

February 2007

Educational Programs for Children in the Charles Dickens Museum

Amanda B. Olore
Worcester Polytechnic Institute

Heather N. Hassett
Worcester Polytechnic Institute

Nicole DeCampo
Worcester Polytechnic Institute

Follow this and additional works at: <https://digitalcommons.wpi.edu/iqp-all>

Repository Citation

Olore, A. B., Hassett, H. N., & DeCampo, N. (2007). *Educational Programs for Children in the Charles Dickens Museum*. Retrieved from <https://digitalcommons.wpi.edu/iqp-all/925>

This Unrestricted is brought to you for free and open access by the Interactive Qualifying Projects at Digital WPI. It has been accepted for inclusion in Interactive Qualifying Projects (All Years) by an authorized administrator of Digital WPI. For more information, please contact digitalwpi@wpi.edu.



Educational Programs for Children in the Charles Dickens Museum
An Interactive Qualifying Project Proposal
For the London Project Site

Submitted to the Faculty
Of the

WORCESTER POLYTECHNIC INSTITUTE

In Partial Fulfillment of the requirements for the

Degree of Bachelor of Science

By

Nicole DeCampo

Heather Hassett

Amanda Olore

Date: February 23, 2006

Approved:

1. Museums
2. Educational programs
3. Charles Dickens

Professor Joseph Petruccelli, Primary Advisor

Professor Joel Brattin, Co-Advisor

Abstract

Our project, completed at the Charles Dickens Museum, involved the creation of a computerized educational tool and a set of interactive activities that serve to educate children aged seven to nine on the life and works of Charles Dickens. To create effective learning tools, we conducted research and performed interviews with teachers, children, and museum staff. From these methods we developed an educational tool and activities to assist the museum in creating a child-friendly environment that fosters learning.

Authorship Page

All group members contributed equally to the writing and editing of this report, as well as to the completion of the computerized educational tool and additional child-friendly activities.

Acknowledgements

We would like to acknowledge certain individuals that helped us with our project. Our project would not have been successful without their guidance and support. First we would like to thank our advisors, Professor Petruccelli and Professor Brattin. Their contributions helped us to improve our report and educational programs. In addition, we would like to thank the staff at the Charles Dickens Museum, especially our liaison Andrew Xavier. Their continual feedback was essential to the success of our project.

Finally we would also like to thank the people who took the time to answer our questions and offer their expertise. Their ideas were important to the creation of our educational programs.

Julie Brownrigg

Lisa Yates

Sophie Slade

Violet Koska

Steven Hawkes

And all the students at St. Michael's Catholic School at Camden Town
Thank you all for your help.

Table of Contents

Abstract.....	i
Authorship Page.....	ii
Acknowledgements.....	iii
List of Tables.....	ix
List of Figures.....	ix
Executive Summary.....	1
1 Introduction.....	3
2 Background.....	5
2.1 The Life of Charles Dickens.....	5
2.2 The British School System.....	7
2.2.1 Educational Performance in London’s School Systems.....	9
2.2.2 Educational Enhancement through Museums in London.....	10
2.3 Education through Museums.....	10
2.3.1 Evolution of Technology.....	11
2.3.2 Educational Tools and Activities in Museums.....	12
3 Methodology.....	13
3.1 Research.....	13
3.2 Interviews.....	14
3.3 Design Considerations.....	15
3.3.1 Computerized Educational Tool.....	15
3.3.2 Interactive Activities.....	17
3.4 Observations and Child Feedback: A Field-study in the Classroom.....	17
3.5 Evaluation.....	18
4 Results and Discussion.....	19
4.1 Visiting Other Museums.....	19
4.2 Interviews.....	20
4.3 Researching Content for Educational Programs.....	21
4.4 The Computerized Educational Tool.....	22
4.5 Interactive Activities in the Charles Dickens Museum.....	25
4.6 Evaluation.....	26
5 Conclusions.....	27
6 Recommendations.....	29
7 List of References.....	31
Appendix A: Sponsor Description.....	34
Appendix B: Content for the Computerized Educational Tool.....	37
Appendix C: Interview with Professor Brattin.....	44
Appendix D: Interview with representatives of the Boston Children’s Museum.....	45
Appendix E: Interview with Andrew Xavier.....	47
Appendix F: Interview with Sophie Slade.....	51
Appendix G: Interview with Lisa Yates.....	54
Appendix H: Interview with Violet Koska.....	56
Appendix I: Second Interview with Professor Brattin.....	58
Appendix J: Interview with Steve Hawkes.....	60
Appendix K: Child Observations and Interview with Year 5 Students.....	62
Appendix L: Child Feedback.....	64

Appendix M: Computerized Educational Tool.....	65
Appendix N: Interactive Activities.....	76
Appendix O: Evaluations Forms.....	88

List of Tables

Table 1: Ages of children in London school systems corresponding to their level and key stage.....8
Table 2: Museums and Observations.....19
Table 3: Interview Subjects.....20

List of Figures

Figure 1: Main Page of CET.....23
Figure 2: Jobs Page of CET.....24
Figure 3: Student Rating of CET.....26
Figure 4: Student Rating of the Activities.....26
Figure 5: Teacher Rating of the CET.....26
Figure 6: Teacher Rating of the Activities.....26

Executive Summary

With all of its museums, London, England, is the perfect place for children to explore and learn about science, history, and the arts. However, the scholastic performance of children in London's school systems is below the national average. As a means to get London's school system above the national average, government agencies have created and implemented various programs that link together school systems and museums.

The Charles Dickens Museum (CDM) is one of more than 250 museums situated in London. The museum is located in Dickens's old house at 48 Doughty Street which is comprised of four floors containing various photographs, text, and artifacts related to Charles Dickens's life. A major issue facing the museum today is the small numbers of child visitors. Due to a lack of child-friendly options and many boring text labels, many children consider the museum to be dull. To bolster the number of child visitors, the museum sponsored our Interactive Qualifying Project (IQP) in order to create a visual CET to aid children aged seven to nine in the "Dickensian experience." Overtime our project evolved into a comprehensive educational program that encompassed the creation of a computerized educational tool (CET) and other interactive activities. We designed an engaging program to educate young children on the life and works of Charles Dickens as well as the Victorian Era. The presence of the educational program will make the museum more appealing to children by increasing interactivity through a multimedia experience and other guided tours. We implemented the CET into the touch screen computer present in the CDM. The tool allows children to navigate through the program at their own pace and choose their own path.

To complete the project, we established and completed a series of tasks. First, we gathered information on children's educational programs inside museums. We analyzed this information to create a basis for developing a child-friendly format for the CET and interactive activities. In addition, we conducted interviews with museum staff at the CDM and other museums, as well as teachers. Through these interviews, we identified recurring topics. For example, we established the content of our educational program. Finally, we performed informal interviews with children by going into a local classroom where we discussed which topics about Charles Dickens they find most interesting. In

addition, we obtained feedback on storyboards that mimicked the pages we developed for the CET and interactive activities.

We created the CET using Adobe Fireworks primarily because it was already available at the museum, easy to use, and served the museum's needs well. As a part of our CET, we utilized various graphics including, but not limited to, photographs, drawings, letters, and invitations. Adobe Fireworks allows the user to take pieces from or make additions to existing graphics. This was an important feature because we needed to integrate many graphics into the final product. In addition to creating the CET and activities, we also supplied the museum with recommendations for further expansion of child-friendly activities.

Ultimately, the goal of this IQP was to make the Charles Dickens Museum more child-friendly. The technology we used in our project will help to teach the children about Charles Dickens. With this technology, the museum can supplement the material covered in the British National Curriculum in an interactive atmosphere.

1 Introduction

Since their inception, museums have provided visitors with effective informal learning environments. As such, many museums have goals related to informal learning processes. To help achieve their goals, museums are developing new ways to immerse visitors in exhibits. New efforts include the use of technology and interactive learning approaches. Recent studies have shown that these new efforts are effective in engaging visitors for long periods of time and creating more memorable learning experiences.

Through an extensive review of literature on museums and education (refer to section 2 below), we found that museums are incorporating technology and other interactive activities into exhibits for several different reasons. With the use of technology, museums provide visitors with stimulating environments that foster informal learning experiences. Additionally, technology has enabled museums to transform their educational programs for visitors. Many of the educational programs that museums have created target school-aged children. As many museums accommodate school groups, they have developed museum guides, activities, multimedia exhibits, and outreach programs to complement schools' curriculums.

The Charles Dickens Museum (CDM) is a small museum that houses the largest collection of artifacts relating to the life of Charles Dickens. The CDM displays a large amount of text labels throughout the museum. The presence of these text labels, paired with the unappealing atmosphere, has minimized visitation to the museum by children. Previously, the CDM did not provide a fun, interactive learning environment for children. In an effort to extend its popularity and reach out to the community, the CDM asked that we create stimulating educational programs for children to use in the museum.

Children that visit the museum with either their parents or school can utilize the educational tool and activities that we created. The educational tool is a touch screen computer program that details the life and works of Charles Dickens. The activities include three separate guided tours of the museum. We designed the educational tool and activities to complement the British National Curriculum by comparing lifestyle differences between the Victorian Era and today. In this way, the CDM is able to provide an appropriate learning environment that is also exciting.

Our project goal was to create a child-friendly atmosphere at the Charles Dickens Museum. To achieve this goal we conducted interviews, classroom observations, and project evaluations. Based on the feedback we received from classroom observations and evaluations we refined our project to include users' feedback.

2 Background

The mission of the CDM is to educate visitors of all age ranges on the life and works of Charles Dickens. One audience the CDM has failed to engage is children. In order to interest child visitors, the museum needed to update their educational programs. With the increased use of technology in society, the use of a computer program was a way for the CDM to improve and broaden children's interest in the museum. To help the CDM accommodate larger school groups, we expanded the project to include interactive activities that guide the children through the museum and offer a method to complement the British National Curriculum. The following literature review provides supportive means for informal learning programs in museums. We outlined details regarding the creation of the CET and interactive activities in Sections 3 and 4: Methodology and Results.

2.1 The Life of Charles Dickens

Charles Dickens, the second-born eldest son of eight children, was born on 7 February 1812 in a small town called Portsmouth, located in southern England. Charles Dickens's father, John Dickens, worked as a clerk for the Royal Navy. The family moved from house to house because of John Dickens's job and his inability to manage the family's money. In 1817, the Dickens family moved to Chatham, where they lived for five years. In 1822, the Navy relocated John Dickens again, which forced the family to move to London. Young Dickens was able to stay behind in Chatham with his schoolmaster to continue his education. However, the family's financial problems progressively worsened and forced him to move away from Chatham and into a life of near poverty in London. In 1824, creditors sent John Dickens to the Marshalsea Debtors Prison. The family, with the exception of Charles, moved into the prison with John Dickens. James Lamert, Charles Dickens's cousin, gave Charles a job sealing shoe polish jars in a factory where Lamert paid him six shillings a week (Johnson, 1952). The working conditions shocked the twelve year old, and he resented the fact that he could no longer go to school. After three months at the Marshalsea, John Dickens was able to leave after receiving an inheritance. Upon seeing his son's working conditions, John Dickens put him back in school, where he became "one of the senior boys, and had

probably derived all the benefit he was likely to get from that institution” after two and a half years of attendance (Johnson, 1952, p.47).

Many people today are unaware that Charles Dickens had a number of jobs during his life. For example, he was a clerk in a law office and a “short-hand reporter” at a newspaper office (Hardwick, 1973). Once he became a reporter, he wrote for various newspapers and achieved a first-class reputation under the pen name “Boz.” He began writing fiction for periodicals in 1833, and in December of that year, “A Dinner at Poplar Walk” was published “in all the glory of print” (Johnson, 1952, p. 92). Edgar Johnson quotes Dickens as saying, “My eyes so dimmed with pride and joy [at the publication of the piece] that they could not bear the street, and were not fit to be seen” (Johnson, 1952, p.92). In his later years as a novelist, Dickens referred to a number of his personal experiences in his works. For example, many of his past experiences formed the basis of the famous novel *David Copperfield* (Interview, J. Brattin, 2006).

In 1836, Charles married Catherine Hogarth, whose father was the editor of one of the periodicals for which Dickens wrote. Together, the pair had ten children from 1836 to 1852, including one who died in childhood, and another of whom Dickens outlived. In 1837, the family moved to 48 Doughty Street in London, along with Catherine’s sister Mary. Charles and Mary had a very close relationship, but unfortunately she died unexpectedly at age seventeen. Her death severely affected Dickens and caused him to miss a publication deadline, the first and last of his career (Interview, J. Brattin, 2006). While residing at 48 Doughty Street, Dickens finished parts of two of his novels, including *Pickwick Papers* and *Oliver Twist*, which he published in a series of installments. He also wrote *Nicholas Nickleby*, which was the only novel that Dickens wrote in its entirety at 48 Doughty Street.

As the author’s wealth, fame, and family increased, Charles Dickens and his family moved from their home at 48 Doughty Street to 1 Devonshire Terrace, Regents Park. Dickens and Catherine resided at 1 Devonshire Terrace from 1839 to 1851. At this home, Catherine gave birth to five of her children, and Dickens’s writing reached a new height of success. Here, he wrote five of his fourteen novels, *The Old Curiosity Shop* and *Barnaby Rudge* in weekly installments, and *Martin Chuzzlewit*, *Dombey and Son*, and *David Copperfield* in monthly installments. He also worked at various newspapers such

as the *Mirror of Parliament* as well as his Christmas Books, including his most famous Christmas piece, *A Christmas Carol* (Charles Dickens Museum, 2007). During this time Dickens also founded his own newspapers, one of which was the *Daily News*, where he was the editor for only seventeen days. Amazingly, along with his writings, he also found time to start an amateur theatre company, where he acted and directed for personal pleasure.

In 1851, the Dickens family moved to Tavistock House at Tavistock Square where the last addition to the family, Edward, was born. Dickens continued his writing with five more major works, including *Bleak House*. In 1856, he made an extravagant purchase with the acquisition of Gad's Hill Place. It was his dream home while growing up in London, and he alluded to the house and his high regard for it in his book, *The Uncommercial Traveller*. The year after the purchase of Gad's Hill Place, he started a relationship with Ellen Ternan. She acted with him in one of his company's plays. In 1858, Dickens and Catherine separated and Dickens moved to Gad's Hill Place. All of his children went to live with him except his eldest son Charles Jr., who stayed with his mother. While at Gad's Hill Place, Dickens finished the novels *A Tale of Two Cities*, *Great Expectations*, and *Our Mutual Friend*. In addition to writing, he started to focus more on acting and public readings of his works. In 1867, he traveled to the United States for a tour of readings on the east coast. When he got back to England, he was in poor health. In 1869, he continued his fast-paced life by giving his "Farewell Readings" to London. A year later, he began writing his final novel *The Mystery of Edwin Drood*. However, Dickens died on 9 June 1870 before its completion. A young girl, upon hearing of Dickens's death, said, "Father Christmas has died," because Dickens had become synonymous with Christmas and the season (Interview, A. Xavier, 2007).

2.2 The British School System

The United Kingdom's Education Reform Act of 1988 established a uniform National Curriculum for England, Wales, and Northern Ireland. The British school system uses both Key Stages 1-4 and Years 1-11 to describe a student's stage in the education system ("About the National Curriculum", n.d.). The main subjects taught under this curriculum are English (literacy), mathematics, science, information and

communication technology (ICT), history, geography, art and design, music, design and technology, physical education (PE), personal, social and health education (PSHE), citizenship, sex education and religious education.

The National Curriculum sub-divides Key Stages 1-4 by years to allow for more age-specific teaching. At the end of each Key Stage, pupils must pass a national exam in three main subjects: English, mathematics, and science. Table 1 shown below illustrates how the ages of children in the British school system correspond to their year and Key Stage.

Key Stage	Age	Year
One	5	1
	6	2
	7	
Two	7	3
	8	4
	9	5
	10	6
	11	
Three	11	7
	12	8
	13	9
	14	
Four	14	10
	15	11
	16	

Table 1: Ages of children in London school systems corresponding to their level and key stage

For our project, we focused on Key Stage 2 (KS2) children. KS2 children include Years three to six who are aged seven to eleven. The subject area we focused on for our project was the Victorian Era. When teachers cover the Victorian Era as a part of the curriculum, they ask KS2 children to compare lifestyle differences between the Victorian Era and today. In addition, teachers also ask children to look at how London has changed since the Victorian Era. Details for each part of the Victorian Era are shown below, as outlined by the National Curriculum online.

History at KS2: What was it like for children living in Victorian Britain?

In this unit children find out about the lives of Victorian children, how attitudes towards children changed, and the people who are remembered for their part in these changes. Children develop their understanding of the concept of change and continuity and their sense of period, by looking at the characteristic features of children's lives in the Victorian period. They build on their understanding of chronology by locating the Victorian period within a time framework, and by sequencing changes within the period. (“Key Stage 2,” n.d.)

History at KS2: How did life change in our locality in Victorian times?

In this unit children investigate some of the ways their local area changed during the Victorian era, and some of the reasons for those changes. Children use the local area to explore characteristic features of Victorian times, how the area changed over time and the reasons for and results of these changes. Children develop their sense of chronology, and ask and answer questions, from buildings and other information sources. (“Key Stage 2, n.d.)

Children in KS2 spend a half term or eight weeks studying the Victorian Era. During this time, many teachers plan a day trip to a museum to help illustrate the differences between the Victorian Era and today. We ensured that the CET and interactive activities complemented the National Curriculum. We explained how we complemented the National Curriculum in Sections 3 and 4: Methodology and Results.

2.2.1 Educational Performance in London School Systems

According to a survey conducted in 2003 by the Corporation of London in the Greater London Area (GLA), the “average exam results for London schools tend to fall below the national average” (Corporation of London, 2003). The Corporation attributes the undesirable test results to a variety of factors. The high cost associated with living in London has created widespread poverty and problems with teacher recruitment. English is a second language to over 30% of all pupils and the influx of students in London is 50% higher than the rest of England (Wonderful Things!, 2004). However, considering London’s rich culture and the endless educational resources, the “[London] schools need to produce better results than those elsewhere” (Corporation of London, 2003).

In order to improve educational performance in London’s school systems, policy makers have sought the help of museums. London’s government has created a number of

programs in order to complement the National Curriculum and help enhance school's educational performance.

2.2.2 Educational Enhancement through Museums in London

Museums that appeal to children create a learning environment that is interactive, hands-on, and interesting for children (Mayfield, 2006). In order to create a fun, stimulating learning domain for children, the London school systems established a number of programs in conjunction with several museums in the city, including the Charles Dickens Museum. Ultimately, the schools and museums are expecting that the collaborative programs will improve overall educational performance.

One of these programs is the Museum and Galleries Education Program (MGEP). MGEP was set up to provide numerous opportunities for children to take advantage of the more than 250 museums that are located in the city. The goal of these programs is to increase the school's educational performance and to provide new and exciting informal learning environments.

2.3 Education through Museums

The past few decades have seen a shift away from the idea that museums are repositories of objects to the notion that they are repositories of knowledge (Cannon-Brookes, 1992; Hooper-Greenhill, 1992). Many education professionals consider museums to be an ideal informal learning environment (ILE). ILEs are community settings outside of the formal school environment in which learning experiences may occur. Examples of ILEs are museums, zoos, parks, and botanical gardens, among others (Paris & Hapgood, 2002).

One of the primary differences between formal and informal learning environments is that individuals in an ILE have the power of choice, such as the power to choose what exhibits to view. In contrast, personal choices are more restricted in formal learning environments because formal learning environments are much more structured. Studies have shown that families are pursuing ILEs as new destinations for education and leisure; primarily because of the diverse learning environment they provide (Borun, Cleghorn, & Garfield, 1995).

2.3.1 Evolution of Technology in Museums: from Text to Technology

Museums have moved away from the text-based exhibits that people observe passively to hands-on and interactive exhibits in the past 40 years. The incorporation of computer technologies in exhibits is the latest phase in this trend. Most recently, museums have increased their use of web-based interfaces, gaming technologies, and other cutting-edge technologies. Many museums are behind the technology curve and are finding it difficult to change from the collection of collections, to a newer, dynamic type of exhibit.

Museums have been using technology for many years. For example, in the 1960s many museums, specifically in the United Kingdom (U.K.), began to use computers to create digitized records of their collections. During the 1970s people viewed computers as a tool for information management (Marty, 2001). With the internet revolution of the 1990s museums began using the web to provide the public with more information regarding their exhibitions. Today, museums apply technology in many different ways. The use of computers in museums has largely contributed to the creation of interactive exhibitions. These applications have the potential to convey much more information than can be placed on display in gallery text labels. Interactive interfaces allow museum visitors to explore topics in greater detail, according to their own particular interests, and at their own pace (Marty, 2001). Technology-oriented displays may allow a child to visualize objects that are too tiny or too large for them to see directly (Paris & Hapgood, 2006).

Maria Economou conducted a study that helped to illustrate the success of technology in exhibitions (Economou 1998). Her study examined the effectiveness of an interactive computer program that researchers developed for the presentation of an important archaeological site, the classical Greek colony of Euesperides in North Africa (Economou, 1998). To measure the success of the exhibit, museum staff observed how many visitors interacted with the exhibit and for how long. The study demonstrated that the inclusion of a computer in the exhibition generally enhanced the visitor experience. Furthermore, the interaction with the computer program helped many users learn about specific themes related to the exhibition (Economou, 1998). The museum staff also asked visitors to complete a survey. Many people who participated in the survey commented

that they liked the fact that they could choose what they wanted to see, explore different paths, and control navigation (Economou, 1998).

2.3.2 Educational Activities in Museums

To capture children's interest, many museums use technology such as televisions and computers while others choose to use interactive activities that guide children through the museum. Many museums use interactive activities to enhance children's educational experience. Examples of activities are worksheets, paper trails of the museum, or scavenger hunts. A written worksheet would include questions for the children to answer. The questions would cover the important aspects of exhibitions and interesting facts the museum has to offer. A paper trail is an activity that guides the children through the museum. The paper trail activity generally asks children to draw or answer questions related to objects in exhibitions. In a scavenger hunt, a museum may provide children with a map of the museum with a mission to find different item in each exhibition. Collectively, these activities offer children an educational opportunity to learn about the museum's exhibitions.

3 Methodology

The goal of our project was to create a child-friendly atmosphere at the Charles Dickens Museum. Ultimately, this entailed the creation of a computerized educational tool and other museum activities that served to educate children aged seven to nine on the life and works of Charles Dickens. To achieve our goal, we developed the following objectives:

1. Assess the problems associated with child-friendly options in the CDM.
2. Review elements of success and failure in similar educational programs at other museums.
3. Gather information on informal education and the ways children learn.
4. Become proficient in the use and implementation of the Adobe Fireworks software program.
5. Design and build educational programs for children in the CDM.

To accomplish these objectives we developed a set of methodological approaches, consisting of three different components: determining the scope of the problem, designing prototypes, and developing the final products based on feedback. The first portion of our methodology involved conducting interviews, research, and visiting other museums. All of these tasks allowed our team to develop an appropriate solution to the problem. We determined successful components of other educational programs through museum visits and interviews which we also used to design prototypes. Similarly, we determined the content of our educational programs through interviews and research. Finally, we developed our final products based on the feedback we received through classroom visits and product evaluations.

3.1 Research

We collected information through our research on the following topics:

- The life of Charles Dickens
- Content of the CET
- The interaction between children and museums
- The educational role of museums

- Informal learning environments

We consulted renowned biographies and experts in the field to obtain reliable data. Through our research we identified five central themes in Charles Dickens's life that we used in the CET. The central themes are:

- Childhood
- Family
- Friends
- Jobs
- Books

Research, paired with interviews with the CDM staff, allowed our team to classify important information and keep the CET concise, as well as educational. Finally, we conducted research to determine how to use Adobe Fireworks. We downloaded a trial version of Adobe Fireworks to one of our personal computers to familiarize ourselves with the program. The "help" section in Fireworks contains four tutorials that showcase its features. We completed the tutorials which gave us a general understanding of Fireworks. After we completed the tutorials, we created mock pages to experience creating them from scratch. From there we exported each page separately as an HTML file. These files are web compatible and allow the pages to link together.

3.2 Interviews

The first interview we conducted in London was with our liaison, Andrew Xavier. Upon the completion of this interview we asked our liaison to suggest a list of persons that he felt would be able to provide valuable input on our project. We used these interviews to build on the information that we gathered in the literature review. The questions we created for each of these interviews provided us with a method to guide the interview subjects through important topics and ideas.

These interviews, with the exception of interviews with children, were semi-structured and conducted in person. We transcribed the interviews in summary form with precise quotations on pertinent points to allow for easier analysis. Before utilizing information from an interview in our report, we asked the subject for consent on using

their name. Also, before we put the quotation into our final report, we obtained the approval of the person.

Upon completion of the interviews, we analyzed the transcripts to look for valuable information. We recognized and researched any recurring topics or patterns in the transcripts. We described recurring topics in detail in Section 4: Results and Discussion.

3.3 Design Considerations

There are many design considerations that we needed to take into account before creating our final products. The following sub-sections outline how we constructed the educational tool and activities. The CET and interactive activities each had separate design considerations. We discussed these design considerations in the following sub-sections.

3.3.1 Computerized Educational Tool

To create our computerized educational tool (CET), we used the Adobe Fireworks software program. This software program allowed the creator to select from a variety of fonts and colors. To make the CET successful, we needed to follow a number of different guidelines. These guidelines helped form a final product that is educational and easy to use.

The CET we created has a number of features that make it accessible to children as well as adults. For example, the CET displays fonts and graphics that are clear and easy to view. The set-up of each page provides the user with clear navigation tools.

How to use Adobe Fireworks

When creating a new page in Fireworks, a window pops up asking for the dimensions and background color of the page. For the CET, we used the dimensions 1280 by 1024 pixels. As for background colors, each content section was different. Childhood, Family, Friends, Books, Jobs, and Fun Facts had the background colors of yellow, green, purple, red, blue, and black respectively.

After creating the blank page, we proceeded to make a banner that would span across the top of the screen. The banner included a graphical link to the “Main Menu” page and the topic that we covered on that page. The link’s graphic stayed consistent on all of the pages within that topic section. We typed the topic in a bold font that would attract the attention of the user. The banner format is consistent in each topic section.

From this point, we created three different types of pages: the topic main page, content pages, and a review page, all of which have the same banner. To create the topic main page, we divided the topic into sections and created a graphical link for each. These links also stated the subtopic about which the user would learn. We also inserted a link that said “Remember!” which brings the user to a short review of the topic. After creating the main page, we made the content pages to support each subtopic. On average, a subtopic had three pages. Each page was equipped with a graphic that corresponded to one or two sentences of text. To do this, we made a text box on the page and typed in the sentences that we wanted the user to read. Then, we would import the graphic from the network or the Web. We also created arrow keys at the bottom of the page allowing the user to go forward or back. The last page we made was a review page, and it gives the user a summary of the section. On this page, we wrote “Remember” in a text box just under the banner and then typed in four, one-sentence facts found in the section.

The last section that we made was a quiz. This section consisted of a banner stating “Correct,” a question, three answers, and a “Don’t Remember?” link. The questions correspond to the “Remember” sections as stated above, and the background color for the page corresponds to the topic the question covers. We placed the question directly under the banner. Under the question, there are three text-links. On the link, the text has an “A,” “B,” or “C” and an answer to the question. Only the link with the right answer allows the user to move forward with the quiz. A wrong link, when clicked, turns black and says “Try Again.” If the user cannot remember the answer to the question, they can go back to the page where we answered the question. After the quiz is finished, a screen comes up thanking the user for completing the quiz and coming to the Charles Dickens Museum. It also has a link at the bottom to the opening page of the tool so that the next user can start from scratch. These pages described above can be viewed in Appendix M.

3.3.2. Interactive Activities

We considered different design parameters when developing new activities for the CDM. Educational value, size, cost, and ease of use were all important design parameters. Each activity emphasizes learning through interactivity. The tools provide children with an opportunity to demonstrate their knowledge and skill in the subject. The activities should be compatible in an individual or group setting (Dierking, 2002). Other guidelines that we followed included:

- Clear objectives
- Fun and exciting to use
- Memorable experience

With these design parameters and guidelines, we developed three interactive activities for the Charles Dickens Museum. These activities include a museum map tour, a detective tour, and a Victorian tour for children to use while they visit the museum. The activities are displayed in Appendix N.

3.4 Observations and Child Feedback- Field Study in the Classroom

In order to gain knowledge on the behavior of children in the classroom, we observed them while they were in a formal learning environment. During these observations, we discovered how children aged seven to nine react in a classroom setting and how teachers present information. Also, during these observations, we asked the children questions to determine what they knew about Charles Dickens.

In a second classroom visit, we brought storyboards to the KS2 children. We created the storyboards in order to obtain feedback on the CET. We designed the storyboards to mimic the CET in its early stages of development. These preliminary visuals allowed us to experience the children's responses first hand.

To obtain relevant information from the children, we asked them a series of questions about the storyboards. In addition to varying the content and format of each storyboard, we asked the children the following questions:

- What do you think is going on here?
- Are there too many things on this one board?

- Which pictures did you like the best?
- What was your favorite page? Why was it your favorite?
- What colors and fonts did you like the best?

We incorporated the children's preferences for color, graphics, and font into the CET. We observed the children's level interest pertaining to each storyboard and their understanding of the subject matter. The children were our best critics because they are the ultimate users and the only ones who could tell us if the CET is both fun and educational

3.5 Evaluation

An important element in the development process of our educational tool and activities was receiving feedback. There were two main groups of people who gave us feedback: museum staff and children. Each group of people provided us with information regarding the creation of the educational tool and activities.

Upon the completion our educational program, we brought a small focus group of ten children and two teachers into the museum. The children completed the interactive activities and went through the CET. To determine the overall effectiveness of the educational program, we split the children into two groups of three and one group of four. We gave two groups an interactive activity to complete while the third went through the CET. The groups rotated through the CET and activities accordingly.

In order to receive their feedback we created a questionnaire. The questionnaire asked the children to rank the CET and interactive activities on scale from one to five, with one being the worst and five the best. We asked the children a series of questions ranging from their age to their overall rating of the educational programs. We discuss the results of this evaluation in Section 4: Results and Discussion.

4 Results and Discussion

The results of our research came from five main sources: museum visits, interviews, research, product description, and feedback. The following sub-sections discuss these five sources. Here, we identified important recurring topics from each source. We identified the important recurring topics in their respective sub-section.

4.1 Visiting Other Museums

To collect ideas for our project, we visited many museums. Originally, the primary objective of our museum visits was to look for and use touch screen computers within the museum. However, as our project developed into including interactive activities for children, our project team also explored many of the child-friendly options that each museum had to offer. Table 2 shown below displays the museums we visited and what we observed in each.

Museum	Observations
London Science Museum	Touch screen computers, interactive activities
Victoria and Albert Museum	Touch screen computers
Foundling Museum	Interactive activities
Ragged School Museum	Interactive activities
Imperial War Museum	Interactive activities, touch screen computers

Table 2: Museums and observations

The most influential museum we visited was the Imperial War Museum. During this visit we completed the spy tour they offer children and to view any touch screen computers in the museum. The spy activity in the Imperial War Museum helped us to identify a successful interactive activity in a museum. The detective or spy tour used in the Imperial War Museum encouraged children to be quiet (spy-like) while walking through the museum. Also, the Imperial War Museum gave children a pretend passport stamp, which gave children an incentive for finishing the spy tour.

When we used touch screen computers in museums, we looked for features that we could implement into our own computerized educational tool. Through our research and interviews we learned that children like sound, colorful pages, animation, and pictures accompanied by little text and different fonts. Unfortunately, there were two main problems in many of the touch screen computers that we viewed. The first problem we observed is the mature content of many touch screen computers we viewed. Many of the computer programs contained large amounts of text which is unappealing to children. Also, many of the programs lacked an interactive component. For example, a number of touch screen computers only played videos. This poses a problem for children, because many children hit the button, but do not pay attention to the video.

4.2 Interviews

In order to collect information on the content of the CET and its format, we interviewed a variety of professionals in museums as well as experts on the life and works of Charles Dickens. Table 3 shown below highlights the names, organizations, titles and job descriptions for each of the interviews we conducted.

Subject	Organization	Title	Job Description
Joel J. Brattin	Worcester Polytechnic Institute	Professor	Professor of English Literature and Charles Dickens expert
Juli Brownrigg	Boston Children's Museum	Kits Manager	Organizing activities for children
Violet Koska	Ragged School Museum	Schools Learning Assistant	Organize school visits
Sophie Slade	Charles Dickens Museum	Curator (Communication and Development)	Looking after the collections, exhibitions and displays; dealing with research inquiries; handling library inquiries; selling rights to pictures, marketing, and education.
Lisa Yates	Foundling Museum	Education Manager	Delivering educational projects for all different audiences, including children.
Andrew Xavier	Charles Dickens Museum	Director	Museum organization

Table 3: Interview Subjects

The first recurring topic we identified in the interviews was the content of the CET. The interview subjects suggested covering the blacking factory, Dickens's childhood and family, life in the Victorian Era, and Dickens's role in social reform under the five major themes. The most popular of these topics was Warren's Blacking Factory. The current exhibition on the top floor of the museum covers this subject extensively and has been a huge success with the children who have visited the museum.

An extension of Warren's Blacking Factory is child labor and abuse. Charles Dickens was a man of many talents, and he did not restrict himself to writing. He was also a social reformer, and in many cases, he incorporated social issues into his writing. The novel *Nicholas Nickleby* is a prime example of Dickens incorporating issues of social reform. This novel helped to abolish the Yorkshire Schools, which at the time were severely abusing "unwanted" children.

Another major topic that we identified was the current state of the museum. As stated by Sophie Slade, "the museum is dry" and children have a hard time relating to the exhibitions. Previously, the museum did little to accommodate children. As a result of the current state of the CDM, we expanded the project beyond the creation of a computerized educational tool for the museum. We made this decision so the museum would be able to accommodate large school groups. More than four children can not use the touch screen computer at the same time. To compensate for this, we designed and created three different activities that will help the museum cater to children. These educational activities, paired with the computerized educational tool, will create a child-friendly environment that fosters learning.

Another recurring topic was new ideas for child-friendly tools and activities. These ideas included using paper worksheets as a guide for the children who visit the CDM. These guides are also interactive activities in which a child may sketch a picture or answer questions about the exhibitions. Finally, many of the interview subjects suggested that the CET should contain less text and more graphics. More graphics help to hold the children's attention.

4.3 Researching Content for Educational Programs

Once we established the content themes of our educational programs (see Section 3: Methodology), we continued to research the life and works of Charles Dickens. We focused our research on the five major themes we identified: childhood, family, friends, jobs, and books. For a detailed description of each theme see Appendix B.

Each theme includes a variety of subtopics that the children can explore. For example, in the family section, the children are able to access information on Dickens's elder sister Fanny which explains their relationship. Likewise the friends section includes information about John Forster, William Macready and Wilkie Collins. The childhood and jobs sections include information about the Dickens's home life as a child and the numerous jobs and hobbies he took up. The books section provides the children with a synopsis of the novels *Oliver Twist*, *Nicholas Nickleby*, *Great Expectations*, *The Mystery of Edwin Drood*, *David Copperfield* and *A Christmas Carol*.

We selected the content on each of the five themes based on what appealed most to the children. We found through interviews and child feedback that children are interested in things that they can relate to their own lives, such as Dickens's family size, educational background, and anything relating to gory topics. In addition to information on Dickens, we included a section on the Victorian Era. We implemented this section so that our educational programs would complement the National Curriculum. To achieve this task, we incorporated questions asking children to compare the differences in lifestyle between now and the Victorian Era. For example, in one activity we gave children a picture of Dickens's living room. We asked them to draw in the modern conveniences they use on a daily basis such as a television or video games. In addition, we covered the Victorian Era in the CET through the use of fun facts in the time period.

4.4 Computerized Educational Tool

To develop the CET, we used a software program called Adobe Fireworks. Adobe Fireworks is a program that allows the user to attach various files from other Adobe software programs such as Dreamweaver and Flash. We saved all of these files as HTML files. By saving files in this manner, we were able to link a series of files together to form the CET. We used Fireworks because it was already available at the museum, easy to use,

and served the museum’s needs well. Because of these factors, Adobe Fireworks was an ideal choice to use in the CET.

As a part of our educational tool, we utilized various graphics including, but not limited to photographs, drawings, letters, invitations, etc. Fireworks allowed the user to take pieces and make additions to existing graphics. This aspect was beneficial when creating the tool.

Using the processes we described in Section 3: Methodology, we created the CET. We made a start page by asking the user interesting questions about Charles Dickens. In addition, we also used a variety of color and graphics on the start page to catch the user’s eye. We linked this to the “Main Menu” page shown below in Figure 1. On the “Main Menu” page the user can explore the main categories of Childhood, Family, Friends, Jobs, Books, and Fun Facts about the Victorian Era. To create these links, we made “button states” on the pages. Each button has three different states: up (when the button is untouched), over (when the cursor is over the button) and down (when the button is “clicked”). We created these buttons so the state of it changes in order to attract the user’s attention. For instance on the “Main Menu” page, the buttons turn from white in the “up” state to navy blue in the “over” and “down” states.



Figure 1: Main page of the CET

The last link on the page contains a quiz that the children can complete after they view the content of the CET. The quiz on the “Main Menu” page consists of two questions from each section on the content. There are three answers to choose from and only the right answer can get the user to the next question page. The background color of the page corresponds to the content that the question is covering (i.e. the questions about his friends have the same purple background as the “Friends” content section).

When the user selects a category from the “Main Menu” page, the category’s main page comes up. Displayed in Figure 2, is an example of the “Jobs” page, which shows numbers serving as reference points.

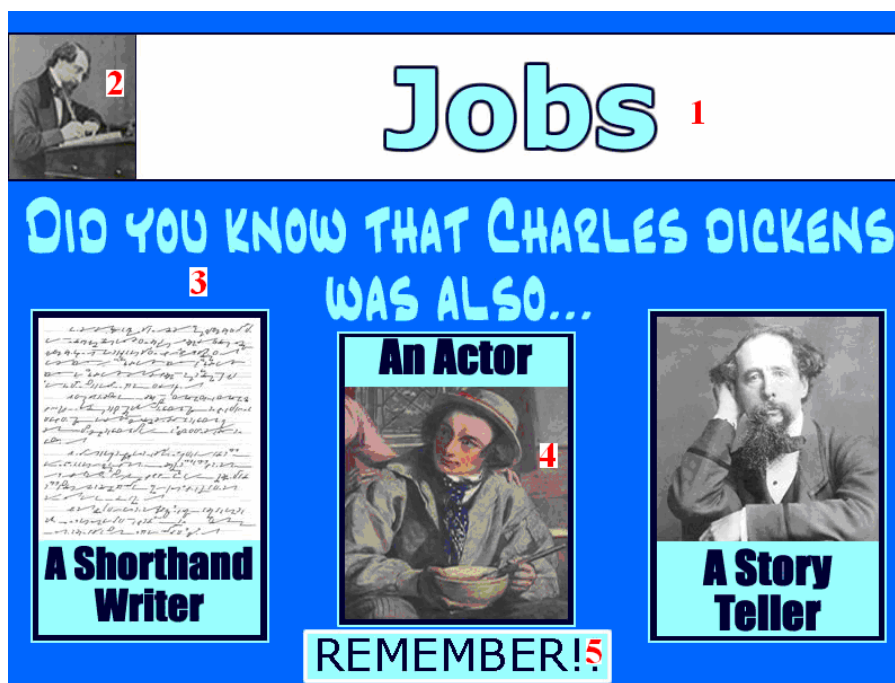


Figure 2: Jobs page

Across the top of the page, there is a banner stating the category’s name (1) and a small graphic (2) to its left. This graphic doubles as a link to the “Main Menu” page so that the user can go back to the “Main Menu” page whenever they want to. This banner is consistent throughout the section’s subtopics by keeping the used graphics, texts and colors the same. In addition, the subtopic pages have the same background color (3) as the category’s main page.

The category’s main page also has links to each of the subtopics (4) in the section. On average, each subtopic has two to three pages. The majority include a small amount of text and a large graphic. The only exceptions to this format are on the brief synopses of

Charles Dickens's novels where a large graphic would not fit on the page. The category's main page included a "Remember" section (5), which listed three or four facts found in the respective section.

We had to export the pages as HTML files that would open in a browser window to make the "button states" links. Once we had exported every page, we ran through the program together to check for dead or wrong links, spelling and grammar errors, and inconsistent information. To view the all pages of the CET please see Appendix M.

4.5 Interactive Activities in the Charles Dickens Museum

We created three activities for children to utilize during their visit to the CDM. The activities include a detective tour, a museum map tour, and a Victorian tour. Each activity allows children to go through the CDM without having to read all of the text labels that the museum displays. When we designed these activities we picked out the major features of each room in the museum and asked the children to draw or write down certain aspects. We ensured that the activities complemented the National Curriculum by posing questions related to lifestyle differences between children now and in the Victorian Era.

We designed the detective game to help children interact with the CDM while making their experience educational and memorable. We housed the sheets for the activity in a clipboard disguised as a detective's notebook. Inside the clipboard there is a pencil for children to write with and a magnifying glass for them to find any clues around the museum. We gave the children clear objectives to complete in each room. One important feature of this activity is that we ask the children to remain sneaky and quiet. In this way, children will not disrupt other museum visitors.

We housed the museum map activity in a clipboard to give the children something to write on. The purpose of this activity is for children to travel from room to room and locate certain objects or pictures. While completing this activity, the children learn facts about Charles Dickens and the Victorian Era.. We added information on this time period to give teachers a better reason to visit the CDM.

The third activity we developed was the Victorian tour which complements the National Curriculum by pointing out different aspects of Charles Dickens house during

the Victorian Era. To complete this tour, the children pretend that they are Catherine or Charles Dickens and move from room to room and observe what it would have been like to live in the Victorian Era. For example, the children are able to view where the servants would have worked in the house. Similar to the detective tour, the Victorian tour asks the children to be ‘ladies and gentlemen’ like Charles and Catherine Dickens.

4.6 Evaluation

Children’s and teachers’ evaluation of our educational program proved to be very successful. Nine of the ten children who visited the museum filled out an evaluation form. Of the nine children, the average rating for CET was a 4.33 and a 4.44 for the interactive activities. Refer to Figures 3 and 4 respectively.

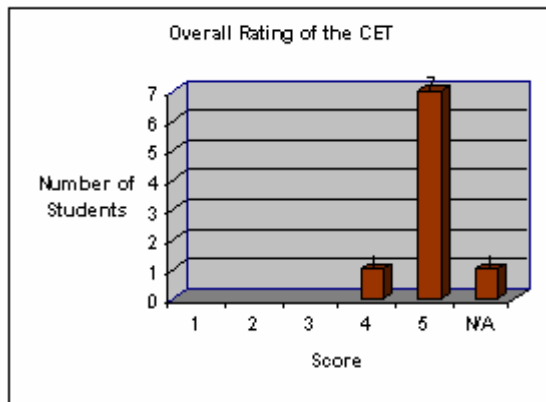


Figure 3: Student rating of the CET

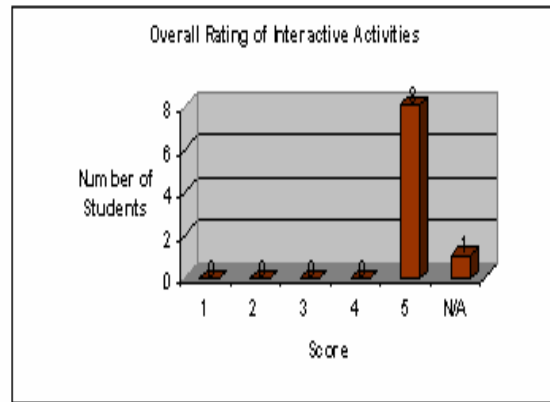


Figure 4: Student rating of the activities

Teachers also filled out evaluation forms. Their feedback was as valuable as the student’s because they were able to identify whether or not we succeeded in complementing the National Curriculum. The average score for evaluation for both the CET and interactive activities was a 4.5. Refer to Figures 5 and 6 respectively. Based on the feedback we received from both the students and the teachers we modified our educational programs accordingly.

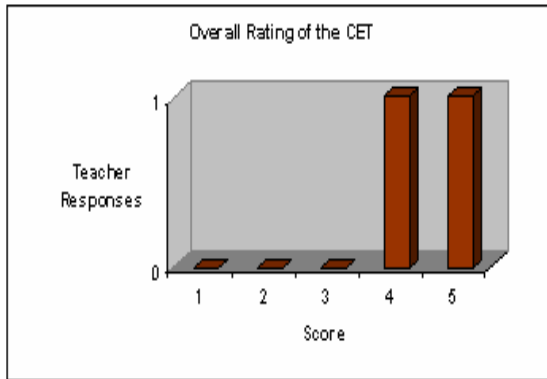


Figure 5: Teacher rating of the CET

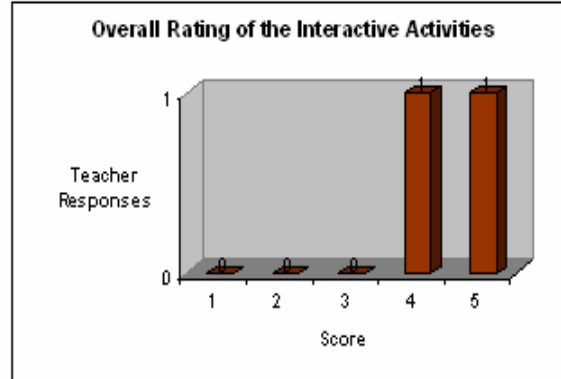


Figure 6: Teacher rating of the activities

5 Conclusions

From our results, we developed educational programs for children in the CDM. The educational programs included a computerized educational tool and three child-friendly activities for the Charles Dickens Museum to aid children aged seven to nine in learning about the life and works of Charles Dickens.

The CET includes information about the entire life of Charles Dickens and facts on the Victorian Era to complement the National Curriculum. We described how we accomplished this task in Sections 3 and 4: Methodology and Results. With the completion of our project, we provided the CDM with a child-friendly atmosphere that fosters learning through interactive activities and an educational experience utilizing a touch screen computer.

In order to reinforce learning, the project team incorporated a quiz that children can take after viewing all sections of the CET. The quiz reinforces major points of the CET by asking questions on each section. The best way to help children retain knowledge is to repeat information in a variety of ways. Therefore, we present a “remember” link on the main page of each theme. When the children click the link, it brings them to a page that reiterates information in the respective section. The information on the “remember page” correlates to the information we covered in the quiz.

We also created interactive activities to aid children as they walk through the museum. The activities serve as a guided tour through CDM. Each tour moves systematically and points out important artifacts in each of the rooms. These activities

include a detective tour, museum map tour, and a Victorian tour of the museum. All of these ask the children to look for things in each room and either write down or draw different elements in each. These activities allow the children to explore the museum in a different way. For example, the mystery tour asks the children to look for different clues in order to solve a case.

After we developed prototypes, we presented them to a focus group of KS2 children. Their evaluations allowed us to modify our prototypes and create our final models. With the completion of our project, we created a child-friendly atmosphere in the museum. Ultimately, this involved the creation of a computerized educational tool paired with other interactive activities. The tool and activities aid the CDM in helping to bridge the gap between museums and schools.

6 Recommendations

In order to continue to make the Charles Dickens Museum a more child-friendly environment, our group has five recommendations. We believe that these will help the museum to become even more child-friendly and attract more visitors.

Recommendation 1:

We recommend that the CDM works to market themselves better to the schools and children. The museum can attract more child visitors by producing flyers to distribute in the schools about the new child activities they have to offer. Children can bring the flyers home to parents who may also want to visit the museum. In addition, the museum should distribute flyers to the teachers in order to interest teachers in taking a field trip to the museum.

Another way to advertise to children that we recommend is to publicize child-friendly events; the museum should create posters or ads that will attract the attention of children. The museum can put them in strategic places that children frequent; for example schools, cinemas, etc. By using pictures and fonts that will catch their eye, it is more likely that they will want to explore what the museum has to offer.

Recommendation 2:

We recommend that the CDM hires freelance actors and actresses to perform readings or demonstrate how people lived during the Victorian Era. Presenting information in this manner will help reinforce the Victorian Era as a part of the British National Curriculum. The CDM could offer these performances during school holidays.

Recommendation 3:

We recommend that the CDM offers workshops specifically geared toward children. Workshops relating to events in the life of Charles Dickens that interest children such as “make your own blacking bottle label” or “create your own story” are interactive ways for children to learn about his life. Through workshops like these, the CDM could provide children with a hands-on learning experience that they can take home with them.

Recommendation 4:

We recommend that CDM creates future projects by expanding upon the activities that we developed. One aspect of our project was to create activities for children aged seven to nine; however, we recommend that the CDM expands the activities to appeal to different age ranges. In addition the museum can create new activities for the children to take through the museum each time they visit. If the children enjoy their first visit, there is a greater possibility that the children will return for subsequent visits. New projects can help the museum attract different age ranges and keep the children coming back.

Recommendation 5:

Finally, to enhance children's experience at the museum, we recommend that the Charles Dickens Museum apply for grants to help pay for an enhanced version of our project. The money received from the grants would help to purchase better materials for our activities and add more features, such as graphics, sound bytes, and video clips, for the computerized educational tool.

We believe that these recommendations will contribute to the success of making the Charles Dickens Museum a more child-friendly environment.

7 List of References

- A Brief chronology of Dickens's life.* (2007). Charles Dickens Museum.
- About the National Curriculum.* (2005). London. Retrieved February 13, 2007, from http://www.direct.gov.uk/en/EducationAndLearning/Schools/ExamsTestsAndTheCurriculum/DG_4016665
- Allen, M. (1988). *Charles Dickens' Childhood.* New York: St. Martin's Press.
- Andrews, Malcolm. (2006). *Charles Dickens and his performing selves: Dickens and the public readings.* New York: Oxford University Press.
- Borun, M., Cleghorn, A., & Garfield, C. (1995). Family learning in museums: A bibliographic review. *Curator*, 38(4), 262-270.
- Key Stage 2.* (2006). British School of Amsterdam. Retrieved January 8, 2007, from http://www.britams.nl/school_organisation_key_stage_2.htm
- Cannon-Brookes, P. (1992). The nature of museum collections. In J. Thompson (Ed.), *Manual of Curatorship*, (pp. 500-512). London: Butterworth.
- Chesterton, G. K. (1965). *Charles Dickens.* New York: Schocken Books.
- Dierking, Lynn. (2002). The Role of Context in Children's Learning From Objects and Experiences. In G. Scott (Ed.), *Perspectives on Object-Centered Learning in Museums*, (pp. 3-18). Mahwah, NJ: Lawrence Erlbaum,
- Du Cann, C. G. L. (1961). *The love lives of Charles Dickens.* Great Britain: Frederick Muller Limited.
- Economou, Maria (1998). The Evaluation of museum multimedia applications: Lessons from research. Elsevier Science Ltd. *Museum Management and Curatorship* (Vol.17, pp.173–187).

- Forster, J. (1928). *The Life of Charles Dickens*. London: Cecil Palmer.
- Great Britain. "Corporation of London." (2003). London's Place in the UK Economy 2003.
- Hardwick, M. & Hardwick, M. (1973) *The Charles Dickens encyclopedia*. The Guernsey Press Co.: Great Britain
- Hooper-Greenhill, E. (1992). *Museums and the shaping of knowledge*. London and New York: Routledge.
- Interview, A. Xavier (2007, January)
- Interview, J. Brattin (2006, November)
- Johnson, E. (1952). *Charles Dickens: His tragedy and triumph* (Vol. 1-2). London: Hamish Hamilton.
- Marty, Paul (2001). "Museum Informatics." Florida State University. Annual Review of Science and Technology. Ch. 6.
- Mayfield, M. I. (2005, February). Children's museums: Purposes, practices and play?. *Early Childhood Development and Care*, 175, 179-192.
- Olding, S. (1989). *Exploring museums. Great Britain museums and galleries commission museums association*. London: Balough International Inc.
- Organisation of the fellowship*. (2006). Dickens Fellowship. Retrieved October 25, 2006, from <http://www.dickensfellowship.org/Organisation.htm>
- Paris, S. & Hapgood, S. (2002). Perspectives in object-centered learning in museums. In Paris, Scott (Ed.), *Children Learning with Objects in Informal Learning Environments*. (pp 38-49) New Jersey: Lawrence Erlbaum Associates, Publishers

Schlicke, P. (1999). Collins, Wilkie. *Oxford reader's companion to Dickens*. (pp110-111)
New York: Oxford University Press.

The Charles Dickens Museum media pack. (2005). Dickens House Museum. Retrieved
October 26, 2006, from [http://www.dickensmuseum.com/downloads/Media%20
Pack.doc](http://www.dickensmuseum.com/downloads/Media%20Pack.doc)

Wonderful Things! (2004). London Museums Agency. Retrieved 4 November 2006,
from, <[http://www.mlalondon.org.uk/lmal/index.cfm?ArticleID=467&NavigationI
D=105website](http://www.mlalondon.org.uk/lmal/index.cfm?ArticleID=467&NavigationID=105website)>

Appendix A: Sponsor Description

The Charles Dickens Museum currently holds the largest and most important collection of artifacts relating to the life of Charles Dickens. The museum consists of four floors of photographs and artifacts associated with the life and works of Dickens. The museum attracts visitors from around the globe. In addition to a physical visit to the museum, patrons are also able to access a visual tour on the worldwide web, which is free of charge. In order to make the exhibits more appealing to children, the museum has asked WPI to help create a visual CET of the life of Charles Dickens for children aged seven to nine years.

Charles Dickens moved to 48 Doughty Street in 1837 shortly after he married his wife Catherine. Although he and his family stayed there only until 1839, Dickens created some of his most famous works at this location including the *Pickwick Papers*, as well as *Oliver Twist* and *Nicholas Nickleby*. As his family grew in size and his fame and wealth increased, the famous author moved from the quaint home at 48 Doughty Street to 1 Devonshire Terrace, Regents Park.

The Dickens House Museum was founded in 1923. The Charles Dickens Fellowship purchased the Victorian author's former home upon threat of demolition. As it was the only surviving London home left of Charles Dickens, the decision was made to renovate the home and turn it into a public museum. The Georgian terrace was opened as a museum on 9 June 1925. The mission of the museum was, and still is, "to protect and preserve 48 Doughty Street (Dickens's home 1837-9), with its museum collections, in order to develop it as a national educational centre, serving a range of audiences, for the appreciation of the life and work of Charles Dickens" (Dickens House Museum, 2005).

The Dickens Fellowship was founded in 1902 in order to promote friendship among lovers of Charles Dickens's work. The Fellowship is an inclusive organization, from which people of all walks of life are able to join. For a small membership fee of £ 6.00, anyone interested in the life of Charles Dickens may become a member. This membership also includes free admission to the Charles Dickens Museum.

The Fellowship is managed by a Council, which meets biannually. The Council is composed of a: President, Joint

Honorary General Secretaries, Honorary Treasurer, Honorary Editor of *The Dickensian*, Chairman of Council, and representatives of the membership. This includes the secretary or another representative of each branch. The Council then nominates a management committee which is comprised of officers and representatives of the membership and Chairman of Council. This serves as an executive committee to deal with routine business. In addition, they also meet biannually and report to Council. (Dickens Fellowship, 2006)

The Fellowship's mission was to try to combat the social ills that vexed the great author so much, as well as to preserve any artifacts associated with his name or works. Currently, the Dickens Fellowship has 47 branches worldwide. Of these 47 branches, 15 are located in the United Kingdom. The Council must approve and grant new branches of the Fellowship. Each Branch is self-supporting and elects its own officers. (Dickens Fellowship, 2006) Although the Fellowship no longer owns the Charles Dickens Museum, its headquarters are still located at 48 Doughty Street.

The Museum is operated by a non-profit charitable trust, which is governed by a Board of Trustees. Within the Board, there are seven members appointed by the Dickens Fellowship, and three representatives from the Corporation of the City of London, the London Borough of Camden and the Museum of London. In addition to the ten core members, the board may select three additional members.

The museum is considered a non-profit charitable trust; with a large amount of the museum's funding originating from private donations. For the museum's benefit, any United Kingdom taxpayer is eligible to fill out a Gift Aid form. This form allows the museum to receive a portion of the taxes claimed in the donation. Specifically, the museum will receive 28 pence for every £ 1.00 the taxpayer claimed. In addition to donations, the museum collects admission fees (£ 5.00 for adults and £ 4.00 for student visitors) and offers an annual (£ 20.00) and lifetime (£ 500.00) membership to the

museum's patrons. Group rates are available to accommodate those looking to share the "Dickensian experience" together.

A small staff comprising of a Director, Curator (Development and Communication), Reception Manager, Weekend Managers, Museum technician, Volunteer Librarian, and Visitor care currently manage the Dickens House Museum. The Director of the museum, Andrew Xavier, will serve as our project liaison. Volunteers assist the staff members.

Appendix B: Content of Computerized Educational Tool

Childhood

By age twelve, creditors sent Charles's father to the Marshalsea. Charles Dickens was forced to work in Warren's Blacking Factory. During his employment, he was exposed to long hours and hard work. He also lived on his own when the rest of the family moved into the Marshalsea with John Dickens. He was always ashamed of this aspect of his life, and it was something he kept secret all of his life. Although he never spoke of his employment at Warren's Blacking Factory, Dickens wrote about child labor in many novels such as *Oliver Twist*.

Nicholas Nickleby had a substantial impact on the Yorkshire schools, which were schools used mainly for "unwanted" children. There, they were beaten and exposed to horrendous living conditions. Upon seeing these conditions, Dickens was shocked and he incorporated his disgust and abhorrence for the schools into the novel. After its publication, the inner workings of the Yorkshire schools were on display for the public, and soon the government abolished the schools, which is just one of the instances showing that not only was Charles Dickens a great novelist, but also a social reformer.

An influential figure in Charles Dickens's childhood was his father, John Dickens. Despite the financial problems of John Dickens, he proved to be an influential figure in Charles' life. When Charles was a child, John instilled the belief in Charles that he could be great. He provided ample encouragement along the way. Charles' purchase of Gad's Hill Place is a prime example of their relationship. This was a home that John Dickens pointed out to Charles as a child. Upon seeing the home, John explained to Charles that he could one day own a home like that. Later in life, Charles Dickens was able to purchase the home.

Family

As part of the content of the computerized education tool, we included information on a handful of important people in the life of Charles Dickens.

Charles Dickens's family greatly influenced his life; as he was one of eight children and had ten children of his own. Today, families of this size are rare and the difference in size is an interesting fact to the children visiting the museum. A few of the

more notable family members included in the computerized education tool are his parents, John and Elizabeth, and his elder sister Frances (Fanny).

Elizabeth (Barrow) Dickens, the mother of Charles Dickens, is important because of her relationship with Charles. The two had a strained relationship based on Elizabeth's desire for Charles to continue working at the blacking factory even after the Marshalsea released his father. Charles carried this resentment of his mother with him for the rest of his life. Dickens used Elizabeth as the source of both Mrs. Nickleby in *Nicholas Nickleby* and Mrs. Micawber in *David Copperfield* (Schlicke, 1999, p. 166).

Of his seven siblings, three sisters and four brothers, his sister Fanny is the one who affected Charles the most. Fanny was the only child older than Charles and was also his closest friend during his childhood. Charles became jealous of her when she received a scholarship to study at the Royal Academy of Music while he worked at the Blacking Factory. However, John Dickens could not continue to pay for Fanny's schooling and she left the Academy, but later returned as a pupil-teacher (Hardwick, 1973, p. 348). Charles Dickens "used her delicate, deformed son [as] the model for Tiny Tim and Paul Dombey" and included characteristics of Fanny in the character of Scrooge's sister in "A Christmas Carol" (Hardwick, 1973, p. 348). Fanny died at age 38 of tuberculosis.

Dickens met Catherine Hogarth through her father whom Charles worked with at the *Morning Chronicle* in 1834. The couple eventually married. He found Catherine to be a big disappointment in his life. He believed that she was an incompetent mother and housekeeper. However, through his relationship with her, he met two of the most influential people in his life, Catherine's two younger sisters, Mary and Georgina.

Charles quickly became close to two of his new sisters-in-law as they both moved in with him and Catherine after marriage. Mary Hogarth had a profound effect on Dickens's life and he was deeply upset upon her premature death. Georgina Hogarth became a caretaker for the children and stayed on to help Charles with house affairs after his separation from Catherine. Georgina became one of his closest and most trusted companions.

Charles had ten children with Catherine Hogarth. They were Charles Culliford Boz, Mary (Mamie), Kate (Katey) Macready, Walter Landor, Francis Jeffrey, Alfred D'Orsay Tennyson, Sydney Smith Haldimand, Henry Fielding, Dora Annie and Edward

Bulwer Lytton, respectively. Most of Charles Dickens's children had unique nicknames.

They are:

- Charley (Charles)
- Mild Glo'ster (Mary)
- Lucifer Box (Kate)
- Young Skull (Walter)
- Frank (Francis)
- Skittles (Alfred)
- Ocean Spectre or Hoshen Peck (Sydney)
- Harry (Henry)
- the Plornishgenter, Plornishmaroon tigungter or Plorn (Edward)
(Hardwick, 1973, p. 346-350)

The only child without a nickname was Dora Annie because she died of convulsions at age eight months (Hardwick, 1973, p. 348). This information is important to the computerized education tool because it allows for the children today to compare their names and family size with that of Dickens's family.

We included a few interesting facts about his children in the computerized educational tool. Dickens's eldest son Charley bought Gad's Hill Place upon his father's death, but was forced to give it up due to illness and eventually died, as his father had, of a stroke. A friend of the family nominated Dickens's second son, Walter, at age sixteen to a cadetship in the East India Company. After two years, the company promoted him to lieutenant. However, he died of an aortic aneurysm in India at age 22 (Hardwick, 1973, p.350). Alfred, Dickens's fourth son, sailed for Australia at age 20 "confirming his father's fears that his sons were irresponsible and extravagant" (Hardwick, 1973, p.347). He later traveled to America gave speeches about his father's life and works. Alfred had a weak heart and died suddenly in New York following a lecture tour (Hardwick, 1973, p.347). Sydney Dickens was his father's favorite son because of his choice to start a naval career. Sydney died at age 25 at sea while he was on his way home for sick leave (Hardwick, 1973, p. 350). Dickens's youngest child, Edward, sailed to Australia at age sixteen to join his brother Alfred (Hardwick, 1973, p. 348).

Though Dickens had ten children, his two eldest daughters had the most influence on his life. Mary (Mamie) Dickens and Kate (Katey) Dickens were also the only children born at 48 Doughty Street, in 1838 and 1839 respectively.

Mary, the namesake of Mary Hogarth, adored her father. His relationship with her and Katey, who biographers claim to have been his “favourite,” was also one of disappointment. Charles was never satisfied with the success of his children; “Dickens felt persistently hemmed in by the failures of others...disappointing children whose inability to make their ways in the world mystified their self made father” (Brown, 5); however, he still possessed a deep attachment to his two daughters.

Friends

Apart from his family, other people Dickens met throughout his life helped him to become the man he was. Dickens’s relationships and interactions with various women in his life are important to include in the CET. Two women whom we believe to be the most influential are Maria Beadnell, and Ellen Ternan.

Maria Beadnell proved to be an early influence in his life. She was his first true love. On his 21st birthday, Dickens “spoke passionately to her of his utter devotion” and Maria replied by calling him “a boy” (DuCann, 1961, p.39). The failed courtship had a serious impact on the rest of Dickens’s life and his relationship with women. In 1855, Beadnell contacted Dickens by letter and he responded in a series of “passionate letters” (Schlicke, 1999, p. 34). At this point, Dickens had not separated from Catherine and Maria was a widow with two daughters. In 1856, when Dickens and Beadnell finally met again, he found her to be a disappointment and his letters became less frequent and more formal immediately.

Dickens met Ellen Ternan when he was forty-five and she was only eighteen. They had a secret relationship, because Dickens was still married to Catherine. This relationship was the subject of gossip but did not become public knowledge until the publication of Gladys Storey’s book, *Dickens and Daughter* in 1939. Storey was a friend of Dickens’s daughter Katey who told her of the affair (Schlicke, 1999, p. 91).

Many other friends and colleagues played important roles in his life. Three men of relevance are John Forster, William Charles Macready and Wilkie Collins. These men

should be included in this computerized education tool as they were three of Dickens's closest acquaintances.

John Forster, a member of Dickens's amateur acting group, was Dickens's best friend, legal and literary advisor, and biographer. Forster proofread nearly all of Dickens's works in progress. Dickens relied heavily on Forster to take care of business during his frequent trips away from London. After Dickens's death in 1870, Forster published *The Life of Charles Dickens*, which many regard as the best biography about Charles of its time.

William Charles Macready, a distinguished actor, became a close friend of Dickens in 1837 when they were introduced through Forster. An intimate friend of the Dickens family, Macready took responsibility for Dickens's children when Charles and Catherine went to America in 1842. Dickens dedicated *Nicholas Nickleby* to Macready, his close friend and godfather of his daughter Katey in 1839.

Wilkie Collins "was Dickens's most important literary collaborator and interlocutor, and (after Forster) his most important friend" (Schlicke, 1999, p. 110). When Dickens wanted to "escape from [himself]", it was Collins whom he asked to accompany him "anywhere-take any tour-see anything" (Johnson, 1952, p.878). The two traveled together frequently. Collins offered a contrasting personality from Forster and "it is possible to consider the two major friends as expressions of two opposing aspects of Dickens's own character" (Schlicke, 1999, p. 110). Collins offered a more radical personality, described as "bohemian" while Forster had a more calm personality and "became more respectable and even pompous"(Schlicke, 1999, p. 110).

Employment

Many people know Charles Dickens because of his novels, for example *Oliver Twist*; however, he was an extremely talented man in many other areas such as acting and writing in shorthand. We believe his other talents would be very interesting to children because his many talents will give the children the idea that they can be successful in many things.

Dickens started in the writing field as a shorthand freelance court reporter. As part of his occupation, he would go to speeches and write them down word for word in

shorthand. This was a very desirable skill at the time due to the fact that tape recorders and video cameras had yet to be invented. From there, Dickens became a parliamentary journalist for the *Morning Chronicle* which later set him up to start his own newspaper, the *Daily News*, of which he was the editor. This is an important topic to cover in the final computerized educational tool because if Dickens had not learned shorthand or become a journalist to start off in the world of writing, we might not have the famous tales of *Oliver Twist* or be able to read about the miserly old Ebenezer Scrooge.

Dickens had various talents that extended beyond writing. He was also an amazing actor. His fascination with the theatre started in his youth. In his days as a shorthand reporter, he attended various shows that showcased some of his favorite actors. When he became bored with the monotonous tasks of shorthand reporting, he turned to acting. He sent a letter to a theatre company in Covent Garden, London, about acting for them and received an invitation to audition for them. Unfortunately, Dickens was unable to attend the audition due to a severe cold. He told the stage manager that he would resume his application for the next season, but he never did (Forster, 1928, p. 59-60). As the popularity of his writings increased, Dickens's passion for acting grew. His passion for acting is an important topic for emphasis in the educational tool because it was a large part of his life. He even started his own amateur acting company that performed in both large and small venues, including a performance in front of Queen Victoria herself (Forster, 1928, p. 469).

As Dickens grew older, he started to read his novels publicly. This combined his two great passions, writing and acting. He toured all over Britain, and did a small tour of the United States. He could compel large audiences to listen to him by reading his stories with enthusiasm and dramatics. A prime example of this is his reading of his 'Sikes and Nancy.' "The reading text of 'Sikes and Nancy' takes about ten minutes to read silently to oneself: Dickens took forty minutes to deliver it from the platform" (Andrews, 2006, p.234). These readings helped us show the children how successful he was, as both a writer and an actor.

Publications

Charles Dickens was the leading British author of his time and today many consider him to be one of the world's greatest novelists. Throughout his life, he managed to write 14 complete novels. Dickens's novels included the creation of many colorful characters and addressed topics that sparked social reform. The final computerized education tool does not cover all fourteen completed novels. However, novels such as *David Copperfield*, *The Mystery of Edwin Drood*, *Nicholas Nickleby*, *Oliver Twist*, and the Christmas Book *A Christmas Carol* are included. This portion of the computerized educational tool content contains a synopsis of each publication. Charles Dickens was famous for many things, but mainly for his literary accomplishments. Therefore, this piece of the computerized educational tool serves to educate children on five of his novels and "A Christmas Carol".. In addition, Dickens's other passions, such as journalism, short stories, and plays are mentioned in less detail. We provided a synopsis of the five literary works that we selected for the children. In order to keep the children's interest, the synopsis is in the form of a video or animation. Having the material in this form allowed us to avoid the use of large amounts of text that many children would not take the time to read.

In addition to information regarding our selected works by Dickens, we integrated important characters in each novel into the educational tool. Through many of his works, Dickens created fictional characters in his novels who displayed characteristics of a number of people in his life. For example, Mr. Micawber in *David Copperfield* has many characteristics of Dickens's father, John Dickens. Fagin, in *Oliver Twist*, gets his name from a boy with whom Dickens's worked in the blacking factory. Dickens included characteristics from many people in his life in many pertinent characters, such as Mr. and Mrs. Micawber, Fagin, Mrs. Nickleby, Agnes Wickfield, Esther Summerson, Rose Maylie, and Paul Dombey.. We included these characters in our final computerized educational tool. The people Dickens wrote about in his novels had a substantial impact on his life. These people coupled with events and experiences throughout Dickens's life helped to shape one of the greatest literary geniuses of the Victorian era.

Appendix C: Interview with Professor Brattin

Q1. What, in your opinion, was Charles Dickens's greatest accomplishment?

A1. In my opinion, his novels were his greatest accomplishment. What many people do not know is that he had many jobs throughout his life. For example, he was a short hand writer, a journalist, an amateur actor, and finally in his later life performed "readings" of his own works. If you look in the Fellman Collection here on campus, you will find examples of Dickens's shorthand work. For more information on his life, look for the biographies written by John Forster, Edgar Johnson and Fred Kaplan. Forster was a good friend of Dickens, the biography written by Johnson is the most authoritative of the aforementioned biographies.

Q2. How deeply was Charles Dickens affected by the death of his sister-in-law Mary and was this one of the main reasons as to why the Dickens family moved from 48 Doughty Street?

A2. Although her death greatly moved and affected Dickens, it was not one of the main reasons why he moved. He was very close to her, and when she died, he missed his only professional deadline. Once he missed this deadline, readers started gossiping about him. In order to address all of his reader's concerns, he wrote to them explaining that contrary to many of the rumors, he had not gone insane.

Q3. What were the real conditions of the factory in which he worked as a child?

A3. Charles worked in Warren's Blacking Warehouse as a child. During this time, he was exposed to long hours and hard work. He was also very independent. Charles found a cheap place to stay and fed himself. He was very secretive about this time in his life. It was something he was ashamed of. Firsthand accounts about this point in time in his life were not published until after his death in 1870. Forster published these in the first chapter of his biography on Dickens. Although he kept this period in life a secret, he referred to it in many of his novels.

Q4. What or where are the important places in which he lived during his childhood?

A4. The family moved around a lot throughout his childhood. Therefore, because of economic based reasons, he never had a "home."

Q5. What is a reader's ticket?

A5. Charles applied for a reader's ticket on his 18th birthday. People could apply for one at the British Library and Museum. With this ticket, he was able to research and read. He used it to find a reference or just to read for pleasure.

Appendix D: Interview with Representatives of the Boston Children's Museum

Subject's names: Juli Brownrigg, Susan Steinway, and Kris

Q1. How long have you been working at the museum?

A1. Juli- Nine years

Susan- Six years

Kris- Five Years

Q2. What is your position?

A2. Juli- Kits Manager

Susan- Librarian

Kris- After school program coordinator

Q3. What is your educational background?

A3. Juli- Masters in Museum Science

Susan- Masters in Library Science

Kris- Masters in Museum Education

Q4. On average, what percent of your visitors are aged 7-9?

A4. On average about 20- 25% of our visitors are school groups. Approximately 40-45% of these visitors are in grades K-3.

Q5. Do you interact with children on a daily basis? (Or "behind the scenes?")

A5. Kris- I work with children in our after school program.

Q6. In your opinion, do children (aged 7-9) learn better with use of technology in the museum?

A6. We try to keep the exhibits as low tech as possible. Sound is usually incorporated into the exhibit if possible. Exhibits that require the least amount of maintenance and are hands-on are generally the best exhibits that we have here.

Q7. What types of technology (i.e. computers) do you use in the museum?

A7. In the museum we use touch screens, televisions and radios.

Q8. Of these types, what seems to work the best?

A8. The form of technology that we found works the best are kiosks. When the IT staff correctly programs them, they seem to be able to portray the information the best. Anything that is durable is the best thing to use.

Q9. Do have any touch screen computers in your museum?

A9. We currently have a few touch screens in the museum. One is in our room for ages 0-3, and there are others through out the museum.

Q10. How successful are they?

A10. The children are drawn to the touch screen. They like to be able to navigate their own path and have something to touch.

Q11. What types of pictures/graphics do you use to interest children in touch screen computer?

A11. Children are attracted to color and pictures. Providing them with pictures and small amounts of general information usually works better than a lot of details.

Q12. Do you use sound in the touch screen computers?

A12. Yes, sound is an important part of our touch screen programs.

Q13. We were thinking of designing a game in our touch screen. In your opinion, what type of game would work best (if even a good idea)?

A13. A game is a great idea. Children also like things that they can relate to. If they have an ultimate goal to reach (passing a quiz or “winning” the game) they are more likely to retain information.

Q14. Have you ever had an exhibit that featured subject matter such as Charles Dickens?

A14. We have had “storyteller” program on one of the touch screens. Children lose interest fast if they just have to sit and listen.

Q15. How did (or would) you break it down so that children would be able to understand it?

A15. Be sure to make the information you want to get across in precise form. Break it down into the key subjects that they should know. You can go through our museum and see how we present information. Use a “wow” factor.

Q16. Any additions questions/comments.

A16. Use this as an opportunity to offer new things that the museum does not currently have because they are probably looking for a way to engage children. For help look to museums that are similar to your museum in content.

Appendix E: Interview with Andrew Xavier

Q1. In our presentation, we proposed five different themes for our CET. Are there any additional themes that you like to include in the CET?

A1. The five themes you have are great ideas. Rather than propose different topics, I can add to each of the five you presented.

1. (Childhood) One important topic in the current exhibition on the top floor is the Yorkshire schools. I would like to see them incorporated into the final product. Charles Dickens wrote *Nicholas Nickleby* here at 48 Doughty Street. In this book, one of the main themes was the poor treatment of children in the Yorkshire Schools. With Dickens persistence accompanied by the publication of *Nicholas Nickleby*, Yorkshire schools were abolished. There are many letters among other things located in the current exhibition. These should aid the research process. Instead of reading the complete novels by Dickens, you can use the shortened versions located in our library cabinets. You should definitely use the novels *Nicholas Nickleby* and *Oliver Twist* in the final CET. Another area you could focus on is Christmas. Dickens loved Christmas and one of his most famous novels is *A Christmas Carol*. There is another exhibition upstairs in which you may obtain a great deal of information regarding Christmas. Finally be sure to incorporate Dickens's relationship with his father. For example, as a child, Dickens's father told him he could own a place like Gad's Hill and that he could be successful. Late in life Dickens was able to buy this home.
2. (Family) The death of Mary Hogarth is an important theme that you should cover. Again, Dickens's father was a very important influence in his life and you should cover him in the CET as well. In Dickens's autobiographical novel *David Copperfield*, Mr. Micawber represents his father, John Dickens. Mr. Micawber is a jolly man, but is bad with finances. Dickens also had many children, and was a one of 7 or 8 children himself. This could be an important fact that children may be interested in.

Also, two of his daughters were born in this house. Their names are Katie and Mary. Katie was born in 1839 and later became an artist. It has been said that Dickens's children disappointed him. Finally, regarding the separation of Charles and Catherine, I suggest that you ask teachers about this subject. They will be able to tell you what information is appropriate to present to children.

3. (Friends) Dickens was a hospitable man. John Forster was a very close friend of Dickens and after Charles's death in 1870, he wrote an entire biography on his life. A man by the name of Macready, an actor, was another influential person in Dickens's life. Dickens himself was set to audition for a play. However on the day of the audition he had a terrible cold, and could not make it. He was a good actor, and perhaps if he had got the audition then he never would have become the famous author that we know of today. The book *Nicholas Nickleby* was dedicated to Macready. In addition, there were a number of women in his life that had an influence upon Dickens. In fact, there is an entire room in the museum that is dedicated to these women.
4. (Jobs) I would present this in a flashy manner, but do not dwell on it. It is an interesting fact.
5. (Books) The following novels should definitely be covered in this CET:
 - i. *Oliver Twist*
 - ii. *Nicholas Nickleby*
 - iii. *David Copperfield*
 - iv. *Christmas Carol*
 - v. *Edwin Drood* (died before finishing novel)

Each novel has characters in it that represent people in Dickens's life which you should cover in the CET. In addition, there are central themes to each novel that should be explained. For example, regarding Nicholas Nickleby, topics such as child abuse, Yorkshire schools, and social reformation should be covered. In *Oliver Twist*, child labor should be explained.

Q2. Would you like the final CET to cover his entire life?

A2. Originally the museum had planned on only including the early life of Charles Dickens. However, a lot was accomplished in his later life and should not be left out.

Q3. Did Charles go to a Yorkshire school?

A3. No, he went to a school here in Camden. I think that would be an interest fact since many of the kids that are going to visit the museum are from Camden.

Q4. Do we have access to all of the research materials here at the museum?

A4. Yes you do. There are drawers of photos that you have access to. There are many books in the research room as well as in the library of the museum. They are together by category. There are sections of his novels, biographies written about him, and also criticisms of his work. I also recommend looking at Dickens's children's novels and books for children as well. They tend to have good illustrations. Do not focus a majority of your time on reading through every biography and novels. If you have any questions feel free to ask any of the museum staff. There is also a world renowned expert on Charles Dickens that you may want to talk to. He is a professor of Victorian Literature at Birkbeck College in the University of London. His name is Professor Michael Slater and he is in the process of writing a new biography on Charles Dickens. The problem with talking to people in academics is that they tend to give too much detail. Therefore, I recommend that you wait until you have a part of your project already done before talking to him.

Q5. Did you want us to include all exhibitions from the museum?

A5. Yes, you should go through the museum and make sure to include all major points from each room.

Q6. How in-depth should the final CET be?

A6. There is no particular size that I have in mind. It should cover all the topics that we talked about. However keep in mind that children tend to have short attention spans. Therefore, keep the final CET as concise as possible.

Q7. Do you know the name of the software program that we will be using?

A7. No, I do not know that name of the program. However, I will bring the computer down today and you can look at it.

Q8. Do you know of any of the capabilities of the software program.

A8. No, I do not. However, I will contact the previous curator for more details on the program.

Q9. Would you like us to use only pictures currently on file in the museum?

A9. As far as content is concerned, you may use the pictures the museum currently has. However, you may scan other things such as letters for the CET. Dickens's signature changed greatly over time and examples of the signature can be scanned as well. You may also take pictures in the museum and scan them for use in the final CET.

Q10. Do you have any ideas on how to present information to children?

A10. I recommend that you do not use too much text. It has to be punchy. More than a few lines of text is too much and the children will probably become bored. Present information in condensed form.

Q11. Do you have any idea how much children aged 7-9 will know about Dickens?

A11. The Victorian Era is a part of the National Curriculum at the Key Stage 2 level. Some teachers choose to teach about Charles Dickens, while others do not. I have a friend who has taught at the Key Stage 2 levels and I will try to get more information about this from him.

Q12. Will this CET still be made for Key Stage 2 children?

A12. I would still like this CET to target the Key Stage 2 level. The museum is going to be applying for grants, and therefore we would like this only for Key Stage 2.

Q13. What other exhibitions in the museum have been a big hit with children?

A13. The Gore of Yore greatly appealed to children. This exhibit was done in collaboration with the Wonderful Things project.

Q14. Do we need to obtain any security clearance to go into schools?

A14. I believe that since you are just visiting you will need to go through a security process. I had lined up a school for you to work with, but that plan has fallen through. Gayle, a member of the museum staff, has a daughter who is at the Key

Stage 2 level. She will look into setting up a meeting for you with her daughter's school as well as into any security clearances required.

Q15. How many students visit the museum on a daily/weekly/monthly basis?

A15. I do not know. For logistics on visitor numbers, ask Gayle.

Q16. Do you have any additions or changes to our project proposal?

A16. The museum wants this CET so that it can advertise to local schools and reach out to different children. Many older children come because Dickens is a part of their curriculum. There are no additions or changes that I have for your proposal at this time. However, there are other interesting facts and figures that could be incorporated into the final CET. For example, perhaps you could show pictures of Dickens when he was young, when he lived here, and when he was older. Also, showing him in an actor's costume may be appealing to young children. I also recommend that you do outside research at other museums.

Appendix F: Interview with Sophie Slade

Q1. How long have you been working at the CDM?

A1. I have been working here since July 2005.

Q2. What is your position and what does it entail?

A2. I am a curator with the subtitle of communication and development. My job entails many things including looking after the collections, exhibitions and displays, dealing with research inquiries, handling library inquiries, picture inquiries, selling rights to pictures, generating income thru hire and filming, marketing, raising profile of the museum, and education.

Q3. What does the education portion entail?

A3. I plan teacher placement scheme with MLA which involves teachers spending week at the museum. Also, I spend a day at the schools. Through this teachers will get funding to produce resources that they want and the museum gets resources that they want. I am also working on producing a teacher pack which will have information on how to best present information to children. We already have a handling box which we can bring to schools although it is not specifically for children. Mary has the handling box in the library a few times a week. Schools can book handling sessions here if they wish. On 6 February we have an event for adults about Dickens "Ignorance and Want".

Q4. What is your educational background?

A4. My background is not strong for education or museums. I have a degree in 3-D design, textiles and glass and a MA in history of textiles and dress.

Q5. Do you know what percent of your visitors are aged 7 to 9?

A5. No, I am not positive; the museum is a little dry for children. There are too many little labels with text. The best thing for children in the museum currently is the new temporary exhibit. The exhibition does hit the nail on the head for kids. We haven't actively promoted it. Hopefully the teacher packs can help teachers know what things relate to the curriculum. We have refurbished many rooms in the museum and more will be done but they won't be like the exhibition.

Q6. Do you interact with children on a daily basis? If not on a daily basis, what is your experience with children here at the museum?

A6. I do not interact with children on a daily basis. I do give guided tours in the evenings, but those are not usually school groups.

Q7. What does the museum do to accommodate to children? How successful is it?

A7. Not enough, we have a quiz in the shop. More French school groups come in and some of them are studying Dickens but most aren't. It is a little strange but I think that it is just something to do on their itinerary. A lot of them take a look around and sometimes we get them to do quiz. We offer a short general introduction to the museum, which is simplified for small children. This past winter we offered a workshop for children and it was a disaster, we had a lot of promotion, we just did not get the turn out.

Q8. What exhibitions have been the most exciting?

A8. Exhibits with lots of graphics, lit up box in theatre, particularly the images of Dickens and him working on blacking factory. Children are very interested in things that they can relate to. They usually want to buy quill pens in the shop. The book they are most interested in is *Oliver Twist* (very popular with English children). American children are more interested in *Tale of Two Cities*. English children love it too, it's a children's story. *Great Expectations* is similar, but is quite spooky.

Q9. How do you define success? (time spent, interest level, knowledge obtained)

A9. Evenly split between the three. Children talking to parents about what they've seen with their parents and I have seen some leaving still talking about exhibitions (bubbling with info).

Q10. What types of information do you think is appealing to children? How would you present information?

A10. Blacking factory. One of the keys to present is about empathy really. Choose things that the children can identify with. For example, in *Oliver Twist* the topic of child labor allows them to parallel between what they did in 19th century, and what they do now. You don't want too much realism though, make it fun. For example, quill pens or the fact that he wrote his novels in monthly parts. Compare

that to magazines. Quizzes are a good idea, for example, asking them which character was abandoned (name that character). Approach it in different ways for different themes. For example, when looking at the family theme, draw parallels between the 19th century and today. Dickens had 10 children, one died in childbirth, if had been living on streets it probably would have been quite different. She (wife) survived all ten births, which represents good statistics for that period (Victorian). Children do respond to gory things, they like horror, there is quite a lot of horror in Dickens's novels.

Q11. Do you have any other ideas about the content we should put in the CET?

A11. Talk about his charity work (small extra theme- reading tours were for charity). His acting is important, mentioning early on that maybe have been an actor. Try and include his fascination with London.

Q12. Have you seen people using the touch screen?

A12. No

Q13. Do you think it would be better to have one fluid presentation or have different "tabs" so that the children can choose their own way?

A13. For an easier presentation, give an overview of what is in your themes. This will show how in depth into each theme the tab goes. Use the storyboards for the final presentation to show how interactive it is.

Q14. Is someone else working on a different program for the touch screen computer?

A14. Florian had programmed info on readings exhibitions. That is the work that has already been done on it. There is also a previous WPI project, a virtual tour. We could put everything on the touch screen for disabled people as well. It makes sense for it all to be compatible.

Q15. How long should the touch screen last time wise?

A15. If you can get across the major points like Dickens's family being sent to prison across to the children, then it is successful. You need to make this fun. They should be able to access some key facts. We don't hear much about Dickens as a person. In my experience before coming here, I didn't know anything about him as a person. Get across some of those key facts but, it is important not to lose sight of the novels.

Q16. Are there any other additional museums similar to this one that you know we can interview with?

A16. John Soane Museum (architect)- which is not a literary museum, but is connected with the Arts. Ask about their education programs. They are very popular even though they are small, and they don't need to market. People come from all over the world to see their exhibits about architecture. It is also a historic house like the CDM. Also, the Hungarian Museum has a new gallery that may have interesting things for kids. Finally, Dr. Johnson's House Museum has a new education officer in as well as new curator that you may be interested in interviewing.

Appendix G: Interview with Lisa Yates

Subject's names: Lisa Yates

Q1. How long have you been working at the museum?

A1. I have been working at the museum for three months

Q2. What is your position?

A2. I am the Education Manager. This position entails delivering educational projects for all different audiences including children. We have school groups, families, and adults visiting the museum on a regular basis. We also have community projects involving homeless people, parents and youth audiences.

Q3. What is your educational background?

A3. I have a BA in philosophy and a MA in Museum Studies.

Q4. On average, what percent of your visitors are aged 7-9?

A4. We have a lot of school groups that come in. About two groups a week with about 70% being aged between seven and nine.

Q5. Do you interact with children on a daily basis? (or "behind the scenes?")

A5. Yes, when we have school groups I am the one who interacts with them. They are here for two hours doing structured activities. We usually do role-playing, costume handling, group work, and work with art.

Q6. What types of technology (i.e. computers) do you use in the museum?

A6. We do not have much technology. We have a film that runs in the exhibition space on ground floor. On the top floor we have musical chairs (speakers in headrest that play parts of music). We do not have any computers as a part of any exhibition.

Q7. Of these types, what seems to work the best?

A7. The chairs seem to work the best. I think it is their novelty factor.

Q8. Have you ever had an exhibit that featured subject matter such as Charles Dickens?

A8. We have an art collection here. It is adult-oriented; kids in general do not like looking at pictures. This museum is at an advantage because it is about the Foundling Hospital, an orphanage for children, so they can relate a little. We do a

lot of role-play with the children. We try to show them what things would be like in the period of the hospital (1847-1950).

Q9. How did (or would) you break it down so that children would be able to understand it?

A9. We would use role play or play a game with them. Anything to make pieces information accessible. We are reliant on face to face interaction because we do not have technology really. We do have a CD that has recordings of people who lived in the hospital. There are some people who are still alive today and we recorded their stories and play that to the older children.

Q10. How do you present information to children?

A10. A lot of museums take the same approach that we do. We have cases for children with activities in them to guide them through the museum. For example, it would have a paper plate in it and the children would decorate the paper plate with what plate would have looked like in dining room at this time. The Natural History Museum does something like this for adults as well at the V&A. Some ideas are to have a box and make paper trails for the kids to follow through out the museum. Visit the Ragged School Museum; they have some pretty good methods.

Q11. Is your museum child-friendly? What do you do to make it child friendly? Special tours?

A11. I think it depends. If they visit with a school, then yes. If it is a child visiting with a family, then it's alright. I would like us to have more actual activities like family drop-in craft activities, story telling, and dressing up. Right now the costumes are just for school visits.

Q12. Any additions questions/comments.

A12. You should definitely go to the Ragged School Museum and the Social History Museum. Make sure you go through the museum with the children's pack that the offer. Some places offer family Saturdays where they do arts and crafts. Use some aspect of the collections. For example, for very young children we use music with boat theme. It is inspired by the fact that the pictures in the museum are seascapes. The founder of the museum was a ship captain

Appendix H: Interview with Violet Koska

Subject's names: Violet Koska

Q1. How long have you been working at the museum?

A1. Since June 2007

Q2. What is your position?

A2. I am a schools learning assistant. This means I organize school visits. We have about 3 schools a day 5 days a week. All of these are booked in advanced, and I welcome the schools when they arrive at the museum.

I am not sure if you know much about the museum. We mainly have primary school students (Key Stages 1 and 2), but mainly Key Stage 2 who are 8 to 11 years old. We do a "Victorian lesson" role-play with a freelance actress acting as the teacher who is wearing a costume. We have five professional freelance actresses who come in every week to put on a lesson at the museum's schoolroom. There is also a kitchen lesson, which is an object handling session run by older volunteers who make it into a reminiscent session. My job is to deliver all of this to the school groups and organizing every aspect of the trip.

Q3. What is your educational background?

A3. History degree (BA)

Q4. On average, what percent of your visitors are aged 7-9?

A4. We have about 25,000 visitors. About 14,000 are school groups where about 40% are Key Stage 2.

Q5. Do you interact with children on a daily basis? (or "behind the scenes?")

A5. During a school session, we focus on the children. When they arrive, they "enroll" and then go to a Victorian lesson in the classroom upstairs. For the older children (5 and older) told downstairs to go into the lesson "in character." For the younger children (3-4), they have a short introduction with their teachers so that they are not scared when they go to do the role-play. Upstairs they do one role-playing session in the classroom and then do an object handling in the kitchen. For the object handling session, the children do chores from the Victorian Age. For

example, one will do the washing, another mending shoes, one will use a carpet beater, etc. We also do special activities at half terms.

Half term is a one-week holiday that schoolchildren have every 6 weeks. Lots of museums do special activities at half term. We have a different focus than our normal one. During this week, we have a more informal, theme like atmosphere that is linked to Victorian Age and museum. We do lots of drop in workshops with arts and crafts, and drama. The museum is taken over by the children at this time with workspaces up in the classroom and kitchen.

For school groups, I am with the children for the entire visit. The children really do exciting stuff while they are at the museum.

Q6. What types of technology (i.e. computers) do you use in the museum?

A6. We have 4 DVD screens that show a film called Art, Tradition and Our Culture about Somalian women, but this is not geared towards children. We also have a Transformations video done by secondary school students and some of the museum's volunteer staff. They made an interview based documentary about how things have changed. No computers.

Q7. Have you ever had an exhibit that featured subject matter such as Charles Dickens? How long are the students here?

A7. There are two groups. One in the morning from 10:30- 1:15 with lunch in the middle of the day for about 45 minutes, and one in the afternoon from 1:30-3:15. The day is completely structured here because of the small space. Schools must also book in advance. They have to pay, and we are probably one of the most expensive museums in the area. Use Dickens's fiction to cover the Victorian Era. Go through the national curriculum website. The teachers have to go through the Victorian era, and this will give you a good sense of what teachers want exhibits to incorporate as to stimulate the child's knowledge of the period.

Q8. How did (or would) you break it down so that children would be able to understand it.

A8. We do activities for children with their parents. On the first Sunday of every month, we have the Victorian lesson that is available for anyone. There are also 3

or 4 different worksheets for children to work on while going through the museum. There are also 2 interactive displays that we do upstairs as well.

Q9. Any additions questions/comments.

A9. I think the backpacks are a nice idea. It is a nice resource. Also, trails are another really good idea. A good place to go to for an example would be the Tate Modern Education Department, which is an art gallery. They have good little leaflets with tons of different tours. On each of the trails, you can pick out certain themes for them to look out for in the different pictures and paintings, for example dogs, children, colors, etc. The Imperial War Museum has a good program for children. It is a bit difficult and they were in the process of doing it when I left there. It is a mystery tour that has a “quiz master,” and when they finish, they get a stamped passport. A good contact would be Grant Rodgers, who is the educational director there. The Wallace Collection also has a really good education department. It is a museum with a collection of furniture in a “posh” house in Oxford Circus.

Appendix I: Second Interview with Professor Brattin

Q1. Did you notice any inconsistencies in our paper about Charles Dickens's life?

A1. Yes, mainly the names of his children. You can take them off of the timeline in the museum, but you should check with Edgar Johnson's biography of Dickens. You have at least 3 mistakes on the names in the report. You also refer to Ellen Ternan as his mistress, which implies a sexual relationship. If you think this is the case, then document it; however, there are other authorities that say that they did not have a sexual relationship. You might want to look at the Ellen Ternan entry in the Oxford Readers Companion. The chap who is writing the 21st century biography of Dickens will say that it was not an affair; therefore, you should be cautious. All of these terms are ambiguous, and infidelity is a tricky term that you may not want to use for 7-9 year olds.

Q2. Do you know where Dickens went to school after working in the Blacking Factory?

A2. I am not an authority on this matter. Consult Michael Allen and Johnson because whatever Forster said is probably repeated in Johnson.

Comment 1: Amanda said that Johnson was frustrating to read because it is not in chronological order.

AC1. Kaplan is even more frustrating so stick to Johnson.

Q3. In the paper you commented about what else Forster did for Dickens. What did you mean by that?

A3. Forster was not only Dickens's literary advisor. He was also Dickens's legal advisor, reviewing contracts and financial issues. Forster was in a good position to advise him on these things.

Comment 2: Amanda said he took over the Daily News. But how long was the Daily News running?

AC2. It was a very short period of time. I would look in the oxford companion

Comment 3: Nicole said that we noticed that some of the information is inconsistent throughout that book.

AC3. Those articles are written by different people. You may have found a “jjb” in there. Paul Scholicka is the editor, and it is possible that he may have missed something.

Q4. You commented on the number of novels he wrote saying that we had the wrong number. How many novels did he write?

A4. I counted 15 novels including *Edwin Drood*

Q5. How would you like us to structure our background section? Both you and Professor Petrucelli seem to find it under par.

A5. That is a question that we might Professor Petrucelli down here for his input. One thing that I thought about is that you have all of the themes are about Dickens’s life- including his publications. But why not have a section about why is Dickens’s writing famous? It is because his novels have certain characteristics. Kids might be interested to know that these characteristics in the novels.

Q6. Are there any other problems with the background?

A6. We noticed in the background that you make an easy association between each of the characters in his book and the people the represent in his life. The background section is not for 7-9 year olds so you should be clearer on what you mean by the character representation of real people. Look for this book- “How did Dickens Transform Characters” or “Dickens Creation of his Characters.” The author is a woman, possibly a Canadian and was written in the last 20 years. It gives some idea of how Dickens would “transmute” his experience into his characters.

Comment 4: Heather asked if David Copperfield is based on Charles Dickens himself.

AC4. Professor Brattin answered that it is considered an autobiographical novel, but it also has its own discrepancies.

Q7. Is there anything else?

A7. Yes, one other things strikes me. When you are quoting from Johnson please reference the page number you quote. Also, what did dickens call his children? I think that children would like to know that he had interesting nick names for all of his children including one of his sons called “Plorn.”

Appendix J: Interview with Steve Hawkes

Q1. How long have you been a teacher?

A1. I have been a teacher for four years.

Q2. What year/key stage do you teach?

A2. I have taught in all of them. I taught Key Stage 2 for a year.

Q3. What is your educational background?

A3. I have a BA in Environmental Science.

Q4. What types of technology do you use in the classroom?

A4. I have used interactive whiteboards where you linked to the computer to the board and the desktop shows up on the screen. Then you use a special pen to navigate on the board.

Q5. What is effective about the use of technology? (Relate to it?)

A5. It is so large. The primary thing is it is very visual and even in Key Stage 1 students have a good understanding of computers. They know how to use it, the kids just get it.

Q6. Can you explain how you cover the Victorian Era?

A6. I cover Queen Victoria and other royalty. I also teach about London and what it was like in Victorian times. Things like the health aspects, home-life and schools.

Q7. What aspects of this subject are children interested in?

A7. They love the squalor of how people lived, the London kids love finding out how London was so different. They like the gross bits, diseases and medical instruments.

Q8. Is the Victorian Era an important part of the National Curriculum? (ask to explain)

A8. The Victorian era is one aspect of the history curriculum, some schools do a rolling program.

Q9. How much time do you spend covering this topic?

A9. I normally spend about half a half term (8 weeks).

Q10. Do you cover Charles Dickens as a part of the Victorian Era? Why or why not?

A10. The curriculum is set out for you, some schools write their own curriculum, and some are set. They include what the schools think is relevant, some supply you with the lesson plans.

Q11. Have you used any museums to help teach this subject? If so, which ones? If not, would you consider it?

A11. I have used museums. I have used the Museum of London and the Horniman Museum. They are very interactive and the Museum of London provides actors to act out various things.

Q12. How would you cover subject matter such as Charles Dickens in a classroom setting? How would you present the information?

A12. Teach something the children can relate to. Tell them about the places in London that he visited that they can also go visit. Also, focus on how he depicted London in the Victorian time; hook them in with something gross.

Q13. Do you have any ideas for activities that the children would like to use in the museum?

A13. I think treasure hunts work well. Sometimes it depends on how the teacher manages the children, if they can keep them on task. Also, role play is a great way to teach children. If a staff member makes a preliminary visit to the school, to be a familiar face, it helps to get them interested.

Appendix K: Child Observations and Interview with Year 5 Students

Q1. Have you been to the Science Museum? The Ragged School Museum?

A1. More than half the class raised their hands for the Science Museum, and no one raised their hands for the Ragged School.

Q2. What other museums have you been to?

A2. They had been to the British Museum, the Imperial War Museum, and the Sir John Sloane Museum.

Q3. Have you ever been to the Charles Dickens Museum?

A3. No one raised their hands; however, they got very excited when the touch screen computer was described to them.

Q4. What do you know about Charles Dickens?

A4. He wrote *Oliver Twist*, *Great Expectations* and “A Christmas Carol.” There was also a man who came into the school dressed up as Charles Dickens and was in a play.

Q5. Did you know he was an actor and read his stories out loud to audiences?

A5. One child knew that he had performed in front of Queen Victoria, but the rest did not.

Q6. Do you like read a book or have someone read it to you?

A6. Most of the children said that they’d rather listen to someone read than to read something themselves.

Q7. Do you know how many children Charles Dickens had?

A7. After a lot of guessing, they guessed the right answer (ten).

Q8. What is the size of a Charles Dickens book?

A8. All answered very big. They were interested to find out that the novels were published serially and compared it to a TV show that ended with “to be continued.”

Q9. Where did you learn what you already know about Charles Dickens?

A9. At school.

Q10. What do you know about the Victorian Era?

A10. The people did not have much money. They didn't have electricity. They had servants and children worked. They did not like the fact about Dickens working in a factory at age twelve.

Q11. Do you have anything that you would like to know about Charles Dickens?

A11. Who was his mom and dad?

How old would he be if he was still alive? (Side note- they really liked knowing how old people would be if they were still alive.)

What was his wife's name?

What were his children's names?

When did he die?

How was his house turned into a museum?

Miscellaneous information:

1. The children were either nine or ten years old.
2. They were all very loud and energetic.
3. The teacher had trouble trying to calm them down because she was not the normal teacher.

Appendix L: Child Feedback

To obtain child feedback, we brought in storyboards mimicking pages from the computerized educational tool. We asked the children what they liked and disliked about each page we presented. The children gave us feedback on colors, fonts, format, and graphics. Pertaining to color, the children said they would like the opening page to have the most color. In addition, they liked that each section had its own color and that we used that color on every slide in the section. The children liked the different fonts that we used in the slides; they did not have trouble reading any of them. As for the format and graphics of each slide, the children favored slides with more graphics and less text.

On top of gathering feedback on the slides, we asked the children what they would like to learn about Charles Dickens. The main responses include anything to do with age, death, his children, and his daily life. The children wanted to know about bathing habits, food, and schools in the Victorian Era.

Appendix M: Computerized Educational Tool

The following pages display all of the pages in our computerized educational tool. We have organized them in an orderly fashion; each theme (e.g. childhood) is grouped together. In the CET, all of these pages are linked together.

Charles Dickens Museum

Hi there!

Did you ever wonder how many children Charles Dickens had?

Or what kind of music he listened to?

Maybe you just want to know about what he did other than write books.

Well, you've come to the right place! Step inside and learn some really interesting things about Charles Dickens and his life!

WHAT DO YOU WANT TO LEARN ABOUT?

CHILDHOOD

FAMILY

FRIENDS

BOOKS

JOBS

FUN FACTS

Take The

Books

LEARN MORE ABOUT CHARLES DICKENS'S STORIES AND NOVELS!

REMEMBER!!
Click on the books to learn more!

Books

A CHRISTMAS CAROL

What is it about?

A mean-spirited old man named Ebenezer Scrooge sits in house on a frigid Christmas Eve. His clerk shivers in the lobby because Scrooge refuses to spend money on heating coals for a fire. Scrooge reacts to the holiday visitors with bitterness and venom, spitting out an angry "Bah! Humbug!" in response to "Merry Christmas!" This mysterious Christmas Eve, he is visited by the Ghosts of Christmas Past, Present and Future who take Scrooge on a journey through time that changes his mind forever.

← BACK
NEXT →

Books

A CHRISTMAS CAROL

Because of this short story, Charles Dickens became known as "Father Christmas."

He also wrote other Christmas stories. One was called "The Cricket on the Hearth."

Books

DAVID COPPERFIELD

What is it about?

David Copperfield tells the story of his childhood in this book. As a young boy, he lives happily with his mother and his nurse, Peggotty. During David's early childhood, his mother marries the violent Mr. Murdstone, who brings his strict sister, Miss Murdstone, into the house. The Murdstones treat David cruelly, and David bites Mr. Murdstone's hand during one beating. The Murdstones send David away to school. The novel tells of David's schooling and life after he graduates. Along the way he meets many different people, some who help him and some who do not like him.

← BACK
MENU
← BACK
NEXT →

Books

DAVID COPPERFIELD

Many people consider David Copperfield to be a story of Dickens's life. Several of the experiences that David has in this book are similar to those in the life of Charles Dickens. For example, at the end of the book David pursues his writing career and becomes very successful.



← BACK

MENU →

Books

THE MYSTERY OF EDWIN DROOD

What is it about?

In the beginning of this book, Edwin Drood is supposed to marry Orphan Rosa, but they break the engagement off and soon afterwards Edwin disappears. No one knows what happened to Edwin.

← BACK

→ NEXT

Books

THE MYSTERY OF EDWIN DROOD

Unfortunately, Charles Dickens died before completing this book leaving the mystery unsolved.

Can you imagine if your favorite TV show was cancelled and they didn't tell you what happened to the main character?



← BACK

MENU →

Books

GREAT EXPECTATIONS

What is it about?

Pip, a young orphan, living with his sister and her husband in the marshes of Kent, is given a large fortune by a mysterious benefactor which makes him a gentleman with "great expectations." Pip goes to London to begin "to become a gentleman." Many years go by, until one night a familiar figure barges into Pip's room—the convict, Magwitch, who stuns Pip by announcing that he is the source of Pip's fortune. He tells Pip that he was so moved by Pip's boyhood kindness that he dedicated his life to making Pip a gentleman. The book continues to tell of the plot of Magwitch's escape and the extreme events of Pip's life.

← BACK

→ NEXT

Books

GREAT EXPECTATIONS

Dickens wrote two endings to this book. A friend suggested that the original ending was not appealing to the public because it was not a happy ending.

Dickens then wrote a happy ending for the novel which is how it is published today.



← BACK

MENU →

Books

NICHOLAS NICKLEBY

What is it about?

In this book Nicholas Nickleby, his mother and sister Kate have been left without money by the death of Mr. Nickleby. In their poverty and desperation they turn to Nicholas's uncle, Ralph Nickleby, who is a greedy unkind man and does not like Nicholas. Ralph gets Nicholas a job at the Dotheboys Hall to teach. Here Nicholas witnesses the mistreatment of orphans there by Mr. Squeers.

← BACK

→ NEXT

Books

NICHOLAS NICKLEBY

What is it about?

Nicholas is shocked and disgusted by the bad treatment of the children and particularly the treatment the character Smike. Nicholas escapes with Smike who becomes his close friend. Nicholas continues on his mission to end the poor treatment of the children. The rest of the book is about Nicholas taking care of Smike and his family while trying to close down the Hall.

← BACK

→ NEXT

Books

NICHOLAS NICKLEBY

Because of this novel, Dickens helped stop the Yorkshire Schools because people could see how poorly the children were treated.



← BACK

→ MENU

Books

OLIVER TWIST

What is it about?

Oliver Twist is born in a workhouse in 1830s England. His mother, whose name no one knows, is found on the street and dies just after Oliver's birth. Oliver spends the first nine years of his life in a badly run home for young orphans and then is transferred to a workhouse for adults. The book continues telling about the people Oliver meets on the unsafe streets of England and the troubled life that he wants desperately to get out of.

OLIVER TWIST

Did you know that the name of the character Fagin came from another boy whom Dickens worked with in Warren's Blacking Factory?



← BACK

NEXT →

← BACK

MENU →

Books

REMEMBER!!

1. Charles Dickens was also known as Father Christmas after writing a Christmas Carol.
2. He died before finishing Edwin Drood.
3. Mr. Micawber has similar characteristics to John Dickens.
4. In Oliver Twist, the name Fagin came from a boy Dickens worked with in the factory.



← BACK

MENU →

Childhood

CHECK OUT SOME COOL STUFF ON CHARLES DICKENS AND...

HIS OLDER SISTER



THE BLACKING FACTORY



THE YORKSHIRE SCHOOLS



REMEMBER!!

Childhood

THE BLACKING FACTORY

Charles Dickens started working in a factory when he was 12 years old because his dad was sent to debtors prison. There is a picture of the prison on the right.



Childhood

THE BLACKING FACTORY



He got a job in Warren's Blacking Factory where he tied bottles of shoe polish all day long.

There's a drawing of Charles working at the factory on the left

← BACK

NEXT →

← BACK

MENU →

Childhood

HIS OLDER SISTER

Charles and his sister Fanny were good friends. When he had to work in the Blacking Factory, she got to go to the Royal Academy of Music. He was jealous of her because she could still go to school.



Childhood

THE YORKSHIRE SCHOOLS



In the Victorian Era, there were schools that did not teach children and abused them instead.

← BACK

MENU →

← BACK

NEXT →



Childhood



Childhood

THE YORKSHIRE SCHOOLS



When Charles Dickens grew up, he helped to stop these schools so that children could really learn.

REMEMBER!!

1. Dickens worked in Warren's Blacking Factory.
2. His sister went to the Royal Academy of Music.
3. He helped stop child abuse in the Yorkshire Schools when he grew up.



Jobs

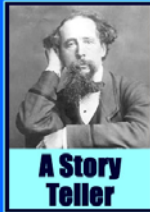
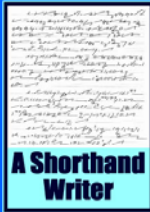


Jobs

DID YOU KNOW THAT CHARLES DICKENS

WAS ALSO...

ACTOR



Dickens decided to act for fun and it became a favourite hobby of his.
What do you and your friends do for fun?



REMEMBER!!



Jobs



Jobs

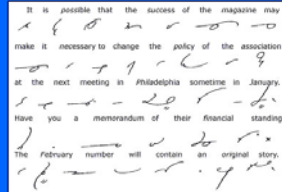
ACTOR

Did you know that he acted in front of Queen Victoria?
She even tried to make him a knight, but Dickens refused!



Queen Victoria

SHORTHAND WRITER



Dickens learned a special way to write words really fast.
Can you read the words in the picture?



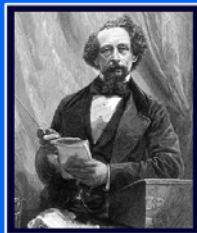
Jobs



Jobs

SHORTHAND WRITER

He learned shorthand so that he could write down entire speeches without writing the whole word.



STORY TELLER

Dickens traveled all around England reading some of his books to people.
Do you like listening to someone read you a story?



Jobs

STORY TELLER



Not only did he read his stories, he acted them out!

His story telling was even popular in the United States where he performed twice.

REMEMBER!!

1. Dickens learned to write really fast using shorthand.

2. He acted in front of Queen Victoria.

3. He read his stories in the United States.



← BACK MENU → BACK MENU →

Family

WHAT DO YOU KNOW ABOUT CHARLES DICKENS'S...

PARENTS



WIFE

CHILDREN



EXTENDED FAMILY

REMEMBER!!

PARENTS



John Dickens



Elizabeth Dickens

← BACK MENU →

Family

JOHN DICKENS

He was Charles's father who worked for the Royal Navy in the pay office.

Charles admired his friendliness and kindness.



JOHN DICKENS

He liked to throw parties for his friends and invite them over for dinner.

Sadly, he spent too much money at these parties and fell into debt.



← BACK NEXT → BACK MENU →

Family

ELIZABETH DICKENS

She was Charles Dickens's mum.

They did not get along for several different reasons.



ELIZABETH DICKENS

One reason was that she wanted Charles to continue to work at the Blacking Factory after his father was out of debt. Charles never forgot this.



← BACK NEXT → BACK MENU →

Family

CATHERINE DICKENS

She was the daughter of the newspaper editor Charles Dickens worked for.

He became a friend of the family, which is how the two met.



← BACK

NEXT →

CATHERINE DICKENS

Dickens actually thought she was a bad mum and a poor housekeeper.

They later separated and lived in different houses that Dickens owned.



← BACK

MENU →

Family

CHILDREN

Charles and Catherine Dickens had 10 children together.

Dickens had a nickname for each of them and they are very different from most nicknames.

On the right is his first child, who he named after himself.



Charles Culliford Boz
Nickname: Charley
Died at age 59

← BACK

NEXT →

CHILDREN



Mary (Mamie)
Nickname: Mild Glo'ster
Died at age 58



Kate Elizabeth Macready
Nickname: Lucifer's Box
Died at age 89

CLICK ON THE PICTURE TO LEARN MORE!

Family

MARY AND KATE

They were the only two children born while Dickens lived in this house.

Mary was named after her aunt, and Kate claimed to be his favourite.



← BACK

NEXT →

CHILDREN



Walter Landor
Nickname: Young Skull
Died at age 22



Francis Jeffrey
Nickname: Frank
Died at age 42

← BACK

NEXT →

Family

CHILDREN



Alfred D'Orsay Tennyson
Nickname: Skittles
Died at age 66



Sydney Smith Haldiman
Nicknames: Ocean Spectre or Hoshen Peck
Died at age 25

← BACK

NEXT →

CHILDREN



Henry Fielding Charles
Nickname: Harry
Died at age 84




Dora Annie
Nickname: None
Died at 8 months

← BACK

NEXT →

Family

CHILDREN



Edward Bulwer Lytton
Nickname: Plorn or the Plornishgenter
Died at age 49



Unfortunately, Dickens was disappointed by his children and what they did with their lives.

How many brothers and sisters do you have? Do they have any nicknames?

← BACK MENU →

Family

EXTENDED FAMILY

MARY HOGARTH GEORGINA HOGARTH


Click on the pictures for more information!!

← BACK MENU →

Family

GEORGINA HOGARTH

She was Catherine's other sister who lived with Dickens after he and Catherine separated.




← BACK NEXT →

Family

GEORGINA HOGARTH

She took care of Dickens's house at Gad's Hill Place and his children. She was also one of his most trusted companions.




← BACK MENU →

Family

MARY HOGARTH

She was Dickens's sister-in-law and was his very close friend.

She lived with him and Catherine when they moved to Doughty Street.




← BACK NEXT →

Family

MARY HOGARTH

She died when she was 17 years old and that made Dickens very sad.

He even missed a publication deadline!




← BACK MENU →

Family

REMEMBER!!


1. Dickens had a poor relationship with his mum.
2. He thought Catherine was a bad mum.
3. He had 10 children and two were born here.
4. His two sisters-in-law lived with him.




← BACK MENU →

Friends


CHARLES DICKENS HAD SOME PRETTY COOL FRIENDS.




Ellen Ternan




Maria Beadnell



John Forster



Wilkie Collins



William Macready

REMEMBER!!

Friends Friends

CHARLES DICKENS HAD SOME PRETTY COOL FRIENDS.



Ellen Ternan



Maria Beadnell



John Forster



Wilkie Collins



William Macready

REMEMBER!!

ELLEN TERNAN

She was a young actress who performed in a few of Dickens's plays. They were also very close friends who traveled together.



BACK

MENU

Friends Friends

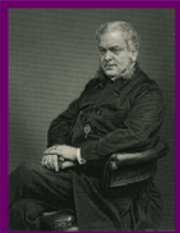
JOHN FORSTER

John was Dickens's best friend and acted with Dickens. Do you have a best friend? What do the two of you do for fun?



JOHN FORSTER

After Dickens died, Forster wrote a book about him. It was the best of the Victorian Era.



BACK

NEXT

BACK

MENU

Friends Friends

MARIA BEADNELL

Charles Dickens fell in love with her. Her parents did not approve of him and sent her to Paris to get away from Dickens.



MARIA BEADNELL

The joke was on Maria and her parents because Charles became famous. They met again later in life and Maria was a widow with 2 children.



BACK

NEXT

BACK

MENU

Friends Friends

WILKIE COLLINS

Wilkie was Dickens's traveling friend who went on trips when Dickens needed a break from the city and his life.



WILLIAM MACREADY

He was a famous Victorian actor and a very close friend of Charles Dickens. He was a good friend of the family and the godfather of Dickens's daughter Katie.



BACK

MENU

BACK

MENU



Friends

REMEMBER!!

1. John Forster was Dickens's best friend.
2. William Macready is the godfather of Kate.
3. Ellen Ternan performed in some of Dickens's plays.



Fun Facts

HERE YOU'LL SEE SOME INTERESTING THINGS ABOUT THE VICTORIAN ERA WHEN CHARLES DICKENS LIVED



COME IN!!

Fun Facts about Charles Dickens

His full name was Charles John Huffam Dickens.



He believed that a human could blow up at any moment in time.



When Dickens wrote he used the name "Boz".



His favourite color was green.



He had a dog named Mrs. Bouncer, a cat named Williamina, and a raven named Grip.



He died on Thursday 9 June 1870 from a stroke.



Dickens is buried at Poet's Corner, Westminster Abbey, London.

Life in the Victorian Era

In 1852, the first public flushing toilet opened in London. Before then most people had to use an earth closet, which was a toilet outside the house with just soil in it and no water.



The average family size was five or six children.



Children called their father Sir.



Lots of children in poor families died of diseases like scarlet fever, measles, polio and TB. These diseases were spread by unclean drinking water, uncovered drains and lack of proper toilets.

Schools in the Victorian Era

Did you know...

Most children never went to school at all and grew up unable to read or write.

Schools did not teach music or PE in the way that schools do now. Children sometimes did 'drill' in the classroom. Drill was a series of exercises that the children did by the side of a desk.



Boys and girls entered the class separately and stood behind their seats on opposite sides of the room until told to sit down.

There could be as many as 70 or 80 students in one class.

Sport in the Victorian Era

Poorer children played street games such as hopscotch, clapping and skipping games. Middle-class children played with hobby-horses, dolls, toy soldiers and paints.

They played board games like "Ludo" and "Snakes and Ladders."



Some indoor games were whist, cribbage, and bridge. Outdoor sport included tennis, shooting, rowing, billiards, cricket, fishing, and deer stalking.



QUIZ!

1. What was the name of the schools that Charles Dickens help shut down?

- A. Yorkshire Schools
- B. Oxford University
- C. The Ragged School



CORRECT!

2. How many children did Charles Dickens have?

- A. 8
- B. 10
- C. 13



CORRECT!

3. Which book of Charles Dickens wasn't finished because he died?

- A. A Christmas Carol
- B. The Mystery of Edwin Drood
- C. Great Expectations



CORRECT!

4. Who did he act in front of?

- A. Tony Blair
- B. Queen Elizabeth
- C. Queen Victoria



CORRECT!

5. Who did NOT act in a play with Dickens?

- A. Ellen Ternan
- B. Maria Beadnell
- C. William Macready



CORRECT!

6. Where did Charles Dickens start working at the age of 12?

- A. the Navy Pay Office
- B. A Scientist
- C. Warren's Blacking Factory



CORRECT!

7. Which of these people did Dickens not get along with?

- A. John Dickens
- B. Elizabeth Dickens
- C. Fanny Dickens



CORRECT!

8. What was another name Charles Dickens was known as?

- A. Father Christmas
- B. Plorn
- C. Culliford

CORRECT!

9. What country did Charles Dickens travel go to in order to read his stories?

A. United States

B. China

C. Egypt

CORRECT!

10. Who is William Macready's godchild?

A. Edward Bulwer Lytton

B. Alfred D'Orsay Tennyson

C. Kate Dickens

CORRECT!

Congratulations! You have completed the Charles Dickens Quiz!

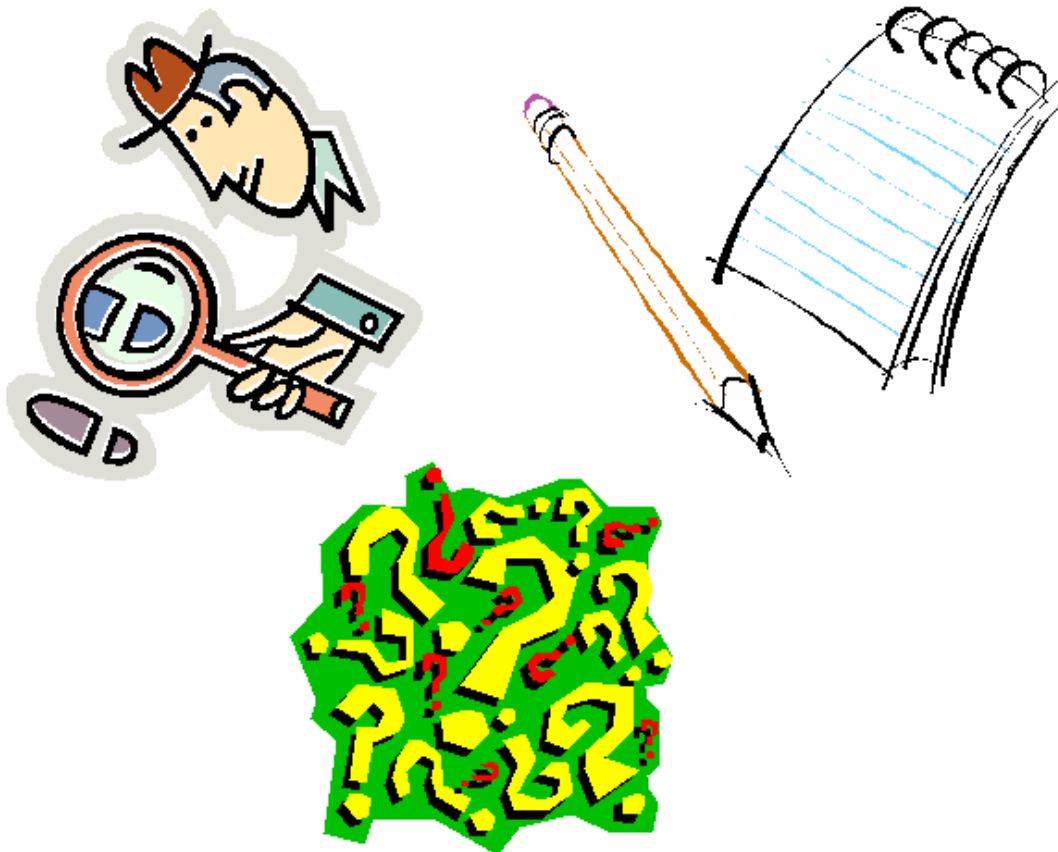
Come back again soon!



Appendix N: Interactive Activities

The following pages include the three interactive activities we developed for children in the Charles Dickens Museum. They are a detective tour, a museum map tour, and a Victorian tour. The first page of each tour represents the front cover of the clipboard that we housed the activities in. The proceeding pages are the sheets the children complete during their visit.

CHARLES DICKENS MUSEUM DETECTIVE TOUR



Play the
Charles Dickens Museum



Detective Game



Mission: Several items in the museum have gone missing! It is your job to uncover information on the life of Charles Dickens to help us solve the case! Remember you are a private eye and must keep a low profile.

Journey into the Morning Room on the ground floor.

Catherine Dickens's wedding ring has been misplaced!

Objective: Find it in the Morning Room and draw it in this box.



We need to find details on Dickens's children to help solve our case.

Objective: Write down 3 jobs that Dickens's children had.

Go into the hallway and turn right into the Dining Room.

We need help finding other clues.

Objective: Look for the reading glass in the Dining Room. Draw the reading glass in the box below.



What do you think Dickens used this for?

Go quietly up the stairs into the Drawing Room. Make sure no one can see you sneaking around!

We need to make sure that no one has stolen any framed pictures from the Drawing Room.

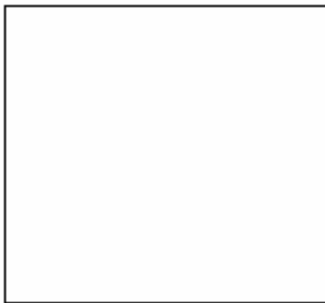
Objective: Count all of the framed pictures in the Drawing Room and write down the number in the space below.

What do you think Dickens did in the Drawing Room?

Go directly into Dickens's study.

Oh no, we can't figure out how Dickens used to write his novels! Did he have a computer?

Objective: Find one of his writing utensils and draw it in the box below:



We have forgotten the names of Dickens's novels! Look in the cabinet in the corner of the room and find some of his novels.

Objective: Write down the names of at least 3 of Dickens's novels.

Sneak quietly upstairs into the Suzannet Rooms.

Dickens's father was sent to debtor's prison.

Objective: Find the name of the debtor's prison and write it below.



We found out that Dickens was sent to work at age 12. We need to find the name of the factory where he worked.

Objective: Find the name of the factory Dickens worked at when he was a boy and write it on the line below.

We have discovered that there are schools abusing children! We need to find the type of school immediately so we can report them to the police!

Objective: Find the name of the school that abused children and write it down on the line below.



Go into the hallway and turn left into the Mary Hogarth Room.

We need the names of at least 3 of Dickens's woman friends. We need to interview them to help solve our case!

Objective: Write down 3 names of Dickens's woman friends on the lines below.



CHARLES DICKENS MUSEUM **MAP TOUR**



Dickens



Welcome to the Charles Dickens Museum

Second Floor

The Mary Hogarth Room

The Suzannah Rooms

First Floor

Dickens's Study

The Drawing Room

Ground Floor

The Morning Room

The Dining Room

START

Morning Room

Which two pictures are missing from the wall??

Can you draw them in the squares?

The Dining Room

Charles Dickens used a plate with his own monogram on it.

Can you find this plate?
 Can you draw the design on the plate?
 Can you draw how you would like your plate to look?

Draw Dickens's Plate Design your own plate!

OH NO, THE SCULPTURE OF DICKENS HAS GONE MISSING!
 Can you draw the sculpture back in?

In the Morning Room

Dickens's Children

We forgot their names; fill them in next to the pictures.

The gaps know which one of Dickens' children:
 Emigrated to Australia? _____ Died in India? _____
 Was knighted? _____ Died before age 17? _____

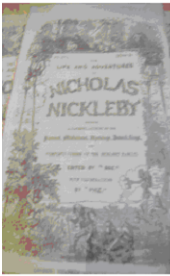
Dickens's Study

Can you spot...



What is this?
Where did Dickens put this?

What is this?
What did Dickens use this for?



What is this?
Why are there so many that look like this?

The Drawing Room

The Drawing Room is similar to a family's Living Room today.

Can you draw in the things you have in your Living Room now?



Something has gone missing!

Can you find what is missing?



THE MARY HOGARTH ROOM

Can you find this in the room?

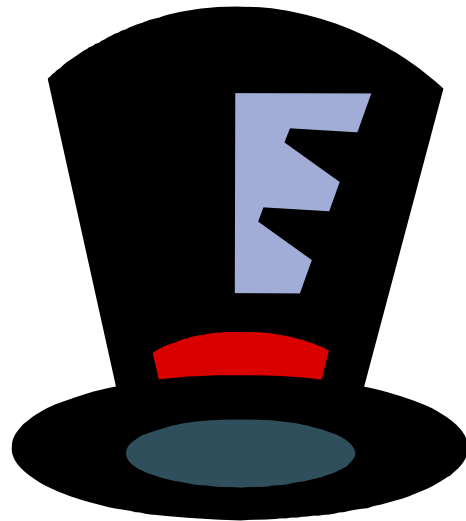
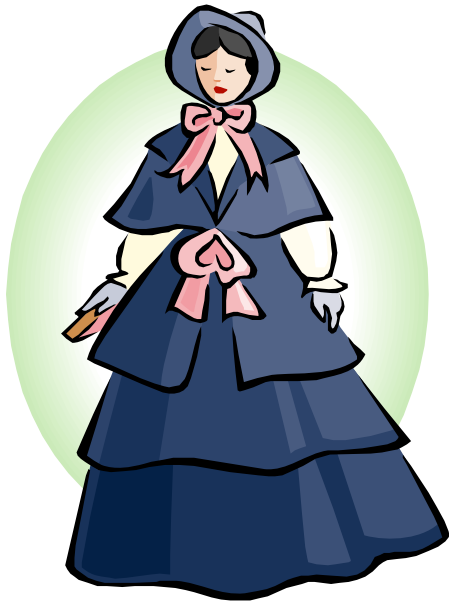


When did Charles Dickens wear this?

Who did he meet?

Can you name three of Dickens' lady friends?

*CHARLES DICKENS
MUSEUM
VICTORIAN TOUR*



Take the



Victorian Era Tour



In the Charles Dickens Museum

A day in the life of Charles & Catherine Dickens in 1837

Remember

Charles & Catherine were well to do people in the Victorian Era. They were always on their best behavior. Both Charles and Catherine were very respectful to anyone that came into their home. Be sure to be ladies and gentlemen just like them while you are in this house!

Many different people used each room in the Dickens house. Look for these symbols on your guide.



Servants



Charles Dickens



Catherine Dickens



Dickens's Family

Walk all the way down the stairs to the basement.



The washroom was the servants quarters.

Can you spot the...

Iron

Broom

Tea kettle

Journey down the hall into the Library.



This library used to be a kitchen! Now it has many books!

How many books do you have in your home?

Climb the stairs and go into the Morning Room.

This was Catherine's favourite room.

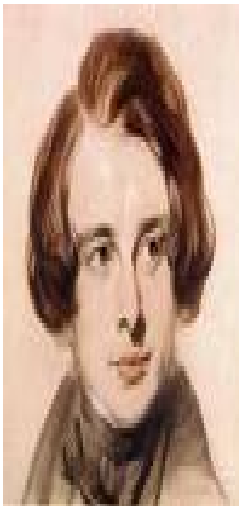
Can you find the names of all her children? Write their names in the box below.



Leave the Morning Room and turn right into the Dining Room. Remember you are ladies and gentlemen, be polite to anyone you see.

Dickens loved to throw parties! He also loved to play games.

Can you find a game that he used to play? Draw it in the box below.



Climb the stairs and walk directly into the Drawing Room.



This is the family Drawing Room.
Dickens's family used to meet in this room.

What do you and your family do in your Living Room at home?

Go Directly into Dickens's Study.

Can you find Dickens's signature?
Sign your name on the line below:



This is where Dickens used to write his famous books.

Can you find 3 books and Draw them in the boxes below?

--	--	--

Climb up the stairs and walk into the Suzanet Rooms on the top floor. Remember to be respectful to anyone in the museum!

Dickens's father was sent to debtors prison!
Write the name of the prison on the line below:



When his family went to prison, Dickens had to go to work. He was only 12 years old!

Do you have any jobs?

Dickens worked at Warren's Blacking Factory sealing shoe polish jars. Find the bottle of shoe polish and draw it in the box below.



Finally, walk directly into the Mary Hogarth Room.

Dickens became very famous and had many friends.



Find 3 of Dickens's friends and draw their pictures in the box below.



You have completed the Victorian Tour!



Appendix O: Evaluation Forms

KS2 Assessment Survey

Please take a few minutes to answer these questions about yourself:

1. How old are you? (Please circle one)

7 8 9 10

2. Are you male or female? (Please circle one)

Male Female

3. Do you enjoy learning about the Victorian Era in school? (Please circle one)

Yes No

4. What is your favourite subject in school?

5. Do you play a lot of computer games?(Please circle one)

Yes No

TOUCH SCREEN COMPUTER

Please answer the following questions by circling one number between 1 and 5, with 5 being the best.

1. How fun was the touch screen computer program?

1 2 3 4 5

2. How helpful was the touch screen program in learning about Charles Dickens?

1 2 3 4 5

3. How easy was the touch screen program to use?

1 2 3 4 5

4. How much did you learn when using the touch screen program?

1 2 3 4 5

6. Have you ever used a touch screen computer like this before?

Yes No

8. Have you ever been to the Charles Dickens Museum before?

Yes No

9. What was your favourite part of the touch screen computer program?

10. Was there anything that you did not understand?

11. What is your overall rating of the touch screen computer program?

1 2 3 4 5

PAPER ACTIVITIES

1. Which paper activity did you use? (Please circle one)

The Museum Map Activity The Detective Tour The Victorian Tour

Please answer the following questions by circling one number between 1 and 5, with 5 being the best.

2. How easy was the activity to use?

1 2 3 4 5

3. How much fun did you have using the activity?

1 2 3 4 5

4. How helpful was the activity in learning about Charles Dickens?

1 2 3 4 5

5. How much did you learn when using the activity?

1 2 3 4 5

6. How clear were the instructions?

1 2 3 4 5

7. Have you ever used an activity like this in another museum?

Yes No

8. Was there anything that you did not understand?

9. What is your overall rating of this activity?

1 2 3 4 5

Teacher Assessment Survey

Please take a few minutes to answer these questions about the educational tools and activities in the Charles Dickens Museum. Please provide any general comments or suggestions that you may have.

For the following questions please indicate your response by circling one rating between 1 and 5, with 5 being the best.

Touch Screen Computer Program:

1. How appropriate was the content presented in the touch screen computer?

1 2 3 4 5

2. How appropriate was the difficulty of the material presented in the touch screen computer?

1 2 3 4 5

3. How well do you feel that the students learned the life and works of Charles Dickens?

1 2 3 4 5

4. How easy do you feel that the touch screen was for the students to use?

1 2 3 4 5

5. How well do you feel that the module addressed the curriculum requirements?

1 2 3 4 5

6. How would you rate the entire educational experience?

1 2 3 4 5

7. Would you consider coming back to the museum for a field trip?

Yes No

8. Would you suggest any changes to the touch screen?

Interactive Activities:

1. How well do you think the students understood the life of Charles Dickens?

1 2 3 4 5

2. How easy was it for the children to understand the activities?

1 2 3 4 5

3. How clear were the instructions for the children?

1 2 3 4 5

4. How easy were the children able to go through the museum?

1 2 3 4 5

5. How appropriate were the activities and questions that the children were asked to complete?

1 2 3 4 5

6. How would you rate the entire educational experience?

1 2 3 4 5

7. How exciting was the activities for the children to use?

1 2 3 4 5

8. Would you consider coming back to the museum for a field trip?

Yes No

9. Would you suggest any changes to the activities?