanities  
Research Council



University of  
Nottingham

Showing 1 to 2 of 2 entries, Rel. Freq. 70.09 pm, from 1 book

06/10/23

	Left	Node	Right	Book	In bk.
1	the gentleman, laying down the pen again. ¶ "And the Union	workhouses?"	demanded Scrooge. "Are they still in operation?" ¶ "They are:	carol	
2	the last time with his own words. "Are there no	workhouses?"	¶ The bell struck twelve. ¶ Scrooge looked about him for the:	carol	

Stave I "And the Union workhouses?" demanded Scrooge. "Are they still in operation?"

Stave III "Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"



More resources at [www.bl.uk/victorian-britain/articles/the-working-classes-and-the-poor](http://www.bl.uk/victorian-britain/articles/the-working-classes-and-the-poor)

### Exercise 3. The significance of doors in *J&H*

- ❑ One of the keywords is “door”
- ❑ What is the significance of doors as part of the novella’s settings?
- ❑ Do a concordance search for “door\*” (to find “door” & “doors”)
- ❑ Can you identify particular functions of doors in the novella?
- ❑ Use the CLiC “tag” menu to categorise them!



Artwork by Charles Raymond Macauley for the 1904 edition of *The strange case of Dr. Jekyll and Mr. Hyde* [Source: [Wikimedia Commons](#)]

### Exercise 3. The significance of doors in *J&H*

Concordance

Search the corpora:

The Strange Case of Dr Jekyll and Mr Hyde (Robert Louis Stevenson) X

Only in subsets:

All text v

Search for terms:

door\* v

☐ Whole phrase Any word

**Results**

View as:

☒ Basic results

☐ Full metadata

☐ Distribution plot

Filter rows:

e.g. 'hand'

**KWICGrouper**

Search in span:

100 200 300 400 500 600 700 800 900 1000

Search for types:

Select Some Options

**Tags**

Selected rows are part of:

Manage tag columns...

Showing 1 to 50 of 57 entries, Ref. No. 222743 pns, from 1 book	Left	Node	Right	Book	In bk.
1	ough he enjoyed the theatre, had not crossed the	doors	of one for twenty years. But he had an approved	Jekyll	
2	ght and pleased the eye of the passenger. ¶ Two	doors	from one corner, on the left hand going east, th	Jekyll	
3	o stories high; showed no window, nothing but a	door	on the lower story and a blind forehead of disc	Jekyll	
4	marks of prolonged and sordid negligence. The	door,	which was equipped with neither bell nor knock	Jekyll	
5	is cane and pointed. ¶ "Did you ever remark that	door?"	he asked; and when his companion had replied	Jekyll	
6	think he carried us but to that place with the	door?—	whipped out a key, went in, and presently came	Jekyll	
7	man does not, in real life, walk into a cellar	door	at four in the morning and come out of it	Jekyll	
8	ack-Mall House is what I call that place with the	door,	in consequence. Though even that, you know, is	Jekyll	
9	"And you never asked about the—place with the	door?"	said Mr. Utterson. ¶ "No, sir: I had a delicacy,"	Jekyll	
10	id. "It seems scarcely a house. There is no other	door,	and nobody goes in or out of that one but	Jekyll	
11	is no stage of delay, but ushered direct from the	door	to the dining-room where Dr. Lanyon sat alone	Jekyll	
12	reining and smiling at his dreams; and then the	door	of that room would be opened, the curtains of	Jekyll	
13	at time forward, Mr. Utterson began to haunt the	door	in the by-street of shops. In the morning before	Jekyll	
14	atcher's inclination. But he made straight for the	door,	crossing the roadway to save time; and as he ca	Jekyll	
15	ith extraordinary quickness, he had unlocked the	door	and disappeared into the house. ¶ The lawyer st	Jekyll	
16	the corner, was still occupied entire; and at the	door	of this, which wore a great air of wealth and	Jekyll	
17	oked. A well-dressed, elderly servant opened the	door.	¶ "Is Dr. Jekyll at home, Poole?" asked the lawye	Jekyll	
18	I saw Mr. Hyde go in by the old dissecting-room	door,	Poole," he said. "Is that right, when Dr. Jekyll is	Jekyll	
19	many salads, many ragged children huddled in the	doorways,	and many women of different nationalities passin	Jekyll	

## The significance of doors in *J&H* – examples!

- Adriano, L. (2018, March 5). CLiC in the Classroom [Blog post]. Retrieved from <https://blog.bham.ac.uk/clic-dickens/2018/03/05/clic-in-the-classroom/>
- Stoneman, C. (2018, June 8). Signposting and gatekeeping the supernatural: Servants and doors in *The Strange Case of Dr Jekyll and Mr Hyde* [Blog post]. Available from <https://blog.bham.ac.uk/clic-dickens/2018/06/08/signposting-and-gatekeeping-the-supernatural/>



## Locking of doors (Adriano, 2018)

	Left	Node	Right	In bk.
1	shoulder; the blow shook the building, and the red balze	door	leaped against the <b>lock</b> and hinges. A dismal screech, as	
2	aware) Jekyll's private cabinet is most conveniently entered. The	door	was very strong, the <b>lock</b> excellent; the carpenter avowed he	
3	of natural life! with what sincere renunciation, I <b>locked</b> the	door	by which I had so often gone and come, and	
4	at which he had been sadly affected, Utterson <b>locked</b> the	door	of his business room, and sitting there by the light	
5	shall send for the police. "They went out, <b>locking</b> the	door	of the theatre behind them; and Utterson, once more leaving	
6	will find, him waiting your arrival with a <b>locksmith</b> . The	door	of my cabinet is then to be forced: and you	
7	was two stories high; showed no window, nothing but a	door	on the lower story and a blind forehead of discoloured	
8	the further end, a flight of stairs mounted to a	door	covered with red balze; and through this, Mr. Utterson was	
9	for this drug or whatever it is; for the cabinet	door	was open, and there he was at the far end	
10	not know where his head comes to in the cabinet	door,	where I saw him every morning of my life! No	
11	somewhat uncertain hand on the red balze of the cabinet	door."	Mr. Utterson, sir, asking to see you," he called; and	
12	man does not, in real life, walk into a cellar	door	at four in the morning and come out of it	
13	else this week back; nothing but papers, and a closed	door,	and the very meals left there to be smuggled in	
14	I saw Mr. Hyde go in by the old dissecting-room	door,	Pooler," he said. "Is that right, when Dr. Jekyll is	
15	lamentation, they had all started and turned toward the inner	door	with faces of dreadful expectation. "And now," continued the but-	



## Doors and agency (Stoneman, 2018)

**Results**

- Servant agency – 25
- Utterson and Enfield – 9
- Hyde – 7
- Building agency – 5
- Jekyll – 3
- Utterson only (dreams, haunts) – 2

## Exercise 4. Power in *J&H*

1. Which words in *Jekyll & Hyde* refer to the theme of power? Draw on your memory or explore the wordlist (Go to “Clusters”, under “Only in subsets:” select “All text” and leave “n-gram” at “1-gram”).

### Exercise 4. Power in *J&H*

2. Fill Table 2 with the words you have identified. Use the concordance tab to find out how these words are used in context. See if you can identify any wider patterns of their use.
3. Use the “distribution plot” view in the concordance tab to trace the uses of words across the text. Write down in which chapters the words are used.



### Exercise 4. Power in *J&H*

<b>Theme:</b> Power	<b>Words associated with theme (e.g. synonyms of the word) that appear in the novel:</b>	
<b>Patterns within the them (w/context):</b>	<b>Both</b>	<b>Patterns within the theme (w/context):</b>
<b>Other observations:</b>		



## Exercise 4. Power in *J&H*

Student  
submission

<b>Theme:</b> Power	<b>Words associated with theme (e.g. synonyms of the word) that appear in the novel:</b> Power (9), Influence (4), Law (3)	
<b>Patterns within the theme (w/ context):</b> Negative connotations	<b>Both</b>	<b>Patterns within the theme (w/ context):</b> Societal collective opinion on power
Power (2), Ch. 9; Power (3), Ch. 10; Power (4), Ch. 10; Power (7), Ch. 10; Power (8), Ch. 10; Power (9), Ch. 10; Influence (3), Ch. 7;	Power (1), Ch. 2;	Power (5), Ch. 10; Influence (1), Ch. 1; Influence (2), Ch. 6; Law (2), Ch. 4; Law (3), Ch. 10;
<b>Other observations:</b> <ul style="list-style-type: none"> <li>The word 'power' appears more frequently towards the end of the book than the beginning.</li> </ul>		

See [this blog post](#) for more details on this student submission!

## Applications

1. Which **group** of students?
2. In the **classroom** / **independent homework** / **teacher-only** (e.g. lesson planning)?
3. Which **texts** (that are available in CLiC)? *Note that CLiC also contains some nonfiction!*
4. In combination with **other materials** / **tools**?
5. How could CLiC be incorporated into an **NEA**?  
Which texts could the CLiC texts be compared to?



## Free resource:

[birmingham.ac.uk/clic-activity-book](http://birmingham.ac.uk/clic-activity-book)

### The CLiC Activity Book (Version 1, November 2017)

This book has been written for teachers and the exploration of literature in the classroom. Language and literature can be taught as separate subjects, but recent developments of language and literature specifications illustrate how both can and need to be integrated. The *CLiC Activity Book* makes suggestions for this integration. It provides examples of activities that teachers can adapt to or incorporate into their classes. It also includes activities that can inspire ideas for student projects for the NEA.

The *CLiC Activity Book* (Version 1, November 2017) is available in two formats:

- [CLiC Activity Book PDF document](#) (for easy photocopying, 4470kb)
- [CLiC Activity Book Word document](#) (for easy editing, 8280kb)

Please feel free to use the *CLiC Activity Book* according to the permissions of its license:



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CLiC - Corpus Linguistics in Context

An Activity Book

Supporting the teaching of literature  
at KS2 and KS3 level

Version 1, November 2017

Edited by: Dr. Peter Dinkley, Peter Dinkley, Peter Dinkley



CLiC is funded by the Arts and Humanities Research Council  
(grant number AH/R010000/1)

CLiC

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## Sharing ideas [blog.bham.ac.uk/clic-dickens](http://blog.bham.ac.uk/clic-dickens)



Do you have  
an idea for a  
blog post?

### Join the discussion

2 people are already talking about this, why not let us know what you think?

Leave a comment



## Conclusions

- You can use CLiC for lesson planning
  - identify useful passages
- Students can work with CLiC *independently*
  - to find textual evidence (QUOTATIONS!) for understanding the texts
  - for whole text exploration
  - identify patterns across different texts
  - great for independent revision & homework/projects (NEA!)



## Questions?



## Further reading

- Mahlberg, M., Wiegand, V., Hobday, S., & Child, F. (2019). Digital methods for the English classroom. *Impact: Journal of the Chartered College of Teaching*, 7. Available from <https://impact.charteredcollege/article/digital-methods-for-the-english-classroom/>

Impact

JOURNAL OF THE CHARTERED COLLEGE OF TEACHING

HOME ABOUT ISSUES OPEN ACCESS BROWSE THE PROFESSION



DIGITAL METHODS FOR THE ENGLISH CLASSROOM

MICHAELA MAHLBERG, VIDLA WIEGAND, SALLY HOBDAY AND FRANCES CHILD • SEPTEMBER 2019

## Further reading

- Mahlberg, M., & Stockwell, P. (2016). Point and CLiC: Teaching literature with corpus stylistic tools. In M. Burke, O. Fialho, & S. Zyngier (Eds.), *Scientific Approaches to Literature in Learning Environments* (pp. 251–267). Amsterdam: John Benjamins.
- Mahlberg, M. (2015). Corpus Linguistics. In M. Giovanelli, A. Macrae, F. Titjen and I. Cushing (eds.) *English Language and Literature: A/AS Level for AQA Student Book* (pp. 284-286). Cambridge: Cambridge University Press.



## Feedback

<https://tinyurl.com/researched-clic-20>



## Thank you!

### To keep in touch:

- ☐ Join our mailing list at [birmingham.ac.uk/clic](http://birmingham.ac.uk/clic)
- ☐ @CLiC\_fiction
- ☐ clic@contacts.bham.ac.uk
  
- ☐ See the handout for resources &

