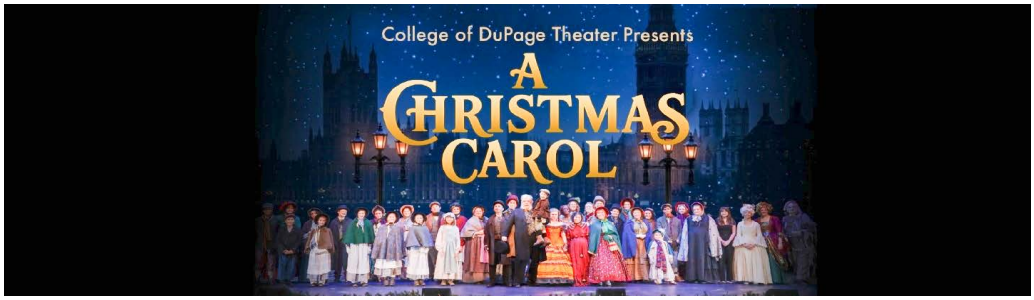
**College Theatre**
**Presents**




**Charles Dickens'**

# *A Christmas Carol*

**Adapted by**
**William J. Norris**

**Directed by Amelia Barrett**
**Saturday, Nov. 21 at 2pm and 5pm**
**Sunday, Nov. 22 at 2pm**
**Monday, Nov. 25 at 10am, School Stage**
**Saturday, Nov. 28 at 2pm and 5pm**
**Sunday, Nov. 29 at 2pm**

**Characters**

Londoners: citizens rich and poor
Mrs. Creakle, Scrooge's cleaning woman
Joe, A fence
Mrs. Balthazar, a business woman
Mr. Caspar, a business man
Ebenezer Scrooge, a money lender Bob Cratchit, Scrooge's clerk Fred, Scrooge's nephew
The Ghost of Jacob Marley
The Ghost of Christmas Past
Schoolchildren
Scrooge, as a young boy
Fan, his sister
Mr. Fezziwig
Mrs. Fezziwig
The Fezziwig party guests Young Scrooge
Belle, his betrothed The Ghost of Christmas Present
Mrs. Cratchit
The Cratchit children: Martha, Belinda, Peter, Tiny Tim
Elizabeth, Fred's wife
Fred's party guests: Ursula, Topper, and Oscar
Ignorance
Want
The Ghost of Christmas Yet To Come
Christopher, a street urchin

**Scenes: The production runs approximately one hour without intermission:**

**Time and Place: 1843**

**Please note: The content is appropriate for most ages but the Ghosts of Jacob Marley and Christmas Yet to Come may be disturbing to some younger viewers. Haze and color chase effects within the production.**

**Act One**

Scene One: The Street in Front of Scrooge & Marley's Counting House
Scene Two: The Counting House
Scene Three: The Street in Front of Scrooge's House
Scene Four: Scrooge's Bedroom
Scene Five: The Ghost of Christmas Past
Scene Six: The Schoolyard
Scene Seven: At the Fezziwig's

**Act Two**

Scene One: The Ghost of Christmas Present
Scene Two: The Cratchit and Fred Households
Scene Three: Want and Ignorance
Scene Four: The Ghost of Christmas Future
Scene Five: The Future
Scene Six: Scrooge's Bedroom
Scene Seven: The Street in Front of Scrooge's House
Scene Eight: The Counting House

**The Story** A heartwarming Classic Tale this family-friendly show shares the beloved tale of Ebenezer Scrooge who learns that change is always possible and that the greatest joy iscaring for those less fortunate. With an exuberant cast, College Theater Dept ushers in the holiday with this MAC tradition.

## *Dedication*

***In Memory of William J. Norris (1946-2021)***

Mr. Norris originated the role of Ebenezer Scrooge at the Goodman Theatre and portrayed him for 12 seasons, from 1978 to 1990. He then played other roles, including Mr. Fezziwig, in *A Christmas Caro*l for another 11 years.



William J. Norris playing Scrooge in "A Christmas Carol" at the Goodman Theatre.Sun-Times file

Over a career of nearly 40 years, Norris performed on stages throughout Europe and the midwest, acted on television and film, was a playwright, screenwriter, director, and teacher. But most importantly, he was a valued friend to the College of DuPage Theater Department, and to me personally.

Norris wrote this adaptation specifically for the College Department. Obviously he had some personal insight into the story and journey of the character that none of us will ever understand, being involved with it for so many years. He always visited our casts, offered thoughts and support to our actors, asked them for their impressions and thoughts. He even visited our cast, via Zoom, when we produced his adaptation during lockdown.

Ultimately, I believe, his desire was to lift up the work of Dickens, give an audience a moment of respite from the world and end the journey with hope and joy. Let us all be unafraid to recognize our own foibles from the past, open our eyes to the present and meet the future with a new sense of purpose.

Thank you to Bill, for all his many gifts. He continues his legacy with our current production. And I feel him in the hall, watching the show, today.

AB



Evert A. Duyckinick: *Portrait Gallery of Eminent Men and Women in Europe and America.* New York: Johnson, Wilson & Company, 1873.
Source:
http://commons.wikimedia.org/wiki/Image:Charles_Dickens2.jpg

**Dickens' Quotes**

*I have endeavored in this Ghostly little book to raise the Ghost of an Idea which shall not put my readers out of humor with themselves, with each other, with the season, or with me. May it haunt their house pleasantly, and no one wish to lay it down! Their faithful friend and servant, Charles Dickens.* ~1843 Preface to *A Christmas Carol*

*He was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world.* ~The tomb of Charles Dickens, Westminster Abbey, 1870

*A loving heart is the truest wisdom.* ~Charles Dickens

*Have a heart that never hardens, and a temper that never tires, and a touch that never hurts.* ~Charles Dickens

*I will honor Christmas in my heart, and try and keep it all the year*. ~Scrooge, *A Christmas Carol*, Charles Dickens

*The Literary Dictionary* defines *a carol* as:
"A song of religious rejoicing usually associated with Christmas or Easter in the Christian calendar."



*Mr. Fezziwig's Ball*
hand colored etching by John Leech
from *A Christmas Carol* by Charles Dickens (1812 - 1870)

Source: http://commons.wikimedia.org/wiki/
Image:A_Christmas_Carol_-_Mr._Fezziwig's_Ball.jpg

***A Revival of Christmas***

The website dedicated to all things Dickensian *charlesdickens.com* celebrates the author with the following statement: "Charles Dickens has probably had more influence on the way that we celebrate Christmas today than any single individual in human history except one." Richard Wilkins echoes this sentiment in *The Carol's Song of Redemption*: "On December 19, 1843, a slim, red volume with gilt edges and hand-colored lithographs appeared in London bookstalls. The booklet was Charles Dickens' masterpiece *A Christmas Carol*. The world-and Christmas-has never been the same." Paul Davis' *The Lives and Times of Ebenezer Scrooge* notes "*A Christmas Carol*…turned text into culture-text….almost from the day it appeared. *The Carol* was literary public property."

One hundred seventy five years after the first publication of *A Christmas Carol* it is difficult to imagine that at the beginning of the Victorian period the celebration of Christmas was on the decline. The festival of Christmas was contentious, despite its initial popularity as combining many of the features of the Roman Satunalia with Christian rituals. Richard Wilkins writes "Following the English Civil War in 1642, the Puritans abolished the holiday. Although the English monarchy was later restored, Christmas--with its carols, feasting, and warm good-heartedness--was not similarly refurbished and went into further decline with the coming of the Industrial Revolution. Indeed, G.K. Chesterton, in his introduction to the 1924 edition of *A Christmas Carol*, observed that 'if a little more success had crowned the Puritan movement of the seventeenth century, or the Utilitarian movement of the nineteenth century,' the old holiday traditions would 'have become merely details of the neglected past, a part of history or even archeology'."

It was the Romantic period of Queen Victoria and her husband, Prince Albert, who changed societal opinion. Prince Albert introduced the German tradition of the Christmas tree to English society. "Queen Victoria loved Christmas all her life, recording gifts received in her childhood meticulously and descriptively in her journal. When she married Prince Albert, many German Christmas traditions were adopted into Royal

family life. Prince Albert decorated the private family Christmas tree with strings of dried fruit, bonbons, wax dolls and painted unshelled walnuts…' I must now seek in the children an echo of what Ernest and I were in the old time, of what we felt and thought; and their delight in the Christmas tree is not less than ours used to be (Prince Albert*).* The tradition of hanging mistletoe around Christmas began in the Victorian era, as a way around the social restrictions of the time. No unmarried girl could spend time alone with a young man; if they were courting, then they would be chaperoned. At Christmas, under the mistletoe, a lover could taste their sweetheart's lips, perhaps for the first time." (http://www.bbc.co.uk)

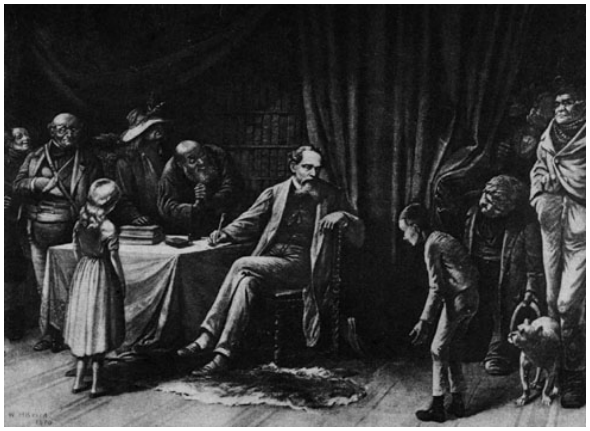
The first Christmas cards appeared in the 1843, "most notable…we find the first Christmas card. Sir Henry Cole who was the first director of the Victoria and Albert Museum, requested his friend John Calcott Horsley, a British narrative painter, to paint a greeting card…The card was not a success and drew a lot of hostile attention. But the idea caught on. In the Christmas card history we find very elaborate and decorative cards in the late nineteenth century and the early twentieth century." (www.christmascarnivals.com, 10 Oct. 2008)

Dickens influenced English readers to give over to the spirit of Christmas through his stories and "set the tone for the season as we know it. Beginning with his sketches in the 1830s and continuing with his annual Christmas stories in the 1840s, Dickens set out to make the holiday mean to others what he insisted it meant to him. . ." (Michael Timko, *Why Dickens wrote A Christmas Carol: Fancy and Fact*)

Timko continues "*A Christmas Carol* reveals the quintessential Dickensian mixture of fictional sentimentality and the commercialism behind its inception. Desperately seeking recognition in the 1840s, Dickens was the inventor of a completely new genre, a muted social commentary presented in the form of an inspirational seasonal story. What makes the *Carol* so unique is that the spirit behind the product is that of a commercially driven writer…" Mary Catherine Harrison writes, "Dickens makes a …plea at the conclusion of *A Christmas Carol*, reminding his readers that Scrooge's transformation is a model for them to follow. The narrator tells us that Scrooge 'knew how to keep Christmas well, if any man alive possessed the knowledge,' and he further admonishes, 'May that be truly said of us, and all of us!'"

Even today, *A Christmas Carol* signifies a benevolent message for the season in contrast to more materialistic concerns. The English traditions have been transported to America with the assistance of what Dickens' tenderly referred to as his "little Carol." "Dickens' describes the holidays as 'a good time: a kind, forgiving, charitable, pleasant time: the only time I know of in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of other people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound

on other journeys.' This was what Dickens described for the rest of his life as the *Carol Philosophy*." (charlesdickenspage.com)



*Dickens receiving his characters*
William Holbrook Beard (1824-1900)
Source: http://commons.wikimedia.org/wiki/Image:Charles_Dickens.jpg

**Social Commentary**

Poets were the principal writers of the Romantic age. The mid nineteenth-century however, gave rise to the serialized novel as the leading form of literature. Kathleen McCoy writes "In these extended prose fictions, the Victorian writer was able to explore the complex and dynamic relationship between the individual, growing from childhood to find his or her place in the adult world, and society, full of social and economic inequities, snobbery, and oppression caused by an exploitative economy."

McCoy further explains "In the social novel of this era, Thackeray, Dickens, Eliot, and the Bronte sisters satirized the hypocrisies they saw in British social life and evoked pathos, if not tragedy, in the lives of their central characters, the men and women overwhelmed by false and cruel social institutions. Great Britain had grown to be the world's premier power in trade and commerce, but things were not well at home."

In *The Paradox of Fiction and the Ethics of Empathy,* Mary Catherine Harrison notes "Victorian literature is especially suggestive for the study of narrative empathy because of its own critical premium on emotional response…Social problem literature, in particular, was predicated on the assumption that readerly emotion would lead to ethical behaviors. If readers cried for fictional suffering, Dickens and many of his contemporaries believed, then they would try to ameliorate the actual suffering they encountered behind them. This is a promising account of the ethical power of emotion…Dickens attempted to circumvent a similar reaction in his readers by explicating the metaphorical relationship between his characters in distress and the suffering of actual, contemporary people…"

Sue Saltmarsh believes "Stories, novels, films, and other forms of narrative texts that pervade the social world are understood here not only as a means of reflecting and conveying particular social values, practices and meanings, but are also understood as a key means of producing them. The storylines available within a culture/society are thus

an important means by which identities and social relations are written/spoken into existence, and provide a powerful resource through which individuals learn" to negotiate their place within society.

"Early in 1843, when Dickens promised to write a *literary sledgehammer* by the end of the year, he did not mean that his new work would fell us with humor. Remember that reform, not humor, is the primary impulse behind fiction. Remember that by 1843, he had already attacked the workhouses in *Oliver Twist* and the brutal Yorkshire schools in *Nicholas Nickelby*. In *A Christmas Carol* he denounces child labor and indifference to poverty in a tale Dickens guaranteed would strike with 'twenty thousand times the force' a pamphlet might have struck." (Nan Miller, *We Came to Hear Dickens Speak*)

*A Christmas Carol* can be read as a social commentary rather than a political treatise on the public issues that surrounded the Victorian age. Saltmarsh makes note of Dickens' "account of children and childhood that is constructed against the backdrop of horrific social conditions experienced by the poor of England and Europe, and the inhumane and brutal working conditions endured by child labourers of the 19th Century. The concept of childhood had undergone considerable alteration during this period, as the Industrial Revolution saw huge numbers of children, from ages as young as three, forced to work in factories and mines as a cheap form of labour."

Richard Wilkins writes "The first report of the *Commission for Inquiring into the Employment and Condition of Children in Mines and Manufactories* had been published in 1842. Dickens was incensed by the report's descriptions of parish orphans and other destitute children, employed generally at seven years (and sometimes as young as three), who were brutalized, ill fed, and ill clothed during their fifteen-to eighteen-hour workdays. Equally appalling to Dickens was the uniform lack of educational opportunities afforded the poor."

Matthew Cooper writes the "central accomplishment: he (Dickens) prodded and entertained millions of readers into caring about the poor instead of seeing the poor . . .as some abstract, seething mass of 'surplus population,' Dickens saw them as individuals, engaging enough to merit novels of 700, 800, 900 pages. He made his readers see them that way too. And that was a revolutionary accomplishment…One indication of his influence lies in numbers. He was the best-selling author in Victorian England, writing novels that became standard household items, as common as candles and brooms. In the 12 years after he died, nearly four million copies of his books sold in Britain alone-an amazing feat even by Stephen King standards. When it came to influence, Daniel Webster argued that Dickens had 'done more to ameliorate the condition of the English poor than all the statesmen Great Britain had sent into Parliament.' Even the conservative Economist conceded that Dickens fueled 'the age's passion-we call it so designedly-which

prevails to improve the condition of the working classes.' Queen Victoria hailed his humanizing influence on the nation and his "strongest sympathy with the poorer classes."

Timko writes "One can see how and why Dickens made his decision: He saw the *Carol's* appeal to a broad audience. Its major themes revolve around the power of love and painful memories to bring about moral redemption. Scrooge's conversion, the cure of Tiny Tim, the joys of domesticity, and the many scenes of celebration and cheer are meant to illustrate the need for charity and benevolence in world of indifference and cruelty. What makes Scrooge such a wonderful character, a Dickensian *Everyman*, is his transformation from the embodiment of selfishness and greed, the prime example of a nineteenth century capitalist, to the benevolent and generous philanthropist and kindly benefactor of the Cratchit family."

Timko makes note of Dickens tireless work "for a wide range of charitable causes. Through speeches, public readings, and journalistic efforts he sought funds for adult education, soup kitchens, emigration schemes, housing associations, health and sanitary organizations, prison reform, and recreational societies. He actively supported thirteen separate hospitals and sanatoriums. He also raised funds for disabled writers, actors, and artists and their families." Dickens "showed his readers how to lead a 'moral' life, especially one that reflected religious teachings. He (Dickens) wrote to the Reverend D. Macrae: 'With a deep sense of my great responsibility always upon me when I exercise my art, one of my constant and most earnest endeavors has been to exhibit in all my good people some faint reflections of the teachings of our great Master, and unostentatiously to lead the reader up to those teachings as the great source of moral goodness.'"

It seems clear, then, that Dickens promoted social reform by illustrating to his readers how an exemplary *Christian* life could cure the ills of society. Through actions of his characters he could bring Christianity into everyday existence.

In *A Christmas Carol*, Dickens underlined that his characters were one of many whom we, as a society, knew. Wilkins argues that both Dickens and our collective success as reformers is measured "not (through) autonomy but, rather, (through) education and the cheerful, faithful fulfillment of social duties and responsibilities. Society would improve and mankind would flourish when educated members of the polity recognized the reciprocal benefits flowing from mutual obligations."



*Dickens as a young man*
Source: http://commons.wikimedia.org/wiki/Image:Charles_Dickens.jpg

**The antecedents of social commentary**

*The Carol's Song of Redemption* claims "The *Carol's* rudimentary plot came from Dickens' earlier writings. The prototype was his short story 'The Goblins Who Stole a Sexton,' in which goblins reveal scenes of true Christian cheer to an 'ill-tempered gravedigger named Gabriel Grubb.' But, unlike the earlier goblin story, *A Christmas Carol* is infused with the communitarian message so forcefully delivered at the Athenaeum."

Although Dickens had always adored Christmas, he had not considered writing another such story using the Christmas setting until October of 1843, when he was invited to speak at the first annual meeting of the *Manchester Athenaeum* (an adult education institute for the working class). Wilkins illustrates Dickens' famous speech as an assertion of compassion. Once the "dragon of ignorance" was "chased ... from [the] hearth," even the bitter ghost of Want would move away from the soul and be replaced by "self-respect and hope… Dickens gave an answer for the ills engendered by untrammeled economic liberty in 1843… As Dickens informed the Athenaeum and reiterated at length in the *Carol*, 'relations between [men] involve a mutual duty and responsibility,' and as a result we must discharge our implied obligations toward each other 'cheerfully, faithfully, and honourably; for the history of every useful life warns [us] to shape [our courses] in that direction'…Ebenezer Scrooge learned that he could not live in isolation from Tiny Tim. And since--like Ebenezer--we cannot escape each other; our only hope is an enlightened understanding and fulfillment of our mutual, communal obligations… In 1843, Charles Dickens set out to write a *Plea to the People of England*. He did not complete that effort, but the *Carol*, in his own words, brought his message down like 'a Sledge hammer ... with twenty times the force--twenty thousand times the force--I could exert by following out my first idea. It does so because *Carol* is a song of redemption... Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did NOT die, he was a second father."(*The Carol's Song of Redemption*)

*Victorian Literature* illustrates Dickens' early childhood with examples that demonstrate his damage from society and why he might be committed to social reform. "The imprisonment for debt of Charles Dickens's father and his own child labor gave him both a driving ambition to rise out of poverty and a sympathetic understanding of the lives of the poor. As a child he helped support his family by pasting labels on bottles, working from dawn to dark for a few pennies. A small legacy enabled his father to leave prison and Dickens to attend Wellington House Academy. When only fifteen, Dickens left the school and again went to work, this time as an office boy. He later became a parliamentary reporter and then a writer of light 'sketches' of contemporary life for magazines."

Timko believes "The hardships Dickens endured as a child were made legendary in Edmund Wilson's famous essay *Dickens: The Two Scrooges*. Wilson tells of the father's arrest when Charles was just twelve and the boy's response: 'The sun has set upon me forever!' Wilson then goes into detail about Dickens' work in a rat-infested boot-blacking warehouse. 'These experiences,' he wrote, 'produced in Charles Dickens a trauma from which he suffered all his life. ... One must realize that during those months he was in a state of complete despair.'"

Saltmarsh suggests, "Children are not only shaped by external conditions such as the stories told to them, but they are dependent on those conditions and they take them up as their own." Dickens "narrative texts…mediate between the self and…make the texts of popular culture a powerful vehicle for the circulation of familiar storylines, commonsense understandings and dominant discourses."

Matthew Cooper states "His star rising, Dickens didn't leave the poor behind. Instead he sketched them. Under the pseudonym *Boz*, he churned out copy about vulgar vendors, ragged children, raging arguments. In *The Pawnbroker's Shop*, Dickens presented his comfortable readers with a prostitute: 'the lowest of the low; dirty, unbonneted, flaunting and slovenly.' In his *Visit to Newgate,* he took them inside a prison that housed children. 'Fourteen terrible little faces we never beheld.-There was not one redeeming feature among them-not a glance of honesty-not a wink expressive of anything but the gallows and the hulks, in the whole collection.' This kind of firsthand experience became central to Dickens's fiction. To write *Hard Times*, for instance, he traveled to the north to cover a workers' strike.… Dickens makes his readers want to help the deserving poor. And, indeed, the Victorian (and New Deal) reforms that were, in part, inspired by Dickens focused on these able-to-help-themselves characters… This left behind an underclass that seemed short on lovable Cratchits and long on pregnant teens, drug addicts, and gang members… I don't know if there will be a single figure-be it a novelist or filmmaker or journalist-who can animate a nation's imagination the way Dickens did, or whether it may take a disparate group, or even an artistic movement. But I'm certain those Dickenslike

qualities will not be had by some writer-in-residence strolling the hallowed halls of Haverford. The Dickens mantle demands a life outside the academy, exposed to the real world."

Throughout his life, Dickens worked tirelessly for a range of charitable causes. Through speeches, readings, and his writings he sought to fund public education, food pantries, health organizations and societal reforms. As Nan Miller writes of Dickens' pleas, "If the purpose of any sermon is to unite us in brotherhood and reflection, to make us feel keenly for ourselves and others, then here was a sermon affecting as any composed by a clergyman or delivered in church."

**The Real Scrooge**
Excerpted in full from *The Scotsman*
(http://www.leithhistory.co.uk/2004/12/24/revealed-the-scot-who-inspired-dickens-scrooge/) 12/24/2004
**Revealed: the Scot who inspired Dickens' Scrooge**
**Failing eyesight led to one of Christmas's favourite characters**
By Jim McBeth

HIS name became an aphorism for meanness, but the base nature of Ebenezer Scrooge was inadvertently fashioned by failing light and an author whose eyesight was equally dim.

The real "Scrooge", an Edinburgh merchant, could not have been more different from his literary counterpart.

But the gloaming of an evening in the Capital, allied with an episode of mild dyslexia suffered by Charles Dickens, has forever associated Ebenezer Lennox Scroggie with one of the Victorian author's most famous characters.

In life, Scroggie was apparently a rambunctious, generous and licentious man who gave wild parties, impregnated the odd serving wench and once wonderfully interrupted the General Assembly of the Church of Scotland by grabbing the buttocks of a hapless countess.

However, it was in 1841 when his entire life was misconstrued by Dickens. Dickens was in the capital to deliver a lecture to an audience of Edinburgh notables. He was wandering the city, killing time before the talk, when he visited the Canongate Kirk graveyard.

There, as revealed by his diaries, he saw a memorial slab which read: “Ebenezer Lennox Scroggie - meal man”. The description referred to his main trade as a corn merchant. However, the author mistakenly translated it as “mean man”. Though he was shocked by the description, it gave him food for thought and two years later, art imitated life - or so the author believed.

When *A Christmas Carol*, one of Dickens’ finest works, was published in 1843, it featured Ebenezer Scrooge, a “mean man” erroneously based on Ebenezer Scroggie. Dickens always believed his creation was rooted in truth. Later, he wrote that while Scots had a reputation for frugality, they were not mean. It must have “shriveled” Scroggie’s soul, said Dickens, to carry “such a terrible thing to eternity”.

But, now, appropriately, on the eve of Christmas, Scroggie’s reputation is restored. Peter Clark, a political economist and former Conservative ministerial aide who has researched the episode, said: “I’ve always thought *A Christmas Carol* was splendid, a story of redemption, but Scrooge was based on Scroggie, who could not have been more different. Mere chance associated him with Dickens’ creation.”

Details of Scroggie’s life are sparse, but he was a vintner as well as a corn merchant. He won the catering contract for the visit of George IV to Edinburgh in 1822, the first British monarch to visit since Culloden. He also secured the first contract to supply whisky to the Royal Navy.

Scroggie was born in Kirkcaldy, Fife; his mother was the niece of Adam Smith, the 18th century political economist and philosopher.

Mr. Clark added: “Scroggie was not mean-spirited, but he did attract the admonition of the Church of Scotland by having a child out of wedlock to a servant in 1830. It is alleged he ‘ravished’ her upon a gravestone. Still, what else was there to do in Edinburgh in 1830?”

Perhaps Scroggie’s most delightful claim to fame was the result of his dramatically halting proceedings at the General Assembly of the Church of Scotland, when he “goosed” the Countess of Mansfield during a particularly earnest debate.
“It fairly dampened the proceedings,” said Mr. Clark. Scroggie also features on the internet, where his life is being examined by North American “relatives” eager to visit his grave. Alas, his final resting place is no more. The grave was lost to redevelopment in 1932.

And there is one other hitherto unrecognized by-product of the connection to Scrooge.

Mr. Clark added: “Apparently Dickens’ novel killed off ‘Ebenezer’ as a parents’ name of choice for their children. “A bit like ‘Edwina’, in our own time, you might say - although I can’t imagine why.”



*Charles Dickens*
Source: http://commons.wikimedia.org/wiki/Image:Charlesdickens.jpg

**Chronology of Dickens Principle Works**
Excerpted from www.fidnet.com/~dap1955/dickens/fast-facts.html, 1 Oct. 2008.

**Major Works:**
Sketches by Boz (1836)
Pickwick Papers (serialized monthly 1836-37)
Oliver Twist (serialized monthly 1837-39)
Nicholas Nickleby (serialized monthly 1838-39)
The Old Curiosity Shop (serialized weekly 1840-41)
Barnaby Rudge (serialized weekly 1841)
Martin Chuzzlewit (serialized monthly 1843-44)
Dombey and Son (serialized monthly 1846-48)
David Copperfield (serialized monthly 1849-50)
Bleak House (serialized monthly 1852-53)
Hard Times (serialized weekly 1854)

Little Dorrit (serialized monthly 1855-57)

A Tale Of Two Cities (serialized monthly 1859)
Great Expectations (serialized monthly 1859)
Our Mutual Friend (serialized monthly 1864-65
The Mystery of Edwin Drood-unfinished (serialized monthly 1870)

**Minor Works:**
American Notes (1843)
Pictures from Italy (1846)
The Life of Our Lord (1846)
A Child’s History of England (serialized weekly 1851-53)
Reprinted Pieces (1858)
The Uncommercial Traveller (1861)

**Christmas Books:**
A Christmas Carol (1843)
The Chimes (1844)
The Cricket on the Hearth (1845)
The Battle of Life (1846)
The Haunted Man and the Ghost’s Bargain (1848)

**Weekly Magazines:**

Master Humphrey's Clock (1840-41)
Household Words (1850-59)
All the Year Round (1859-70)

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**Things to think about before the performance:**

- Do you know other versions of *A Christmas Carol*? Have you read Dickens' book, seen another production or watched a film version of the famous *Carol*? Do you remember specific phrases, images or moments? What is the reason for your recollection? Is it the time and the place? Is it the production? Is it the spirit of the season? Or is it the memories that surrounded that particular time?

- Why do families and/or societies hold on to certain season traditions? What do these traditions communicate to the people that hold true to them? What is the "message" that is meant to be passed on?

- How do pieces of literature, theater and dance become a family or seasonal tradition? What does this say about its themes, plots and characters? How do theses pieces remain both relevant, timeless and cross generational?

- Have you ever heard someone use the phrase "Bah humbug?" How has an expression from a piece of literature nearly two hundred years old make its way into contemporary language?

- What would you DO – if you could transport yourself back in time and SEE the choices that you made and the results that followed? What if you can't affect the past and you can only change yourself in the present? How would you alter your own "future?"

- What is your understanding of the word "carol?" What images or sounds does this word evoke? Why would Dickens' entitle his work a "carol?"

**Things to watch for in performance:**

- Look closely at the design for the show. What pieces mean something to you? What is the design of the production communicating with this statement?

- Notice the color palette of the backgrounds contrasted with the actors and the costumes. What are the colors and locales communicating to you?

- This “carol” is a ghost story. What role do you think “spirits” play in Scrooge’s life? What are “spirits?” Why do you think this season is significant for the character of Scrooge? Look for significant “Christmas” moments that determine his experience with this season.

- Look closely at the four “spirits” who visit Scrooge. What do you think each symbolize? What are their similarities? What are their differences? Do their differences have any thematic significance? How does the design address these similarities and differences?

- Listen to the sound design of the production. How do you think this enhances your experience? What is the design communicating to you?

- Look at the colors and cut of the costumes. How do the costumes communicate time, place, economic status, familial connections and character? How do the costumes ask the actors to move differently than they would in a contemporary time?

- Observe how Scrooge interacts with other characters. Does he act differently with characters in the present than he does with those of the past? How is his presence acknowledged by other characters?

- Watch how scenes move from place to place. How does the production guide your attention/your eye?

**Things to think about after the performance:**

- Scrooge is shown images of the *Christmas Yet to Come* and he asks if that they are visions of things that *may* come or what *will* come. What is the difference between these two phrases? What is the implication for Scrooge? What is the implication for the audience?

- How does Scrooge change his perspective on the world? Do you believe such change is possible in an individual? Did you take note of the significant moments that aided his journey in the production?

- Did you notice how the actors were cast in multiple roles? What was the effect of this choice on the production? Did you notice a reason behind this choice or do you think it was random?

- Did you notice moments where character actions appeared to catch up with the characters? Did you experience, alongside the characters, where the present was faced with the past or the future? What were those moments of recognition? How did the production underline this experience?

**Other Analysis "Tools":**

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is 'about?' In a nutshell, how does the playwright drive his point(s) home?

- And what is the significance of the title? Why did the playwright decide that this was the most quintessential title for his work?

**The running time for this production is approximately seventy minutes without intermission.**

**Saturday, Nov. 21: Discussion with Director and Actors – following the 5pm performance.**

**$2 of each ticket sold supports COD music, theater and dance students through the John Belushi Scholarship Fund.**