For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area
Studio Tenn Theatre Company was founded in the Fall of 2009 by nationally recognized director and artist Matt Logan, Emmy Award winning producer Philip Hall and Broadway and film actress Marguerite Lowell Hall. The company’s inaugural production of Thornton Wilder’s Our Town was an enormous success and enough to convince Studio Tenn’s founders that this was something which could continue! Shortly thereafter Jake Speck left the Broadway cast of Jersey Boys to join Studio Tenn as its Managing Director. Together, Speck and Logan produced Studio Tenn’s first two seasons to much critical acclaim and are thrilled to be continuing their work as the resident theatre company of the Franklin Theater.

It is the mission of Studio Tenn to use a rich combination of talent from Nashville and Broadway to bring classic works of drama and musical theatre to life in Middle Tennessee; and, to provide innovative education programs designed to entertain, educate, and inspire the rising artists of our unique community.

A Christmas Carol

By Charles Dickens

Paula Y. Flautt, playwright
Paula Y. Flautt is a Nashville writer/director/actress/educator whose full-length adaption of A Christmas Carol has been produced the past three years with critical and commercial success by Studio Tenn. Her catalogue of one-acts based on classic works include A Midsummer Night’s Dream, The Importance of Being Earnest, and The Adventures of Peter Rabbit along with several original scripts. Theatre Industrial work includes creating and directing for Historic Traveller’s Rest, Cain-Sloan/ Dillard’s and Leadership Nashville. Other writing has encompassed a number of choral musical projects (two of which were nominated for Dove Awards), video scriptwriting, a television pilot and a non-fiction work. The Artistic Director of Christ Presbyterian Academy, Mrs. Flautt was accepted to the Playwright’s Workshop of the nationally recognized Sewanee Writers Conference this past summer, where she focused on the development of her most recent full-length play Louisa’s Little Women.

Nathan Burbank, arranger/composer
With degrees in pipe organ performance from the University of Vermont and Northwestern University, Nashvillian Nathan Burbank enjoys making music of all kinds. A freelance composer and arranger, a singer and keyboardist for the popular band The WannaBeatles (nominated for a Grammy 2011), a classical organist for the Temple Baptist Church in Nashville; and arranger/accompanist for Christ Presbyterian Academy, Burbank is a fan of music that ranges Bach’s Toccata and Fugue in d minor to the Beatles’ Twist and Shout. His music for A Christmas Carol is a mixture of orchestral bits, folk music and original pieces with underscoring to heighten the experience mood and tone. One of his favorite underscoring moments occurs during the scene with Marley’s Ghost. About two-thirds of this scene is to be improvised by the orchestra. The instructions in the score read: “Hauntingly - Ad lib ‘other-worldly’ sounds.”
A Christmas Carol
Synopsis of the Play

This is the story of Ebenezer Scrooge, an elderly businessman solitary, severe and critical of all around him. A man formed and disfigured by a continuous trail of individually small choices and missteps that totaled up to a life of great gain in fiscal measures, but great loss in the measure of human existence. Through no deserving action of his own, this “grasping, tight-fisted” old man, who is “hard and sharp as flint”, is visited by three other-worldly specters all on one Christmas Eve. And on that one transcendent night, the steps of his journey and the choice he ultimately makes, shapes his life, and others’, anew.

Told by a group of contemporary players, it is an ensemble piece in which actors fluidly change characters, narrate, and illuminate emotional color and energy to each scene as the story unfolds through the environs of Victorian England that comprise the past, present and future of Ebenezer Scrooge. Underscored with works by Wolfgang Amadeus Mozart and including traditional seasonal pieces sung by the cast, an Irish ballad, and original pieces by composer Nathan Burbank, music is a significant element of this story on the stage. The music ensemble is comprised of a violinist, cellist, woodwind player (oboe, clarinet, flute), percussionist and keyboard player.

This is a play that fulfills the literary traditions so popular with audiences for over a hundred years. Yet, in style and rhythm gives the story and its characters an opportunity to create a fresh view for today’s theatre-goers.

OVERVIEW OF GUIDEBOOK LESSONS

1. In lesson one, students will use a section of text from the play to assign parts, create expression and practice a “narrative style” – as they will see when they attend the performance at TPAC.

2. In lesson two, students will work in small groups to analyze a scene (Marley’s Ghost). As an ensemble, they will invent and add sounds to illuminate the emotional content of the text.

3. In lesson three, students will consider Scrooge’s journey through the ghostly visits and create a series of frozen scenes that demonstrate their understanding of the character’s progression.
In October of 1843, Charles Dickens began to pen what has become a classic the world over. Completing the work in six weeks, the first edition of *A Christmas Carol* was issued. An immediate success in terms of critical acclaim, it was published in the early Victorian era when Britain was experiencing a wave of nostalgia for its forgotten Christmas traditions, along with the introduction of such new customs as Christmas trees and holiday cards, and a renewed interest in carol singing. From the amalgam of his own humiliations of childhood (Dickens’ father was a prototype for the character Ebenezer Scrooge) and concerns for the difficulties of the poor and their children, Dickens became the first author of a literary work to celebrate the Christmas season. By Christmas Eve the first year, the inaugural run of 6,000 copies sold out. By the following spring, in May 1844, seven editions had sold out.

The novel was almost immediately adapted for the stage, and the following Christmas season, three different productions opened in February. As 1844 drew to a close, eight rival productions were playing in London. When Christmas came round again, a production was revived in London, and extended across the ocean to New York City’s Park Theatre. As well, hundreds of newsboys gathered for a musical version of the tale, also in New York City, at the Chatham Theater. Nine years later, in another type of “staging” Charles Dickens chose this of all his stories for his first public reading. A huge success, he again read the tale in abbreviated form 127 times until the year of his death in 1870.

The legacy of Charles Dickens’ work is deep and broad. It was following the appearance of this story that “Merry Christmas” became a popular phrase; and the name “Scrooge” and the exclamation “Bah! Humbug!” became mainstays of the English language. But, the most meaningful influences have been not in language or on the stage, but in lives. In the spring of 1844, one British magazine attributed the sudden charitable giving in the country to Dickens’ written work. In America, 23 years later, it has been documented that a Mr. Fairbanks, following a Boston reading of the book, closed his factory on Christmas Day and sent a turkey to each employee’s family. And, over forty-five years later, Captain Corbett-Smith read the tale to encourage the troops in the trenches during World War I.

A powerful story with powerful impact, *A Christmas Carol* has been considered one of the greatest influences on the modern day traditions of Christmas --- family gatherings, holiday food and drink, games, dancing and giving. Whether on the page, the stage, or in movie frames, it traces the power of healing, sorrow, want, abundance, joy, celebration and redemption in human life. The particular production you will view is one that is born not only from Dickens’ own story, but his own language; the richness of his text. Unlike other scripts, it is almost fully his own words painting the picture of these characters, their dilemmas, and their choices --- the words that have become a classic that has affected generations.
Themes and Connections

- Plight of the poor
- Moral consequence
- Man’s inhumanity to man
- Man’s responsibility to man
- Reclamation and Redemption

Language Arts: A Christmas Carol employs the vocabulary, phrasing and vernacular of mid-1800’s England as if told by a company of players alternating between narrating and portraying characters through a fluid imaginative storytelling device.

Literature: the play is an adaptation of Charles Dickens’ novel. Deeply rooted in the text of the novel, students will essentially experience the book come to life.

Social Studies: Set in Victorian England, this is an era of industrial workhouses; horrific labor practices (especially for women and children, deemed the cheapest labor); and a dim future for the progeny of impoverished parents --- children were regularly enslaved to twelve hour days in factories and mills.

Fine Arts: Implementing original music with period selections, the story is portrayed by a company of twelve adult and six child actors playing multiple rolls. Visual design elements are inspired by the Industrial Era and influenced by the fashion of today all inhabiting a minimalistic, yet inventive set.

Community Values: Scrooge is a man who has spent his life accumulating wealth for its own sake. “Cold and solitary as an oyster” describes him well as he lives out his isolated existence from all others. The play raises the query how did a human being get to this place, and is he trapped in this self-absorbed life forever or can he transform to live in community?

Standards

Theatre – Grades 6-12
Standard 5 – Research
Standard 6 – Theatrical Presentation
Standard 7 – Scene Comprehension
Standard 8 – Context

Social Studies – Grades 6-12
Standard 2- Economics
Standard 5- History
Standard 6- Individuals, Groups and Interactions

Common Core Connections
RL.6-12.2
RL.6-12.3
RL.6-12.5
SL.6-12.3
Lesson 1:
Creating Narrative Theatre

In this lesson, students will:
* Recall a literary classic.
* Explore writing and rewriting using the narrative style.
* Portray mood, intensity and character with voice.
* Compare and contrast results from implementing vocal tools of rhythm, pace, emphasis and volume

Narrative Style Notes*
This production is done in the narrative style, which merges third person storytelling with first person characterization. This is very much in the vein of Paul Sills’ Story Theatre (winner of two Tony Awards for the 1970 season) and Peter and the Starcatcher (winner of five Tony Awards for the 2012 season). In theatre of this fashion actors play multiple role and move fluidly from narrator to character and back again as in this Studio Tenn production comprised of twelve adult and six child actors.

Materials
- Pencils, Copies of Act 1, scene 1 excerpt (page 9)
  *Teachers: before the lesson, compare the excerpt provided for the activity to the actual script of the same passage on page 16.

Warm-up
- Ask who has read, heard, or seen a stage or film version of A Christmas Carol. Ask the student to share something remembered or enjoyed.
- Gather student recollections (with prompting), and recreate the storyline together.
- Explain that the version they are going to see is done in the narrative theatre style.
- Let’s try it...
  On the class white board transcribe a few lines of a commonly known nursery rhyme such as “Humpty Dumpty”, or “Jack and Jill”. Take suggestions from students as to how to break up the lines (not necessarily by punctuation, but for emphasis, mood and voicing). Mark reader changes with slash (/) marks; multiple voicing with underscores of the number of voices ( _ ) and unison voicing with a circle. Have some students read it per the notation choices. Ask, “How did that sound? Anyone want to try it another way?” Explore other ideas as time permits.

Activity
- Put students in groups of three or four.
- Give each group a copy of the opening lines of the play (see page 9) --- a “script” for each student if possible.
- Divide the groups into different locations in the room
- Instruct each group to mark up the script in the way they think would be most effective to introduce the company of players and the story to the audience. Note that they can break up speaking parts into sentences, phrases or individual words; that they can double, triple or unison any lines of emphasis. Once they accomplish this, they should
rehearse it (like a rough draft of a paper). Make adjustments to heighten the mood or playfulness of the piece (like rewrites).

- Give students 4-5 minutes to accomplish the above
- Final instruction: Now, look at the script and adjust the voicing to include at least one time where each of the following occurs: a whisper, a sense of warning, and a shout.
- Pair two groups together and have them do readings for each other. Instruct groups to give each other feedback on how it works, what is effective, what adjustments would make it more effective?
- With the students sitting audience style, hear the results: Allow each group to present their version of the play’s opening.

Closing

- Notating observations on the board, ask “What were the differences between the readings?”
- “What choices that the groups made were similar?”
- “How did rhythm, pace, emphasis or volume affect the interpretations?”
- “What were favorite choices? Why?”
- “What is another creative tool that could be applied to this story to create more atmosphere, mood or character?” (Some answers might be costumes, set, lighting, sound. If not doing the follow-up lesson, close by saying “When we go to TPAC we will see what they implement.”)

Homework Assignment (if doing the lesson 2): Tomorrow (next class) bring to class some objects which you can create sound (kazoos, metal spoons, keys, pencils to drum with, etc.).
Act I, Scene I

Introduction of the Story and the Company.

Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. Old Marley was as dead as a doornail.

Scrooge knew he was dead? Of course he did. Scrooge and he were partners for I don’t know how many years. Scrooge was his sole executor, his sole legatee, his sole friend and his sole mourner. And even Scrooge was not so dreadfully cut up by the sad events but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

The mention of Marley’s funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story we are going to relate. Scrooge never painted out old Marley’s name. There it stood, years afterwards, above the house door: Scrooge and Marley. Sometimes people new to the business called Scrooge “Scrooge”, and sometimes “Marley”, but he answered to both names. It was all the same to him.

Oh! But he was a tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping covetous old sinner! Hard and sharp as flint (from which no steel had ever struck out generous fire); secret and self-contained, and solitary as an oyster. The cold within him froze his old features.

A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature with him. He iced his office in the dog days, and didn’t thaw it one degree at... Christmas!
In this lesson, students will:

- Analyze a script to determine how sound can add meaning.
- Orchestrate a script with a variety of “found instruments” as composers and arrangers.
- Perform a script as actors, musicians and sound engineers to implement their original orchestration.
- Analyze creative choices for effectiveness in context of the text.

Materials

- Copies of Marley’s Ghost script excerpt, page 12
- Students’ “found sounds” (assign ahead of time to bring to class)
- Teacher-collected “found sounds” to supplement student options such as: pan lids, jingle bells, pan and large metal spoon, empty wastebasket wrapped in oversized rubber bands, child’s whistle, etc. If the school band room can loan sandblocks, triangles, and other rhythm instruments that would be advantageous. The more options the better

Warm-ups

- On a theatrical production team there are many collaborators. What are some of those? (Actors, director, assistant director, stage manager, set designer, costumer, hair and make-up designers, etc.)
- Ask what are the different ways sound is used as a storytelling tool in stage and film work? (Amplification, music to accompany lyrics, music for transition or mood, sound effects are examples.)
- Ask, can you think of a movie or television show where music or sound effects were used effectively to establish location or character, or build the emotion of a scene?” (Let 2-3 students share, encouraging as specific description as possible.)
- What is the title of the individual that creates original music in a performance? (Composer).
- After a composer writes music, another music professional adapts the composition for specific voices or instruments and the needs for the needs of the production. Do you know what that position is called? (Arranger).
- And, what is the job title of the person who amplifies the performance with microphones or creates sound effects (Sound Engineer).
- Today, you are going to be composers, arrangers and sound engineers.
Activities

- Divide the class into groups of 4-6 students (groups can be larger, depending on classroom needs.)
- Ask, “Who is the first Ghost Scrooge is visited by?” (Marley) (If the class generally has no common knowledge of this story, introduce the characters to them.)
- What are some sounds that you have heard in plays, movies, or television shows associated with an other-worldly character like Marley?
- Explore non-verbal sounds that you could make that would be applicable to such scenes. (This would include moans, wails, extended vowel sounds, etc. Take student suggestions and then have the entire class play with making the sound. This will break down barriers to doing it in small group work.)
- **Give each student a copy of Marley’s Ghost script.** Explain this is the text from the script that precedes Marley’s visible entrance. But, his presence is apparent from the sounds that will occur ---- that you will compose, arrange and perform!
- This scene is actually a favorite underscoring moment of Composer / Arranger Nathan Burbank. About two-thirds of this scene is to be improvised by the orchestra. The instructions in the score to the musicians read: “Hauntingly - Ad lib ‘other-worldly’ sounds.
- In your small groups you will **compose and arrange with your found instruments, your voices, and anything in this space you can use for percussive sounds to create the presence of Marley’s Ghost** and the emotional color of the scene through sound and the readers’ voices.
- Determine who will read when, who will “play” what instrument and **mark up your “script” accordingly.** You have 10 minutes.
- Rotate around the groups listening, encouraging, suggesting, as needed.
- With students sitting audience style, **hear the results:** Allow each group to present their version of the play’s opening.

Variation: Give groups three line sections of the script to play sequentially, rather than all doing it in entirety.

Closing

- Ask class to compare and contrast choices that were made? How did timing make a difference? Volume? **What was the arc or journey of emotion that was conveyed?**
- Did you have to make adjustments in the way the text was spoken to work with the sounds?
- How did you decide to associate certain sounds with specific parts of the text?
- Query groups regarding their process for this collaboration --- what was a challenge? How did you determine timing? Etc.
Scrooge’s glance happened to rest upon a bell. It was with great astonishment that as he looked, he saw this bell begin to swing.

Soon it rang out loudly, and so did every bell in the house.

The bells ceased.

It’s humbug still. I won’t believe it!

They were succeeded by a clanking noise, deep down below --- as if some person were dragging a heavy chain over the casks in the wine merchant’s cellar.

The cellar-door flew open with a booming sound and then he heard the noise much louder, on the floors below ---

--- then coming up the stair!

It came on through the heavy door and passed into the room. The same face. The very same!

Marley!
In this lesson, students will:

- Recall the story of A Christmas Carol.
- Imagine and construct a sequence of plot points with Mr. Scrooge.
- Practice creative expression through gesture, posture and pose.
- Analyze and deduce essential levels of expression to progress story.
- Apply timing to tell a non-verbal story working as playwrights, directors, and performers.

Warm-ups

- What are the essential elements of a story? (Protagonist, Antagonist, Hero, Conflict, Resolution). Have them give some examples of stories they know; seek to pull out examples from commonly known stories.
- How many kinds of stories, what genres, can you name? (Folk, historical, fable, sci-fi, magical realism, etc.)
- Today you are going to function as playwrights improvising.

Activities

- Let’s talk about the characters. Who is the protagonist of A Christmas Carol? (Ebenezer Scrooge.) What are some adjectives that would apply to him? (Old, lonely, mean, miserly, etc.) (As you develop the character list notate them in a list on one side of the board)
- How many ghosts visit Scrooge? (Four) Who are they? (Marley, Ghost of Christmas Past, Ghost of Christmas Present, Ghost of Christmas Future.)
- Now let’s think about the sequence of the actions in the plot... the plot-points (write “Plot-points” as a heading on the other side of the board.)
- Lead the students through the order of the visits (Marley, Past, Present, Future)
- Divide them into small groups (groups of 8-10; minimum of 5)
- Now you have 5 minutes to create Scrooge’s Travel Log through the story. Each ghost is different from the others; what Scrooge does on his journey with each ghost is unique. In your small groups collaborate to decide one significant action/experience/or event that happens with each ghost. You make it up
- Check in with the groups to track their progress, adjust time as needed
- Call “Time’s up”... you will be able to further your story choices as we move on to the actor’s work of stage movement.
- Now we will explore the actor’s tools of gesture, posture and pose in storytelling. Take the plot-points you just decided on, and create one physical “frozen picture” to communicate the most essential aspect of it
• And, let’s add Scrooge in, so you need six “frozen pictures” or poses to portray
  1) Scrooge before Marley’s visit,
  2) Scrooge visited by Marley,
  3) Scrooge visited by the Ghost of Christmas Past,
  4) Scrooge visited by the Ghost of Christmas Present,
  5) Scrooge visited by the Ghost of Christmas Future, and
  6) Scrooge as his character is changed after his travels through time, space and
     memory.
• Explore ways you can create a tableau that will illustrate to the viewer something
   about the characters, and an action that is happening (what the Ghost is
   communicating to Scrooge). Group member other than the main characters in each
   “frozen picture” can augment the scene as other characters to create locale or to
   establish necessary inanimate objects. Again, you have 5 minutes
• Check in with the groups to track their progress, adjust time as needed. They should be
   up and doing, not talking about ideas at this point
• Call “Time’s up”… you will be able to further your story choices as we move on to the
   actor’s work of stage movement.

Next Step
• Now, for your last direction --- timing of words and actions are important in all forms of
   storytelling. Timing can be everything in a story or performance. So, now each of your
   six segments must take place in specific counts. You have six counts of 8 to tell your
   non-verbal story. Your movement into the space, the transitions from scene to scene,
   and the final pose should be timed within those counts.
• With students sitting audience style, each group presents their version of Scrooge’s
   Travel Log. After each performance ask 2-3 observation questions of the viewers (What
   did you think was Past’s action with Scrooge? Was a relationship conveyed between
   Scrooge and Future, etc. Be sure to make this objective observation questions, as
   opposed to quality assessment.)
• Ask audience to give a specific title to each group’s presentation connecting to specifics
   they created in their travel log.

Variation: Rather than creating a choreographed piece, groups can each be given one of the six
“frozen pictures” from which to create one tableau. This becomes Scrooges’ Art Gallery.
Have each group hold their “frozen picture” while you rotate to view each one, as in a
gallery space. Then stop at one and tell them to hold their positions, call all other
students to drop their tableau and to turn and view. Ask the viewers to describe what
they believe is happening, what the characters are like, how they are responding to
each other, and to title the “sculpture”.

Closing
• What journeys have our different Scrooges made today? What have they seen or
  experienced?
• What journey is Scrooge ultimately making?
**POST PERFORMANCE**

**Journaling:** Describe one part of Scrooge’s journey on Christmas Eve night and what you believe happened in his heart and mind because of it. After allowing time for journaling, sit in a circle and have students share, compare and discuss.

**Reflection Conversation:** Could you track with the actors’ transformation of storyteller to character? At what point did music or sound add to the story for your understanding? Name one character you liked and why? What part did he/she play in Scrooge’s journey? What was the point of Scrooge’s journey as a whole? Can you recall any books, movies or plays in which a character has had a transformative experience? Do people make journeys like that today in real life, or is it only in stories? What was this play speaking to the audience? What themes did you discern?

**Creative Writing:** Scrooge met one ghost from his past and four metaphorical ghosts connected to Christmas. Create one more ghost that comes to Scrooge on that auspicious night. Describe the ghost and what happens from his/her first appearance until the departure with Scrooge for the new leg of the journey. Be sure to hint at what this ghost’s goal is in visiting Scrooge?

**Essay:** Write an essay in formal writing style reflecting on a theme you saw born out in the play. Be sure to clearly state your thesis with an argument, and to employ an introduction, supporting evidence and a conclusion.
Sample of Narrative Style Script For Teachers’ Reference Only, Lesson One
Note: The actual script is marked with music, sound effects, character prop implementation and staging for character interaction. This is a sample of line break-up for teacher reference.

Act I, Scene

Introduction to the Company. Passing Scrooge’s top hat.

NARRATOR 8
Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it.

NARRATOR 10
Old Marley was as dead as a doornail.

NARRATOR 3
Scrooge knew he was dead? Of course he did. Scrooge and he were partners for I don’t know how many years.

NARRATOR 12
Scrooge was his sole executor, his sole legatee, his sole friend and his sole mourner.

NARRATOR 5
And even Scrooge was not so dreadfully cut up by the sad events but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

NARRATOR 1
The mention of Marley’s funeral brings me back to the point I started from. There is no doubt that Marley was dead.

NARRATOR 2
This must be distinctly understood, or nothing wonderful can come of the story we are going to relate.

NARRATOR 10
Scrooge never painted out old Marley’s name. There it stood, years afterwards, above the house door: Scrooge and Marley. Sometimes people new to the business called Scrooge “Scrooge”, and sometimes “Marley”, but he answered to both names. It was all the same to him.

NARRATOR 4
Oh! But he was a tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping covetous old sinner!

NARRATOR 9
Hard and sharp as flint (from which no steel had ever struck out generous fire); secret and self-contained, and solitary as an oyster.

NARRATOR 10
Humbug!

NARRATOR 7
The cold within him froze his old features.

NARRATOR 6
A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature with him.

NARRATOR 11
He iced his office in the dog days, and didn’t thaw it one degree at...

NARRATORS 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12

Christmas!
**POST PERFORMANCE**

**Journaling:** Describe one part of Scrooge’s journey on Christmas Eve night and what you believe happened in his heart and mind because of it. After allowing time for journaling, sit in a circle and have students share, compare and discuss.

**Reflection Conversation:** Could you track with the actors’ transformation of storyteller to character? At what point did music or sound add to the story for your understanding? Name one character you liked and why? What part did he/she play in Scrooge’s journey? What was the point of Scrooge’s journey as a whole? Can you recall any books, movies or plays in which a character has had a transformative experience? Do people make journeys like that today in real life, or is it only in stories? What was this play speaking to the audience? What themes did you discern?

**Creative Writing:** Scrooge met one ghost from his past and four metaphorical ghosts connected to Christmas. Create one more ghost that comes to Scrooge on that auspicious night. Describe the ghost and what happens from his/her first appearance until the departure with Scrooge for the new leg of the journey. Be sure to hint at what this ghost’s goal is in visiting Scrooge?

**Essay:** Write an essay in formal writing style reflecting on a theme you saw born out in the play. Be sure to clearly state your thesis with an argument, and to employ an introduction, supporting evidence and a conclusion.
Sample of Narrative Style Script For Teachers’ Reference Only, Lesson One

Note: The actual script is marked with music, sound effects, character prop implementation and staging for character interaction. This is a sample of line break-up for teacher reference.

Act I, Scene

Introduction to the Company. Passing Scrooge’s top hat.

NARRATOR 8

Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it.

NARRATOR 10

Old Marley was as dead as a doornail.

NARRATOR 3

Scrooge knew he was dead? Of course he did. Scrooge and he were partners for I don’t know how many years.

NARRATOR 12

Scrooge was his sole executor, his sole legatee, his sole friend and his sole mourner.

NARRATOR 5

And even Scrooge was not so dreadfully cut up by the sad events but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

NARRATOR 1

The mention of Marley’s funeral brings me back to the point I started from. There is no doubt that Marley was dead.

NARRATOR 2

This must be distinctly understood, or nothing wonderful can come of the story we are going to relate.

NARRATOR 10

Scrooge never painted out old Marley’s name. There it stood, years afterwards, above the house door: Scrooge and Marley. Sometimes people new to the business called Scrooge “Scrooge”, and sometimes “Marley”, but he answered to both names. It was all the same to him.

NARRATOR 4

Oh! But he was a tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping covetous old sinner!

NARRATOR 9

Hard and sharp as flint (from which no steel had ever struck out generous fire); secret and self-contained, and solitary as an oyster.

NARRATOR 10

Humbug!

NARRATOR 7

The cold within him froze his old features.

NARRATOR 6

A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature with him.

NARRATOR 11

He iced his office in the dog days, and didn’t thaw it one degree at...

NARRATORS 1,2,3,4,5,6,7, 9, 10, 11, 12

Christmas!
THANK YOU TO OUR SPONSORS!

**Regions**

SEASON SPONSOR

Adams & Reese
Aladdin Industries Foundation, Inc.
American Airlines
AT&T
The Atticus Trust
Bank of America
Baulch Family Foundation
BlueCross BlueShield of Tennessee
Mr. and Mrs. Jack O. Bovender, Jr.
Bridgestone Americas Trust Fund
Brown-Forman
CapStar Bank
Caterpillar Financial Services Corporation
Classic Party Rentals
CLARCOR Foundation
Coca-Cola Bottling Co.
Eva-Lena and John Cody
The Community Foundation of Middle Tennessee
Community Health Systems
Corporate Flight Management
Corrections Corporation of America
Creative Artists Agency
Delek U.S. Holdings
Delta Dental of Tennessee
Disney
Disney Theatrical Group
Dollar General Corporation
Dollar General Literacy Foundation
Earl Swenson Associates, Inc.
Enterprise Holdings Foundation
Ernst & Young LLP
Ezell Foundation
Patricia C. & Thomas F. Frist Designated Fund*
Gannett Foundation
GroupXcel
HCA – Caring for the Community
HCA Foundation on behalf of HCA and the TriStar Family of Hospitals
Hirtle, Callaghan & Company
Homewood Suites
Ida F. Cooney Fund for the Arts
Martha R. Ingram Ingram Charitable Fund*
Ingram Industries
IronHorse Farms
Landis B. Gullett Charitable Lead Annuity Trust
Lois Ransom Charitable Trust
Mary C. Ragland Foundation
The Memorial Foundation
John Menefee
Metro Nashville Arts Commission
Nashville Predators Foundation
National Endowment for the Arts
The NewsChannel 5 Network
Nissan North America, Inc.
NovaCopy
The Pfeffer Foundation
Justin and Valere Potter Foundation
Premier Parking / Public Square Garage
Publix Super Markets Charities
Raymond James
The Rechter Family Fund*
Regions Bank
Ryman Hospitality Properties Foundation
Samuel M. Fleming Foundation
Irvin and Beverly Small Foundation
South Arts
SunTrust Bank, Nashville
The Tennessean
Tennessee Arts Commission
Tennessee Christian Medical Foundation
Tennessee Arts Commission
Tennessee Humanities Commission
Tennessee Humanities Commission
Waller
Washington Foundation
Wolf Trap Foundation for the Performing Arts
Yaara and Uzi Yemin

*A fund of the Community Foundation of Middle Tennessee