

SHULER HENSLEY is
SCROOGE!

ATC'S NEW HOLIDAY MUSICAL



atc

ARIZONA
THEATRE
COMPANY

BOOK, MUSIC
AND LYRICS BY

LESLIE BRICUSSE

DIRECTED BY

MATT AUGUST

STUDY GUIDE



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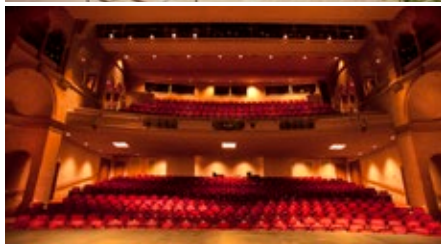


ABOUT ARIZONA THEATRE COMPANY

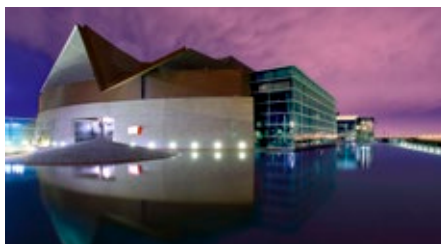
Arizona Theatre Company (ATC) is celebrating its 56th season, under the direction of Kasser Family Artistic Director Matt August and in partnership with Executive Director Geri Wright. ATC operates in two cities – unlike any other League of Resident Theatres (LORT) company in the country, and it boasts the largest subscriber base of any performing arts organization in Arizona, with more than 130,000 people each year attending performances at the historic Temple of Music and Art in Tucson as well as in the Greater Phoenix Area at the incredible Tempe Center for the Arts in Tempe. Each season of carefully selected productions reflects the rich variety of world drama – from classic and contemporary plays to musicals and new works – as audiences enjoy a rich emotional experience that can only be captured through the power of live theatre. Touching lives through the power of theatre, ATC is the preeminent professional theatre in the state of Arizona.

To inspire, engage and entertain – one moment, one production, and one audience at a time.

ATC shares the passion of the theatre through a wide array of outreach programs, educational opportunities, access initiatives, and community events. Through its Student Matinee Series, ATC focuses on teaching Arizona's youth about literacy, cultural development, performing arts, and specialty techniques used onstage, opening their minds to the creative power of dramatic literature. ATC reaches far beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for current and future audiences.



The Temple of Music and Art, the home of ATC shows in downtown Tucson - 330 S. Scott Avenue, Tucson, AZ 85701



Tempe Center for the Arts, ATC's performance venue in Tempe - 700 W. Rio Salado Parkway, Tempe, AZ 85281

THIS GUIDE IS YOURS TO USE

We encourage you to adapt and extend the material in any way that best fits the needs of your community of learners. Please feel free to make copies of this guide, or you may download it from our website: atc.org/education

We hope this material, combined with our support, will give you the tools to make your time at Arizona Theatre Company a valuable learning experience.

ATC Student Matinees and Study Guides address specific educational objectives:

- Students will perceive and analyze artistic work.
- Students will interpret intent and meaning in artistic work.
- Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

OVERVIEW AND OBJECTIVES

Overview: Ideas/Themes Presented in *Scrooge!* ATC's New Holiday Musical

- Guilt, Innocence, & Accountability
- Wealth & Poverty
- Compassion & Charity
- Redemption & Getting a Second Chance
- Keeping Christmas Spirit

Educational Goals of this Study Guide

- To provide background material on the subject matter, structure, and history of the musical.
- To guide discussion and suggest activities around some of the themes and ideas of the musical.
- To demonstrate the time and effort needed to present a full-scale production.
- To inspire an appreciation of musical theater and its process.

Objectives for Students

- To explore the themes and ideas of *Scrooge!* based on Dickens' A Christmas Carol.
- To further their understanding and enjoyment of musical theater as an art form and career opportunity.

- To practice skills outlined in the Arizona Arts Standards, especially those of critical thinking, reading, writing, and artistic expression.
- To exercise the muscle of empathy by making connections between themselves *and the material*. Writers like Charles Dickens shed light on societal inequalities, and scientific discoveries, including Charles Darwin's theory of evolution, reshaped perceptions of human existence. The Victorian Era was a time of contradictions, marked by both remarkable achievements and glaring disparities that continue to shape the modern world.





TUC: NOVEMBER 8 – DECEMBER 2, 2023 & TEMPE/PHX: DECEMBER 9 – 30, 2023

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

SHULER HENSLEY
IS
SCROOGE!

BOOK, MUSIC & LYRICS BY
LESLIE BRICUSSE

SCENIC DESIGNER
JASON ARDIZZONE-WEST

COSTUME DESIGNER
ELIZABETH CAITLIN WARD

LIGHTING DESIGNER
PAUL MILLER

SOUND DESIGNER
CRICKET S. MYERS

PROJECTION DESIGNER
BRAD PETERSON

REVISED AND ADDITIONAL
ORCHESTRATIONS AND ARRANGEMENTS
DAVID O

ASSOCIATE CHOREOGRAPHER/
DANCE CAPTAIN
J SAVAGE*

STAGE MANAGER
DONAVAN DOLAN*

ASSISTANT STAGE MANAGERS
RAFI LEVAVY*
KEVIN JINHONG ZHU*

MUSIC DIRECTOR
ALAN J. PLADO

CHOREOGRAPHER
SPENCER LIFF

DIRECTED BY

MATT AUGUST

Scrooge! is presented by arrangement with Concord Theatricals.
www.concordtheatricals.com

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

2023/2024 SEASON SPONSOR: **I. MICHAEL AND BETH KASSER**

2023/2024 CORPORATE SEASON SPONSOR: **LAVIDGE**

PRODUCTION SPONSOR: **SHIRLEY ESTES**

PRODUCTION SUPPORT: **BLUE CROSS BLUE SHIELD OF ARIZONA**



CAST (IN ORDER OF APPEARANCE)

Table listing cast members and their roles, including Ebenezer Scrooge, First Miss Dilber, and others, with actor names like Shuler Hensley and Alexandria Joy.

THERE WILL BE ONE 15-MINUTE INTERMISSION

ADDITIONAL STAFF

Table listing additional staff members and their roles, including Youth Stage Manager Jessica O'Connor, Associate Director Ava Spanier, and others.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



ORCHESTRA

CONDUCTOR/KEYBOARD 1 ALAN J. PLADO
KEYBOARD 2/PROGRAMMER ALEX GUTIERREZ
KEYBOARD 3 LIZ SPENCER (TUC); ANDRIA FENNIG (TEMPE)
REEDS/WOODWINDS MEGHAN CARAMELLA (TUC); GREG ARMSTRONG (TEMPE)
BASS LEE GARDNER
PERCUSSION MELL D. CSICSILA

UNDERSTUDIES

DANNY BASS - GHOST OF CHRISTMAS YET-TO-COME; GEOFFREY F. BELLISTON* - GHOST OF JACOB MARLEY; TONY CASTELLANOS* - GHOST OF CHRISTMAS PRESENT; DANIELA DELAHUERTA* - ISABEL, PUNCH AND JUDY WOMAN; STEWART GREGORY* - EBENEZER SCROOGE; HOLDEN JONES - DICK, TOPPER, PRINGLE, BISSETT; ALEXANDRIA JOY* - GHOST OF CHRISTMAS PAST; JOHN KATZ - TOM JENKINS, BISSETT, PRINGLE, NEPHEW, EBENEZER; BROOKLYN MARTIN - KATHY CRATCHIT, JEN; GEMMA PEDERSEN - HELEN, MARY; J SAVAGE* - JOLLYGOODE, MR. FEZZIWIG; DENNIS TAMBLYN* - BOB CRATCHIT, GHOST OF JACOB MARLEY, JOLLYGOODE, MR. FEZZIWIG; ALISON THOMAS-VISGAR* - HARTY, MRS. FEZZIWIG, MRS. CRATCHIT; MADELYN WHITEHEAD - FIRST MISS DILBER, SECOND MISS DILBER, BAKER

On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

Cell phones and other devices that make a noise can greatly disturb your fellow audience members and the performers. PLEASE TURN THEM OFF before the performance.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT: https://concordtheatricals.com/resources/protecting-artists

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BEFORE THE PERFORMANCE

ABOUT THE THEATRE

Find out how many of your students have seen or been a part of a play. Discuss the ways in which theatre is similar to and different from movies, television, and other live events such as concerts or sports events. Please have your students consider the following questions regarding theatre etiquette:

- What behaviors are acceptable at a live theatre performance?
- What behaviors are NOT acceptable?
- How can audience behavior influence a performance in a positive manner?
- How can audience behavior affect a performance in a negative or positive manner?
- What other points/observations would you consider in this discussion?

PLEASE NOTE:

This Student Matinee of *Scrooge!*, ATC's New Holiday Musical, will be approximately 2 hours and 15 minutes including one 15-minute intermission, and a 15 minute Talk-Back with the Cast. Bathroom breaks should be taken *before* the show.

- Do your students know how many people it takes to put a show together?
- Do they know anyone who has one of these jobs, either professionally or as a volunteer?
- What job, besides Actor, would they want to have? Why?
- What do they think the Set, Lights, and Costumes will look like for this show? Why?
- Have students design their own set and/or costumes for the show. Save them and have them compare their ideas with what they saw in the actual performance.
- When the performance is about to begin, the lights will dim. This is a signal for the audience to put aside concerns and conversation and settle into the world of the play.
- The performers expect the audience's full attention and focus. Performance is a time to think inwardly, not a time to share your thoughts aloud. Talking to neighbors (even in whispers) carries easily to others in the audience and to the actors on-stage. It is disruptive and distracting.
- There is no food in the theatre: soda, candy, and other snacks are noisy and, therefore, distracting. Please keep these items on the bus or throw them away before you enter the audience area.
- All electronic devices and things that make noise and/or admit light should be turned off before the performance begins. When cell phones go off it is very distracting for the actors and the audience.
- Walking through the aisles during the performance is extremely disruptive.
- Actors occasionally use aisles and stairways as exits and entrances.
- Please use the restroom and take care of all other concerns outside before the show.

SYNOPSIS

Welcome to the enchanting world of *Scrooge!*. Get ready for a thrilling adventure as we dive into this story, based on Charles Dickens' timeless story, "A Christmas Carol."

Meet Ebenezer Scrooge, an elderly man whose vast riches have turned his heart to ice. He's known far and wide as a miserly old curmudgeon who despises everything about Christmas. But this tale isn't just about Scrooge; it's about the extraordinary transformation he undergoes on one magical Christmas Eve.

Scrooge's journey begins when he is visited by the ghost of his former business partner, Jacob Marley. Marley, wrapped in chains, warns Scrooge about the consequences of his selfishness while he was alive. From there, we're taken on a time-traveling adventure with the Ghosts of Christmas Past, Present, and Future. They show Scrooge the pivotal moments of his life, revealing how he became the bitter man he is today.

As you watch Scrooge's story unfold, pay special attention to Bob Cratchit, Scrooge's dedicated but mistreated employee, and Tiny Tim, Bob's young-

est son, who embodies the spirit of Christmas with his boundless optimism. Together with the Ghost of Christmas Present, you'll experience the Cratchit family's heartfelt Christmas celebration.

Filled with unforgettable songs, captivating choreography, and a cast of characters you won't soon forget, *Scrooge!* is a tale of redemption, compassion, and the power of change. It reminds us all that no matter how cold our hearts may become, the warmth of kindness and the joy of giving can thaw even the iciest of souls.

So, prepare to be transported into a world of wonder and discovery. *Scrooge!* is not just a story; it's a journey of self-discovery and a celebration of the true meaning of Christmas. As you watch, consider how the lessons Scrooge learns can apply to your own lives. We hope this experience will inspire you to carry the holiday spirit with you, long after the curtains close.

Enjoy the show, and let the magic of *Scrooge!* fill your hearts with the joy and spirit of the season!





MEET THE CHARACTERS

EBENEZER SCROOGE: A hardened and elderly miser whose immense wealth and relentless greed have frozen his heart. He is completely oblivious to the needs of his fellow humans and embarks on a transformative journey through his past, present, and future to rediscover the spirit of charity and kindness he once possessed as a young man.

BOB CRATCHIT: A dedicated father and husband who deeply cares for his family. His youngest son is Tiny Tim. He toils tirelessly to provide for his family, enduring mistreatment from his employer, Scrooge. He maintains a kind and compassionate spirit even in the face of Scrooge's temper and mean-spiritedness.

HARRY: Scrooge's nephew and sole living relative, a cheerful young man who firmly believes in the positive impact of a joyful Christmas spirit on the world. Harry pities Scrooge and feels a sense of obligation toward him as the only family Scrooge has left.

TINY TIM: The youngest son of Mr. and Mrs. Cratchit, he is a symbol of unwavering Christmas spirit despite his physical limitations. He serves as a constant reminder to his family that their love and togetherness are the true sources of happiness.

MRS. CRATCHIT: The caring mother of Tiny Tim and the wife of Mr. Cratchit, she does her best to provide for her children with the limited resources at her disposal.

GHOST OF JACOB MARLEY: Scrooge's former business partner who, in life, mirrored Scrooge's own greed. He returns as a ghost, burdened with chains, to warn Scrooge about the consequences of his life choices in the afterlife.

ISABEL: A compassionate and warm-hearted young woman who once had a deep romantic connection with Ebenezer Scrooge in his youth. Her character serves as a stark contrast to Scrooge's later miserly and greedy personality. Her love and departure from Scrooge play a crucial role in illustrating the consequences of his obsession with wealth and the impact of his choices on personal relationships.

TOM JENKINS: Tom Jenkins in *Scrooge!* is a character who leads an angry crowd in expressing their disdain for Ebenezer Scrooge. He represents the collective resentment and frustration that the people of London hold toward Scrooge due to his harsh and unkind demeanor. Tom Jenkins serves as a vocal and symbolic figure in the story, embodying the widespread dislike for Scrooge in the community.

GHOST OF CHRISTMAS PAST: A perpetually cheerful and lively spirit who presents Scrooge with a history book of his past, revealing the pivotal events that have led to his current state.

GHOST OF CHRISTMAS PRESENT: A larger-than-life and jolly spirit who shows Scrooge the joy, love, and merriment he is missing out on during Christmas celebrations. This actor also doubles as the Sandwichboard Man.

MEET THE CHARACTERS

GHOST OF CHRISTMAS YET TO COME: A hauntingly beautiful and ominous wraith who, in silence, unveils to Scrooge the bleak future that awaits him and those around him if he continues down his current path.

JENNY: Scrooge's sister, who passed away at a young age, holds significance in Scrooge's memories and emotional development.

MR. FEZZIWIG: A joyful and kind-hearted mentor who took Scrooge on as an apprentice. He contrasts starkly with the older Scrooge in appearance, actions, and character. Mr. Fezziwig used to host a grand Christmas party for the community and becomes a source of disappointment in Scrooge's eyes as he witnesses the man he once was.

MRS. FEZZIWIG: The gracious hostess and wife of Mr. Fezziwig, she takes great pride in helping organize the annual Christmas party.

PUNCH & JUDY: Iconic puppets of the Victorian Era and beyond, they engage in comical conflicts meant to amuse the audience with their humorous antics.



////// HOW TO BE A GREAT LIVE THEATRE AUDIENCE ////

LIVE performance is a unique experience *shared among performers and the audience*. Unlike television or movies, the actors on stage can hear noise from the audience. So, as a courtesy to the performers and the others around you, please review the following information with your class and chaperones before attending a performance.

- Do not bring any food, drink, candy, or gum with you into the theatre.
- Walk in the theatre and use the railings as you are using the stairs.
- Ushers can help you find your seats or direct you to the restrooms. **Go before the show!**
- Once you are in your seat, you may talk quietly until the performance begins.
- Keep your feet off the seats and do not step over seat backs.
- Do not lean over balcony railings or attempt to throw or drop anything from the balconies.
- Turn off or silence all cell phones before the performance begins.
- Photography and video recording is not allowed DURING THE PERFORMANCE. But after the show, feel free to take pictures and selfies and post them on your social media pages! Don't forget to follow and tag @arizonatheatre.
- When the lights dim for the performance, stop talking, turn your attention to the stage, and enjoy the show.
- Stay in your seat at all times during the performance.
- Listen and watch closely. You cannot rewind a LIVE performance if you miss something.
- At the end of the performance, thank the performers by applauding. In return, the performers will bow, humbling themselves to say "Thank You!" to the audience.
- Remain seated if there is a Talk-Back following the performance.
- If you have a question during the Talk-Back, be ready when it is your turn to speak. You might have a microphone, but if you do not, be sure to speak loudly and clearly so all can benefit from your question and the response.
- Be polite and respectful during the Talk-Back. Raise your hand and wait to be recognized. Time is limited and not everyone will be able to speak, so listen carefully.
- As you exit the theatre, remember to walk (not run), and stay with your group.

////// SHARE YOUR EXPERIENCE ////



After the show, feel free to take pictures and selfies and post them on your social media pages! Don't forget to tag #ATC.

When you get home tonight, think about **Scrooge!** and your experience in the theatre today. Share all that you learned about LIVE theatre. Tell them about the Temple of Music and Art (Tucson) or Tempe Center for the Arts (Tempe).

Share with your family about the story, the set, costumes, and props. Explain how these help tell the story.

We hope you had a great time and that this was a memorable and positive experience. Please share with your family and friends our website: atc.org so they can see **Scrooge! too!**

ABOUT THE PLAYWRIGHT: LESLIE BRICUSSE

Meet the Creative Genius: Leslie Bricusse (1931-2021)



Roar of the Greasepaint, Pickwick, Harvey, The Good Old Bad Old Days, One Shining Moment, Sherlock Holmes - The Musical, Victor/Victoria, Doctor Dolittle, and Jekyll & Hyde.

Before we dive into the enchanting world of *Scrooge!*, it's essential to get to know the brilliant mind behind the music and lyrics, Leslie Bricusse. Born in London and educated at the prestigious University College School and Gonville and Caius College, Cambridge, Bricusse's journey through the world of music and storytelling is nothing short of remarkable.

The Early Days: While at Cambridge, Bricusse co-authored, directed, and even performed in his first two musical shows, *Out of the Blue* and *Lady at the Wheel*. These early productions found their way to London's renowned West End, England's equivalent to Broadway, setting the stage for his illustrious career. He also earned a Master of Arts degree during this time.

A Legacy in Musicals: Leslie Bricusse's contributions to the world of stage musicals are nothing short of legendary. His repertoire includes classics like *Stop the World – I Want to Get Off*, *The*



Silver Screen Magic: Beyond the stage, Bricusse's talents extended to the silver screen. He wrote songs and screenplays for iconic films like "Doctor Dolittle," "Scrooge," "Willy Wonka and the Chocolate Factory," "Goodbye, Mr. Chips," "Victor/Victoria," "Sunday Lovers," "Santa Claus,"

ABOUT THE PLAYWRIGHT: LESLIE BRICUSSE

“Peter Pan,” “Babes in Toyland,” “Home Alone,” “Hook,” and “Tom & Jerry - The Movie.”

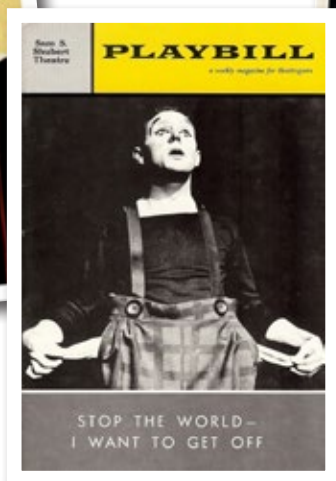
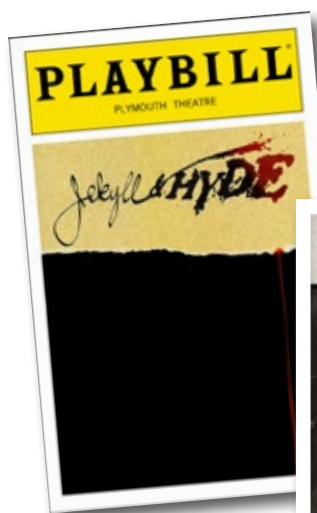
Collaborations and Accolades: Throughout his illustrious career, Bricusse collaborated with renowned composers and producers such as Henry Mancini, John Williams, Anthony Newley, and Quincy Jones. His best-known songs, including “What Kind of Fool Am I?,” “Gonna Build a Mountain,” “Who Can I Turn To?,” “Talk to the Animals,” “Goldfinger,” and “The Candy Man,” have left an indelible mark on the world of music.

Awards: Bricusse’s remarkable talents earned him numerous accolades. He was nominated for 10 Academy Awards, nine Grammys, and four Tonys, winning two Oscars, a Grammy, and an impressive eight Ivor Novello Awards, the premier British songwriting honor.

Enduring Legacy: Bricusse’s songs have been recorded by legendary artists like Frank Sinatra, Nat King Cole, Judy Garland, Aretha Franklin, Barbra Streisand, Sammy Davis Jr., Tony Bennett, and many more. Leslie Bricusse was an important composer and he has an eduring legacy in Musical Theatre and film.

Honors and Recognition: In 1989, Bricusse received the Kennedy Award for consistent excellence in British songwriting, and he was inducted into the American Songwriters Hall of Fame, making him only the fourth Englishman to receive this prestigious honor.

Leslie Bricusse’s musical genius has left an indelible mark on the world of entertainment. As we enjoy *Scrooge!*, we pay tribute to this creative powerhouse whose timeless melodies continue to inspire and enchant audiences around the globe.



THE ORIGINAL AUTHOR: CHARLES DICKENS



Scrooge!, ATC's New Holiday Musical is based on "A Christmas Carol" by Charles Dickens. Charles Dickens (1817–70) had a fascinating life. He grew up in a comfortable home, but his family faced money troubles. His father, who was a navy clerk, sometimes struggled with debt and even went to jail for it. Some of Dickens' family members had interesting stories too, like his grandfather who used to work as a servant and another who got in trouble for stealing money.

When Dickens was a boy, his family went through tough times, and he had to leave school in 1824 to work at a blacking warehouse in London. He didn't like the job and felt embarrassed about it. Things got worse when, after his father's finances improved, his mom wanted him to continue working in manual labor. However, at 15,

he became a clerk in a solicitor's office and later worked as a court stenographer and newspaper reporter. This is when he fell in love with London, a city that would become the setting for many of his stories.

Dickens loved writing, but he initially earned money from his journalism. His stories and essays, later collected in "Sketches by Boz," were well-received, and he found success at the young age of 21 when he wrote "The Pickwick Papers," a story that was published alongside engravings.

He became really famous, and his stories were published in newspapers with illustrations. He wrote some of his most famous works during this time, like "Oliver Twist," which talked about the tough life of poor children in London. Dickens' popularity kept growing with novels like "Nicholas Nickleby," "The Old Curiosity Shop," and "A Christmas Carol." He even traveled to the United States, where he talked about copyright protection and the abolition movement, although not everyone liked what he had to say.

In the late 1840s, his writing became more sophisticated. He wrote "David Copperfield," his favorite book, and other novels, including the famous "A Tale of Two Cities" and "Great Expectations." These books explored different aspects of society and people's lives.

Despite some personal struggles, like his separation from his wife and health problems, Dickens kept writing until the end. His last works were "Our Mutual Friend" and "The Mystery of Edwin Drood." Sadly, he passed away while writing the latter, and it remained unfinished. Charles Dickens was an amazing writer who made many people happy with his stories.

////// **THE REIGNING MONARCH** ////



**Queen Victoria and the Victorian Era:
A Time of Contrasts and Transformation**

As we enter the enchanting world of *Scrooge!*, it's crucial that we explore the fascinating historical backdrop of the Victorian Era (1837-1901), defined by the reign of Queen Victoria. This period was marked by sweeping changes and remarkable growth in England, both at home and on the global stage.

The Industrial Revolution and Social Contrasts:

The Victorian Era coincided with the Industrialization of England, a pivotal time that reshaped the nation's dynamics. The balance of power shifted from the aristocracy, traditionally based on land ownership, to emerging industrial leaders. This period saw a rapid migration of people from rural areas to urban centers, with 80% of the population living in cities by 1900. Unfortunately, this urbanization led to cramped cities, dire slums, and stark social divisions. The poorest resided in overcrowded inner cities, while the more fortunate lived further away from the city center.

Queen Victoria's Early Life: Queen Victoria, born Alexandrina Victoria on May 24, 1819, experienced a challenging childhood. Her father passed away when she was just 8 months old, and her mother was exceptionally protective, even sharing a bedroom with young Victoria. It wasn't until she ascended to the throne at 18 on June 20, 1837, that she finally had a room to herself.

The Marriage of Queen Victoria and Prince Albert:

On February 10, 1840, Queen Victoria married her distant cousin, Prince Albert of Saxe-Coburg and Gotha. Their union became a model of middle-class domestic and public life. Surprisingly, the aristocracy discovered that Free Trade enriched their estates rather than impoverishing them. Agriculture, trade, and industry flourished during Victoria's reign, thanks to technological advancements.



The Great Exhibition: In 1851, Prince Albert played a pivotal role in organizing the Great Exhibition in Hyde Park. This monumental event featured the construction of the Crystal Palace, a magnificent glass greenhouse, to showcase modern industry and science.

Social Reforms: The Victorian Era marked early reform efforts in areas such as child labor, fair factory wages and working conditions, voting rights, and prison reform. Key reform bills in

THE REIGNING MONARCH



partnership with Queen Victoria had a profound influence on the Victorian Era and continue to shape the course of history to this day.

Tragically, in December 1861, Prince Albert passed away from typhoid fever, leading Queen Victoria to withdraw from public life for an extended period. Her strict moral code and commitment to her role earned her the public's approval, and she often sought to privately influence government policies. Queen Victoria passed away on January 22, 1901, at the age of 82, becoming the longest-reigning British monarch in history until Queen Elizabeth II surpassed her in 2017.

As we immerse ourselves in the world of Ebenezer Scrooge, we can appreciate how the complexities of the Victorian Era influenced the setting and themes of the production. Queen Victoria's reign left an indelible mark on history, and her Era continues to intrigue and shape our understanding of the past.

1832, 1867, and 1885 expanded suffrage, reducing the influence of the wealthy elite. The Factory Acts, passed in Parliament, restricted child labor and limited working hours, significantly improving conditions for the working class.

Queen Victoria's Personal Life: Prince Albert and Queen Victoria were famously in love. They had nine children together. Prince Albert, the husband of Queen Victoria, made significant contributions to history during his lifetime. His most enduring legacy lies in his role as the driving force behind the Great Exhibition of 1851, a groundbreaking event that showcased the technological and industrial advancements of the time. This exhibition not only promoted innovation and international cooperation but also laid the foundation for future World's Fairs and exhibitions. Additionally, Prince Albert's commitment to education and culture resulted in his patronage of various cultural institutions, including the Victoria and Albert Museum, which continues to enrich society by preserving and displaying priceless artifacts and artworks. Furthermore, his support for social reform and philanthropy helped to address various societal issues of the time, leaving a lasting impact on British society. Prince Albert's dedication to these causes and his



MORE ABOUT DICKENS



Generally considered the greatest Victorian novelist, Charles Dickens lived from 1812-1870. He wrote many novels including “Great Expectations,” “Oliver Twist,” “A Tale of Two Cities” and “David Copperfield.” Most of his novels were written as serials – stories that appeared one or two chapters at a time in literary magazines, much like television shows today appear in episodes. “A Christmas Carol” was the first and most celebrated of Dickens’ Christmas writings. He loved the holidays and wrote many stories and novels about it including “The Chimes and The Cricket on the Hearth.”

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 weekly 1859)
 Great Expectations (serialized weekly 1860-61)
 Our Mutual Friend (serialized monthly 1864-65)
 The Mystery of Edwin Drood - unfinished (serialized monthly 1870)

VIDEO:

Scrooged! (1988)
 A Muppet Christmas Carol (1992)
 A Christmas Carol (1984)
 Scrooge: A Christmas Carol (2022)
 A Christmas Carol (1951)

CHARLES DICKENS FAST FACTS

Full Name: Charles John Huffam Dickens (Early Alias: Boz)

Date of Birth: Friday, February 7, 1812

Place of Birth: No. 1 Mile End Terrace, Landport, Portsmouth England

Parents: Father: John Dickens (1785-1851) & Mother: Elizabeth Dickens (1789-1863)

Education: Approximately one year at William Giles’ school in Chatham, Kent (age 9-11); nearly three years Wellington House Academy in London (age 13-15); and, beyond this, largely self-educated

Date of Death: Thursday, June 9, 1870 due to a stroke

Place of Burial: Poet’s Corner, Westminster Abbey, London

MORE ABOUT DICKENS

**DICKENS' SOCIAL COMMENTARY:
Unveiling Inequality and Moral Awakening**

Scrooge! is based on “A Christmas Carol” by Charles Dickens, which stands as a timeless masterpiece, weaving a narrative that transcends its Victorian roots to serve as a poignant social commentary. Within its pages, Dickens lays bare the stark inequalities and moral apathy that plagued society during his time. The transformation of Ebenezer Scrooge, a miserly and callous businessman, becomes a powerful lens through which Dickens exposes the devastating consequences of unbridled greed and the neglect of others’ well-being. The novella paints a vivid picture of the yawning chasm between the privileged few and the downtrodden masses, shedding light on the harsh realities faced by the working class.

Using supernatural elements like the Ghosts of Christmas Past, Present, and Yet to Come, Dickens imparts a compelling message about the significance of compassion, empathy, and community. These spectral visitations lead Scrooge on a transformative journey of self-discovery, revealing the value of human connection and the importance of giving to those less fortunate. “A Christmas Carol” endures as a cherished holiday tradition, inspiring audiences to reevaluate their actions and relationships during the festive season.

**WOMEN IN THE AGE OF VICTORIA:
NAVIGATING A SECOND-CLASS STATUS**

In the Victorian Age, women occupied a challenging position in society. Queen Victoria herself, despite her reign, held antifeminist views that reinforced traditional gender roles. This age



emphasized a clear division of labor, where men were expected to engage in one sphere of work, and women in another. A Puritan belief in keeping women ignorant to maintain their innocence further diminished their social standing.

The industrial revolution presented opportunities for women to work outside the home, albeit often in harsh conditions. This shift challenged conventional roles but also led to exploitative employment conditions.

Many women, facing underemployment and dire circumstances, turned to prostitution, an increasingly professionalized trade in the 19th century.

Higher education for women was limited until 1848 when the



MORE ABOUT DICKENS

first women's college was established in London. Unmarried, educated middle-class women had few respectable career options, with governess positions offering minimal wages and no job security. Moreover, women lacked political representation, although petitions for women's suffrage began in the 1840s, with voting rights not granted until 1918.

THE CHANGING CONCEPTS OF TIME AND WORK

Starting in the late 1800s, as pocket watches and clocks gained popularity, the concept of punctuality underwent a significant transformation. Ruth Belville, known for her time-setting service in London, exemplified this shift by aligning her watch with Greenwich Observatory's clocks and helping clients keep accurate time. Public clocks in places like train stations and telegraph networks also contributed to this newfound emphasis on precise timekeeping.

Before the 18th century, daily life was governed by the sun. Most artisans operated during daylight hours, and evening illumination came from costly and unreliable candles. However, innovations in lighting technology transformed the very concept of time and work productivity during the Victorian Era.



Even Big Ben, the world's most beloved time-keeper and a marvel of Victorian engineering did

not arrive on the scene until the late 19th century. The construction of the clock tower began in 1843, and was completed in 1859.



Industrialists, driven by efficiency, introduced multiple work shifts, ensuring machines ran continuously. Clocks monitored workers' punctuality, ushering in a new age of routine work patterns. Dependable lighting, including gas lamps and oil lamps, enabled shop owners to extend business hours, boosting sales.

Yet, this newfound illumination also posed dangers, contributing to frequent factory fires. Open flames from lamps like the tinsplate Argand lamps, fueled by whale oil or lard oil, illuminated factories but increased the risk of catastrophic blazes.

As we prepare to immerse ourselves in *Scrooge!*, these historical insights enrich our understanding of the Victorian backdrop. Dickens' social commentary resonates with the enduring themes of inequality, compassion, and transformation, while the experiences of Victorian women and the changing concepts of time and work provide context for the complexities of the time. Enjoy the show and the journey through history it offers.

////// **CONSIDERING COSTUMES** /////

This about materials you might use in designing costumes for the character and why you are choosing those materials. How does the material, color, texture, and style help us understand the characters quickly and help tell the story?

Material	Thoughts, feelings, impressions the material gives you.	What is the texture of the material? What could you use it to create?

CHILDREN IN THE VICTORIAN AGE

CHILDREN IN THE VICTORIAN AGE: Challenges & Changes

Life for children in the Victorian Era, spanning the reign of Queen Victoria from 1837 to 1901, was marked by a unique blend of challenges and transformations. The period was characterized by rapid industrialization and significant shifts in societal norms, greatly impacting the lives of young people.

Work and Education: During this time child labor was alarmingly common, especially in factories and mines. Many children, from as young as 6 years old, toiled long hours in grueling conditions, often contributing vital income to their families. Education, particularly for working-class children, was quite limited. It wasn't until later in the Victorian Era that compulsory education laws were introduced, making formal schooling more accessible to the masses.

leisure opportunities for their children. They had access to tutors, governesses, and private schools. Conversely, working-class children often had to engage in labor at an early age to financially support their families.



Health and Living Conditions: Urban areas in Victorian England often suffered from poor sanitary conditions, leading to the rapid spread of diseases. High infant mortality rates were prevalent due to inadequate medical care and sanitation. Many families, particularly those residing in overcrowded urban slums, endured cramped and unsanitary living conditions.

Childhood and Play: The Victorian Era saw the emergence of children's literature and a heightened appreciation for the concept of childhood innocence. Toys and games began to be manufactured on a larger scale, and children gradually gained more leisure time. Nevertheless, for numerous impoverished children, playtime remained restricted due to the demands of work and household responsibilities.

Gender Roles: During this time, society enforced rigid gender roles with distinct expectations for boys and girls. Boys were typically groomed for



Social Class: The experiences of children varied significantly based on their social class. Affluent families could afford superior education and more

CHILDREN IN THE VICTORIAN AGE

future careers, while girls were expected to acquire homemaking skills. Opportunities for education and careers remained limited, particularly for girls hailing from lower social classes.



Social Reforms: As the Victorian Era progressed, a growing awareness of the challenges faced by child laborers and those living in impoverished conditions emerged. Social reformers fervently advocated for changes in labor laws, education,

and child protection. The introduction of Factory Acts aimed to enhance working conditions and restrict child labor in factories.

In summary, the lives of Victorian children were significantly shaped by the prevailing social and economic conditions of the time. While there were positive changes such as increased emphasis on



education and child welfare, many children, particularly those from working-class backgrounds, still confronted great hardships and tremendous difficulties in their daily lives.



CHARLES DICKENS: A CHRISTMAS PIONEER



Imagine a Christmas without joyful carols, beautiful cards, or a scrumptious dinner. No brightly wrapped presents under a festive tree. This was how Christmas used to be before a special book changed everything in 1843.

When Charles Dickens wrote “A Christmas Carol,” Christmas had lost its magic. Long ago, during the time of Queen Elizabeth I, Christmas was a noisy and wild celebration, a bit like ancient wintertime parties. But things took a gloomy turn when the strict Puritans took control in 1642. They didn’t like Christmas at all, saying it had too many pagan customs and wasn’t religious enough. They even banned it, along with the fun of going to the theater.

Christmas disappeared in England until 1660 when the king and queen brought it back. But by the 1800s, many people in the big cities didn’t celebrate Christmas much. Factories stayed open on December 25, and people worked as if it were any other day. However, in small villages, some old traditions held on. They played games, sang carols, and danced. Houses were decorated with evergreen garlands and mistletoe. Rich families shared their food and drinks with those who had less.

What inspired Charles Dickens to write about the perfect Christmas? One source was a book written by one of his favorite authors, Washington Irving. In 1820, Irving published “The Sketch Book of Geoffrey Crayon, Gentleman,” which included chapters about Christmas at a fictional

English estate called Bracebridge Hall. The tales described grand feasts, warm fires, dancing, games, and songs.

Dickens’s own life also shaped his ideas about Christmas. When he was just 12, his family was so poor that they went to prison because of debts, except for Charles. He couldn’t go to school anymore and had to start working. This difficult time made a big impression on him.

Starting in 1835, Dickens wrote many stories about Christmas. He wrote about families coming together, children feeling loved, and good cheer all around. One of his stories, “A Christmas Carol,” became the most famous. In this story, Dickens shared his “Carol philosophy,” which was all about taking care of one another.

People loved Dickens’ idea of a generous Christmas. Poet Thomas Hood wrote about it, saying that if Christmas, with its old customs, acts of kindness, and social gatherings, was fading away, “A Christmas Carol” would bring it back to life. And that’s exactly what happened.

By 1844, many unauthorized plays based on the story were showing in London. At the same time, new Christmas traditions began to shape the holiday as we know it. Clement Clarke Moore wrote “A Visit from St. Nicholas” (also known as “’Twas the Night before Christmas”) in 1822. This poem introduced Santa Claus, his reindeer, and gifts delivered on Christmas Eve. In 1841, Prince Albert brought a German Christmas tree to Windsor Castle, complete with ornaments, candles, fruit, and gingerbread. This tradition quickly spread.

It’s a little sad that the money-focused spirit of the early 19th century, which inspired Dickens to write “A Christmas Carol,” still lingers today. But the book remains a cure for the commercial side of Christmas. It doesn’t care if you’re rich or poor, young or old. It teaches us to be kind and generous to all. Its famous line, “God bless us, every one!⁶⁷” continues to remind us about the true meaning of Christmas.

/// PUNCH & JUDY: A WHIMSICAL WORLD OF PUPPETS ///

Puppetry has a rich history, captivating audiences of all ages. Among the famous puppet characters, Punch and Judy stand out as timeless favorites. These cheeky puppets have been entertaining people for centuries with their comical, often chaotic, performances. But who are Punch and Judy, and why are they so significant?



THE TALE OF PUNCH AND JUDY:

Punch and Judy are hand puppet characters with their origins dating back to 17th-century England. The story revolves around the misadventures of Punch, a hunchbacked, crooked-nosed troublemaker, and his interactions with various other characters, including his wife Judy, a crocodile, a police officer, and a baby.

Punch, the main character, is known for his distinctive high-pitched voice and his fondness for using his slapstick to resolve conflicts. His catchphrase, *“That’s the way to do it!”*, has become famous. In each show, Punch finds himself in ridiculous situations, causing chaos and laughter in equal measure.

SIGNIFICANCE OF PUNCH AND JUDY:

Punch and Judy puppet shows hold historical and cultural significance for several reasons:

- **Entertainment Tradition:** Punch and Judy shows represent a longstanding entertainment tradition that has endured through the centuries. They were popular in England and spread to various countries, showcasing the enduring appeal of these characters.
- **Cultural Reflection:** The characters and storylines in Punch and Judy shows often reflect societal norms and issues of the time. These performances provide valuable insights into historical attitudes and concerns, making them a valuable cultural resource.
- **Interactive Entertainment:** These puppet shows are often performed in public spaces, drawing in diverse audiences. Children and adults alike can enjoy the interactive and improvisational nature of Punch and Judy performances.
- **Educational Value:** Punch and Judy shows have educational benefits as well. They help children develop an understanding of characters, conflict resolution, and moral lessons while having fun.
- **Art of Puppetry:** Punch and Judy are a testament to the art of puppetry. Puppeteers bring these characters to life with their skill, giving depth to the storytelling.

Today, Punch and Judy puppet shows continue to entertain at fairs, festivals, and other public events. While some aspects of the shows have evolved to be more sensitive and inclusive, the core essence of Punch and Judy remains intact, making them an enduring and beloved part of puppetry history.

VICTORIAN PARLOR GAMES

The Victorians loved to play games and the winners of these games would receive prizes. The losers would have to pay a penalty or perform a forfeit, such as having to recite a poem while hopping on one foot. Some examples of Victorian parlor games are listed below. While demonstrating mental skill and agility, it developed qualities like imagination, concentration, and cooperation.

YES & NO

The first player chooses something and commits it to memory. The other players then, one at a time, ask yes or no questions to try to determine what the first player is thinking. When a player thinks they know the answer, they can make a guess on their turn, but should only do so if they are certain they know the answer. When a guess is made, the game ends, even if the guess is incorrect.

BLIND MAN'S BLUFF

A player is chosen from the group to be the first blind man. A handkerchief or scarf is tied over his eyes, and he is turned around three times. He then tries to catch any other player he can. The other players tease him by pushing him, pulling his clothes, tickling his face with a feather, etc. When he finally catches someone, he has to guess who it is. If he is right, his prisoner becomes the new blind man.

In another version known as French Blind Man's Bluff, the blind man's hands are tied behind his back, and he is only permitted to walk backwards; he captures his prisoner by touching him.

HUNT THE SLIPPER

The players crouch or sit in a circle surrounding one person while a slipper is passed around behind their backs out of the sight of the player in the middle. Then this player must guess where the slipper is in order to get out of the circle. If he or she guesses correctly, then the person who was

hiding the slipper hands it over and takes his or her place in the middle.

LOOKABOUT

The first player shows the group a small object. The group then leaves the room while the first player hides it. When the group returns, they search for the item until they find it. When a player finds the object, they sit down. Continue until all the players have found the object.

OPPOSITES

The guests are arranged in a semicircle, each with a chair behind them. One of them moves from person to person, either performing some action or giving some instruction. The person who is instructed must then do the opposite. If told to raise his right leg, he must raise his left; if told to take off his hat, he must put it on. One by one, the players drop out, and the one who holds out the longest is the winner.

CHARADES

Victorians liked to act out historical events or scenes from famous stories in pantomime (act out silently). Also, the common game where a player must pantomime each syllable of a word or group of words which the other players are trying to guess. This game can be played by teams who compete to get the most correct guesses.

PENALTIES & FORFEITS:

Kiss your own shadow

Call your sweetheart's name up the chimney

Lie down on the floor and rise with your arms folded

Kneel to the wittiest, bow to the prettiest, and kiss the one you love

Source: Victorian Parlor Games by Patrick Beaver

WHO PUTS A SHOW TOGETHER?

Creating a successful live theatrical production is a collaborative effort. It takes passion, talent, experience, and teamwork. Success takes a talented and dedicated team of artists, managers, and designers who work together to make the magic of theatre happen.

See if you can match the number next to the job title to its job description below!

- | | | |
|-----------------------|-----------------------|-----------------------|
| 1. Sound Engineer | 5. Scenic Artist | 9. Actor |
| 2. Costume Designer | 6. Master Electrician | 10. Artistic Director |
| 3. Properties Manager | 7. Light Designer | 11. Set Designer |
| 4. Technical Director | 8. Master Carpenter | 12. Stage Manager |

___ a. finds or creates all props or small items used on stage.

___ b. paints all scenery; implements any unique painted effects.

___ c. maintains lighting equipment, hangs and focuses lights, and programs and runs the light board.

___ d. designs the scenery used in a show.

___ e. maintains all sound equipment, monitors microphones, and runs sound board during performances.

___ f. responsible for selecting shows each season; oversees hiring of directors, designers, and actors.

___ g. oversees set construction and the hiring of scene shop and backstage crew.

___ h. hired to play a role on stage.

___ i. designs all costumes worn onstage.

___ j. oversees all rehearsals and is in charge of all aspects of the show during performances.

___ k. creates all lighting effects on stage.

___ l. builds scenery and supervises other carpenters.



LET'S PRACTICE

REMEMBER WHY LIVE THEATRE IS SO SPECIAL:

- Each LIVE performance is unique and special. It only happens this way one time.
- LIVE performance is a shared common experience. The performers and the audiences' reactions affect one another.
- You cannot rewind a LIVE performance, so pay close attention.

CLASSROOM ACTIVITY: THE DISRUPTIVE AUDIENCE MEMBER!

A fun way to review theatre etiquette with your students is to have them point out inappropriate audience behavior during a show. Here is one way to illustrate this concept:

Have one or two students come up to the front of the room and present something to the class. They can tell a story, present an oral report, or tell some jokes – it doesn't matter what they present; the important thing is that they are the "actors" and the class is the audience.

OBJECTIVE: Students will learn about appropriate audience behavior by engaging in an interactive activity that allows them to experience disruptive conduct from the performer and audience perspectives.

Activity Steps:

1. Introduction: Begin by discussing the importance of respectful audience behavior in a theater setting. Explain that proper etiquette enhances the experience for performers and fellow audience members.
2. Interactive Demonstration: a. Choose one or two volunteers to be "performers." They can present a short story, an oral report, or some jokes to the class. b. The rest of the class will be the "audience." Emphasize that they should act as they would as a good audience: staying quiet, attentive, and respectful.
3. Teacher's Role: a. Excuse yourself from the room momentarily. b. Re-enter the room as a "bad" audience member, demonstrating disruptive

behavior such as talking loudly, chewing gum, stepping on feet, taking pictures, using a cell phone, etc. Make it intentionally distracting.

4. Class Discussion: a. After the "performance," ask the class to list the disruptive behaviors they observed. Write these on the board. b. Facilitate a conversation about the impact of these behaviors on the overall theater experience. What was the effect on concentration, enjoyment, and engagement?

5. Reflection: a. Engage the "performers" to share how they felt during the disruptive behavior. Did it affect their performance? Were they distracted? b. Encourage the "audience" members to share their feelings about the disruptive audience member. Could they focus on the presentation? Did they feel annoyed or disappointed?

6. Debrief and Key Takeaways: Emphasize the importance of being respectful audience members and considering the experience of both performers and fellow audience members. Discuss the following:

- How proper behavior enhances the theater experience for everyone.
- How small actions like arriving on time, staying quiet, contribute to a positive atmosphere.
- The significance of empathy in maintaining a respectful environment.

7. Post-Theater Reflection: After attending a theater show with the class: a. Revisit the discussion about "good" and "bad" audience behavior. b. Encourage students to reflect on their own conduct during the show. Were they respectful and considerate audience members? How did their behavior influence their enjoyment of the performance?

CONCLUSION:

Through this interactive activity, students gain a firsthand understanding of the impact of disruptive behavior on both performers and the audience. It reinforces the importance of practicing proper theater etiquette to ensure a respectful and enjoyable experience for all involved.

DISCUSSION QUESTIONS

FOR GRADES 6 & UP

Here are three discussion questions about *Scrooge!*:

- **Character Transformation:** As we journey through *Scrooge!*, we witness a profound transformation in the character of Ebenezer Scrooge. How does the musical portray his journey from a miserly and cold-hearted individual to someone who learns the value of compassion and generosity? What key events, interactions, and songs contribute to his change? How does this transformation reflect broader themes of personal growth and redemption?
- **Social Commentary:** The story of Ebenezer Scrooge touches on various societal issues, such as class disparity, poverty, and the impact of industrialization. How does the musical address these issues and what messages does it convey about them? Consider the contrast between Scrooge's wealth and the Cratchit family's struggles, as well as the portrayal of life in Victorian England. In what ways do these elements contribute to the musical's themes and overall impact?
- **Adaptation and Interpretation:** *Scrooge!* is an adaptation of Charles Dickens' "A Christmas Carol." Discuss how the musical transforms the original source material into a musical experience. What creative choices, such as songs, choreography, and staging, enhance the story's emotional resonance? How does the musical's format add new dimensions to the characters and themes that might not have been as prominent in the written work?



DISCOVERING CHARACTERS: PLAYLIST EDITION

Music serves as more than a historical marker; it's a mirror reflecting personal identity. If we transport a *Scrooge!* character to present day, their playlist would encapsulate the evolution of their individuality.

Follow these steps to curate a *Scrooge!* Character Playlist:

1. CHARACTER ANALYSIS

Begin by understanding this character's traits and journey they have gone through. Describe how they have changed.

2. SONG SELECTION

Choose songs from the past 10 years that align with the character's emotions, experiences, and personal growth.

Look for tracks encapsulating the character's evolution, whether it's from a dark place to finding joy, from isolation to connecting with others, or from materialism to valuing relationships.

3. THEMES & LYRICS

Pay attention to lyrics that parallel the character's story. Look for lines that resonate with their struggles, or newfound outlook.

4. EMOTIONAL RESONANCE

Ensure the songs evoke emotions that mirror the character's journey – from introspection and self-doubt to empowerment and joy.

Think about how they might connect with melodies, beats, and rhythms on a personal level.

5. SONG SEQUENCE

Arrange the songs in a sequence that reflects the character's arc. By curating a contemporary playlist, you'll not only explore the modern interpretation of the character, but also gain insight into how music can provide a unique lens through which to understand their transformative journey.

6. PLAYLIST TITLE & DESCRIPTION

Choose a playlist title that captures the essence of the character's journey and the theme of transformation.

Write a brief description explaining how the selected songs reflect the character's growth, struggles, and newfound perspective.

7. SHARING & REFLECTING

Share the playlist with others who know the character or the story. Discuss how the chosen songs resonate with the character's evolution.

Reflect on how the playlist captures the modern reinterpretation of the Scrooge character and the unique blend of old and new elements.

By curating a contemporary playlist, you'll not only explore the character's modern interpretation but also gain insight into how music can provide a unique lens through which to understand their transformative journey.



DISCOVERING CHARACTERS: ART & HISTORY

ART

Research artists who have lived in England in the Victorian Age, and create a slideshow or poster that features photos of their works and explanations of how their pieces changed the art world.

Each character in *Scrooge!* would like a different style of art. Choose a famous work of art that fits each of the main characters in *Scrooge!*.

SOCIAL STUDIES/HISTORY

There were a lot of transformative events happening in London just before and during the time that *Scrooge!* takes place, moments that would forever shape the world. Research the events of the Victorian Age. Create a timeline of 10 major events, inventions, or innovations that happened in England during the Victorian Age. How did the city, and even the entire country, change as a result of these events? Do you see any evidence of these events in *Scrooge!*?





// // // // // AUDIENCE ETIQUETTE CHECKLIST // // // // //

Sometimes it is hard to know what appropriate behavior is in each setting. Please mark with an X the setting columns where the behavior is acceptable.

BEHAVIOR/ SETTING	SPORTING EVENT	MOVIE THEATER	LIVE THEATRE	ROCK CONCERT	JAZZ CONCERT	ORCHESTRA CONCERT	BALLET	OPERA	SCHOOL SHOWS
Eating or drinking food that is noisy or has a strong smell									
Talking or whispering during performance									
Cheering, hooting, shouting or whistling									
Standing up and walking around during performance									
Applauding or giving a standing ovation at the end									
Clapping along or singing along with the music									

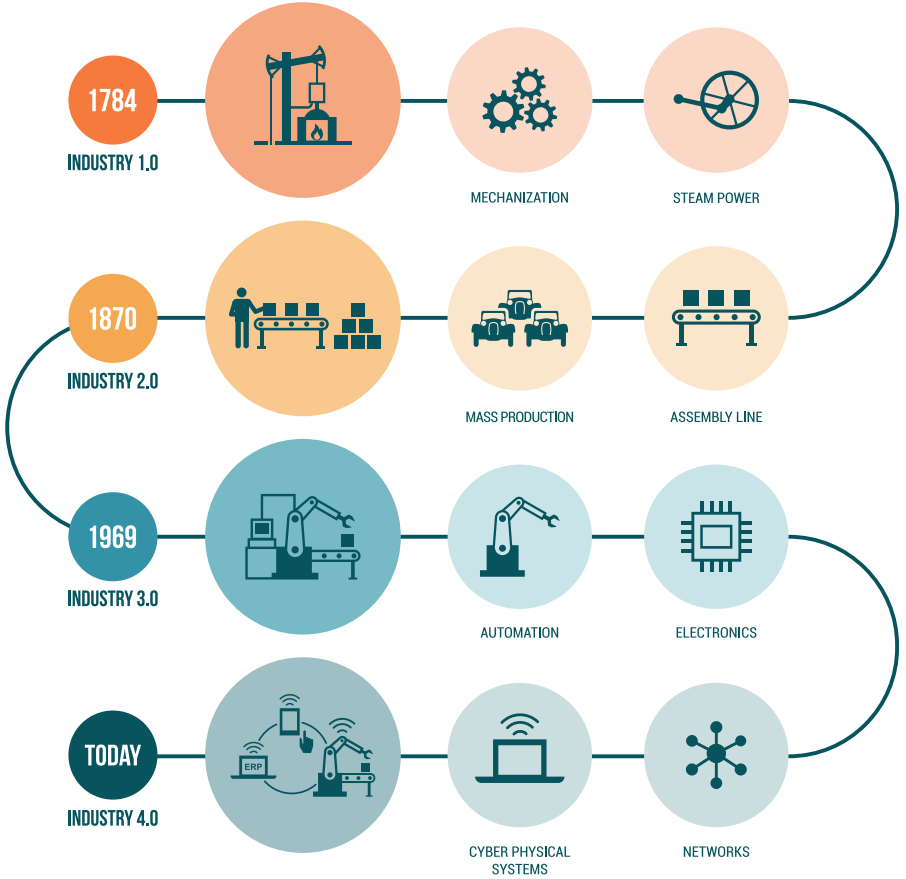
////// WINTER HOLIDAYS AROUND THE WORLD ////

People all over the world celebrate different holidays in the winter months, like Hanukkah, Kwanzaa, Christmas, Diwali, Las Posadas, and Teng Chieh. Choose a holiday that your family doesn't celebrate, and find out more about it online. Use the space below to write or draw one thing you learned about the holiday you chose.

A large, empty rectangular box with a thin yellow border occupies the center of the page. It is intended for students to write or draw their response to the prompt above.

INDUSTRIAL REVOLUTION

TRANSFORMING INDUSTRIES AND INNOVATION



//// //// **SCROOGE! & THE INDUSTRIAL REVOLUTION** //// ////



In the musical *Scrooge!*, you can get a glimpse of the time when the Industrial Revolution was changing the world. Just like in the real Victorian era, the story shows some of the effects of this important period.

Factories and Cities: In the time of *Scrooge!*, you see bustling cities filled with people and factories. Factories were where many people worked hard to make goods, just like in real Victorian Britain. These factories brought about new jobs but also long working hours and crowded city life.

Challenges Faced: In the musical, you can also see the challenges people faced during this time. Bob Cratchit, who works for Scrooge, represents the ordinary workers who toiled long hours for their families. Tiny Tim, his son, symbolizes the need for better working conditions, especially for the young.

Change and Hope: But just like in the real Industrial Revolution, *Scrooge!* also brings a message of hope and change. As Ebenezer Scrooge learns the true spirit of Christmas, he becomes a more generous and caring person. This reminds us that

even during tough times, there is room for change and kindness.

Inventions and Innovation: While *Scrooge!* doesn't show many of the famous inventions of the time, it does capture the innovative spirit of the Victorian era. The set designs, costumes, and performances in the musical are a testament to the creativity and progress of the time. So, when you watch *Scrooge!*, remember that it takes place during a very exciting and transformative period in history—the Industrial Revolution. Just like the characters in the musical, the people of Victorian Britain faced challenges, but they also discovered new ways of living and thinking, shaping the world we know today.

CHILDREN DURING THE INDUSTRIAL REVOLUTION:

The Industrial Revolution had a significant impact on children during Victorian times, a period when *Scrooge!* is set. Here are some key aspects:

Child Labor: During the Industrial Revolution, many children were forced to work in factories

////// **SCROOGE! & THE INDUSTRIAL REVOLUTION** /////

and mines. The play *Scrooge!* highlights the harsh working conditions that children like Tiny Tim's fictional counterparts might have faced. These young workers often endured long hours, dangerous tasks, and very low pay.

Lack of Education: Child labor meant that many children didn't have access to education. Just like in *Scrooge!*, where Bob Cratchit's children are featured, real Victorian children had limited opportunities for learning. Many grew up without proper schooling, which affected their future prospects.

Health Issues: The tough working conditions led to various health problems for young laborers. They were exposed to harmful substances and often worked in unsanitary environments. This is similar to the challenges that Tiny Tim faces in the play due to his illness, which was worsened by



the poor living conditions of the time.

Reforms and Change: The plight of child laborers during the Industrial Revolution eventually led to reforms. Laws were introduced to protect children and limit their working hours. The play *Scrooge!* reflects this changing attitude, as Scrooge's trans-

formation highlights the importance of caring for others, including children.

WOMEN DURING THE INDUSTRIAL REVOLUTION:

Women's roles during the Industrial Revolution also evolved significantly, and this is depicted in *Scrooge!* in various ways:

Factory Work: Just like the female characters in *Scrooge!* who work in various roles, many Victorian women found employment in factories, especially in textile mills. This was a major shift from traditional domestic work.

Challenges and Discrimination: Women faced challenges and discrimination in the workforce. They often received lower wages than men and had limited opportunities for career advancement. *Scrooge!* hints at these gender disparities through the characters' interactions.

Changes in Family Life: With more women working outside the home, family dynamics changed. Women had to balance work and domestic responsibilities, just like Mrs. Cratchit in *Scrooge!* who cares for her children while working. This was a significant shift from earlier times.

Social Movements: The challenges women faced during the Industrial Revolution laid the foundation for later movements advocating for women's rights and equality. In this way, the play *Scrooge!* indirectly highlights the changing status and roles of women in society.

Overall, the Industrial Revolution brought about profound changes for both children and women during Victorian times. These historical shifts are woven into the fabric of *Scrooge!* and add depth to the characters and their experiences.

DICTIONARY DICKENS AND HIS CHARACTERS

Take a look at the illustration below. What characters can you identify? Which of Charles Dickens' many stories can you discover in this artwork? See what you can find. Make a list and compare with others in your class.

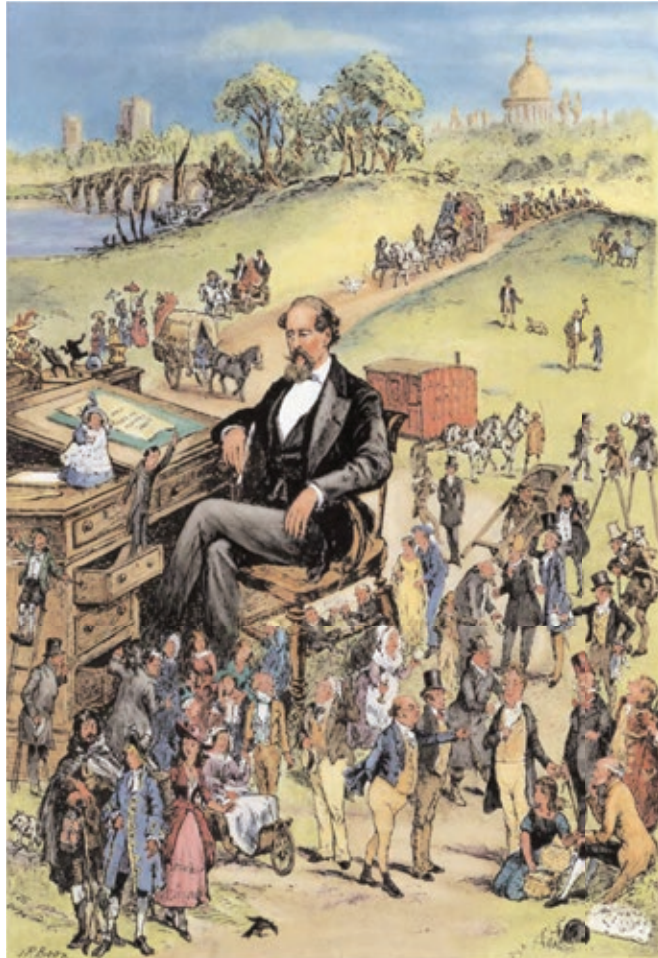


Illustration of Charles Dickens and his characters © Bettmann/Corbis.

MRS. MUMBLE

Warm-up Sequence:

In this warm-up students will work to warm up their bodies and minds for Theater integration!

1 STEP 1

Students should sit in a circle facing the center. Choose one student to be looking for Mrs. Mumble.

2 STEP 2

Explain to students that the person looking for Mrs. Mumble will go around the circle to each student and ask each of them the same question "Is Mrs. Mumble home?" The person asking this question must cover their teeth with their lips as they ask.

3 STEP 3

The student being asked must maintain a serious face, without laughing or smiling. If the student is able to stay serious, they will reply "No" but if the student being asked the question smile or laughs they must respond with the word "Yes." Now the student who laughed will be the new person looking for Mrs. Mumble.

4 STEP 4

If a student makes it all the way around the entire class without anyone laughing then the teacher will choose a new student to look for Mrs. Mumble.

5 STEP 5

Although no one is permitted to touch anyone else in this warm-up, students should feel free to add expressive movements, gestures, and facial expressions as they look for Mrs. Mumble and try to make the students in the circle laugh.

Lesson Application



This warm-up specifically focuses on helping train students to stay in character and to (hopefully) get out all the giggles before starting a theater lesson.

////// **SCROOGE! DOUBLE PUZZLE** ///

SCROOGE Double Puzzle

EVYOPTR	<input type="text"/>
REDEGY	<input type="text"/>
MHGUABHBU	<input type="text"/>
RBNEZEEE	<input type="text"/>
TEIDMREPON	<input type="text"/>
OIYCMTUMN	<input type="text"/>
AMSRSHITC	<input type="text"/>
ORIENTSGE	<input type="text"/>
MSLEIRY	<input type="text"/>

<input type="text"/>	<input type="text"/>
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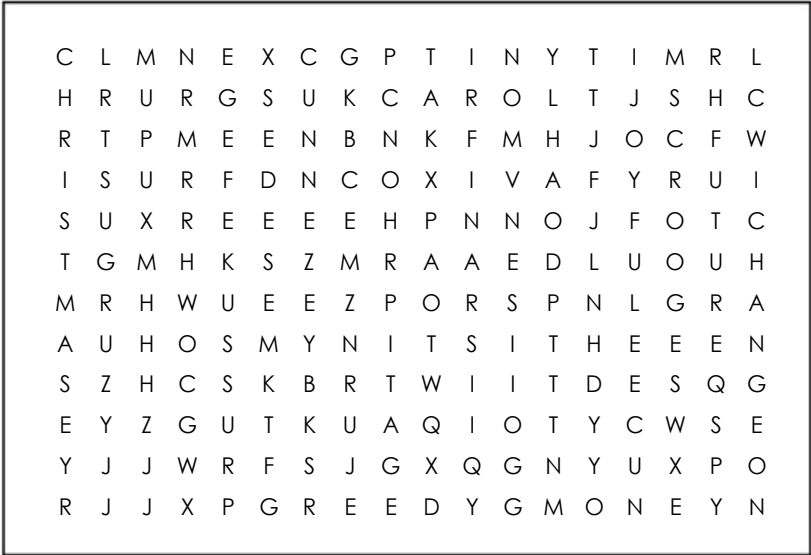
Solve the anagrams to reveal the letters for the final message

Solve the anagrams in the top part of the puzzle.

Use the circled letters from the words in the top part to complete the final word or phrase at the bottom. Each circled letter is used just once.

SCROOGE! WORDSEARCH

Word Search



Find the following words in the puzzle.
Words are hidden → ↓ and ↘ .

CAROL
CHANGE
CHARITY
CHRISTMAS
FEZZIWIG
FUTURE
GENEROSITY

GHOSTS
GREEDY
HUMBUG
JOYFUL
KINDNESS
MONEY
NEPHEW

PAST
PRESENT
REDEMPTION
SCROOGE
TINY TIM
TURKEY

CHRISTMAS FILL-IN

Between two people, decide who will be the reader and who will be the writer(s). Only the reader should look at the story below. The reader should ask the writers to, without peeking, come up with answers for each blank space. As the writers suggest answers, the reader fills them in on the page. When you've filled in all the spaces, choose someone to read the story out loud for everyone to enjoy!

On Christmas Eve, Scrooge ate his usual _____ (ADJECTIVE) _____ (MEAL) in his usual _____ (ADJECTIVE) _____ (PLACE TO EAT). After eating, he read _____ (NAME OF BOOK OR NEWSPAPER) and then decided to go home. On his way, he passed _____ (NUMBER) of _____ (ADJECTIVE) _____ (TYPE OF BUILDING)s. The people he saw moved _____ (ADVERB-ly) away from him; not one stopped to say " _____ (GREETING), Mr. Scrooge!" Even the dogs in the street barked _____ (ADVERB-ly) as he passed. " _____ (MEAN EXCLAMATION)!" Scrooge muttered, as he _____ (VERB-ed) home.

As Scrooge walked, he noticed that the weather became _____ (ADJECTIVE). In fact, it was so _____ (SAME ADJECTIVE) it was hard to _____ (VERB). Scrooge struggled to _____ (SAME VERB) all the way home. Nobody besides Scrooge had lived in his house for _____ (NUMBER) years. The rooms inside were _____ (ADJECTIVE) and the yard surrounding it was _____ (ADJECTIVE). When he finally arrived, he observed the _____ (PART OF THE HOUSE). Scrooge had seen that _____ (SAME PART OF THE HOUSE) every day for the past _____ (NUMBER) years, and never noticed anything _____ (ADJECTIVE) about it. But today, as he looked towards it _____ (ADVERB-ly), it transformed into the face of _____ (FAVORITE CELEBRITY).

" _____ (SURPRISED EXCLAMATION)!" said Scrooge, as he blinked _____ (NUMBER) times and looked away _____ (ADVERB-ly). When he looked back, _____ (SAME FAVORITE CELEBRITY)'s face was gone, and _____ (SAME PART OF THE HOUSE) was back to normal.

" _____ (MEAN EXCLAMATION)!" said Scrooge, _____ (ADVERB-ly) refusing to believe what he just saw. And _____ (ADVERB-ly), Scrooge went inside the _____ (ADJECTIVE) house to _____ (VERB) before going to bed.



PANTOMIMING TALES

How are events and characters in a story expressed through pantomime?

Grades 3-5 Lesson: Pantomiming Tales

Grade Band: 3-5

Arts Subject: Theater

Other Subject: English & Literature

SUMMARY

In this 3-5 lesson, students will use their bodies to communicate through movement, improvisation, and pantomime. Groups will read a Grimm Brothers' fairy tale or self-selected text and retell the story through movement.

PREPARATION

Learning Objectives

Students will:

- Make inferences about characters or events in a story.
- Pantomime character or story elements.
- Read Grimm's fairy tales or other familiar stories.
- Recreate a tale or familiar story using only movement in cooperative groups.
- Retell and present a tale or familiar story to an audience.

Standards Alignment

National Core Arts Standards

[TH:Cr1.1.3c](#) Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

[TH:Cr1.1.4c](#) Imagine how a character might move to support the story and given circumstances in a drama/theatre work.

[TH:Cr1.1.5c](#) Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work.

Common Core State Standards

[ELA-LITERACY.RL.3.3](#) Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

[ELA-LITERACY.RL.4.3](#) Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

[ELA-LITERACY.RL.5.3](#) Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Recommended Student Materials

Editable Documents: *Before sharing these resources with students, you must first save them to your Google account by opening them, and selecting "Make a copy" from the File menu.*



Lesson Connection: Pantomiming Tales
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Updated October 2022

CHARACTER BUILDING

How are creative, effective, and believable characters created for the stage?

Grades 9-12 Lesson: Character Building

Grade Band: 9-12

Arts Subject: Theater

Other Subject: English & Literature

SUMMARY

In this 9-12 lesson, students analyze popular characters and methods of characterization used by writers. Students will apply these methods to create a profile and illustration of an original character. They will write a short script demonstrating two or more characters interacting while mirroring their unique characterizations.

PREPARATION

Learning Objectives

Students will:

- Explore characterization methods used by writers.
- Analyze the unique characteristics of fictional characters, friends, and family.
- Develop a character profile.
- Create a character drawing.
- Understand ways a newly developed character mirrors attitudes, values, fashion, manners, and from a certain period.
- Write a scene with multiple characters interacting and demonstrating their unique characterizations.
- Perform a short scene for an audience.

Standards Alignment

National Core Arts Standards

[TH:Cr1.1.II.c](#) Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.

[TH:Pr4.1.II.a](#) Discover how unique choices shape believable and sustainable drama/ theatre work.

Common Core State Standards

[ELA-LITERACY.W.9-10.3](#) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

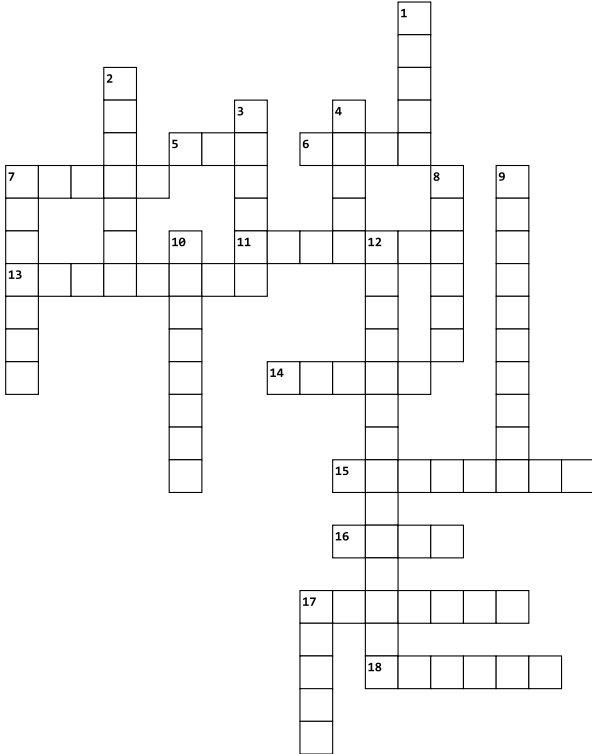
[ELA-LITERACY.W.11-12.3](#) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Recommended Student Materials



Lesson Connection: Character Building
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Updated May 2023

SCROOGE! CROSSWORD



Across

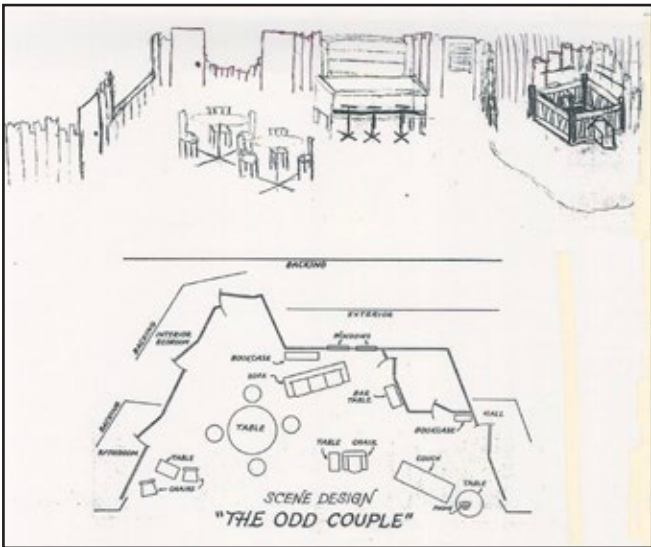
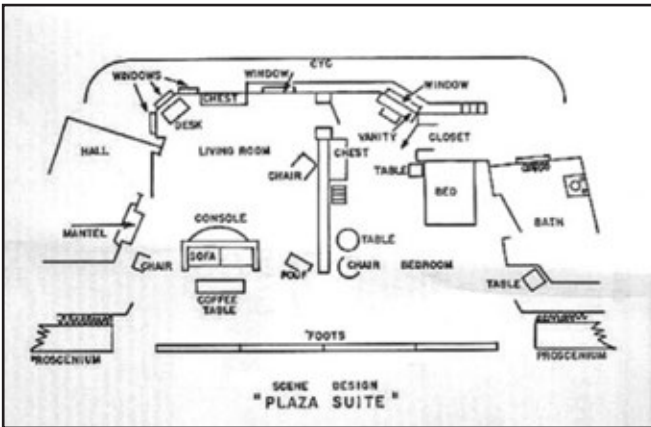
- 5. Scrooge's exclamation: "____, humbug!"
- 6. What Scrooge threatens to give Cratchit for Christmas.
- 7. Classic Christmas song
- 11. Bob Cratchit's youngest son who is in need of help.
- 13. People celebrating in the street during the "Thank You Very Much" song.
- 14. Tiny Tim's memorable line, "God _____ us, every one!"
- 15. Gifts given during the holiday season.
- 16. One of the three spirits that visits Scrooge and shows him memories.

Down

- 1. A song or hymn associated with Christmas, like "A Christmas _____."
- 2. An old miserly banker who hates Christmas.
- 3. Spirits that visit Scrooge to show him his past, present, and future.
- 4. What Scrooge loves more than anything else.
- 7. Scrooge is visited by a couple looking for _____.
- 8. Scrooge's favorite word to dismiss holiday cheer.
- 9. Scrooge seeks _____ for his past actions.
- 10. Mr. _____ throws a lively Christmas party in Scrooge's past.

WHAT'S THE SCALE

Here are two examples of scenic designs. The first example is a classic “bird’s eye view” meaning it is from above. The second example shows both a front view and a bird’s eye view. The measurements of each will depend on the scale. For example: 1/4” (inch) scale means that each 1/4” on the plans counts for 1’ (foot) of actual physical length. As you draw your own set design, be sure you decide the scale of your drawing and make a note of it .



SETTING THE SCENE

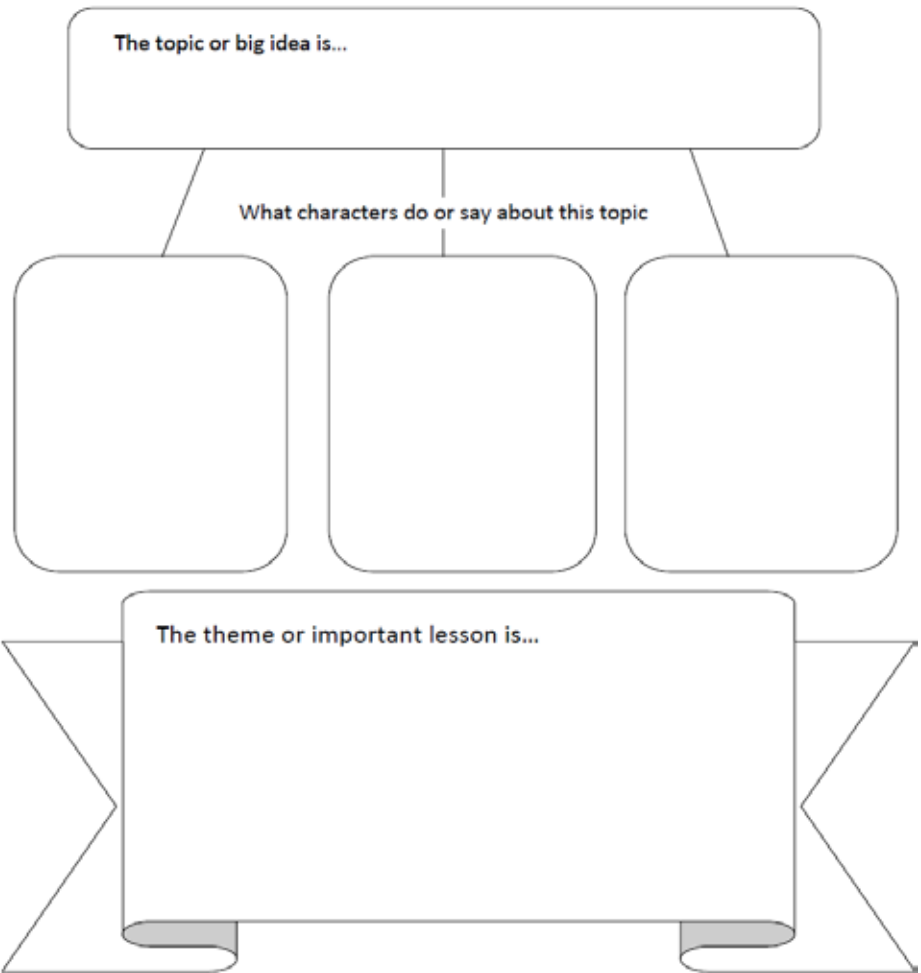
Listen to the passage your teacher reads. Visualize the scene in your head. Sketch it with as much detail as you can. Pay attention to the specific clues as you listen to the text. The play will let you know what is required. Consider what is needed. Do your characters need to sit down? Are they cooking? Do the characters use stairs? Do they need a front door? Are there windows? Do the characters mention the decor or any of the elements of the setting? Consider all aspects of the story, the design style and time period when designing the set.



//////////////////////////////////// **TOPIC & THEME** //////////////////////////////////////

The TOPIC is the main point or big idea. This is the focus of the story told by the playwright. The THEME is an idea, concept, or lesson that conveys a moral message in a text and explores it through characters, setting, dialogue, plot, or elements.

Think about your ATC Student Matinee field trip and complete the following chart.



The topic or big idea is...

What characters do or say about this topic

The theme or important lesson is...

ARTS & EMOTIONS

Understanding your responses to art can be confusing. Explore your responses to art on the following chart. In each set of boxes, for each feeling you list, write music you can listen to, books to read, and art to look at to help you connect with these feelings and emotions.

	Feeling

Feeling	

	Feeling

Feeling	

	Feeling

Feeling	

	Feeling

	Feeling

	Feeling

////// **PAST, PRESENT, FUTURE, AND YOU** ////

In the play, Scrooge gets a visit from the Ghost of Christmas Past.
What are some of your favorite memories of past holidays?

Scrooge is also visited by the Ghost of Christmas Present.
Think about the present holidays—what are some of your current traditions?

Finally, Scrooge is visited by the Ghost of Christmas Yet to Come.
What are some pieces of advice you would give to your future self?

////// FURTHER DISCUSSION TOPICS & ACTIVITIES ////

TOPIC A: WEALTH & POVERTY

A recurring theme in the work of Dickens is the tremendous gap between the rich and poor. In fact, he portrayed the gritty world of the working class and lower class of London at a time when most novelists – most of them educated and from the upper class – had no sense of what poverty or its victims were like. How aware are we of the plight of the more unfortunate, or of the programs available to us to help them?

ACTIVITY: Students read the local paper for a week and create a scrapbook or collage of stories and pictures depicting poverty. Students spend the next week researching the local resources available for support. Perhaps the class can choose a program or organization, such as a soup kitchen, and volunteer time there.

TOPIC B: REDEMPTION & MAKING A DIFFERENCE

Scrooge for Mayor

In light of his disturbing visits with three spirits, Scrooge wants to change the world. How will Scrooge take advantage of his second chance? What if he ran for Mayor of London?

ACTIVITY: Students act as a team of campaign managers divided into five special areas for research: Labor, Education, Health, Women’s Issues, & Technology. Students are encouraged to keep these questions in mind:

- What is daily life like for London residents?
- What are Scrooge’s new viewpoints on daily life in London?
- How will Scrooge’s new viewpoints on daily life change his opinions on public policy in London?

- What solutions and programs will Scrooge support in his run for mayor?

After researching their areas, teams will develop a platform for social change and present it to the class.

TOPIC C: ADAPTING A STORY

Dickens’ novel has been made into countless film, musical, stage and television productions. What makes the story so timeless that it survives adaptation? What are the elements of the story that can change but have the lessons remain as vibrant? What are the elements that must remain?

ACTIVITY: Students write a synopsis for an updated version of A Christmas Carol, using people who are in the news or who are famous in the community. Synopses can be turned into short stories for a contest, or scripts for production.

TOPIC D: VICTORIAN CUSTOMS

Many of the holiday customs that we associate with a traditional Christmas began in the Victorian Age (1837-1901).

ACTIVITY: Students divide into groups to research Victorian Christmas traditions, fashion, decoration, games and entertainment, cuisine and famous personalities.

The groups collaborate to plan and host a Christmas Carol banquet, featuring period food and customs, and attended by students dressed as characters from “A Christmas Carol.”

ADDITIONAL ACTIVITY

Warm-up Sequence:

In this warm-up students will work to warm up their bodies and minds for Theater integration!

1 STEP 1

Students may be seated at desks or seated in a circle on the carpet.

2 STEP 2

Explain to students that you will be reading a sequence of items and they will need to listen carefully, remember the sequence, and then echo it back to you.

3 STEP 3

Begin by saying a memorable sequence of numbers such as "2,4,6,8." As a class, students then have to echo that sequence back to you in the same order in which you said it. If students make a mistake repeat your original sequence back to them or try only including three items in your sequence.

4 STEP 4

Repeat this exercise using various sequences containing:

- Colors
- Shapes
- Names

5 STEP 5

For an added challenge raise and lower the pitch of your voice throughout the sequence, adding emotion and expression to the words in the sequence, or saying the sequence in a different dialect or accent and have the students echo the sequence back to you using those same vocal elements when they say each item.

Lesson Application



This warm-up specifically works on developing short term memory which can be instrumental to theater performances and scenes.

MORE! MORE! MORE!

Want **MORE? MORE** Lessons? - **MORE** Activities? - **MORE** Games? **CLICK HERE** to visit our **TEACHER RESOURCE PAGE** and check out all the resources we gathered for you!
All are free for you to use with your students and adapt as you see fit.

ARIZONA THEATRE COMPANY



2023/2024 | SEASON 56 REMANING STUDENT MATINEES



TUCSON: 11/16/23 & 11/30/23
TEMPE: 12/14/23



TUCSON: 03/21/24
TEMPE: 04/04/24

SIGN UP TO ATTEND TEACHER PREVIEWS & PREPARE FOR YOUR FIELD TRIPS!

[CLICK HERE](#)

We recommend Kennedy Center's website for educators. There are Lesson Plans and Digital Resources in abundance.

[CLICK HERE](#)