

# The CLiC

## Digital Reading Competition



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## Digital Reading Competition Guidance Booklet

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**Project website:** [www.birmingham.ac.uk/clic](http://www.birmingham.ac.uk/clic)  
**Email:** [clic@contacts.bham.ac.uk](mailto:clic@contacts.bham.ac.uk)

**Twitter:** [@CLiC\\_fiction](https://twitter.com/CLiC_fiction)

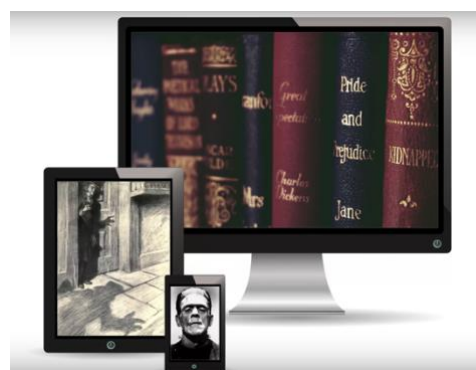
CLiC Dickens is a collaborative project between the University of Birmingham and the University of Nottingham.  
(Arts and Humanities Research Council grant reference AH/P504634/1).


## 1. What is CLiC?


What opportunities do digital technologies offer to enhance students' reading experience? We live in a digital world, with new types of texts and new methods for making sense of them. It is important that education strategies reflect these developments. In this project we aim to develop such strategies challenging students to submit their own **digital reading activities** for use in the English Literature, English Language and English Language & Literature classroom. We are looking for activities that use the CLiC (Corpus Linguistics in Context) web app.

The CLiC web app allows users to explore the language of over 130 novels, mainly from the 19<sup>th</sup> century. Its intuitive interface has been designed for use in the English classroom. CLiC lets users search particular words and phrases, study them in context, see how they are distributed across texts, and compare different texts with one another. Teachers who have participated in our workshops have incorporated CLiC into their toolkit and recognised it as a useful tool for 'stretch and challenge purposes'.


It's also good fun!








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**19C - 19th Century Reference Corpus**  
29 books,  
4,512,568 total words

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

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

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

Load | Merge | Save | Clear | Help

- Concordance
- Subsets
- Clusters
- Keywords
- Counts
- Texts

The CLiC web app: [clic.bham.ac.uk](http://clic.bham.ac.uk)

**Curriculum Links:** Key Stages 2 to 5 – English Literature, English Language, English Language & Literature

## 2. Guidelines for the Digital Reading Competition

We are calling pupils of Key Stages 2 to 5 to design their own digital reading activities with the CLiC web app for the classroom, homework and NEAs.

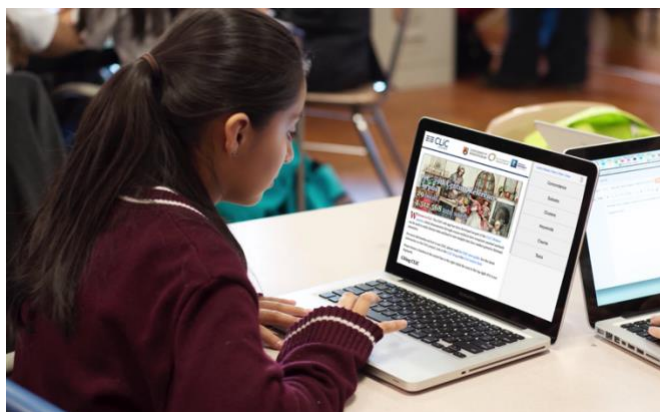


Image adapted from Globaloria Game Design, <https://flic.kr/p/dSKflz>

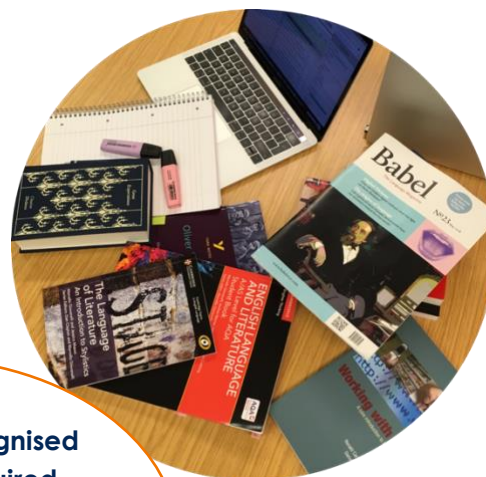
Pupils are challenged to research a theme of their choice based on texts that can be accessed via the CLiC web app. They will write up the way in which they used CLiC in the form of a classroom activity, giving step-by-step instructions. The best activities for each Key Stage entry track will be published on the CLiC Blog and in an updated version of the *CLiC Activity Book* – and winners will receive Amazon vouchers! Pupils can work individually or in groups of up to three. Participation is voluntary. The closing date is **19 July 2019**.

If you would like the CLiC team to run a workshop for your class, please get in touch via email at [clic@contacts.bham.ac.uk](mailto:clic@contacts.bham.ac.uk).



## Aims of the Digital Reading Activity Competition

- Develop a different way of looking at literary texts from a linguistic perspective
- Foster new interest in old classics with the help of digital technology
- Plan and carry out independent research
- Record their research procedure and publish it as a classroom activity
- Work together as a team



I can use it to find quotes for my coursework

Pupils have recognised they have acquired transferrable skills ... CLiC is now very much a part of my teacher's toolkit!

## It's easy to take part... just follow these steps

- **Step 1:** Take a look at the CLiC web app and plan your lesson or activity – Sections 4 to 6 in this Booklet may be helpful for getting started
- **Step 2:** Complete consent forms (available from [Birmingham.ac.uk/clic-competition](https://www.birmingham.ac.uk/clic-competition))
- **Step 3:** Carry out the lesson with pupils using the "Our Digital Reading Activity" template (available from [Birmingham.ac.uk/clic-competition](https://www.birmingham.ac.uk/clic-competition))
- **Step 4:** Submit the entries for your class

**Entry tracks:** Key Stage 2/3, Key Stage 4, Key Stage 5

**Submission:** Teachers will submit all entries for their class via

[Birmingham.ac.uk/clic-competition](https://www.birmingham.ac.uk/clic-competition)

If you have any questions about the submission, please email us at [clic@contacts.bham.ac.uk](mailto:clic@contacts.bham.ac.uk)

We're also working with the National Literacy Trust to gather insights about how young people perceive the future of digital reading. Your class are invited to complete the Digital Reading Survey – please see the details in Section 7 below.

### 3. Prizes

The best competition entries of each key stage entry track will

- receive £50, £25, or £15 **Amazon vouchers**
- be published on the **CLiC Blog** (<http://blog.bham.ac.uk/clic-dickens/>) & in an updated version of the **CLiC Activity Book** (<http://birmingham.ac.uk/clic-activity-book>)

In addition, **participation certificates** will be issued to **every individual pupil** participating in the competition and to **all participating schools**.





## 4. How to use CLiC



CLiC allows you to explore a collection of over 130 nineteenth century novels by authors such as Austen, the Brontës, Collins, Dickens, Gaskell and Shelley. Moreover, one of the CLiC corpora is exclusively made up of children's literature by authors including Kipling, Nesbit and Potter. You can search for particular words or phrases: CLiC will find all occurrences in the whole text or in subsets showing only narration or character speech, and will display the results both in-line and in the context of the whole novel. CLiC does not only support the teaching of A-Level / GCSE-level specs, it also has the potential to spark new interest in particular texts. It encourages students to investigate these texts proactively in order to identify patterns throughout entire novels or across a set of novels (e.g. around gender, food, nature, etc. or to find information on specific fictional characters). In the following example from *Frankenstein*, CLiC is used to explore lexical patterns that contribute to the gothic atmosphere.

| Left  | Node       | Right   | In bk. |
|---|------------|---|--------|
| 1 ed around; and when I could hardly see the <b>dark</b>  | mountains, | I felt still more <b>gloomily</b> .The picture appeared a   |        |
| 2 ave enabled me to support. <b>Immense</b> and rugged    | mountains  | of <b>ice</b> often barred up my passage, and I often       |        |
| 3 errible thunderstorm.It advanced from behind the        | mountains  | of Jura, and the <b>thunder</b> burst at once with fright   |        |
| 4 ed yet deeper in the ravine of Arve.The <b>immense</b>  | mountains  | and precipices that overhung me on every side, t            |        |
| 5 valanche or the cracking, reverberated along the        | mountains, | of the accumulated <b>ice</b> , which, through the silent   |        |
| 6 he vast river of <b>ice</b> , wound among its dependent | mountains, | whose aerial summits hung over its recesses.The             |        |
| 7 ine nothing?They spurn and hate me.The desert           | mountains  | and <b>dreary</b> glaciers are my refuge.I have wander      |        |
| 8 emplated the lovely scene of waters, woods, and         | mountains, | obsured in <b>darkness</b> , yet still displaying their bla |        |
| 9 dearer friends that inhabit it.I am surrounded by       | mountains  | of <b>ice</b> which admit of no escape and threaten ev      |        |
| 10 while they hear his voice they believe these vast      | mountains  | of <b>ice</b> are mole-hills which will vanish before the   |        |
| 11 ot forbear recording it.We are still surrounded by     | mountains  | of <b>ice</b> , still in imminent danger of being crushed   |        |

## The CLiC Analysis Tabs

- The **Concordance** tab allows you to display all instances of a word or phrase in the selected books.
- The **Subsets** tab displays all of the examples of a particular 'subset' in the selected books: 'quotes' (roughly equating to character speech), 'non-quotes' (narration) or short/long 'suspensions' (interruptions of character speech by the narrator). It is helpful to systematically study a large collection of these categories – without deciding on a particular word or phrase to search for.
- The **Clusters** tab generates lists of the most frequent word sequences in a book or set of books. You can set the length of the sequence with the "n-gram" function (for example "5-gram" for 5-word sequences). When you choose "1-gram" you will retrieve a simple word list of single words in the book.

CLiC v2.0.0-beta7

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

Load | Merge | Save | Clear | Help

Concordance

Subsets

Clusters

Keywords

Counts

Texts

- With the **Keywords** tab you can retrieve a list of those words or phrases that are significantly more frequent in one book (or set of books) compared to another book (or set of books). The keywords often contain character names, and words pointing to the place or setting and theme as well as words related to the style of the book.
- The **Counts** tab provides an overview of all books available for analysis in CLiC and their length in word counts.
- Finally, the **Texts** tab displays the full text of all books available in CLiC. This allows you to read the full book or simply to check the context of particular quotes and passages.

## 5. Example submissions for the Digital Reading Activity Competition

We are looking for classroom activities that make use of the CLiC web app. Each submitted activity should include the following information:

- 1) Theme / Perspective
- 2) Background Statement (up to 200 words): Explain briefly how the activity connects to topics in the classroom
- 3) Writing Task Question: Which question do you want the activity to answer?
- 4) CLiC Analysis Tab(s)
- 5) Step-by-Step Instructions (up to 200 words) so that other pupils can follow what you've done
- 6) Key Writing Task (up to 500 words)
- 7) References: If you have used any other materials, e.g. textbooks, webpages, or used images list them here. Ensure that you only use images for which you have the permission to reproduce them!

Please use the Word template provided on the competition website for writing your activity: [Birmingham.ac.uk/clic-competition](http://Birmingham.ac.uk/clic-competition)

### Example 1

#### The representation of time in Charles Dickens's *A Christmas Carol*

- Theme / Perspective: Time
- Background Statement

The noun *time* is generally a frequent word, but the context and meaning of the concept of time seems particularly relevant in Charles Dickens's *A Christmas Carol*. As Scrooge is visited by the ghosts, he experiences much more in one night than he would normally experience across several weeks. The insights from the ghosts also have a lasting impact on his future – and perhaps on his attitude towards time.

- Writing Task Question

How is the word time used in Dickens's novella *A Christmas Carol*?





- CLiC Analysis Tab(s): Concordance

- Step-by-Step Instructions

1. Select the "Concordance" tab from the CLiC menu (<http://clic.bham.ac.uk/concordance>).
2. Under "search the corpora" select *A Christmas Carol*.
3. Leave "only in subsets" at "All text".
4. Under "search for terms" enter *time*.
5. You should see 66 concordance lines. Click on the column headers for "left" and "right" to sort the concordance lines. Can you spot any repeated phrases?
6. In the KWICGrouper menu on the right, under "Search for types", enter some of the words that you see repeated (for example, *Christmas*).
7. Write down your observations.

- Key Writing Task

For Scrooge, time is a commodity – Dickens uses the word sixty-six times within the novel. Scrooge sees Christmas time as "a time for balancing books" – time that, in his opinion, could be better spent. However, according to the *Merriam-Webster Dictionary* there are fourteen different ways to define time, and Dickens manages to depict at least five of these. "Once upon a time", "Christmas time", "a time for paying bills", "travelling all the time", "the ghost had given him time", "every time he resolved within himself", "for the first time", "condensed into the space of time", "precious time", "usual time", "plenty of time", "a different time" (see the examples in the concordance below).

|    | Left  | Node   | Right  | In bk. |
|----|---|--------|--|--------|
| 1  | ?Merry Christmas!Out upon merry <b>Christmas!</b> What's <b>Christmas</b> | time   | to you but a time for paying bills without money                   |        |
| 2  | upon merry Christmas!What's Christmas time to you but a                   | time   | for <b>paying</b> bills without money; a time for finding yourself |        |
| 3  | you but a time for <b>paying</b> bills without money; a                   | time   | for finding yourself a year older, but not an hour                 |        |
| 4  | But I am sure I have always thought of <b>Christmas</b>                   | time,  | when it has come round--apart from the veneration due              |        |
| 5  | ted."Seven years dead," mused Scrooge."And <b>travelling</b> all the      | time!" | The whole time," said the Ghost."No rest, no peace                 |        |
| 6  | ore he thought.Marley's Ghost bothered him exceedingly. <b>Every</b>      | time   | he resolved within himself, after mature inquiry, that it was      |        |
| 7  | old honest Ali Baba!Yes, yes, I know!One <b>Christmas</b>                 | time,  | when yonder solitary child was left here all alone, he             |        |
| 8  | dressing of the shops, that here too it was <b>Christmas</b>              | time   | again; but it was evening, and the streets were lighted            |        |
| 9  | dance like moons.You couldn't have predicted, at any <b>given</b>         | time,  | what would have become of them next.And when old                   |        |
| 10 | in an inaudible speech, if the Ghost had <b>given</b> him                 | time.  | But the whole scene passed off in the breath of                    |        |
| 11 | hristmas Holidays appeared to be <b>condensed</b> into the space of       | time   | they passed together.It was strange, too, that while Scrooge       |        |
| 12 | on!The night is waning fast, and it is <b>precious</b>                    | time   | to me, I know.Lead on, Spirit!"The Phantom moved                   |        |
| 13 | returned the second."Cold, isn't it?"Seasonable for <b>Christmas</b>      | time.  | You're not a skater, I suppose?"No. No.Something else              |        |
| 14 | accustomed corner, and though the clock pointed to his <b>usual</b>       | time   | of day for being there, he saw no likeness of                      |        |
| 15 | said Bob, "one of these days; though there's <b>plenty</b> of             | time   | for that, my dear.But however and whenever we part                 |        |
| 16 | To Come conveyed him, as before--though at a <b>different</b>             | time,  | he thought: indeed, there seemed no order in these latter          |        |
| 17 | strive within me.Oh Jacob Marley!Heaven, and the <b>Christmas</b>         | Time   | be praised for this!I say it on my knees                           |        |

Listed chronologically, the use of the word demonstrates the shift in Scrooge's understanding of time itself. Time represents monetary value, a despicable time of year, but as the ghosts reveal themselves to him, he views time as a tangible gift, a moment for reflection, something that is no longer escaping his grasp. Dickens's (and in turn, Scrooge's) understanding of time shifts in harmony with his own belief system.

- References

Leech, J. (1843). "Scrooge Extinguishes the First of The Three Spirits" [illustration], scanned by Philip V. Allingham, available from <http://www.victorianweb.org/art/illustration/carol/4.html>)

(Example 1 has been adapted from the following blog post:

Howard, K. (2018, March 27). What's in a Word: Revision with CLiC [Blog post].

Retrieved from <https://blog.bham.ac.uk/clic-dickens/2018/03/27/whats-in-a-word-revision-with-clic/>)

## Example 2

### Setting and Atmosphere in the novels of Charles Dickens and Janes Austen

- Theme / Perspective: Setting and Environment
- Background statement

Setting and atmosphere play an important role in the novel. While each novel creates its own particular fictional world, it is still possible to identify similarities across novels and we can interpret accounts of certain settings in relation to the social and historical context of the time. The aim of this activity is to illustrate how particular words can provide an indication of a novel's settings and atmosphere. To show how different words can contribute to creating atmosphere, it is useful to compare different novels. Charles Dickens is often referred to as an author who was concerned with living and working conditions in the city, while Jane Austen, in contrast, often shows us social life away from the city. We would assume, therefore, that these authors' novels differ in the way they create atmosphere and describe setting. A starting point to compare the type of fictional worlds these two authors write about is a 'key comparison'.

- Writing Task Question

How do Austen's and Dickens's novels differ in their atmosphere and setting?

- CLiC Analysis Tab(s): Concordance, Keywords
- Step-by-step Instructions

#### Keywords comparing Austen and Dickens

1. Select "Keywords" from the CLiC menu (<http://clic.bham.ac.uk/keywords>).
2. Select all of Austen's novels as "Target corpora" (type "Austen" and you will see the option to select all of her novels at once) and choose "All text" from the option box "...within subset".
3. Select all of Dickens's novels as "Reference corpora" (easily done by selecting "DNov"). Again, choose "All text" from the option box "...within subset".
4. Keep the default settings (which will give you words such as 1-gram, and so on).
5. This will give you a list of keywords for Austen (in comparison with Dickens) down the left-hand side, ordered by their degree of difference from the Dickens corpus.
6. To find the keywords in Dickens, compared with Austen's corpora

The screenshot shows the 'Keywords' interface with the following settings:

- Target corpora:** Jane Austen (7 books) X
- ...within subset:** All text
- n-gram:** 1-gram
- Reference Corpora:** DNov - Dickens's Novels X
- Reference corpora:** DNov - Dickens's Novels X
- ...within subset:** All text
- Swap target and reference corpora:** (link)
- p-value cut-off:** 0.0001

## 7. Compare the two keyword lists and try to find words that seem relevant to setting and atmosphere.

### • Key Writing Task

Table 1 lists the top fifteen keywords for each comparison. Although this is a small selection, it already provides some useful pointers. In Austen, the female pronoun *she* and the possessive determiner *her* are more frequent than in Dickens. In Dickens, *his* and *Mr* are more frequent than in Austen. In Dickens we also find the body part nouns *face*, *hand* and *head* more often than in Austen.

**Table 1: Keywords for Austen vs Dickens and Dickens vs Austen**

|      | Austen vs Dickens |           | Dickens vs Austen |           |
|------|-------------------|-----------|-------------------|-----------|
| Rank | Word              | Frequency | Word              | Frequency |
| 1    | she               | 10432     | said              | 27642     |
| 2    | her               | 13609     | the               | 182581    |
| 3    | not               | 8828      | don't             | 6071      |
| 4    | be                | 8427      | his               | 50343     |
| 5    | elizabeth         | 687       | old               | 7666      |
| 6    | elleanor          | 623       | mr                | 28886     |
| 7    | emma              | 786       | upon              | 10369     |
| 8    | catherine         | 555       | it's              | 3201      |
| 9    | could             | 3685      | pickwick          | 2135      |
| 10   | crawford          | 493       | face              | 4315      |
| 11   | marianne          | 492       | hand              | 5127      |
| 12   | fanny             | 862       | head              | 4868      |
| 13   | must              | 2178      | up                | 9916      |
| 14   | jane              | 544       | until             | 2070      |
| 15   | weston            | 388       | out               | 10714     |

A keyword comparison takes the absolute frequencies in a target text and compares them to the frequencies in the reference corpus, whilst also taking the overall number of words in the corpus into account. From the keyword list we cannot always draw simple and direct conclusions; we may need to look at the words in context to assess why they come up as key. For example, we might ask ourselves whether there are simply more female protagonists in Austen, or whether certain books are female-focused, and so on. Alternatively, we might wonder whether there are specific books in Dickens where individual body parts are emphasised, or perhaps Dickens just refers to body parts more often overall. If he does, we can then explore why this might be the case and how his techniques for characterisation and setting are different from other writers, such as Austen.

Clearly an understanding of keywords can help us to explore matters of genre and authorial style. Often the keywords further down the frequency list are highly informative (usually and unsurprisingly, the names of characters are prominent towards the top). The following are a selection of keywords that you find as you go through the lists. For Austen there are words like *feelings*, *happiness*, *manners*, *behaviour*, *civility*, *conduct*, *pleasing*, *kindness* – all of which seem to suggest themes around interpersonal relationships. Another set is: *marry*, *marriage*, *marrying*, *invitation*, *dance*, *ball*, which can be seen to relate to romantic relationships.



For Dickens, on the other hand, we find words like *gentleman* and *boy* which connect the male words from the top of the keywords list. Another connection to the top of the keyword list are body part nouns, such as *eyes* and *hands*, but there are also a number of concrete objects and elements of settings such as *door*, *fire*, *light*, *glass*, *bed*, *wall*, *water* and specific terms that relate to the city: *streets*, *city*, *money*, *prison*. These initial groups are derived by simply going through the keyword list, but already they indicate differences between the two authors. The words, and groups of words, can be analysed in more detail by running concordances for them and relating them to specific themes.

(Example 2 has been developed in more detail in Activity 10 in the CLiC Activity Book; <http://birmingham.ac.uk/clic-activity-book>)

## 6. Where to find more examples of CLiC activities

For examples of activities, check out the free *CLiC Activity Book*, which contains a collection of thematic classroom activities with step-by-step instructions for querying the web app: [Birmingham.ac.uk/clic-activity-book](http://Birmingham.ac.uk/clic-activity-book)

More examples are available from our Blog: [blog.bham.ac.uk/clic-dickens/](http://blog.bham.ac.uk/clic-dickens/)



### Revising Frankenstein with CLiC Dickens

Beth Kemp (@BethKemp on Twitter) is an English teacher, A Level examiner, teacher trainer and writer of textbooks and study guides for A Level, GCSE and KS3. She is also passionate about reading for pleasure and contemporary YA literature, finding that language and work and her leisure. Looking ... [Continue reading](#)



### Signposting and gatekeeping the supernatural: Servants and doors in The Strange Case of Dr Jekyll and Mr Hyde

In this guest post teacher Claire Stoneman shares her passion for Victorian literature with a case study of servants and agency in The Strange Case of Dr Jekyll and Mr Hyde. She emphasises the role of doors in this context – reiterating the importance of doors in this novella, which our Blog readers may remember from Lorraine ... [Continue reading](#)



### What's in a Word: Exam-ready with CLiC

Kat Howard (@SaysMiss on Twitter) is an English teacher at Brockington College, an 11-16 Secondary School in South Leicestershire. Previously undertaking roles such as Literacy Coordinator and overseeing KS3 Curriculum Planning and Assessment, Kat provided T&L training through the National College of Teaching and Leadership and has written resourcing content for a range of providers ... [Continue reading](#)



### CLiC in the classroom

Lorraine Adriano has taught in secondary schools in England and Italy. She was curriculum leader for KS3 and Head of Department, developing schemes of work and assessments. Lorraine now teaches English language and English literature years 7-13 at Bishop Walsh Catholic Secondary School. She is an examiner for both English language and English literature at GCSE and is ... [Continue reading](#)

## 7. The Digital Reading Survey

If you want to make an important contribution to our research about reading habits in the digital age, distribute the Digital Reading Survey to your pupils in English Literature, English Language, English Language & Literature classes. Results from the survey will be published anonymously in a joint report by the National Literacy Trust and the University of Birmingham. **You do not need to submit an activity to the competition in order to complete the survey.**

The survey will take approximately 15 minutes to complete.

To participate in the Digital Reading Survey, go to  
[Birmingham.ac.uk/clic-reading-survey](https://Birmingham.ac.uk/clic-reading-survey)

## 8. Checklist for submitting entries

Teachers will collect all entries for the activity competition from their class and submit them individually on the competition website: [Birmingham.ac.uk/clic-competition](https://Birmingham.ac.uk/clic-competition). The forms and templates can be downloaded from the same website.

Please make sure to submit all required documents through the online submission forms provided on [Birmingham.ac.uk/clic-competition](https://Birmingham.ac.uk/clic-competition):

- ☐ The Digital Reading Survey (optional)
- ☐ One Activity submission form for each participating individual/group
- ☐ Parental consent forms for the Activity Competition

The online submission system for the Activity Competition requires the teacher to input their contact details. We will use these details to notify the winners.

# GOOD LUCK!

## 9. Terms and conditions

1. The competition is open to all secondary schools in the UK.
2. Group and individual entries will be accepted. For group entries, pupils can work in groups of up to three students.
3. Only one entry per student or group of students will be accepted. Schools may submit entries from more than one student or group of students. All entries from the same class must be submitted by one teacher.
4. All entries must clearly state student and teacher names, the full school address, plus a contact telephone number and email address.
5. The closing date for the competition is **19 July 2019**.
6. Entries will only be accepted online once all compulsory competition requirements have been met. Partially completed entries will be discarded.
7. Activity competition submissions can be withdrawn until 26 July 2019 by writing to clic@contacts.bham.ac.uk. Survey entries cannot be withdrawn as they are anonymous.
8. The panel of judges will include at least one member who is independent of the promoter.
9. The decision of the judges is final and binding and no further correspondence will be entered into.
10. Winners will be chosen from each of the following key stage entry tracks: Key Stage 2/3, Key Stage 4 and Key Stage 5.
11. Winning schools will be notified in writing by August 2019.
12. There is no cash alternative for any prize in this competition.
13. Entries will be used for research purposes by The University of Birmingham in collaboration with the NLT.
14. The University of Birmingham reserves the right to reproduce and utilise in whole or in part the entries submitted by students for information, publicity and promotional purposes.
15. By entering, each class agrees to secure parental agreement and authorises the use of names and addresses of the establishment to which it belongs and the names of participating teachers and students in any information, publicity or promotional activity linked to this competition.
16. By entering the competition you accept fully and completely these terms and conditions of which entry instructions form a part. Promoter: University of Birmingham, Edgbaston, Birmingham B15 2TT, United Kingdom.