



Playwright



Israel Horovitz

A Christmas Carol: Scrooge and Marley, Act II

Concept Vocabulary

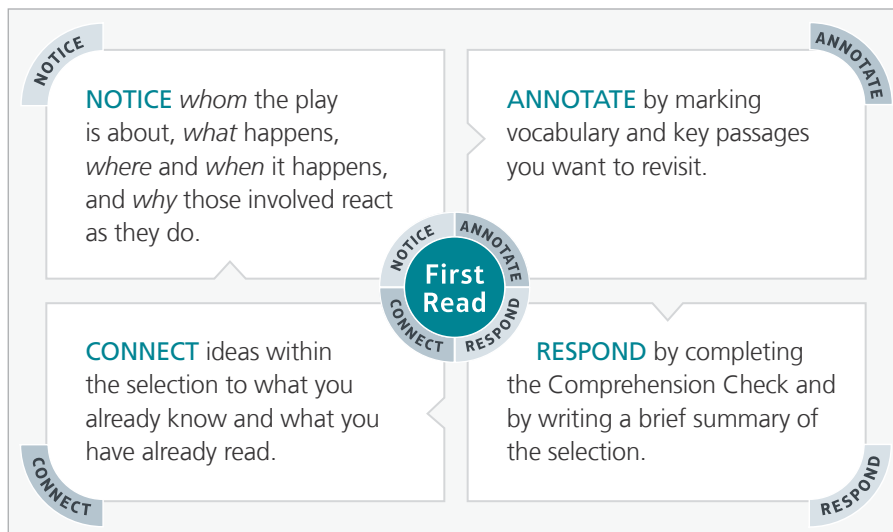
You will encounter the following words as you read *A Christmas Carol: Scrooge and Marley, Act II*. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
parallel	
altered	
strive	
dispelled	
earnest	
infinitely	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



STANDARDS

Reading Literature

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

A Christmas Carol: Scrooge and Marley

Act II

Israel Horovitz

BACKGROUND

In mid-nineteenth century England, millions of peasants moved to the cities. There, they lived in overcrowded slums. Adults and many children worked up to 12 hours a day, 6 days a week. In contrast, factory owners and professionals lived in grand houses with at least one—and often many—servants. These differences in social conditions play a part in *A Christmas Carol*.

SCAN FOR
MULTIMEDIA



Scene 1

- 1 [*Lights. Choral music is sung. Curtain. Scrooge, in bed, sleeping, in spotlight. We cannot yet see the interior of his room. Marley, opposite, in spotlight equal to Scrooge's. Marley laughs. He tosses his hand in the air and a flame shoots from it, magically, into the air. There is a thunder clap, and then another; a lightning flash, and then another. Ghostly music plays under. Colors change. Marley's spotlight has gone out and now reappears, with Marley in it, standing next to the bed and the sleeping Scrooge. Marley addresses the audience directly.*]
- 2 **Marley.** Hear this snoring Scrooge! Sleeping to escape the nightmare that is his waking day. What shall I bring to him now? I'm afraid nothing would astonish old Scrooge now. Not after what he's seen. Not a baby boy, not a rhinoceros, nor anything in between would astonish Ebenezer Scrooge

NOTES

just now. I can think of nothing . . . [*Suddenly*] that's it! Nothing! [*He speaks confidentially.*] I'll have the clock strike one and, when he awakes expecting my second messenger, there will be no one . . . nothing. Then I'll have the bell strike twelve. And then one again . . . and then nothing. Nothing . . . [*Laughs*] nothing will . . . astonish him. I think it will work.

3 [*The bell tolls one. Scrooge leaps awake.*]

4 **Scrooge.** One! One! This is it; time! [*Looks about the room*] Nothing!

5 [*The bell tolls midnight.*]

6 Midnight! How can this be? I'm sleeping backwards.

7 [*One again*]

8 Good heavens! One again! I'm sleeping back and forth! [*A pause. Scrooge looks about.*] Nothing! Absolutely nothing!

9 [*Suddenly, thunder and lightning. Marley laughs and disappears. The room shakes and glows. There is suddenly springlike music. Scrooge makes a run for the door.*]

10 **Marley.** Scrooge!

11 **Scrooge.** What?

12 **Marley.** Stay you put!

13 **Scrooge.** Just checking to see if anyone is in here.

14 [*Lights and thunder again: more music. Marley is of a sudden gone. In his place sits the Ghost of Christmas Present—to be called in the stage directions of the play, Present—center of room. Heaped up on the floor, to form a kind of throne, are turkeys, geese, game, poultry, brawn, great joints of meat, suckling pigs, long wreaths of sausages, mince-pies, plum puddings, barrels of oysters, red hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth cakes, and seething bowls of punch, that make the chamber dim with their delicious steam. Upon this throne sits Present, glorious to see. He bears a torch, shaped as a Horn of Plenty.¹ Scrooge hops out of the door, and then peeks back again into his bedroom. Present calls to Scrooge.*]

15 **Present.** Ebenezer Scrooge. Come in, come in! Come in and know me better!

16 **Scrooge.** Hello. How should I call you?

17 **Present.** I am the Ghost of Christmas Present. Look upon me.

18 [*Present is wearing a simple green robe. The walls around the room are now covered in greenery, as well. The room seems to be a perfect grove now: leaves of holly, mistletoe and ivy reflect the stage lights.*]

1. **Horn of Plenty** horn overflowing with fruits, flowers, and grain, representing wealth and abundance.

Suddenly, there is a mighty roar of flame in the fireplace and now the hearth burns with a lavish, warming fire. There is an ancient scabbard girdling the Ghost's middle, but without sword. The sheath is gone to rust.]

- 19 You have never seen the like of me before?
- 20 **Scrooge.** Never.
- 21 **Present.** You have never walked forth with younger members of my family: my elder brothers born on Christmases past.
- 22 **Scrooge.** I don't think I have. I'm afraid I've not. Have you had many brothers, Spirit?
- 23 **Present.** More than eighteen hundred.
- 24 **Scrooge.** A tremendous family to provide for! [Present *stands*] Spirit, conduct me where you will. I went forth last night on compulsion, and learnt a lesson which is working now. Tonight, if you have aught to teach me, let me profit by it.
- 25 **Present.** Touch my robe.
- 26 [Scrooge *walks cautiously to Present and touches his robe. When he does, lightning flashes, thunder claps, music plays. Blackout*]

Scene 2

- 1 [PROLOGUE: Marley *stands spotlit, L. He speaks directly to the audience.*]
- 2 **Marley.** My ghostly friend now leads my living partner through the city's streets.
- 3 [*Lights up on Scrooge and Present*]
- 4 See them there and hear the music people make when the weather is severe, as it is now.
- 5 [*Winter music. Choral group behind scrim, sings. When the song is done and the stage is re-set, the lights will fade up on a row of shops, behind the singers. The choral group will hum the song they have just completed now and mill about the streets,² carrying their dinners to the bakers' shops and restaurants. They will, perhaps, sing about being poor at Christmastime, whatever.*]
- 6 **Present.** These revelers, Mr. Scrooge, carry their own dinners to their jobs, where they will work to bake the meals the rich men and women of this city will eat as their Christmas dinners. Generous people these . . . to care for the others, so . . .

NOTES

CLOSE READ

ANNOTATE: Mark the details in paragraphs 5–6 that describe the setting.

QUESTION: Why might the playwright have chosen to begin the scene with these details?

CONCLUDE: How does this information help you to better understand the play?

2. **mill about the streets** walk around aimlessly.

NOTES

3. **incense** (IHN sehns) *n.* any of various substances that produce a pleasant odor when burned.

- 7 [Present *walks among the choral group and a sparkling incense³ falls from his torch on to their baskets, as he pulls the covers off of the baskets. Some of the choral group become angry with each other.*]
- 8 **Man #1.** Hey, you, watch where you're going.
- 9 **Man #2.** Watch it yourself, mate!
- 10 [Present *sprinkles them directly, they change.*]
- 11 **Man #1.** I pray go in ahead of me. It's Christmas. You be first!
- 12 **Man #2.** No, no. I must insist that YOU be first!
- 13 **Man #1.** All right, I shall be, and gratefully so.
- 14 **Man #2.** The pleasure is equally mine, for being able to watch you pass, smiling.
- 15 **Man #1.** I would find it a shame to quarrel on Christmas Day . . .
- 16 **Man #2.** As would I.
- 17 **Man #1.** Merry Christmas then, friend!
- 18 **Man #2.** And a Merry Christmas straight back to you!
- 19 [Church bells toll. The choral group enter the buildings: the shops and restaurants; they exit the stage, shutting their doors closed behind them. All sound stops. Scrooge and Present are alone again.]
- 20 **Scrooge.** What is it you sprinkle from your torch?
- 21 **Present.** Kindness.
- 22 **Scrooge.** Do you sprinkle your kindness on any particular people or on all people?
- 23 **Present.** To any person kindly given. And to the very poor most of all.
- 24 **Scrooge.** Why to the very poor most?
- 25 **Present.** Because the very poor need it most. Touch my heart . . . here, Mr. Scrooge. We have another journey.
- 26 [Scrooge touches the Ghost's heart and music plays, lights change color, lightning flashes, thunder claps. A choral group appears on the street, singing Christmas carols.]

Scene 3

- 1 [Marley stands spotlighted in front of a scrim on which is painted the exterior of Cratchit's four-roomed house. There is a flash and a clap and Marley is gone. The lights shift color again, the scrim flies away, and we are in the interior of the Cratchit family home.]

Scrooge is there, with the spirit (Present), watching Mrs. Cratchit set the table, with the help of Belinda Cratchit and Peter Cratchit, a baby, pokes a fork into the mashed potatoes on his highchair's tray. He also chews on his shirt collar.]

- 2 **Scrooge.** What is this place, Spirit?
- 3 **Present.** This is the home of your employee, Mr. Scrooge. Don't you know it?
- 4 **Scrooge.** Do you mean Cratchit, Spirit? Do you mean this is Cratchit's home?
- 5 **Present.** None other.
- 6 **Scrooge.** These children are his?
- 7 **Present.** There are more to come presently.
- 8 **Scrooge.** On his meager earnings! What foolishness!
- 9 **Present.** Foolishness, is it?
- 10 **Scrooge.** Wouldn't you say so? Fifteen shillings⁴ a week's what he gets!
- 11 **Present.** I would say that he gets the pleasure of his family, fifteen times a week times the number of hours a day! Wait, Mr. Scrooge. Wait, listen and watch. You might actually learn something . . .
- 12 **Mrs. Cratchit.** What has ever got your precious father then? And your brother, Tiny Tim? And Martha warn't as late last Christmas by half an hour!
- 13 [Martha opens the door, speaking to her mother as she does.]
- 14 **Martha.** Here's Martha, now, Mother! [She laughs. The Cratchit Children squeal with delight.]
- 15 **Belinda.** It's Martha, Mother! Here's Martha!
- 16 **Peter.** Marthmama, Marthmama! Hullo!
- 17 **Belinda.** Hurrah! Martha! Martha! There's such an enormous goose for us, Martha!
- 18 **Mrs. Cratchit.** Why, bless your heart alive, my dear, how late you are!
- 19 **Martha.** We'd a great deal of work to finish up last night, and had to clear away this morning, Mother.
- 20 **Mrs. Cratchit.** Well, never mind so long as you are come. Sit ye down before the fire, my dear, and have a warm, Lord bless ye!
- 21 **Belinda.** No, no! There's Father coming. Hide, Martha, hide!
- 22 [Martha giggles and hides herself.]

4. **fifteen shillings** small amount of money for a week's work.

- 23 **Martha.** Where? Here?
- 24 **Peter.** Hide, hide!
- 25 **Belinda.** Not there! *THERE!*
- 26 [Martha is hidden. Bob Cratchit enters, carrying Tiny Tim atop his shoulder. He wears a threadbare and fringeless comforter hanging down in front of him. Tiny Tim carries small crutches and his small legs are bound in an iron frame brace.]
- 27 **Bob and Tiny Tim.** Merry Christmas.
- 28 **Bob.** Merry Christmas my love, Merry Christmas Peter, Merry Christmas Belinda. Why, where is Martha?
- 29 **Mrs. Cratchit.** Not coming.
- 30 **Bob.** Not coming: Not coming upon Christmas Day?
- 31 **Martha.** [Pokes head out] Ohhh, poor Father. Don't be disappointed.
- 32 **Bob.** What's this?
- 33 **Martha.** 'Tis I!
- 34 **Bob.** Martha! [They embrace.]
- 35 **Tiny Tim.** Martha! Martha!
- 36 **Martha.** Tiny Tim!
- 37 [Tiny Tim is placed in Martha's arms. Belinda and Peter rush him offstage.]
- 38 **Belinda.** Come, brother! You must come hear the pudding singing in the copper.
- 39 **Tiny Tim.** The pudding? What flavor have we?
- 40 **Peter.** Plum! Plum!
- 41 **Tiny Tim.** Oh, Mother! I love plum!
- 42 [The children exit the stage giggling.]
- 43 **Mrs. Cratchit.** And how did little Tim behave?
- 44 **Bob.** As good as gold, and even better. Somehow he gets thoughtful sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk and blind men see. [Pauses] He has the oddest ideas sometimes, but he seems all the while to be growing stronger and more hearty . . . one would never know. [Hears Tim's crutch on floor outside door]
- 45 **Peter.** The goose has arrived to be eaten!
- 46 **Belinda.** Oh, mama, mama, it's beautiful.

CLOSE READ

ANNOTATE: Mark the pauses and the sound effect in paragraph 44.

QUESTION: Why might the playwright have included the pauses and sound effects in the dialogue?

CONCLUDE: What can you conclude about Bob Cratchit's state of mind as a result of these details?

- 47 **Martha.** It's a perfect goose, Mother!
- 48 **Tiny Tim.** To this Christmas goose, Mother and Father I say . . . [*Yells*] Hurrah! Hurrah!
- 49 **Other Children.** [*Copying Tim*] Hurrah! Hurrah!
- 50 [*The family sits round the table. Bob and Mrs. Cratchit serve the trimmings, quickly. All sit; all bow heads; all pray.*]
- 51 **Bob.** Thank you, dear Lord, for your many gifts . . . our dear children; our wonderful meal; our love for one another; and the warmth of our small fire—[*Looks up at all*] A merry Christmas to us, my dear. God bless us!
- 52 **All.** [*Except Tim*] Merry Christmas! God bless us!
- 53 **Tiny Tim.** [*In a short silence*] God bless us every one.
- 54 [*All freeze. Spotlight on Present and Scrooge*]
- 55 **Scrooge.** Spirit, tell me if Tiny Tim will live.
- 56 **Present.** I see a vacant seat . . . in the poor chimney corner, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the future, the child will die.



CLOSE READ

ANNOTATE: In paragraphs 62–71, mark words and phrases that highlight the differences between Mrs. Cratchit's and Bob Cratchit's attitudes toward Scrooge.

QUESTION: Why might the playwright have chosen to show this contrast in their attitudes through their dialogue?

CONCLUDE: What does the contrast reveal about the personality of each character?

- 57 **Scrooge.** No, no, kind Spirit! Say he will be spared!
- 58 **Present.** If these shadows remain unaltered by the future, none other of my race will find him here. What then? If he be like to die, he had better do it, and decrease the surplus population.
- 59 [Scrooge *bows his head. We hear Bob's voice speak Scrooge's name.*]
- 60 **Bob.** Mr. Scrooge . . .
- 61 **Scrooge.** Huh? What's that? Who calls?
- 62 **Bob.** [*His glass raised in a toast*] I'll give you Mr. Scrooge, the Founder of the Feast!
- 63 **Scrooge.** Me, Bob? You toast *me*?
- 64 **Present.** Save your breath, Mr. Scrooge. You can't be seen or heard.
- 65 **Mrs. Cratchit.** The Founder of the Feast, indeed! I wish I had him here, that miser Scrooge. I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it!
- 66 **Bob.** My dear! Christmas Day!
- 67 **Mrs. Cratchit.** It should be Christmas Day, I am sure, on which one drinks the health of such an odious, stingy, unfeeling man as Mr. Scrooge . . .
- 68 **Scrooge.** Oh. Spirit, must I? . . .
- 69 **Mrs. Cratchit.** You know he is, Robert! Nobody knows it better than you do, poor fellow!
- 70 **Bob.** This is Christmas Day, and I should like to drink to the health of the man who employs me and allows me to earn my living and our support and that man is Ebenezer Scrooge . . .
- 71 **Mrs. Cratchit.** I'll drink to his health for your sake and the day's, but not for his sake . . . a Merry Christmas and a Happy New Year to you, Mr. Scrooge, wherever you may be this day!
- 72 **Scrooge.** Just here, kind madam . . . out of sight, out of sight . . .
- 73 **Bob.** Thank you, my dear. Thank you.
- 74 **Scrooge.** Thank you, Bob . . . and Mrs. Cratchit, too. No one else is toasting me, . . . not now . . . not ever. Of that I am sure . . .
- 75 **Bob.** Children . . .
- 76 **All.** Merry Christmas to Mr. Scrooge.
- 77 **Bob.** I'll pay you sixpence, Tim, for my favorite song.

- 78 **Tiny Tim.** Oh, Father, I'd so love to sing it, but not for pay. This Christmas goose—this feast—you and Mother, my brother and sisters close with me: that's my pay—
- 79 **Bob.** Martha, will you play the notes on the lute, for Tiny Tim's song.
- 80 **Belinda.** May I sing, too, Father?
- 81 **Bob.** We'll all sing.
- 82 [*They sing a song about a tiny child lost in the snow—probably from Wordsworth's poem. Tim sings the lead vocal; all chime in for the chorus. Their song fades under, as the Ghost of Christmas Present speaks.*]
- 83 **Present.** Mark my words, Ebenezer Scrooge. I do not present the Cratchits to you because they are a handsome, or brilliant family. They are not handsome. They are not brilliant. They are not well-dressed, or tasteful to the times. Their shoes are not even waterproofed by virtue of money or cleverness spent. So when the pavement is wet, so are the insides of their shoes and the tops of their toes. These are the Cratchits, Mr. Scrooge. They are not highly special. They are happy, grateful, pleased with one another, contented with the time and how it passes. They don't sing very well, do they? But, nonetheless, they do sing . . . [*Pauses*] think of that, Scrooge. Fifteen shillings a week and they do sing . . . hear their song until its end.
- 84 **Scrooge.** I am listening. [*The chorus sings full volume now, until . . . the song ends here.*] Spirit, it must be time for us to take our leave. I feel in my heart that it is . . . that I must think on that which I have seen here . . .
- 85 **Present.** Touch my robe again . . .
- 86 [*Scrooge touches Present's robe. The lights fade out on the Cratchits, who sit, frozen, at the table. Scrooge and Present in a spotlight now. Thunder, lightning, smoke. They are gone.*]

Scene 4

- 1 [*Marley appears D.L. in single spotlight. A storm brews. Thunder and lightning. Scrooge and Present "fly" past, U. The storm continues, furiously, and, now and again, Scrooge and Present will zip past in their travels. Marley will speak straight out to the audience.*]
- 2 **Marley.** The Ghost of Christmas Present, my co-worker in this attempt to turn a miser, flies about now with that very miser, Scrooge, from street to street, and he points out

partygoers on their way to Christmas parties. If one were to judge from the numbers of people on their way to friendly gatherings, one might think that no one was left at home to give anyone welcome . . . but that's not the case, is it? Every home is expecting company and . . . [*He laughs.*] Scrooge is amazed.

- 3 [*Scrooge and Present zip past again. The lights fade up around them. We are in the Nephew's home, in the living room. Present and Scrooge stand watching the Nephew: Fred and his wife, fixing the fire.*]
- 4 **Scrooge.** What is this place? We've moved from the mines!
- 5 **Present.** You do not recognize them?
- 6 **Scrooge.** It is my nephew! . . . and the one he married . . .
- 7 [*Marley waves his hand and there is a lightning flash. He disappears.*]
- 8 **Fred.** It strikes me as sooooo funny, to think of what he said . . . that Christmas was a humbug, as I live! He believed it!
- 9 **Wife.** More shame for him, Fred!
- 10 **Fred.** Well, he's a comical old fellow, that's the truth.
- 11 **Wife.** I have no patience with him.
- 12 **Fred.** Oh, I have! I am sorry for him; I couldn't be angry with him if I tried. Who suffers by his ill whims? Himself, always . . .
- 13 **Scrooge.** It's me they talk of, isn't it, Spirit?
- 14 **Fred.** Here, wife, consider this. Uncle Scrooge takes it into his head to dislike us, and he won't come and dine with us. What's the consequence?
- 15 **Wife.** Oh . . . you're sweet to say what I think you're about to say, too, Fred . . .
- 16 **Fred.** What's the consequence? He don't lose much of a dinner by it, I can tell you that!
- 17 **Wife.** Ooooooo, Fred! Indeed, I think he loses a very good dinner . . . ask my sisters, or your bachelor friend, Topper . . . ask any of them. They'll tell you what old Scrooge, your uncle, missed: a dandy meal!
- 18 **Fred.** Well, that's something of a relief, wife. Glad to hear it! [*He hugs his wife. They laugh. They kiss.*] The truth is, he misses much yet. I mean to give him the same chance every year, whether he likes it or not, for I pity him. Nay, he is my only uncle and I feel for the old miser . . . but, I tell you, wife: I see

- my dear and perfect mother's face on his own wizened cheeks and brow: brother and sister they were, and I cannot erase that from each view of him I take . . .
- 19 **Wife.** I understand what you say, Fred, and I am with you in your yearly asking. But he never will accept, you know. He never will.
- 20 **Fred.** Well, true, wife. Uncle may rail at Christmas till he dies. I think I shook him some with my visit yesterday . . .
[Laughing] I refused to grow angry . . . no matter how nasty he became . . . *[Whoops]* It was HE who grew angry, wife!
[They both laugh now.]
- 21 **Scrooge.** What he says is true, Spirit . . .
- 22 **Fred and Wife.** Bah, humbug!
- 23 **Fred.** *[Embracing his wife]* There is much laughter in our marriage, wife. It pleases me. You please me . . .
- 24 **Wife.** And you please me, Fred. You are a good man . . .
[They embrace.] Come now. We must have a look at the meal . . . our guests will soon arrive . . . my sisters, Topper . . .
- 25 **Fred.** A toast first . . . *[He hands her a glass]* A toast to Uncle Scrooge . . . *[Fills their glasses]*
- 26 **Wife.** A toast to him?
- 27 **Fred.** Uncle Scrooge has given us plenty of merriment, I am sure, and it would be ungrateful not to drink to his health. And I say . . . *Uncle Scrooge!*
- 28 **Wife.** *[Laughing]* You're a proper loon,⁵ Fred . . . and I'm a proper wife to you . . . *[She raises her glass.]* Uncle Scrooge!
[They drink. They embrace. They kiss.]
- 29 **Scrooge.** Spirit, please, make me visible! Make me audible! I want to talk with my nephew and my niece!
- 30 *[Calls out to them. The lights that light the room and Fred and wife fade out. Scrooge and Present are alone, spotlight.]*
- 31 **Present.** These shadows are gone to you now, Mr. Scrooge. You may return to them later tonight in your dreams.
[Pauses] My time grows short, Ebenezer Scrooge. Look you on me! Do you see how I've aged?
- 32 **Scrooge.** Your hair has gone gray! Your skin, wrinkled! Are spirits' lives so short?
- 33 **Present.** My stay upon this globe is very brief. It ends tonight.
- 34 **Scrooge.** Tonight?
- 35 **Present.** At midnight. The time is drawing near!

5. a proper loon silly person.



NOTES

- 36 *[Clock strikes 11:45.]*
- 37 Hear those chimes? In a quarter hour, my life will have been spent! Look, Scrooge, man. Look you here.
- 38 *[Two gnarled baby dolls are taken from Present's skirts.]*
- 39 **Scrooge.** Who are they?
- 40 **Present.** They are Man's children, and they cling to me, appealing from their fathers. The boy is Ignorance; the girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for I see that written on his brow which is doom, unless the writing be erased.
- 41 *[He stretches out his arm. His voice is now amplified: loudly and oddly.]*
- 42 **Scrooge.** Have they no refuge or resource?
- 43 **Present.** Are there no prisons? Are there no workhouses?
[Twelve chimes] Are there no prisons? Are there no workhouses?
- 44 *[A Phantom, hooded, appears in dim light, D., opposite.]*
- 45 Are there no prisons? Are there no workhouses?

- 46 [Present *begins to deliquesce*. Scrooge calls after him.]
- 47 **Scrooge.** Spirit, I'm frightened! Don't leave me! Spirit!
- 48 **Present.** Prisons? Workhouses? Prisons? Workhouses . . .
- 49 [*He is gone. Scrooge is alone now with the Phantom, who is, of course, the Ghost of Christmas Future. The Phantom is shrouded in black. Only its outstretched hand is visible from under his ghostly garment.*]
- 50 **Scrooge.** Who are you, Phantom? Oh, yes. I think I know you! You are, are you not, the Spirit of Christmas Yet to Come? [No reply] And you are about to show me the shadows of the things that have not yet happened, but will happen in time before us. Is that not so, Spirit? [*The Phantom allows Scrooge a look at his face. No other reply wanted here. A nervous giggle here.*] Oh, Ghost of the Future, I fear you more than any Specter I have seen! But, as I know that your purpose is to do me good and as I hope to live to be another man from what I was, I am prepared to bear you company. [Future *does not reply, but for a stiff arm, hand and finger set, pointing forward.*] Lead on, then, lead on. The night is waning fast, and it is precious time to me. Lead on, Spirit!
- 51 [*Future moves away from Scrooge in the same rhythm and motion employed at its arrival. Scrooge falls into the same pattern, a considerable space apart from the Spirit. In the space between them, Marley appears. He looks to Future and then to Scrooge. He claps his hands. Thunder and lightning. Three Businessmen appear, spotlighted singularly: One is D.L.; one is D.R.; one is U.C. Thus, six points of the stage should now be spotted in light. Marley will watch this scene from his position, C. Scrooge and Future are R. and L. of C.*]
- 52 **First Businessman.** Oh, no, I don't know much about it either way, I only know he's dead.
- 53 **Second Businessman.** When did he die?
- 54 **First Businessman.** Last night, I believe.
- 55 **Second Businessman.** Why, what was the matter with him? I thought he'd never die, really . . .
- 56 **First Businessman.** [*Yawning*] Goodness knows, goodness knows . . .
- 57 **Third Businessman.** What has he done with his money?
- 58 **Second Businessman.** I haven't heard. Have you?
- 59 **First Businessman.** Left it to his Company, perhaps. Money to money; you know the expression . . .

NOTES

CLOSE READ

ANNOTATE: Mark the words and phrases that the Ghost of Christmas Present repeats in paragraphs 43–48.

QUESTION: Why might the playwright have chosen to have the Ghost of Christmas Present repeat these words and phrases upon departing?

CONCLUDE: What effect does this repetition have on the reader?

- 60 **Third Businessman.** He hasn't left it to *me*. That's all I know . . .
- 61 **First Businessman.** [*Laughing*] Nor to me . . . [*Looks at Second Businessman*] You, then? You got his money???
- 62 **First Businessman.** [*Laughing*] Me, me, his money? Nooooo!
- 63 [*They all laugh.*]
- 64 **Third Businessman.** It's likely to be a cheap funeral, for upon my life, I don't know of a living soul who'd care to venture to it. Suppose we make up a party and volunteer?
- 65 **Second Businessman.** I don't mind going if a lunch is provided, but I must be fed, if I make one.
- 66 **First Businessman.** Well, I am the most disinterested among you, for I never wear black gloves, and I never eat lunch. But I'll offer to go, if anybody else will. When I come to think of it, I'm not all sure that I wasn't his most particular friend: for we used to stop and speak whenever we met. Well, then . . . bye, bye!
- 67 **Second Businessman.** Bye, bye . . .
- 68 **Third Businessman.** Bye, bye . . .
- 69 [*They glide offstage in three separate directions. Their lights follow them.*]
- 70 **Scrooge.** Spirit, why did you show me this? Why do you show me businessmen from my streets as they take the death of Jacob Marley? That is a thing past. You are *future*!
- 71 [*Jacob Marley laughs a long, deep laugh. There is a thunder clap and lightning flash, and he is gone. Scrooge faces Future, alone on stage now. Future wordlessly stretches out his arm-hand-and-fingerset, pointing into the distance, U. There, above them, scoundrels "fly" by, half-dressed and slovenly. When this scene has passed, a woman enters the playing area. She is almost at once followed by a second woman; and then a man in faded black; and then, suddenly, an old man, who smokes a pipe. The old man scares the other three. They laugh, anxious.*]
- 72 **First Woman.** Look here, old Joe, here's a chance! If we haven't all three met here without meaning it!
- 73 **Old Joe.** You couldn't have met in a better place. Come into the parlor. You were made free of it long ago, you know; and the other two ain't strangers [*He stands; shuts a door. Shrieking*] We're all suitable to our calling. We're well matched. Come into the parlor. Come into the parlor . . . [*They follow him D. Scrooge and Future are now in their midst, watching; silent. A truck comes in on which is set a small wall with*

fireplace and a screen of rags, etc. All props for the scene.] Let me just rake this fire over a bit . . .

- 74 [*He does. He trims his lamp with the stem of his pipe. The First Woman throws a large bundle on to the floor. She sits beside it, crosslegged, defiantly.*]
- 75 **First Woman.** What odds then? What odds, Mrs. Dilber? Every person has a right to take care of themselves. HE always did!
- 76 **Mrs. Dilber.** That's true indeed! No man more so!
- 77 **First Woman.** Why, then, don't stand staring as if you was afraid, woman! Who's the wiser? We're not going to pick holes in each other's coats, I suppose?
- 78 **Mrs. Dilber.** No, indeed! We should hope not!
- 79 **First Woman.** Very well, then! That's enough. Who's the worse for the loss of a few things like these? Not a dead man, I suppose?
- 80 **Mrs. Dilber.** [*Laughing*] No, indeed!
- 81 **First Woman.** If he wanted to keep 'em after he was dead, the wicked old screw, why wasn't he natural in his lifetime? If he had been, he'd have had somebody to look after him when he was struck with Death, instead of lying gasping out his last there, alone by himself.
- 82 **Mrs. Dilber.** It's the truest word that was ever spoke. It's a judgment on him.
- 83 **First Woman.** I wish it were a heavier one, and it should have been, you may depend on it, if I could have laid my hands on anything else. Open that bundle, old Joe, and let me know the value of it. Speak out plain. I'm not afraid to be the first, nor afraid for them to see it. We knew pretty well that we were helping ourselves, before we met here, I believe. It's no sin. Open the bundle, Joe.
- 84 **First Man.** No, no, my dear! I won't think of letting you being the first to show what you've . . . earned . . . earned from this. I throw in mine.
- 85 [*He takes a bundle from his shoulder, turns it upside down, and empties its contents out on to the floor.*]
- 86 It's not very extensive, see . . . seals . . . a pencil case . . . sleeve buttons . . .
- 87 **First Woman.** Nice sleeve buttons, though . . .
- 88 **First Man.** Not bad, not bad . . . a brooch there . . .
- 89 **Old Joe.** Not really valuable, I'm afraid . . .

NOTES

CLOSE READ

ANNOTATE: In paragraph 75, mark the word that is emphasized.

QUESTION: Why did the playwright choose to emphasize this word?

CONCLUDE: How does emphasizing this word reveal the First Woman's attitude toward the man of whom she speaks?

- 90 **First Man.** How much, old Joe?
- 91 **Old Joe.** [*Writing on the wall with chalk*] A pitiful lot, really. Ten and six and not a sixpence more!
- 92 **First Man.** You're not serious!
- 93 **Old Joe.** That's your account and I wouldn't give another sixpence if I was to be boiled for not doing it. Who's next?
- 94 **Mrs. Dilber.** Me! [*Dumps out contents of her bundle*] Sheets, towels, silver spoons, silver sugar-tongs . . . some boots . . .
- 95 **Old Joe.** [*Writing on wall*] I always give too much to the ladies. It's a weakness of mine and that's the way I ruin myself. Here's your total comin' up . . . two pounds-ten . . . if you asked me for another penny, and made it an open question, I'd repent of being so liberal and knock off half-a-crown.
- 96 **First Woman.** And now do MY bundle, Joe.
- 97 **Old Joe.** [*Kneeling to open knots on her bundle*] So many knots, madam . . . [*He drags out large curtains; dark*] What do you call this? Bed curtains!
- 98 **First Woman.** [*Laughing*] Ah, yes, bed curtains!
- 99 **Old Joe.** You don't mean to say you took 'em down, rings and all, with him lying there?
- 100 **First Woman.** Yes, I did, why not?
- 101 **Old Joe.** You were born to make your fortune and you'll certainly do it.
- 102 **First Woman.** I certainly shan't hold my hand, when I can get anything in it by reaching it out, for the sake of such a man as he was. I promise you, Joe. Don't drop that lamp oil on those blankets, now!
- 103 **Old Joe.** His blankets?
- 104 **First Woman.** Whose else's do you think? He isn't likely to catch cold without 'em, I daresay.
- 105 **Old Joe.** I hope that he didn't die of anything catching? Eh?
- 106 **First Woman.** Don't you be afraid of that. I ain't so fond of his company that I'd loiter about him for such things if he did. Ah! You may look through that shirt till your eyes ache, but you won't find a hole in it, nor a threadbare place. It's the best he had, and a fine one, too. They'd have wasted it, if it hadn't been for me.
- 107 **Old Joe.** What do you mean "They'd have wasted it"?
- 108 **First Woman.** Putting it on him to be buried in, to be sure. Somebody was fool enough to do it, but I took it off again . . .
- 109 [*She laughs, as do they all, nervously.*]

110 If calico⁶ ain't good enough for such a purpose, it isn't good enough then for anything. It's quite as becoming to the body. He can't look uglier than he did in that one!

111 **Scrooge.** [*A low-pitched moan emits from his mouth; from the bones.*] OOOOOOOooooOOOOOooooOOOOOOOO
ooooOOOOOOooooOO!

112 **Old Joe.** One pound six for the lot. [*He produces a small flannel bag filled with money. He divvies it out. He continues to pass around the money as he speaks. All are laughing.*] That's the end of it, you see! He frightened every one away from him when he was alive, to profit us when he was dead! Hah ha ha!

113 **All.** HAHAHAHahahahahahah!

114 **Scrooge.** OOoooOOoooOOOoooOOOoooOOoooOOoooOOOooo!
[*He screams at them.*] Obscene demons! Why not market the corpse itself, as sell its trimming??? [*Suddenly*] Oh, Spirit, I see it, I see it! This unhappy man—this stripped-bare corpse . . . could very well be my own. My life holds **parallel!** My life ends that way now!

115 [*Scrooge backs into something in the dark behind his spotlight. Scrooge looks at Future, who points to the corpse. Scrooge pulls back the blanket. The corpse is, of course, Scrooge, who screams. He falls aside the bed; weeping.*]

116 Spirit, this is a fearful place. In leaving it, I shall not leave its lesson, trust me. Let us go!

117 [*Future points to the corpse.*]

118 Spirit, let me see some tenderness connected with a death, or that dark chamber, which we just left now, Spirit, will be forever present to me.

119 [*Future spreads his robes again. Thunder and lightning. Lights up, U., in the Cratchit home setting. Mrs. Cratchit and her daughters, sewing*]

120 **Tiny Tim's Voice.** [*Off*] And He took a child and set him in the midst of them.

121 **Scrooge.** [*Looking about the room; to Future*] Huh? Who spoke? Who said that?

122 **Mrs. Cratchit.** [*Puts down her sewing*] The color hurts my eyes. [*Rubs her eyes*] That's better. My eyes grow weak sewing by candlelight. I shouldn't want to show your father weak eyes when he comes home . . . not for the world! It must be near his time . . .

NOTES

6. calico (KAL ih koh) *n.* coarse and inexpensive cotton cloth.

CLOSE READ

ANNOTATE: Mark the sounds and sound effects in paragraphs 111–114.

QUESTION: Why do you think the author chose to include these details?

CONCLUDE: What effect does this choice have on the reader?

parallel (PAR uh lehl) *adj.* having the same direction or nature; similar

NOTES

CLOSE READ

ANNOTATE: In paragraphs 123–136, mark the terms the characters use to identify each other in the dialogue.

QUESTION: Why might the playwright have included these terms in the dialogue?

CONCLUDE: How do these terms help the reader to better understand the conversation?

- 123 **Peter.** [*In corner, reading. Looks up from book*] Past it, rather. But I think he’s been walking a bit slower than usual these last few evenings, Mother.
- 124 **Mrs. Cratchit.** I have known him walk with . . . [*Pauses*] I have known him walk with Tiny Tim upon his shoulder and very fast indeed.
- 125 **Peter.** So have I, Mother! Often!
- 126 **Daughter.** So have I.
- 127 **Mrs. Cratchit.** But he was very light to carry and his father loved him so, that it was not trouble—no trouble. [*Bob, at door*]
- 128 And there is your father at the door.
- 129 [*Bob Cratchit enters. He wears a comforter. He is cold, forlorn.*]
- 130 **Peter.** Father!
- 131 **Bob.** Hello, wife, children . . .
- 132 [*The daughter weeps; turns away from Cratchit.*]
- 133 Children! How good to see you all! And you, wife. And look at this sewing! I’ve no doubt, with all your industry, we’ll have a quilt to set down upon our knees in church on Sunday!
- 134 **Mrs. Cratchit.** You made the arrangements today, then, Robert, for the . . . service . . . to be on Sunday.
- 135 **Bob.** The funeral. Oh, well, yes, yes, I did. I wish you could have gone. It would have done you good to see how green a place it is. But you’ll see it often. I promised him that I would walk there on Sunday, after the service. [*Suddenly*] My little, little child! My little child!
- 136 **All Children.** [*Hugging him*] Oh, Father . . .
- 137 **Bob.** [*He stands*] Forgive me. I saw Mr. Scrooge’s nephew, who you know I’d just met once before, and he was so wonderful to me, wife . . . he is the most pleasant-spoken gentleman I’ve ever met . . . he said “I am heartily sorry for it and heartily sorry for your good wife. If I can be of service to you in any way, here’s where I live.” And he gave me this card.
- 138 **Peter.** Let me see it!
- 139 **Bob.** And he looked me straight in the eye, wife, and said, meaningfully, “I pray you’ll come to me, Mr. Cratchit, if you need some help. I pray you do.” Now it wasn’t for the sake of anything that he might be able to do for us, so much as for his kind way. It seemed as if he had known our Tiny Tim and felt with us.

- 140 **Mrs. Cratchit.** I'm sure that he's a good soul.
- 141 **Bob.** You would be surer of it, my dear, if you saw and spoke to him. I shouldn't be at all surprised, if he got Peter a situation.
- 142 **Mrs. Cratchit.** Only hear that, Peter!
- 143 **Martha.** And then, Peter will be keeping company with someone and setting up for himself!
- 144 **Peter.** Get along with you!
- 145 **Bob.** It's just as likely as not, one of these days, though there's plenty of time for that, my dear. But however and whenever we part from one another, I am sure we shall none of us forget poor Tiny Tim—shall we?—or this first parting that was among us?
- 146 **All Children.** Never, Father, never!
- 147 **Bob.** And when we recollect how patient and mild he was, we shall not quarrel easily among ourselves, and forget poor Tiny Tim in doing it.
- 148 **All Children.** No, Father, never!
- 149 **Little Bob.** I am very happy, I am. I am. I am very happy.
- 150 *[Bob kisses his little son, as does Mrs. Cratchit, as do the other children. The family is set now in one sculptural embrace. The lighting fades to a gentle pool of light, tight on them.]*
- 151 **Scrooge.** Specter, something informs me that our parting moment is at hand. I know it, but I know not how I know it.
- 152 *[Future points to the other side of the stage. Lights out on Cratchits. Future moves slowing, gliding. Scrooge follows. Future points opposite. Future leads Scrooge to a wall and a tombstone. He points to the stone.]*
- 153 Am I that man those ghoulish parasites⁷ so gloated over? *[Pauses]* Before I draw nearer to that stone to which you point, answer me one question. Are these the shadows of things that will be, or the shadows of things that MAY be, only?
- 154 *[Future points to the gravestone. Marley appears in light well U. He points to grave as well. Gravestone turns front and grows to ten feet high. Words upon it: Ebenezer Scrooge: Much smoke billows now from the grave. Choral music here. Scrooge stands looking up at gravestone. Future does not at all reply in mortals' words, but points once more to the gravestone. The stone undulates and glows. Music plays, beckoning Scrooge. Scrooge reeling in terror]*
- 155 Oh, no. Spirit! Oh, no, no!
- 156 *[Future's finger still pointing]*

7. **ghoulish parasites** (GOOL ish PAR uh syts) referring to the men and women who stole and divided Scrooge's goods after he died.

NOTES

altered (AWL tuhrd) *adj.* changed

strive (STRIV) *v.* make a great effort; try very hard

157 Spirit! Hear me! I am not the man I was. I will not be the man I would have been but for this intercourse. Why show me this, if I am past all hope?

158 [Future *considers* Scrooge's logic. *His hand wavers.*]

159 Oh. Good Spirit, I see by your wavering hand that your good nature intercedes for me and pities me. Assure me that I yet may change these shadows that you have shown me by an **altered** life!

160 [Future's hand trembles; pointing has stopped.]

161 I will honor Christmas in my heart and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall **strive** within me. I will not shut out the lessons that they teach. Oh, tell me that I may sponge away the writing that is upon this stone!

162 [Scrooge makes a desperate stab at grabbing Future's hand. He holds firm for a moment, but Future, stronger than Scrooge, pulls away. Scrooge is on his knees, praying.]



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- 163 Spirit, dear Spirit, I am praying before you. Give me a sign that all is possible. Give me a sign that all hope for me is not lost. Oh, Spirit, kind Spirit, I beseech thee: give me a sign . . .
- 164 [*Future deliquesces, slowly, gently. The Phantom's hood and robe drop gracefully to the ground in a small heap. Music in. There is nothing in them. They are mortal cloth. The Spirit is elsewhere. Scrooge has his sign. Scrooge is alone. Tableau. The light fades to black.*]

Scene 5

- 1 [*The end of it. Marley, spotlighted, opposite Scrooge, in his bed, spotlighted. Marley speaks to audience, directly.*]
- 2 **Marley.** [*He smiles at Scrooge.*] The firm of Scrooge and Marley is doubly blessed; two misers turned; one, alas, in Death, too late; but the other miser turned in Time's penultimate nick.⁸ Look you on my friend, Ebenezer Scrooge . . .
- 3 **Scrooge.** [*Scrambling out of bed; reeling in delight*] I will live in the Past, in the Present, and in the Future! The Spirits of all Three shall strive within me!
- 4 **Marley.** [*He points and moves closer to Scrooge's bed.*] Yes, Ebenezer, the bedpost is your own. Believe it! Yes, Ebenezer, the room is your own. Believe it!
- 5 **Scrooge.** Oh, Jacob Marley! Wherever you are, Jacob, know ye that I praise you for this! I praise you . . . and heaven . . . and Christmastime! [*Kneels facing away from Marley*] I say it to you on my knees, old Jacob, on my knees! [*He touches his bed curtains.*] Not torn down. My bed curtains are not at all torn down! Rings and all, here they are! They are here: I am here: the shadows of things that would have been, may now be **dispelled**. They will be, Jacob! I know they will be!
- 6 [*He chooses clothing for the day. He tries different pieces of clothing and settles, perhaps, on a dress suit, plus a cape of the bed clothing: something of color.*]
- 7 I am light as a feather, I am happy as an angel. I am as merry as a schoolboy. [*Yells out window and then out to audience*] Merry Christmas to everybody! Merry Christmas to everybody! A Happy New Year to all the world! Hallo here! Whoop! Whoop! Hallo! Hallo! I don't know what day of the month it is! I don't care! I don't know anything! I'm quite a baby! I don't care! I don't care a fig! I'd much rather be a baby

8. in Time's penultimate nick just at the last moment.

dispelled (dihs PEHLD) v. driven away; scattered

CLOSE READ

ANNOTATE: In paragraphs 12–22, mark words that show Scrooge’s attitude and behavior toward Adam.

QUESTION: What do these word choices reveal about Scrooge?

CONCLUDE: How does Scrooge’s attitude and behavior toward Adam reveal a transformation in his character?

9. **poulterer’s** (POHL tuhr uhrz) *n.* British term for a person or a store that sells poultry.

earnest (UR nihst) *adj.* serious and heartfelt; not joking

than be an old wreck like me or Marley! (Sorry, Jacob. wherever ye be!) Hallo! Hallo there!

8 [Church bells chime in Christmas Day. A small boy, named Adam, is seen now D.R., as a light fades up on him.] Hey, you boy! What’s today? What day of the year is it?

9 **Adam.** Today, sir? Why, it’s Christmas Day!

10 **Scrooge.** It’s Christmas Day, is it? Whoop! Well, I haven’t missed it after all, have I? The Spirits did all they did in one night. They can do anything they like, right? Of course they can! Of course they can!

11 **Adam.** Excuse me, sir?

12 **Scrooge.** Huh? Oh, yes, of course. What’s your name, lad?

13 [Scrooge and Adam will play their scene from their own spotlights.]

14 **Adam.** Adam, sir.

15 **Scrooge.** Adam! What a fine, strong name! Do you know the poulterer’s⁹ in the next street but one, at the corner?

16 **Adam.** I certainly should hope I know him, sir!

17 **Scrooge.** A remarkable boy! An intelligent boy! Do you know whether the poulterer’s have sold the prize turkey that was hanging up there? I don’t mean the little prize turkey, Adam. I mean the big one!

18 **Adam.** What, do you mean the one they’ve got that’s as big as me?

19 **Scrooge.** I mean, the turkey the size of Adam: that’s the bird!

20 **Adam.** It’s hanging there now, sir.

21 **Scrooge.** It is? Go and buy it! No, no. I am absolutely in **earnest**. Go and buy it and tell ’em to bring it here, so that I may give them the directions to where I want it delivered, as a gift. Come back here with the man, Adam, and I’ll give you a shilling. Come back here with him in less than five minutes, and I’ll give you half-a-crown!

22 **Adam.** Oh, my sir! Don’t let my brother in on this.

23 [Adam runs offstage. Marley smiles.]

24 **Marley.** An act of kindness is like the first green grape of summer: one leads to another and another and another. It would take a queer man indeed to not follow an act of kindness with an act of kindness. One simply whets the tongue for more . . . the taste of kindness is too too sweet. Gifts—goods—are lifeless. But the gift of goodness one feels in the giving is full of life. It . . . is . . . a . . . wonder.



NOTES

- 25 *[Pauses; moves closer to Scrooge, who is totally occupied with his dressing and arranging of his room and his day. He is making lists, etc. Marley reaches out to Scrooge.]*
- 26 **Adam.** *[Calling, off] I'm here! I'm here!*
- 27 *[Adam runs on with a man, who carries an enormous turkey.]*
- 28 Here I am, sir. Three minutes flat! A world record! I've got the poultryman and he's got the poultry! *[He pants, out of breath.]* I have earned my prize, sir, if I live . . .
- 29 *[He holds his heart, playacting. Scrooge goes to him and embraces him.]*
- 30 **Scrooge.** You are truly a champion, Adam . . .
- 31 **Man.** Here's the bird you ordered, sir . . .
- 32 **Scrooge.** *Oh, my, MY!!!* Look at the size of that turkey, will you! He never could have stood upon his legs, that bird! He would have snapped them off in a minute, like sticks of

sealingwax! Why you'll never be able to carry that bird to Camden-Town, I'll give you money for a cab . . .

- 33 **Man.** Camden-Town's where it's goin', sir?
- 34 **Scrooge.** Oh, I didn't tell you? Yes, I've written the precise address down just here on this . . . [*Hands paper to him*] Bob Cratchit's house. Now he's not to know who sends him this. Do you understand me? Not a word . . . [*Handing out money and chuckling*]
- 35 **Man.** I understand, sir, not a word.
- 36 **Scrooge.** Good. There you go then . . . this is for the turkey . . . [*Chuckle*] . . . and this is for the taxi. [*Chuckle*] . . . and this is for your world-record run, Adam . . .
- 37 **Adam.** But I don't have change for that, sir.
- 38 **Scrooge.** Then keep it, my lad. It's Christmas!
- 39 **Adam.** [*He kisses Scrooge's cheek, quickly.*] Thank you, sir. Merry, Merry Christmas! [*He runs off.*]
- 40 **Man.** And you've given me a bit overmuch here, too, sir . . .
- 41 **Scrooge.** Of course I have, sir. It's Christmas!
- 42 **Man.** Oh, well, thanking you, sir. I'll have this bird to Mr. Cratchit and his family in no time, sir. Don't you worry none about that. Merry Christmas to you, sir, and a very happy New Year, too . . .
- 43 [*The man exits. Scrooge walks in a large circle about the stage, which is now gently lit. A chorus sings Christmas music far in the distance. Bells chime as well, far in the distance. A gentlewoman enters and passes. Scrooge is on the streets now.*]
- 44 **Scrooge.** Merry Christmas, madam . . .
- 45 **Woman.** Merry Christmas, sir . . .
- 46 [*The portly businessman from the first act enters.*]
- 47 **Scrooge.** Merry Christmas, sir.
- 48 **Portly Man.** Merry Christmas, sir.
- 49 **Scrooge.** Oh, you! My dear sir! How do you do? I do hope that you succeeded yesterday! It was very kind of you. A Merry Christmas.
- 50 **Portly Man.** Mr. Scrooge?
- 51 **Scrooge.** Yes, Scrooge is my name though I'm afraid you may not find it very pleasant. Allow me to ask your pardon. And will you have the goodness to—[*He whispers into the man's ear.*]

CLOSE READ

ANNOTATE: In paragraphs 49–56, mark words and phrases that indicate the Portly Man's reaction to Scrooge.

QUESTION: Why might the playwright have included these details?

CONCLUDE: What does the Portly Man's reaction show about Scrooge's character at this point in the play?

- 52 **Portly Man.** Lord bless me! My dear Mr. Scrooge, are you *serious!?!*
- 53 **Scrooge.** If you please. Not a farthing¹⁰ less. A great many back payments are included in it, I assure you. Will you do me that favor?
- 54 **Portly Man.** My dear sir, I don't know what to say to such munifi—
- 55 **Scrooge.** [*Cutting him off*] Don't say anything, please. Come and see me. Will you?
- 56 **Portly Man.** I will! I will! Oh I will, Mr. Scrooge! It will be my pleasure!
- 57 **Scrooge.** Thank'ee, I am much obliged to you. I thank you fifty times. Bless you!
- 58 [*Portly Man passes offstage, perhaps by moving backwards. Scrooge now comes to the room of his Nephew and Niece. He stops at the door, begins to knock on it, loses his courage, tries again, loses his courage again, tries again, fails again, and then backs off and runs at the door, causing a tremendous bump against it. The Nephew and Niece are startled. Scrooge, poking head into room*]
- 59 Fred!
- 60 **Nephew.** Why, bless my soul! Who's that?
- 61 **Nephew and Niece.** [*Together*] How now? Who goes?
- 62 **Scrooge.** It's I. Your Uncle Scrooge.
- 63 **Niece.** Dear heart alive!
- 64 **Scrooge.** I have come to dinner. May I come in, Fred?
- 65 **Nephew.** *May you come in????!!* With such pleasure for me you may, Uncle!!! What a treat!
- 66 **Niece.** What a treat, Uncle Scrooge! Come in, come in!
- 67 [*They embrace a shocked and delighted Scrooge: Fred calls into the other room.*]
- 68 **Nephew.** Come in here, everybody, and meet my Uncle Scrooge! He's come for our Christmas party!
- 69 [*Music in. Lighting here indicates that day has gone to night and gone to day again. It is early, early morning. Scrooge walks alone from the party, exhausted, to his offices, opposite side of the stage. He opens his offices. The offices are as they were at the start of the play. Scrooge seats himself with his door wide open so he can see into the tank, as he awaits Cratchit, who enters, head down, full of guilt. Cratchit, starts writing almost before he sits.*]

NOTES

10. **farthing** (FAHR thihng) *n.* small British coin.

11. smoking bishop a type of mulled wine or punch that was especially popular in Victorian England at Christmas time.

infinitely (IHN fuh niht lee) *adv.*
enormously; remarkably

- 70 **Scrooge.** What do you mean by coming in here at this time of day, a full eighteen minutes late, Mr. Cratchit? Hallo, sir? Do you hear me?
- 71 **Bob.** I am very sorry, sir. I *am* behind my time.
- 72 **Scrooge.** You are? Yes, I certainly think you are. Step this way, sir, if you please . . .
- 73 **Bob.** It's only but once a year, sir . . . It shall not be repeated. I was making rather merry yesterday and into the night . . .
- 74 **Scrooge.** Now, I'll tell you what, Cratchit. I am not going to stand this sort of thing any longer. And therefore . . .
- 75 [*He stands and pokes his finger into Bob's chest.*]
- 76 I am . . . about . . . to . . . raise . . . your salary.
- 77 **Bob.** Oh, no, sir. I . . . [*Realizes*] what did you say, sir?
- 78 **Scrooge.** A Merry Christmas, Bob . . . [*He claps Bob's back.*]
A merrier Christmas, Bob, my good fellow! than I have given you for many a year. I'll raise your salary and endeavor to assist your struggling family and we will discuss your affairs this very afternoon over a bowl of smoking bishop.¹¹ Bob! Make up the fires and buy another coal scuttle before you dot another i, Bob. It's too cold in this place! We need warmth and cheer, Bob Cratchit! Do you hear me? DO . . . YOU . . . HEAR . . . ME?
- 79 [*Bob Cratchit stands, smiles at Scrooge: Bob Cratchit faints. Blackout. As the main lights black out, a spotlight appears on Scrooge: C. Another on Marley: He talks directly to the audience.*]
- 80 **Marley.** 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. He became as good a friend, as good a master, as good a man, as the good old city knew, or any other good old city, town, or borough in the good old world. And it was always said of him that he knew how to keep Christmas well, if any man alive possessed the knowledge. [*Pauses*] May that be truly said of us, and all of us. And so, as Tiny Tim observed . . .
- 81 **Tiny Tim.** [*Atop Scrooge's shoulder*] God Bless Us, Every One . . .
- 82 [*Lights up on chorus, singing final Christmas Song. Scrooge and Marley and all spirits and other characters of the play join in. When the song is over, the lights fade to black.*] 🎭

Comprehension Check


Complete the following items after you finish your first read.

1. Who is the second spirit that Scrooge encounters?

2. What does the Ghost of Christmas Present sprinkle on people in the street?

3. Who is the third spirit that Scrooge encounters?

4. What is the last thing the Ghost of Christmas Future shows Scrooge?

5.  **Notebook** Write a brief summary of *A Christmas Carol: Scrooge and Marley, Act II*.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?



A CHRISTMAS CAROL:
SCROOGE AND MARLEY, ACT II

Close Read the Text

1. This model, from Scene 1, paragraph 18, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and conclusion.

ANNOTATE: The words *flame*, *fireplace*, *burns*, *warming*, and *fire* appear in one sentence.

QUESTION: What effect is created with this word choice?

CONCLUDE: The Ghost of Christmas Present has brought warmth and comfort into Scrooge's home.

ANNOTATE:
The Ghost of Christmas Present wears a rusty scabbard and there is no sword in it.

QUESTION: What idea is being conveyed by these details?

CONCLUDE:
The Ghost of Christmas Present represents peace.

Present is wearing a simple green robe.... Suddenly, there is a mighty roar of **flame** in the **fireplace** and now the hearth **burns** with a lavish, **warming fire**. There is an ancient scabbard girdling the Ghost's middle, but without sword. The sheath is gone to rust.

Tool Kit

Close-Read Guide and Model Annotation

2. For more practice, go back into the text and complete the close read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely and **annotate** what you notice. Ask yourself **questions** such as "Why did the author make this choice?" What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE
to support your answers.

Notebook Respond to these questions.

1. (a) **Analyze** Why is Scrooge happy at the end of the play? (b) **Predict** How well do you think Scrooge will live up to his promise to learn his "lessons"? (c) **Support** What details in Act II support your prediction?
2. **Take a Position** Do you think Cratchit and Scrooge's nephew do the right thing by forgiving Scrooge immediately? Explain.
3. **Essential Question** *What can cause a sudden change in someone's life?* What have you learned about what can cause a sudden change in someone's life by reading Act II of this play?

STANDARDS

Reading Literature

- Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Analyze how particular elements of a story or drama interact.
- Analyze how a drama's or poem's form or structure contributes to its meaning.

Analyze Craft and Structure

Text Structure: Stage Directions The written text of a play is called a **script**. The two main parts of a script are **dialogue**, or conversations between characters, and stage directions. **Stage directions** instruct actors on how to move and speak, or they describe what the stage should look and sound like. If you are reading a play instead of watching a performance, you get certain information *only* from the stage directions. Stage directions are usually written in italic type and set off by brackets or parentheses.

Stage directions are the playwright's instructions to the director and actors to guide them in performing and interpreting the script. Through stage directions, playwrights convey important information about:

- the setting and the context
- the scenery, lighting, and sound effects
- the behavior and actions of the actors
- the ways in which actors should deliver lines

CITE TEXTUAL EVIDENCE
to support your answers.

Practice

Use the chart to analyze the playwright's use of stage directions in Act II of *A Christmas Carol: Scrooge and Marley*. In the center column, identify key details that are important to understanding the stage direction; for example, the actors involved or the types of sound effects. In the right column, summarize what you learn from the stage direction; for example, how the characters feel or move.

STAGE DIRECTION	KEY DETAILS	WHAT YOU LEARN FROM IT
<i>[Lights. Choral music is sung....the audience directly.]</i> (Scene 1, paragraph 1)		
<i>[Church bells toll....are alone again.]</i> (Scene 2, paragraph 19)		
<i>[Jacob Marley laughs...They laugh, anxious.]</i> (Scene 4, paragraph 71)		



A CHRISTMAS CAROL:
SCROOGE AND MARLEY, ACT II

Concept Vocabulary

parallel

strive

earnest

altered


dispelled

infinitely

Why These Words? The concept vocabulary words relate to Scrooge's transforming character and personality. For example, after the Spirits' visits he is an *altered* man who is *infinitely* more pleasant and willing to help other people.

1. How does the concept vocabulary sharpen the reader's understanding of how Scrooge changes?
2. What other words in the selection describe Scrooge's change in character and personality?

Practice

 **Notebook** Confirm the definitions for the six concept vocabulary words. Consult a dictionary as necessary to verify the meanings. Then, complete the activities.

1. Use each concept vocabulary word in a sentence that demonstrates its meaning.
2. Rewrite each sentence using a **synonym**, or word with a similar meaning, for the concept vocabulary word. How does the replacement change the meaning of the sentence?

Word Study

Greek Prefix: para- The Greek prefix *para-* means "beside." In the word *parallel*, the prefix is combined with a Greek root that means "of one another." So, *parallel* means "beside one another." Two lines that are *parallel* extend in the same direction beside one another and are always the same distance apart.

1. Write your own sentence that correctly uses the word *parallel*.
2. Using a dictionary or thesaurus, find two other words or phrases that contain the Greek prefix *para-*. Record a definition for each word or phrase, and write a sentence that correctly uses it.

WORD NETWORK

Add interesting words related to turning points from the text to your Word Network.

STANDARDS

Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 7 reading and content*, choosing flexibly from a range of strategies.
 - b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word.
 - c. Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
 - d. Verify the preliminary determination of the meaning of a word or phrase.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - b. Use the relationship between particular words to better understand each of the words.

Conventions

Sentence Structures In English, there are four types of sentence structure.

- A **simple sentence** consists of one independent clause—a group of words that has a subject and a verb and that can stand by itself as a complete thought.

EXAMPLE: My cousin Tyrone and I are close friends.

- A **compound sentence** consists of two or more independent clauses linked by a conjunction such as *and*, *but*, or *or*.

EXAMPLE: I like spending time with Tyrone, **and** we like doing the same things.

- A **complex sentence** contains one **independent clause** and one or more dependent clauses. A dependent clause is a group of words that has a subject and verb but is not a complete thought.

EXAMPLE **Tyrone lives in my neighborhood**, although his house is not very close to mine.

- A **compound-complex sentence** consists of two or more **independent clauses** and one or more dependent clauses.


EXAMPLE: **We often go to the park**, and, if we have all afternoon, **we might go to a movie.**

Read It

Reread these sentences from the selection. Identify each sentence structure, and then underline and label the clauses as independent or dependent.

1. He has the oddest ideas sometimes, but he seems all the while to be growing stronger and more hearty.
2. Tonight, if you have aught to teach me, let me profit by it.
3. The lights shift color again, the scrim flies away, and we are in the interior of the Cratchit family home.
4. I'll have the clock strike one and, when he awakes expecting my second messenger, there will be no one.

Write It

 **Notebook** Write an example of each sentence type.

1. simple
2. compound
3. complex
4. compound-complex

STANDARDS

Language

Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.