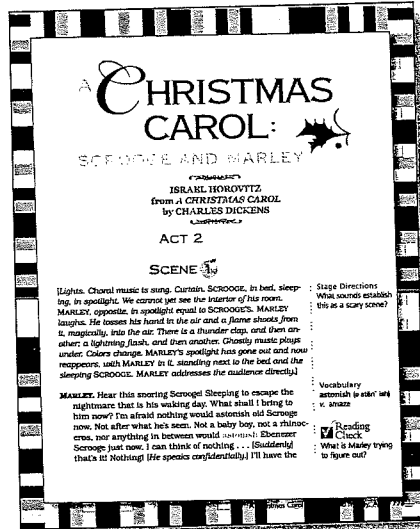


© Drama Selection

Build your skills and improve your comprehension of drama with texts of increasing complexity.



Read *A Christmas Carol: Scrooge and Marley, Act 2* to learn whether Scrooge changes because of visits by the ghosts of Christmas present and future.

© Common Core State Standards

Meet these standards with *A Christmas Carol: Scrooge and Marley, Act 2* (p. 775).

Reading Literature

3. Analyze how particular elements of a story or drama interact. (*Literary Analysis: Spiral Review*)

5. Analyze how a drama's or poem's form or structure contributes to its meaning. (*Literary Analysis: Stage Directions*)

Writing

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (*Writing: Tribute*)

9. Draw evidence from literary or informational texts to support analysis, reflection, and research. (*Writing: Tribute*)

Speaking and Listening

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (*Speaking and Listening: Dramatic Monologue*)

Language

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (*Conventions: Double Negatives*)

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (*Speaking and Listening: Dramatic Monologues*)

4.b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (*Vocabulary: Word Study*)

6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. (*Vocabulary: Word Study*)



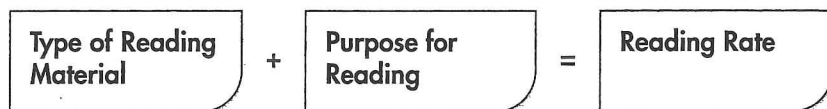
Reading Skill: Purpose for Reading

When you **set a purpose** for reading, you decide before you read what you want to get out of a text. The purpose you set will affect the way you read and the speed of your reading. **Adjust your reading rate** to suit your purpose. For example, if you are reading directions to perform a task, you will read more slowly and carefully than if you are reading to be entertained.

- As you read drama, slow down to read stage directions carefully. They may reveal action that is not shown in the dialogue.
- Speed up to read short lines of dialogue quickly to create the feeling of conversation.
- Slow down to read longer speeches by a single character so that you can reflect on the character's words.
- If one of your purposes is to appreciate an *author's style*, or unique way of writing, slow down your pace as you read.

Using the Strategy: Reading-Rate Chart

Use this chart to help you determine your reading rate.



Literary Analysis: Stage Directions

A drama is a story told in dialogue and performed by actors in front of an audience. The script is the written text of the play. **Stage directions**, a part of the script, instruct actors how to move and speak or describe what the stage should look like. Stage directions help actors understand how to interact with the other elements of the play, such as the scenery or props. If you are reading a play instead of watching a performance, you get this information only from the stage directions. Stage directions are usually written in italic type and set off by brackets or parentheses, as in this example.

[Jen bursts through the door, stage left. There is a crack of thunder. Then, the lights go dark.]

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Do others *see* us
more clearly than
we *see* ourselves?

Writing About the Big Question

In Act 2 of *A Christmas Carol: Scrooge and Marley*, Scrooge learns valuable lessons about himself from several ghostly visitors. Use this sentence starter to develop your ideas about the Big Question.

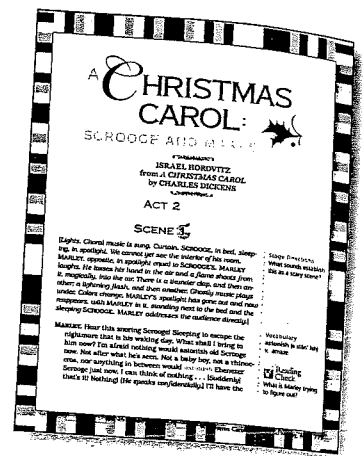
In order to change, we must first **identify** how our behavior affects _____ because _____.

While You Read Look for insights Scrooge gains about himself during his travels with the ghosts of Christmas present and future.

Vocabulary

Read each word and its definition. Decide whether you know the word well, know it a little bit, or do not know it at all. After you read, see how your knowledge of each word has increased.

- **astonish** (ə stān' ish) v. amaze (p. 775) *The movie's sudden surprise ending will astonish you.* *astonishment* n. *astonishing* v. *astonishingly* adv.
- **compulsion** (kəm pul' shən) n. driving, irresistible force (p. 777) *Jose has a compulsion to keep his room clean.* *compulsive* adj. *compulsively* adv.
- **severe** (sə vir') adj. harsh (p. 778) *Winters in Alaska can be severe.* *severely* adv. *severity* n.
- **meager** (mē' gər) adj. small in amount; of poor quality (p. 780) *The meager amount of food was not enough to feed the large group.* *meagerly* adj. *meagerness* n.
- **audible** (ō' də bəl) adj. loud enough to be heard (p. 788) *This microphone will help to make her speech audible.* *audibility* n. *audibly* adv. *audio* n. *audio* adj.
- **intercedes** (in' tər sēdz') v. makes a request on behalf of another (p. 798) *Amelia's aunt often intercedes on her behalf.* *intercede* v. *intercession* n. *intercessor* n.



Word Study

The Latin prefix **inter-** means "between" or "among."

In this act, the Ghost of Christmas Future **intercedes** on behalf of Scrooge by going between him and a terrible future to protect Scrooge from what might be.

A CHRISTMAS CAROL:



SCROOGE AND MARLEY

ISRAEL HOROVITZ
from A CHRISTMAS CAROL
by CHARLES DICKENS

ACT 2

SCENE 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.]

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 just now. I can think of nothing . . . *[Suddenly]* that's it! Nothing! *[He speaks confidentially.]* I'll have the

Stage Directions

What sounds establish this as a scary scene?

Vocabulary

astonish (ə stān' ish)

v. amaze

Reading Check

What is Marley trying to figure out?

► **Critical Viewing**
Based on your knowledge of the play so far, whom do you expect this character to be? Explain. [**Hypothesize**]

Purpose for Reading
At what rate would you read these stage directions? Why?

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.

[*The bell tolls one. SCROOGE leaps awake.*]

SCROOGE. One! One! This is it: time! [*Looks about the room*]
Nothing!

[*The bell tolls midnight.*]

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

[*One again*]

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

[*Suddenly, thunder and lightning. MARLEY laughs and disappears. The room shakes and glows. There is suddenly spring-like music. SCROOGE makes a run for the door.*]

MARLEY. Scrooge!

SCROOGE. What?

MARLEY. Stay you put!

SCROOGE. Just checking to see if anyone is in here.

[*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.*]

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

PRESENT. Ebenezer Scrooge. Come in, come in! Come in and know me better!

SCROOGE. Hello. How should I call you?

PRESENT. I am the Ghost of Christmas Present. Look upon me.

[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. 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.]

You have never seen the like of me before?

SCROOGE. Never.

PRESENT. You have never walked forth with younger members of my family; my elder brothers born on Christmases past.

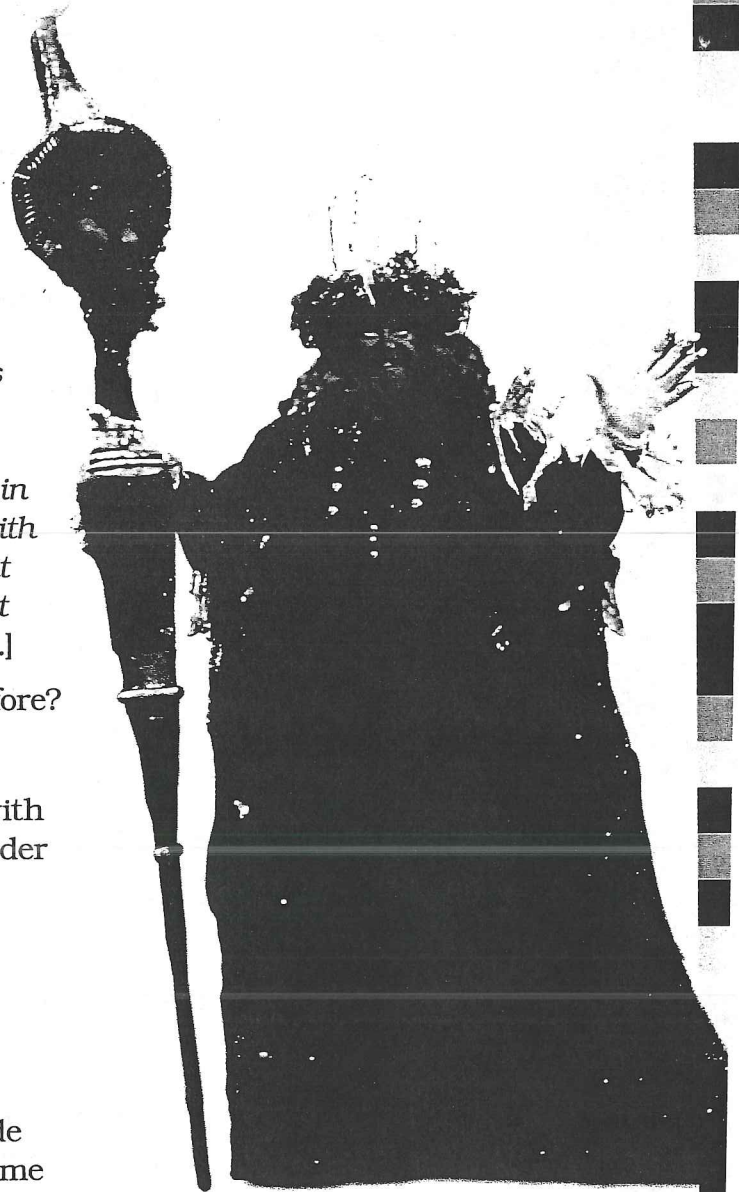
SCROOGE. I don't think I have. I'm afraid I've not. Have you had many brothers, Spirit?

PRESENT. More than eighteen hundred.

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.

PRESENT. Touch my robe.

[SCROOGE walks cautiously to PRESENT and touches his robe. When he does, lightning flashes, thunder claps, music plays. Blackout]



Vocabulary

compulsion (kəm pul' shən) *n.* driving, irresistible force

 **Reading Check**

Who visits Scrooge in Scene 1?

SCENE 2

[PROLOGUE: MARLEY stands spotlight, L. He speaks directly to the audience.]

MARLEY. My ghostly friend now leads my living partner through the city's streets.

[Lights up on SCROOGE and PRESENT]

See them there and hear the music people make when the weather is severe, as it is now.

[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.]

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 . . .

[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.]

MAN #1. Hey, you, watch where you're going.

MAN #2. Watch it yourself, mate!

[PRESENT sprinkles them directly, they change.]

MAN #1. I pray go in ahead of me. It's Christmas. You be first!

MAN #2. No, no, I must insist that YOU be first!

MAN #1. All right, I shall be, and gratefully so.

MAN #2. The pleasure is equally mine, for being able to watch you pass, smiling.

MAN #1. I would find it a shame to quarrel on Christmas Day . . .

2. mill about the streets walk around aimlessly.

3. incense (in' sents) *n.* any of various substances that produce a pleasant odor when burned.

Vocabulary

severe (sə vir') *adj.*
harsh

Purpose for Reading

At what rate would you read dialogue such as this? Why?

MAN #2. As would I.

MAN #1. Merry Christmas then, friend!

MAN #2. And a Merry Christmas straight back to you!

[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.]

SCROOGE. What is it you sprinkle from your torch?

PRESENT. Kindness.

SCROOGE. Do you sprinkle your kindness on any particular people or on all people?

PRESENT. To any person kindly given. And to the very poor most of all.

SCROOGE. Why to the very poor most?

PRESENT. Because the very poor need it most. Touch my heart . . . here, Mr. Scrooge. We have another journey.

[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

[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.]

SCROOGE. What is this place, Spirit?

PRESENT. This is the home of your employee, Mr. Scrooge. Don't you know it?

SCROOGE. Do you mean Cratchit, Spirit? Do you mean this is Cratchit's home?

Stage Directions

What information in these stage directions adds to the effectiveness of the scene?



Reading Check

What does the Ghost of Christmas Present show Scrooge?

Vocabulary
meager (mē' gər) *adj.*
small in amount;
of poor quality

Purpose for Reading
How does Mrs.
Cratchit's use of lan-
guage affect your
reading rate? Explain.

PRESENT. None other.

SCROOGE. These children are his?

PRESENT. There are more to come presently.

SCROOGE. On his meager earnings! What foolishness!

PRESENT. Foolishness, is it?

SCROOGE. Wouldn't you say so? Fifteen shillings⁴ a week's
what he gets!

PRESENT. I would say that he gets the pleasure of his fam-
ily, fifteen times a week times the number of hours a day!
Wait, Mr. Scrooge. Wait, listen and watch. You might actu-
ally learn something . . .

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!

[*MARTHA opens the door, speaking to her mother as she does.*]

MARTHA. Here's Martha, now, Mother! [*She laughs. The
CRATCHIT CHILDREN squeal with delight.*]

BELINDA. It's Martha, Mother! Here's Martha!

PETER. Marthmama, Marthmama! Hullo!

BELINDA. Hurrah! Martha! Martha! There's such an enormous
goose for us, Martha!

MRS. CRATCHIT. Why, bless your heart alive, my dear, how late
you are!

MARTHA. We'd a great deal of work to finish up last night, and
had to clear away this morning, Mother.

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!

BELINDA. No, no! There's Father coming. Hide, Martha, hide!

[*MARTHA giggles and hides herself.*]

MARTHA. Where? Here?!

PETER. Hide, hide!

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

BELINDA. Not there! THERE!

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.]

BOB AND TINY TIM. Merry Christmas.

BOB. Merry Christmas my love, Merry Christmas Peter, Merry Christmas Belinda. Why, where is Martha?

MRS. CRATCHIT. Not coming.

BOB. Not coming: Not coming upon Christmas Day?

MARTHA. [*Pokes head out*] Ohhh, poor Father. Don't be disappointed.

BOB. What's this?

MARTHA. 'Tis I!

BOB. Martha! [*They embrace.*]

TINY TIM. Martha! Martha!

MARTHA. Tiny Tim!

[*TINY TIM is placed in MARTHA'S arms. BELINDA and PETER rush him offstage.*]

BELINDA. Come, brother! You must come hear the pudding singing in the copper.

TINY TIM. The pudding? What flavor have we?

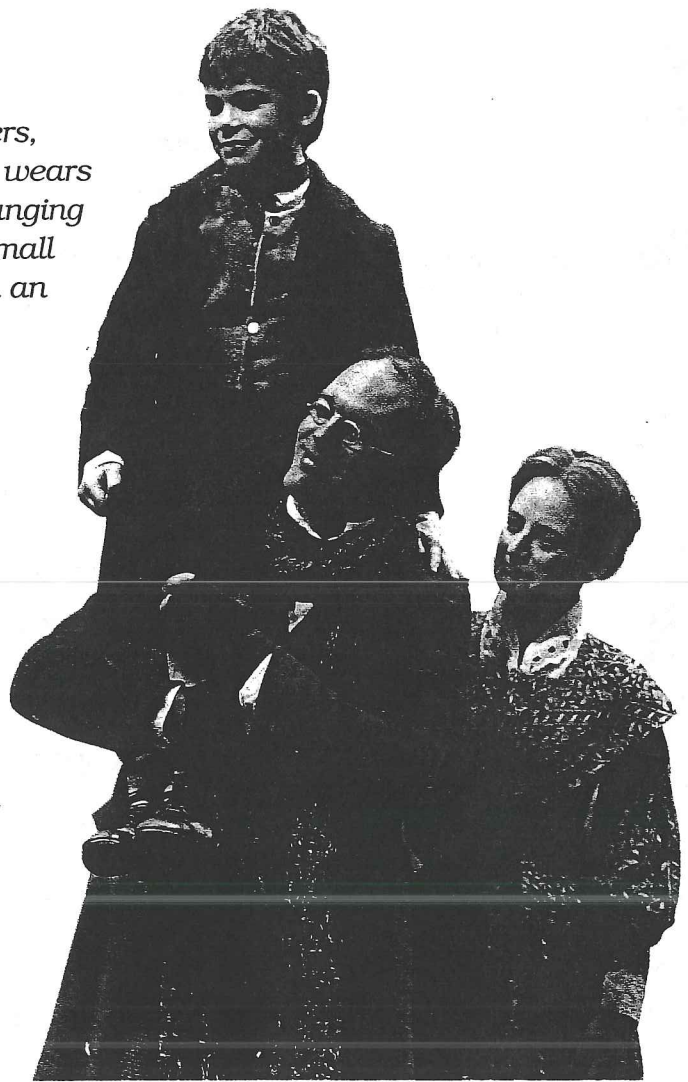
PETER. Plum! Plum!

TINY TIM. Oh, Mother! I love plum!

[*The children exit the stage, giggling.*]

MRS. CRATCHIT. And how did little Tim behave?

BOB. As good as gold, and even better. Somehow he gets thoughtful sitting by himself so much, and thinks the



• **▲ Critical Viewing**
• Based on this picture, how would you describe the relationship between Tiny Tim and his father? [**Infer**]



• Why does Martha hide?

Stage Directions

Why is the pause in Bob's speech important here?

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*]

PETER. The goose has arrived to be eaten!

BELINDA. Oh, mama, mama, it's beautiful.

MARTHA. It's a perfect goose, Mother!

TINY TIM. To this Christmas goose, Mother and Father I say . . . [*Yells*] Hurrah! Hurrah!

OTHER CHILDREN. [*Copying TIM*] Hurrah! Hurrah!

[*The family sits round the table. BOB and MRS. CRATCHIT serve the trimmings, quickly. All sit; all bow heads; all pray.*]

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!

ALL. [*Except TIM*] Merry Christmas! God bless us!

TINY TIM. [*In a short silence*] God bless us every one.

All freeze. Spotlight on PRESENT and SCROOGE

SCROOGE. Spirit, tell me if Tiny Tim will live.

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.

SCROOGE. No, no, kind Spirit! Say he will be spared!

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.

[*SCROOGE bows his head. We hear BOB'S voice speak SCROOGE'S name.*]



BOB. Mr. Scrooge . . .

SCROOGE. Huh? What's that? Who calls?

BOB. [*His glass raised in a toast*] I'll give you Mr. Scrooge, the Founder of the Feast!

SCROOGE. Me, Bob? You toast me?

PRESENT. Save your breath, Mr. Scrooge. You can't be seen or heard.

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!

BOB. My dear! Christmas Day!

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 . . .

▲ **Critical Viewing**

Why might a director stage the scene this way, with Tiny Tim standing on the table? **[Interpret]**

✓ **Reading Check**

What is wrong with Tiny Tim?

SCROOGE. Oh, Spirit, must I? . . .

MRS. CRATCHIT You know he is, Robert! Nobody knows it better than you do, poor fellow!

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 . . .

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!

SCROOGE. Just here, kind madam . . . out of sight, out of sight . . .

BOB. Thank you, my dear. Thank you.

SCROOGE. Thank you, Bob . . . and Mrs. Cratchit, too. No one else is toasting me, . . . not now . . . not ever. Of that I am sure . . .

BOB. Children . . .

ALL. Merry Christmas to Mr. Scrooge.

BOB. I'll pay you sixpence, Tim, for my favorite song.

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—

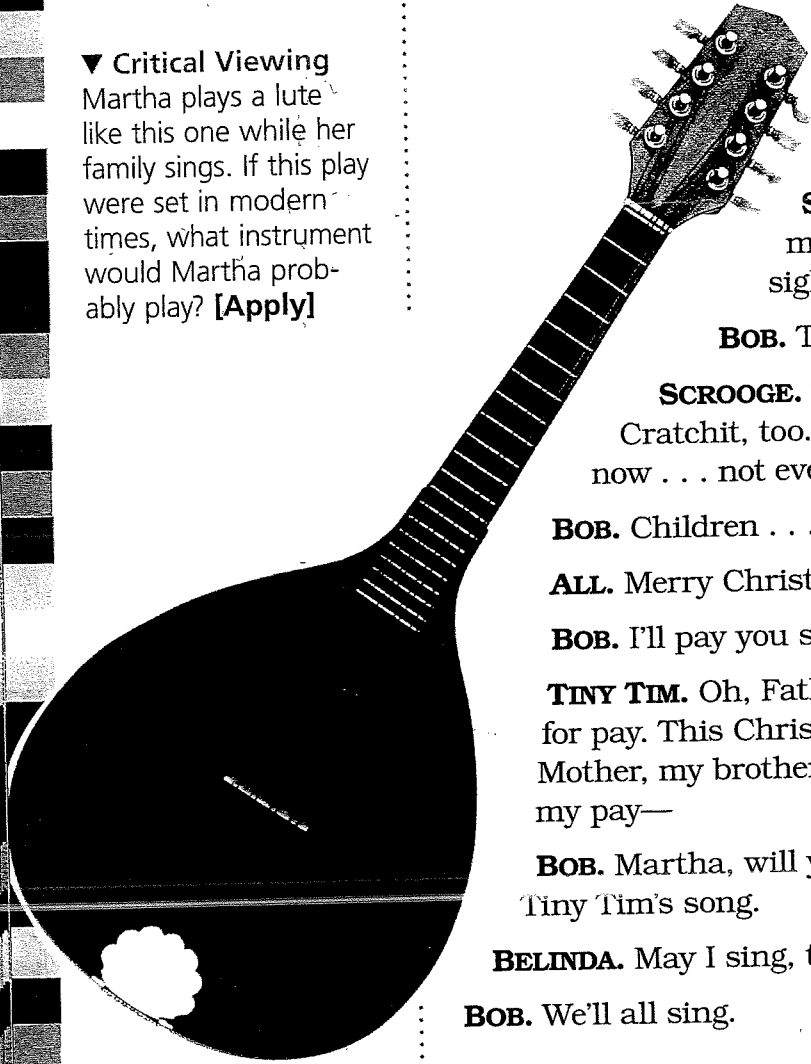
BOB. Martha, will you play the notes on the lute, for Tiny Tim's song.

BELINDA. May I sing, too, Father?

BOB. We'll all sing.

[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.]

▼ **Critical Viewing**
Martha plays a lute like this one while her family sings. If this play were set in modern times, what instrument would Martha probably play? **[Apply]**



Stage Directions

What does the song—and its subject—add to the mood of the scene?

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.

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 . . .

PRESENT. Touch my robe again . . .

[*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

[*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.*]

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.



Spiral Review

Character What point is the Ghost of Christmas Present trying to impress upon Scrooge as he describes the Cratchits?



Reading Check

What does Scrooge observe the Cratchits doing?

Purpose for Reading
Why is it important to read the change of scene carefully?

[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.]

SCROOGE. What is this place? We've moved from the mines!

PRESENT. You do not recognize them?

SCROOGE. It is my nephew! . . . and the one he married . . .

[MARLEY waves his hand and there is a lightning flash. He disappears.]

FRED. It strikes me as sooooo funny, to think of what he said . . . that Christmas was a humbug, as I live! He believed it!

WIFE. More shame for him, Fred!

FRED. Well, he's a comical old fellow, that's the truth.

WIFE. I have no patience with him.

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 . . .

SCROOGE. It's me they talk of, isn't it, Spirit?

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?

WIFE. Oh . . . you're sweet to say what I think you're about to say, too, Fred . . .

FRED. What's the consequence? He don't lose much of a dinner by it, I can tell you that!

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!

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 wizen'd cheeks and brow: brother and sister they were, and I cannot erase that from each view of him I take . . .

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.

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.]

SCROOGE. What he says is true, Spirit . . .

FRED AND WIFE. Bah, humbug!

FRED. [Embracing his wife] There is much laughter in our marriage, wife. It pleases me. You please me . . .

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 . . .

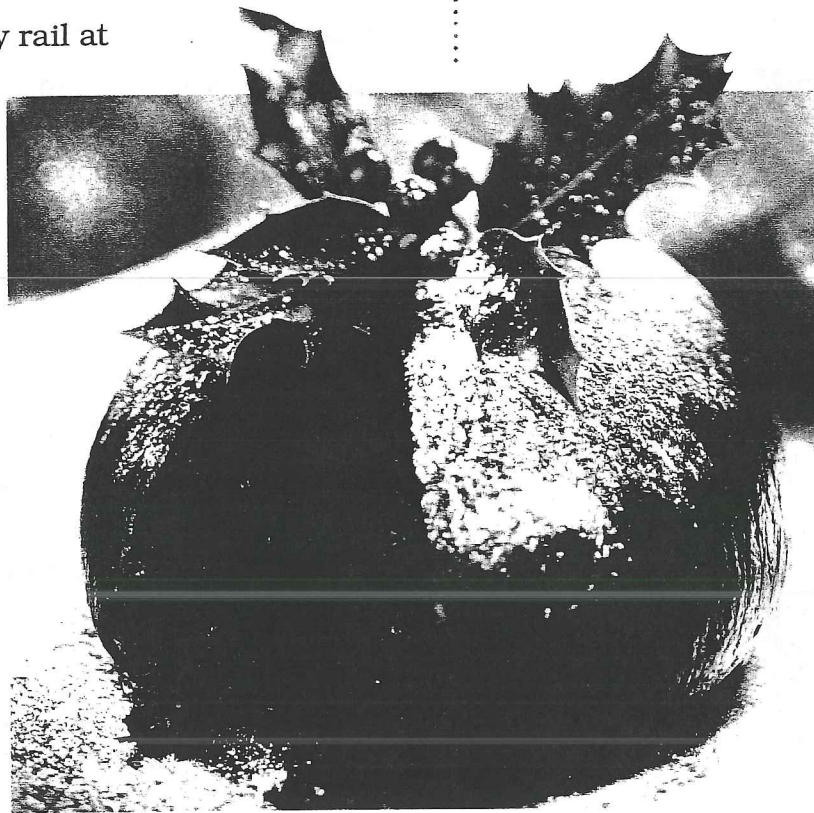
FRED. A toast first . . . [He hands her a glass.] A toast to Uncle Scrooge . . . [Fills their glasses]

WIFE. A toast to him?

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!

WIFE. [Laughing] You're a proper loon,⁵ Fred . . . and I'm a

5. a proper loon a silly person.



✓ Reading Check

What scenes does the Ghost of Christmas Present show Scrooge?

Vocabulary

audible (ô' də bəl) *adj.*
loud enough to
be heard

Stage Directions

Why is the clock on
stage important to the
action?

proper wife to you . . . [*She raises her glass.*] Uncle Scrooge!
[*They drink. They embrace. They kiss.*]

SCROOGE. Spirit, please, make me visible! Make me audible! I
want to talk with my nephew and my niece!

[*Calls out to them. The lights that light the room and FRED and
wife fade out. SCROOGE and PRESENT are alone, spotlit.*]

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?

SCROOGE. Your hair has gone gray! Your skin, wrinkled! Are
spirits' lives so short?

PRESENT. My stay upon this globe is very brief. It ends
tonight.

SCROOGE. Tonight?

PRESENT. At midnight. The time is drawing near!

[*Clock strikes 11:45.*]

Hear those chimes? In a quarter hour, my life will have
been spent! Look, Scrooge, man. Look you here.

[*Two gnarled baby dolls are taken from PRESENT'S skirts.*]

SCROOGE. Who are they?

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.
[*He stretches out his arm. His voice is now amplified: loudly
and oddly.*]

SCROOGE. Have they no refuge or resource?

PRESENT. Are there no prisons? Are there no workhouses?
[*Twelve chimes*] Are there no prisons? Are there no work-
houses?

[*A PHANTOM, hooded, appears in dim light, D., opposite.*]
Are there no prisons? Are there no workhouses?

[*PRESENT begins to deliquesce. SCROOGE calls after him.*]

SCROOGE. Spirit, I'm frightened! Don't leave me! Spirit!

PRESENT. Prisons? Workhouses? Prisons? Workhouses . . .

[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.]

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!

[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.]

FIRST BUSINESSMAN. Oh, no, I don't know much about it either way, I only know he's dead.

SECOND BUSINESSMAN. When did he die?

FIRST BUSINESSMAN. Last night, I believe.

SECOND BUSINESSMAN. Why, what was the matter with him? I thought he'd never die, really . . .

FIRST BUSINESSMAN. *[Yawning]* Goodness knows, goodness knows . . .

Stage Directions

The stage direction calls for Future to stretch out his hand. How does this action add to the drama of the scene?



Spiral Review

Character What valuable information does Scrooge reveal about himself?



Reading Check

What warning does the Ghost of Christmas Present give Scrooge?



THIRD BUSINESSMAN. What has he done with his money?

SECOND BUSINESSMAN. I haven't heard. Have you?

FIRST BUSINESSMAN. Left it to his Company, perhaps.
Money to money; you know the expression . . .

THIRD BUSINESSMAN. He hasn't left it to me. That's all I know . . .

FIRST BUSINESSMAN. [*Laughing*] Nor to me . . . [*Looks at SECOND BUSINESSMAN*] You, then? You got his money???

SECOND BUSINESSMAN. [*Laughing*] Me, me, his money?
Nooooo!

[*They all laugh.*]

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?

SECOND BUSINESSMAN. I don't mind going if a lunch is provided, but I must be fed, if I make one.

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!

SECOND BUSINESSMAN. Bye, bye . . .

THIRD BUSINESSMAN. Bye, bye . . .

[*They glide offstage in three separate directions. Their lights follow them.*]

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!

[*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*

▲
Critical Viewing

How does the Ghost of Christmas Future differ from the other ghosts? **[Contrast]**

out his arm-hand-and-finger-set, 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.]

FIRST WOMAN. Look here, old Joe, here's a chance! If we haven't all three met here without meaning it!

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 . . .

[*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.*]

FIRST WOMAN. What odds then? What odds, Mrs. Dilber? Every person has a right to take care of themselves. HE always did!

MRS. DILBER. That's true indeed! No man more so!

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?

MRS. DILBER. No, indeed! We should hope not!

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?

MRS. DILBER. [*Laughing*] No, indeed!

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

Stage Directions

If you were staging this play, how could you make people appear to "fly" by?

✓ Reading Check

What does Scrooge think the spirit is showing him?

Purpose for Reading

What question about the characters directs your purpose for reading this dialogue?

when he was struck with Death, instead of lying gasping out his last there, alone by himself.

MRS. DILBER. It's the truest word that was ever spoke. It's a judgment on him.

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.

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.

[He takes a bundle from his shoulder, turns it upside down, and empties its contents out on to the floor.]

It's not very extensive, see . . . seals . . . a pencil case . . . sleeve buttons . . .

FIRST WOMAN. Nice sleeve buttons, though . . .

FIRST MAN. Not bad, not bad . . . a brooch there . . .

OLD JOE. Not really valuable, I'm afraid . . .

FIRST MAN. How much, old Joe?

OLD JOE. *[Writing on the wall with chalk]* A pitiful lot, really. Ten and six and not a sixpence more!

FIRST MAN. You're not serious!

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?

MRS. DILBER. Me! *[Dumps out contents of her bundle]* Sheets, towels, silver spoons, silver sugar-tongs . . . some boots . . .

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.

FIRST WOMAN. And now do MY bundle, Joe.

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!

FIRST WOMAN. [*Laughing*] Ah, yes, bed curtains!

OLD JOE. You don't mean to say you took 'em down, rings and all, with him lying there?

FIRST WOMAN. Yes, I did, why not?

OLD JOE. You were born to make your fortune and you'll certainly do it.

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!

OLD JOE. His blankets?

FIRST WOMAN. Whose else's do you think? He isn't likely to catch cold without 'em, I daresay.

OLD JOE. I hope that he didn't die of anything catching? Eh?

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.

OLD JOE. What do you mean 'They'd have wasted it'?

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 . . .

[*She laughs, as do they all, nervously.*]

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!

SCROOGE. [*A low-pitched moan emits from his mouth; from the bones.*] OOOOOOOoooooOOOOOoooooOOOOOOOO
oooooOOOOOOoooooOO!

6. calico (kal' i kō) *n.* coarse and cheap cloth.

Stage Directions

How do the stage directions help you picture the action in this scene?



Reading
Check

Whose possessions are these people selling?

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 while he was alive, to profit us when he was dead! Hah ha ha!

ALL. HAHAHAHAhahahahahahah!

SCROOGE. OOOooooOOOooooOOOooooOOOoooo
OOOooooOOOooooOOOoooo! [*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!

[*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.*]

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

[*FUTURE points to the corpse.*]

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.

[*FUTURE spreads his robes again. Thunder and lightning. Lights up, U., in the CRATCHIT home setting. MRS. CRATCHIT and her daughters, sewing*]

TINY TIM'S VOICE. [*Off*] And He took a child and set him in the midst of them.

SCROOGE. [*Looking about the room; to FUTURE*] Huh? Who spoke? Who said that?

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 . . .

Stage Directions
What is the effect of the spirit's silence?

► **Critical Viewing**
Why might a director choose to place the actors playing the Cratchits this way? What do their positions reveal about the family? [**Analyze**]

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.

MRS. CRATCHIT I have known him walk with . . . [*Pauses*] I have know him walk with Tiny Tim upon his shoulder and very fast indeed.

PETER. So have I, Mother! Often!

DAUGHTER. So have I.

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*]

And there is your father at the door.

[**BOB CRATCHIT** *enters. He wears a comforter. He is cold, forlorn.*]

PETER. Father!

BOB. Hello, wife, children . . .

[*The daughter weeps; turns away from CRATCHIT.*]

Children! How good to see you all! And you, wife. And look at this sewing! I've no doubt, with all your industry,

✓ Reading Check

Whose corpse does Scrooge see?



Purpose for Reading

What plot information does this dialogue provide about a possible future for the Cratchits?

we'll have a quilt to set down upon our knees in church on Sunday!

MRS. CRATCHIT. You made the arrangements today, then, Robert, for the . . . service . . . to be on Sunday.

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!

ALL CHILDREN. [*Hugging him*] Oh, Father . . .

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.

PETER. Let me see it!

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.

MRS. CRATCHIT. I'm sure that he's a good soul.

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.

MRS. CRATCHIT. Only hear that, Peter!

MARTHA. And then, Peter will be keeping company with someone and setting up for himself!

PETER. Get along with you!

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?

ALL CHILDREN. Never, Father, never!

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.

ALL CHILDREN. No, Father, never!

LITTLE BOB. I am very happy, I am, I am, I am very happy.

[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.]

SCROOGE. Specter, something informs me that our parting moment is at hand. I know it, but I know not how I know it.

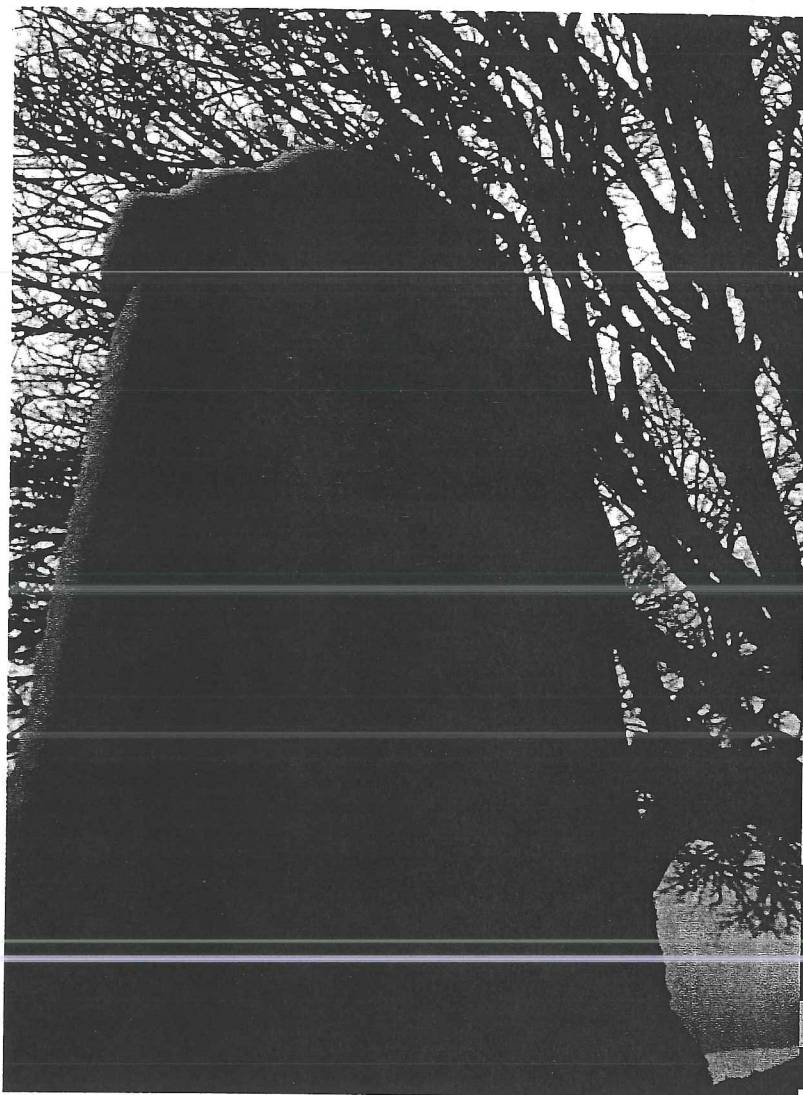
[FUTURE points to the other side of the stage. Lights out on CRATCHITS. FUTURE moves slowing, gliding. SCROOGE follows. FUTURE points opposite. FUTURE leads SCROOGE to a wall and a tombstone. He points to the stone.]

Am I that man those ghoul-
ish 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?

7. **ghoulish parasites** (gōōl' ish par' ə sīts) man and women who stole and divided Scrooge's goods after he died.

▼ **Critical Viewing**

Why do you think the sight of this tombstone terrified Scrooge? **[Connect]**



✓ **Reading Check**

What has happened to Tiny Tim?

Vocabulary

intercedes (in'ter sēdz')

v. makes a request on behalf of another

Stage Directions

What action described in the stage directions gives Scrooge hope that he may change the future?

[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]

Oh, no. Spirit! Oh, no, no!

[FUTURE'S finger still pointing]

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?

[FUTURE considers SCROOGE'S logic. His hand wavers.]

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!

[FUTURE'S hand trembles; pointing has stopped.]

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!

[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.]

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 . . .

[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 lights fade to black.]

SCENE 5

[The end of it. MARLEY, spotlighted, opposite SCROOGE, in his bed, spotlighted. MARLEY speaks to audience, directly.]

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 . . .

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!

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!

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 ye 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!

[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.]

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

[Church bells chime in Christmas Day. A small boy, named ADAM, is seen now D.R., as a light fades up on him.]

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

Purpose for Reading
Why might you read this speech by Scrooge quickly?

 **Reading Check**

What promises does Scrooge make?

LITERATURE IN CONTEXT

Media Connection

The Many Faces of Scrooge

The part of Ebenezer Scrooge has been played by many different actors over the years.



1983 Scrooge McDuck



1938 Reginald Owen



1951 Alistair Sim



1962 Mister Magoo



1992 Michael Caine

Connect to the Literature

Which of these actors best portrays Scrooge as you imagine him from your reading? Explain.

Hey, you boy! What's today? What day of the year is it?

ADAM. Today, sir? Why, it's Christmas Day!

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!

ADAM. Excuse me, sir?

SCROOGE. Huh? Oh, yes, of course, what's your name, lad?

[SCROOGE and ADAM will play their scene from their own spotlights.]

ADAM. Adam, sir.

SCROOGE. Adam! What a fine, strong name! Do you know the poulterer's⁹ in the next street but one, at the corner?

ADAM. I certainly should hope I know him, sir!

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!

ADAM. What, do you mean the one they've got that's as big as me?

SCROOGE. I mean, the turkey the size of Adam: that's the bird!

ADAM. It's hanging there now, sir.

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!

ADAM. Oh, my sir! Don't let my brother in on this.

[ADAM runs offstage. MARLEY smiles.]

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.

[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:]

ADAM. [Calling, off] I'm here! I'm here!

[ADAM runs on with a man, who carries an enormous turkey.]

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 . . .

9. poulterer's (pōl' tēr erz) *n.* British word for a store that sells poultry.

Stage Directions Why does having a spotlight of both Scrooge and Adam add drama to the scene?



Reading
Check

What does Scrooge instruct Adam to do?

[He holds his heart, playacting. SCROOGE goes to him and embraces him.]

SCROOGE. You are truly a champion, Adam . . .

MAN. Here's the bird you ordered, sir . . .

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 . . .

MAN. Camden-Town's where it's goin', sir?

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]*

MAN. I understand, sir, not a word.

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 . . .

ADAM. But I don't have change for that, sir.

SCROOGE. Then keep it, my lad. It's Christmas!

ADAM. *[He kisses SCROOGE'S cheek, quickly.]* Thank you, sir. Merry, Merry Christmas! *[He runs off.]*

MAN. And you've given me a bit overmuch here, too, sir . . .

SCROOGE. Of course I have, sir. It's Christmas!

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 . . .

[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.]

SCROOGE. Merry Christmas, madam . . .

Purpose for Reading

The positive change in Scrooge is becoming more noticeable. Will your reading rate change from here until the end of the act? Why or why not?



WOMAN. Merry Christmas, sir . . .

[The portly businessman from the first act enters.]

SCROOGE. Merry Christmas, sir.

PORTLY MAN. Merry Christmas, sir.

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.

PORTLY MAN. Mr. Scrooge?

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.]*

PORTLY MAN. Lord bless me! My dear Mr. Scrooge, are you serious!?!

▲ **Critical Viewing**

How do the color and movement in this photo convey Scrooge's new attitude? **[Analyze Cause and Effect]**

✓ **Reading Check**

Where does Scrooge want the turkey delivered?

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?

PORTLY MAN. My dear sir, I don't know what to say to such munifi—

SCROOGE. [*Cutting him off*] Don't say anything, please. Come and see me. Will you?

PORTLY MAN. I will! I will! Oh I will, Mr. Scrooge! It will be my pleasure!

SCROOGE. Thank'ee, I am much obliged to you. I thank you fifty times. Bless you!

[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]

Fred!

NEPHEW. Why, bless my soul! Who's that?

NEPHEW AND NIECE. [*Together*] How now? Who goes?

SCROOGE. It's I. Your Uncle Scrooge.

NIECE. Dear heart alive!

SCROOGE. I have come to dinner. May I come in, Fred?

NEPHEW. *May you come in????!!!* With such pleasure for me you may, Uncle!!! What a treat!

NIECE. What a treat, Uncle Scrooge! Come in, come in!

[They embrace a shocked and delighted SCROOGE: FRED calls into the other room.]

NEPHEW. Come in here, everybody, and meet my Uncle Scrooge! He's come for our Christmas party!

[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

10. farthing (fär' thin) *n.* small British coin.

Stage Directions

What do Scrooge's actions tell you about his feelings at this point?

Stage Directions

How could lighting be used to show the passage of time?

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 that he can see into the tank, as he awaits CRATCHIT, who enters, head down, full of guilt. CRATCHIT, starts writing almost before he sits.]

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?

BOB. I am very sorry, sir. I am behind my time.

SCROOGE. You are? Yes, I certainly think you are. Step this way, sir, if you please . . .

BOB. It's only but once a year, sir . . . it shall not be repeated. I was making rather merry yesterday and into the night . . .

SCROOGE. Now, I'll tell you what, Cratchit. I am not going to stand this sort of thing any longer. And therefore . . .

[He stands and pokes his finger into BOB'S chest.]

I am . . . about . . . to . . . raise . . . your salary.

BOB. Oh, no, sir, I . . . [Realizes] what did you say, sir?

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?

[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.]

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.

11. smoking bishop hot sweet orange-flavored drink.

Stage Directions

What information in the stage directions might be funny to audiences? Why?

Reading Check

What has Scrooge promised to give Bob?



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 . . .

TINY TIM. [Atop SCROOGE'S shoulder] God Bless Us, Every One . . .

[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.]

Critical Thinking



Cite textual evidence to support your responses.

- © 1. **Key Ideas and Details (a)** In Scene 3, what does Scrooge learn about the Cratchit family? **(b) Analyze:** Why does Scrooge care about the fate of Tiny Tim? **(c) Draw Conclusions:** In what way is Scrooge changing?
- © 2. **Key Ideas and Details (a)** In Scene 4, what happens to Scrooge's belongings in Christmas future? **(b) Draw Conclusions:** What does Scrooge learn from this experience?
- © 3. **Key Ideas and Details (a) Analyze:** Why is Scrooge happy at the end of the play? **(b) Evaluate:** How well does he live up to his promise to learn his "lessons"?
- © 4. **Integration of Knowledge and Ideas Take a Position:** Do you think Cratchit and Scrooge's nephew do the right thing by forgiving Scrooge immediately? Explain, using details from the play to support your answer.
- © 5. **Integration of Knowledge and Ideas (a)** What does Scrooge learn from the opportunity to watch his own life? **(b)** How does he change his behavior to reflect his new insight? [Connect to the Big Question: Do others see us more clearly than we see ourselves?]



Reading Skill: Purpose for Reading

1. Which did you read more quickly: the dialogue or the stage directions? In your answer, explain how your **purpose** affected your reading rate.
2. When you read long speeches with difficult words, what happens to your reading rate? Explain.

Literary Analysis: Stage Directions

- © 3. **Craft and Structure** Reread the **stage directions** at the beginning of Scene 1. Then, complete a chart like the one shown to record the information the directions reveal.

Characters on Stage	Movement of Characters	Description of Lighting	Description of Sound	Other Special Effects

- © 4. **Craft and Structure** Which stage direction in Scene 4 is especially effective in making the scene mysterious? Explain.

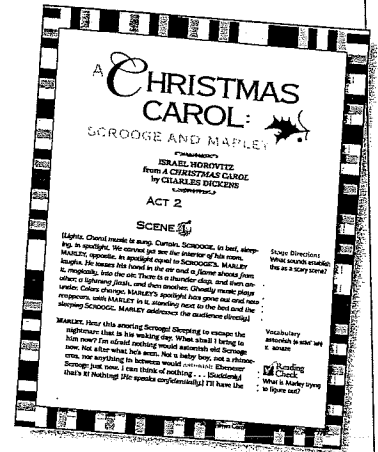
Vocabulary

- © **Acquisition and Use** Answer each question, then explain your answer.

1. When you speak, do you want your voice to be *audible*?
2. Would it *astonish* you if an elephant sang?
3. Would you take *cover* if a *severe* storm were approaching?
4. Can a family with a *meager* income build a large, fancy house?
5. Would you *intercede* if two friends were arguing?
6. Would a person with a *compulsion* to save money give away a million dollars?

Word Study Use the context of the sentences and what you know about the **Latin prefix *inter-*** to explain your answers.

1. Is an *international* crisis one that occurs between two states?
2. Does an *intermission* usually occur at the start of a play?



Word Study

The **Latin prefix *inter-*** means "between" or "among."

Apply It Explain how the prefix *inter-* contributes to the meanings of these words. Consult a dictionary if necessary.

interplanetary
interpersonal
interject

Integrated Language Skills

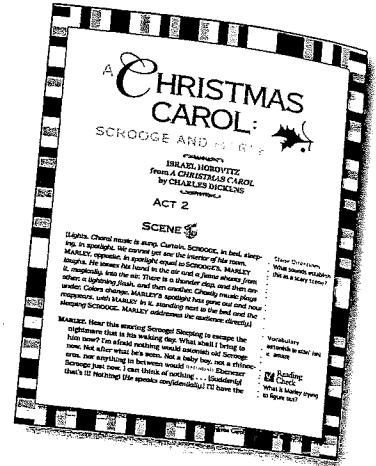
A Christmas Carol: Scrooge and Marley, Act 2

Conventions: Double Negatives

Double negatives are two negative words used when only one is needed in Standard English.

Examples of negative words are *nothing*, *not*, *never*, and *no*. You can correct a double negative by revising the sentence.

This chart shows double negatives and ways to correct them.



Double Negative	Corrected Sentence
Coach <u>never</u> told us <u>nothing</u> about the other team.	Coach <u>never</u> told us <u>anything</u> about the other team.
Hilary does <u>not</u> have <u>no</u> cash now.	Hilary does <u>not</u> have <u>any</u> cash now.

Practice A Identify and revise the sentences that contain double negatives. Write "correct" for those sentences without double negatives.

1. Marley said that Scrooge would not be afraid of nothing now.
2. No one could show him anything surprising.
3. He was not aware the Cratchits survived on almost nothing.
4. His meanness did not have no effect on the spirit of his nephew.

Reading Application In *A Christmas Carol: Scrooge and Marley, Act 2, Scene 1*, find three sentences that contain negative words.

Practice B Rewrite each sentence to correct the double negative.

1. Scrooge did not want to go nowhere with Christmas Past but knew he must.
2. The thieves believed that nobody cared nothing for Scrooge.
3. The Cratchits mourned that Tiny Tim would not be a part of their lives no more.
4. Once changed, Scrooge would not let nothing stop his acts of kindness.

Writing Application Write two sentences about *A Christmas Carol: Scrooge and Marley, Act 2*, using the words *not* and *never*. Avoid using a double negative.

Writing

© **Argumentative Text** Respond to the play by writing a **tribute**, or expression of admiration, to the changed Scrooge. Your tribute may share brief stories from the drama that show how Scrooge has transformed his life. It may also reflect on the events or experiences that caused Scrooge to change. As you draft, identify the new traits that make Scrooge worthy of a tribute, and include evidence from the play to support your analysis. Conclude by giving your opinion of the play and providing your own insights about whether there is a lesson that everyone can learn from Scrooge's story.

Grammar Application Check your writing to be sure you have corrected any double negatives.

Writing Workshop: *Work in Progress*

Prewriting for Research For each topic on your Ideas List, jot down a creative idea for using a visual or audio aid for use in a research report you may write. Save this Multimedia List in your writing portfolio.

Speaking and Listening

© **Presentation of Ideas** Think about Scrooge's experiences with one of the ghosts. Then, write and present a **dramatic monologue** that shares Scrooge's thoughts.

- As you draft your monologue, write as Scrooge from the first-person point of view, using the word *I*.
- Include stage directions to indicate gestures and emotions.
- Punctuate your monologue correctly. Use a colon after the speaker's name and brackets to set off stage directions. Use commas and dashes in the monologue to indicate pauses and changes in thought.

As you prepare to present your monologue, consider these tips:

- Project your voice so that everyone can hear you.
- Follow stage directions that tell how to move or speak.
- As you rehearse, read the monologue several different ways. Try pausing at suitable moments, speaking at different speeds where a tempo change makes sense, and raising and lowering your voice for effect. Decide which techniques work and use these in your final presentation.



L.7.1, L.7.2, L.7.4.b, L.7.6;
W.7.2, W.7.9; SL.7.6

[For the full wording of the standards, see page 772.]



Use this prewriting activity to prepare for the **Writing Workshop** on page 824.

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