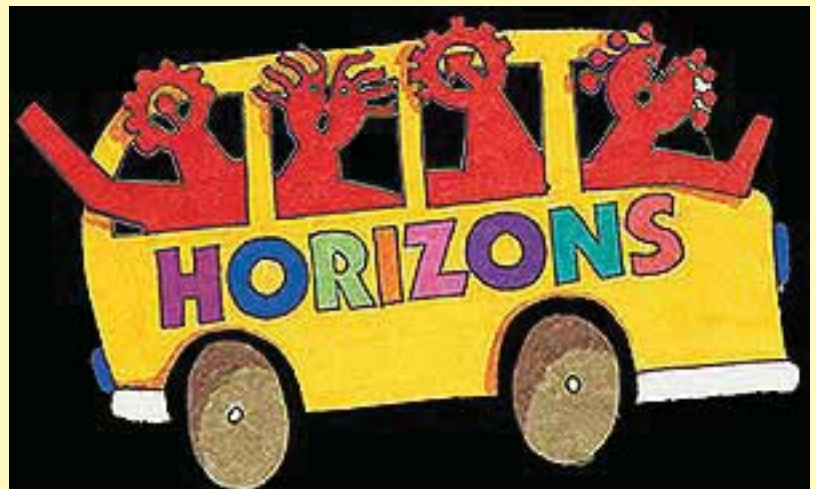


2009-2010
Educator's Resource Guide

Horizons School Matinee Series

A Christmas Carol
Thursday, December 3, 2009
10:00 a.m.

Celebrating 25 Years of
Professional Performing Arts
for K-12 Students



Young Auditorium

Horizons School Matinee Series

Thank you for joining us as we celebrate the 25th anniversary season of the Horizons School Matinee Series. We are proud to announce that over half a million students have experienced a professional performing arts event with us since the inception of this program. This season continues the tradition of providing great performances to enhance learning, fire imaginations, and reinforce school curriculum in meaningful ways. Thank you for expanding children's minds and sharing with them the joy of the performing arts!

This resource guide has been designed to help you prepare your students with before activities that help them engage in the performance and after activities that encourage them to evaluate the performance and make relevant personal and academic connections. Within the guide you will find a variety of activities that can be used to enhance the core subject areas as well as the creative arts. Wisconsin Academic Standards are listed at the end of the guide to help you link the activities to your lesson plans. The materials in this guide reflect the grade range recommended by the performing arts group. As teachers, you know best what the needs and abilities of your students are; therefore, please select and/or adapt any of the material to best meet the needs of your particular group of students.

Thank you for your support!

Shannon Dozoryst
Education and Outreach Coordinator



Young Auditorium

UNIVERSITY OF WISCONSIN-WHITEWATER

Credits

Horizons Educator's Resource Guide content prepared by Shannon Dozoryst

A Christmas Carol study guide content adapted from the following sources:

Nebraska Theatre Caravan A Christmas Carol - A Teacher's Kit. Compiled to accompany the Nebraska Theatre Caravan's production of A Christmas Carol at the Fabulous Fox Theatre, St. Louis, Missouri.

Nebraska Theatre Caravan A Christmas Carol - A Teacher's Guide. Prepared to accompany the Nebraska Theatre Caravan's production of A Christmas Carol at the Peoria Civic Center, Peoria, Illinois. Written by Andrea Herson, Christine Goodheart and Susan McDonald.

A Christmas Carol Resource Book. Prepared to accompany the Empire State Institute of the Performing Arts' production of A Christmas Carol in Albany, New York.

Teachers have permission to reproduce any and all parts of this study guide for classroom use only.

ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

The Young Auditorium is located on the University of Wisconsin-Whitewater campus and serves both the campus and public communities. The auditorium presents the highest quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. There is something for everyone each season at Young Auditorium, including touring Broadway shows; classical, jazz, rock, pop, and folk music; family entertainment; school matinee performances; world-class ballet and opera; comedy; and lectures. This season marks the Young Auditorium's 15th year of sensational performing arts programs under the big, blue roof.

The ground breaking for the auditorium in June 1991 was made possible through the Irvin L. Young Foundation. The Foundation, along with the auditorium, honors an individual whose name had long been associated with philanthropy and humanitarianism throughout the state of Wisconsin and around the world. From humble beginnings, without the advantages of a high school or college education, Mr. Irvin Young used his time, talents and strong entrepreneurial spirit to establish a variety of successful businesses. Inspired by a business trip to Africa and the commitments he formed there, Mr. Young established the Irvin L. Young Foundation in 1949. Mrs. Fern Young continued her husband's benevolence until her death in January 2002. Thousands of people, both at home and abroad, have been positively affected by their kindness. It is our goal that, by bearing Mr. Young's name, we continue in his path of serving Wisconsin residents for years to come.

HORIZONS SCHOOL MATINEE SERIES

The mission of the Horizons program is to support the curriculum of schools by providing culturally diverse programs and outreach opportunities for K-12 students. This will be accomplished through 1) providing performances and hands-on, interactive outreach opportunities that cultivate an appreciation for the performing arts among young people that will last throughout their lives and 2) supporting teachers through professional development opportunities in the arts. It is our vision that someday every K-12 student in the auditorium's service region will attend a Horizon's performance and/or participate in an outreach event each year.

A Christmas Carol

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About the Nebraska Theatre Caravan Production of

A Christmas Carol

Performed by the Nebraska Theatre Caravan, the heartwarming holiday treat features a cast of 39 actors, singers, musician, and technicians, who present a full array of traditional Christmas carols.

The Nebraska Theatre Caravan has been touring Charles Jones' delightful adaptation of *A Christmas Carol* since 1979. The Caravan's Carol annually performs for more than 100,000 people in more than 60 cities across the country.

A Christmas Carol is the story of stingy Ebenezer Scrooge and how his life is changed forever by the Christmas Eve visit of four ghosts and by the goodness of Tiny Tim. In this adaptation written by Charles Jones, former Executive Director of the Omaha Community Playhouse, the Christmas carols are interwoven within the classic story of Scrooge and all the beloved characters from Dickens' 1843 novel.

Unlike the songs in musicals, the Christmas carols in this production were not intended to move the story forward. "They stand apart from the text," says Mr. Jones. "Each carol in the show was chosen for the dramatic atmosphere it contributed to the total evening. The songs are traditional, but the scoring by musical arranger John Bennett is contemporary and exquisitely beautiful!" A chamber ensemble provides the live accompaniment.

Mr. Jones has noted that "this production has been repeatedly complimented by those saying that the show looked like a series of Christmas cards, like Christmas should be, like Christmas in your mind when you were a child."

Although the language and story of the text are faithful to Dickens, Mr. Jones moved the time forward 43 years from 1843 to 1866, when secular English Christmas customs (including the German Christmas tree) had become well established, as we know them today.

With its spectacular sets, costumes and stunning special effects, this production of *A Christmas Carol* has successfully re-created the joyful spirit of Christmas!

AN ABBREVIATED VERSION OF CHARLES DICKENS' A CHRISTMAS CAROL

SETTING: A cold and wintry Christmas Eve in London, England in the mid 1880's.

Once upon a time on Christmas Eve, Ebenezer Scrooge sat counting out his money in his countinghouse. A tight-fisted, selfish old sinner, Scrooge was a grumpy, heartless **miser** who was as cold and sharp as the blustery weather outside his counting house.

He was as hard as stone and cold inside and out. The cold inside him gave him a frosty look even on warm days. His nose was pointed and his cheeks were wrinkled. Even his words were sharp and cold as ice and matched the frosty white hair on his head.

The door to Scrooge's office was wide open so he could keep an eye on his clerk, Bob Cratchit, who was busy copying letters. Because Scrooge was too stingy to allow a fire in the countinghouse, Bob was wrapped in a long woolen scarf to stay warm.

Suddenly, the door of the chilly countinghouse flew open and in came a gust of winter wind and Scrooge's nephew, who called out to him, "Merry Christmas, Uncle! God save you!"

"Bah! Humbug!" growled Scrooge.

"Christmas is humbug, Uncle? I don't believe you mean that," the nephew replied. "Why not come over to our house tomorrow to share Christmas dinner with us? Why not enjoy yourself for once?"

"No thanks!" shouted Scrooge. "I do not wish to enjoy myself. Now go your way and leave me alone so I can get my work done!"

"Well, Merry Christmas, anyway, Uncle. And a Happy New Year, too!" the nephew sang out as he headed out the door back into the winter wind.

"Bah! Humbug!" Scrooge repeated as his nephew disappeared.

The door had hardly closed when it opened again and two well-dressed gentlemen entered. They politely bowed and took off their hats. "Good day, kind sir," said the taller gentleman. "A few of us are trying to raise a fund to buy the poor some food for the holidays. We chose this time because Christmas is a time for generosity. What will you contribute, Mr. Scrooge?"

"Nothing!" Scrooge replied.

(continued on next page)

“You wish to donate **anonymously**?” they asked.

“I wish to donate nothing!” he bellowed. “If these folks you talk about are poor, I’m sure it’s because they are lazy and if they do not care to work, let them starve or go to the poorhouse. Anyway, it is no concern of mine, so leave me alone!”

The two men shook their heads, backed away and left. Scrooge turned to look at his bundled up clerk. “And I suppose you’ll want to take off all day tomorrow on Christmas Day,” the old man snapped.

“If it isn’t too much trouble, sir,” Bob replied.

“Well it IS too much trouble!” Scrooge said. “I pay you to work.” He buttoned up his overcoat and added, “But I suppose you may have the day off.” Then he shook his finger at Bob and said, “But you’d better be here early the next day!”

Bob promised he would report to work early the day after Christmas and Scrooge stomped out, slammed the door and headed home. A strange thing happened when he arrived home. As he turned the key in the old door lock of his house, he looked at the knocker on his door. There seemed to be a dim, reddish light on the knocker, and suddenly he saw a ghostly face with spectacles – a face that looked much like the face of Jacob Marley, his former partner who had died seven years earlier!

Scrooge’s spine tingled and his hair stood up. His fingers began to **tremble** as he tried to open his lock. He blinked his eyes and shook his head and then dashed into his house, ran up the stairs and went straight to his bedroom. He quickly locked his door twice and then put on his nightgown, slippers and nightcap.

Scrooge dished up a small bowl of soup and huddled before his small fire. It gave off so little warmth; he had to crouch down close to the fire to feel any of its heat. As he thought again about the face he saw on the knocker, he said to himself, “Humbug!”

Suddenly, strange things began to happen. An old bell hanging in the corner began to ring all by itself. Suddenly, Scrooge heard footsteps coming up the stairs and chains clanking across the floors, coming closer, closer, and closer.

Then, moving right through the twice-locked door came a strange vision! A ghost stood before him dressed in Jacob Marley’s coat and boots, but wrapped with chains made of keys and locks, cashboxes and bankbooks.

Scrooge sat frozen in his chair, staring at the ghost. He was horrified. “Who are you,” he whispered. “What do you want from me?”

(continued on next page)

"Much," said the ghost, and Scrooge began to tremble. His face turned white and his mouth got very dry. "I have wandered all over the world for seven years," said the ghost sadly, "weighed down by these awful chains. When I lived, I cared only about money and bankbooks. Not once did I ever say a kind word to a needy person. Never once did I give a poor beggar a cent. I lived a selfish life and now I must wander like this forever and ever. I came tonight to warn you, Ebenezer, that you still have a chance to escape my **fate**."

Scrooge shivered and stared at the image before him.

"I am here to tell you, Ebenezer, that you will be haunted by three spirits," the ghost said. "The first will arrive tomorrow when the clock strikes one. You will never see me again, but for your own sake, remember what I have told you!"

The ghost of Jacob Marley moved slowly toward the window which suddenly opened up all by itself. As the ghost slipped out through the window into the foggy night, the room was suddenly filled with many ghostly creatures who cried and wailed and moaned and wept. Terror seized Scrooge and he slammed the window shut and then stood trembling. He stared at his twice-locked door and tried to say "Humbug!" but the word would not come out. Then he jumped into his bed without undressing and fell asleep in an instant.

Suddenly, Scrooge was awakened by the sound of one chime on his clock. He looked up and saw beside his bed a strange figure – a small old man with fair smooth skin and long white hair. It wore a white **tunic** with a gleaming belt and carried a branch of holly. From its head a beam of light glowed brightly – as if to show the path to some strange land.

Scrooge clutched his blanket to his chin and asked, "Are you the Spirit whose appearance was foretold to me?"

"Yes," it said. "I am the Ghost of Christmas Past. Rise and walk with me!" The spirit instantly **transported** Scrooge to the office where he had worked as a young man.

"Why, I see Old Fezziwig!" exclaimed Scrooge. As he watched, his old boss slapped a much younger Scrooge on the back and said cheerfully, "No more work tonight, it's Christmas Eve. Come, young Ebenezer, let's clear the floor and set up for a party!"

Laughing people poured in through the doors, an orchestra began to play, and the tables were spread with good things to eat. Couples danced and sang and laughed. As he watched the merry scene, Scrooge's mind wandered to another Christmas past. He was suddenly sitting beside a beautiful young girl in a pale silk dress. Her eyes were filled with tears.

(continued on next page)

"I cannot marry you, Ebenezer," she said, "because you love another more than you love me."

"But there is no one else," the young Scrooge said.

"Not someone else, but SOMETHING else," she said. "You love your money more than you love me."

"But money is very important," the young Scrooge insisted. He tried to hold her hand, but she stood to go and then looked at him sadly and said, "I hope you will be happy in the life you have chosen, Ebenezer." A single tear fell down her cheek and she turned to leave. Watching this scene from a long ago Christmas made Scrooge sad, and he felt his heart aching.

"Spirit!" he cried. "Why do you torture me so? Show me no more and take me back home!"

"Come then," the Spirit answered. "My time is short, and we must return." Immediately, Scrooge was back in his own room. As the Spirit departed, he fell on his bed in a heavy sleep.

Suddenly Scrooge woke up as he heard the clock strike one again. Looking around, he saw a light in the next room. He slowly walked toward the door as he heard his name called. It no longer looked like his bare, cold room, but was instead a room filled with light and the cheery blaze of a roaring fire. Heaped on the floor was steaming feast of **delicacies**, and seated amidst this feast was an enormous, laughing giant who boomed, "Come in! I am the Ghost of Christmas Present." He was dressed in a long green robe and wore a crown of holly and icicles. He reached out his hand toward a puzzled and shivering Scrooge and commanded, "Touch my robe!"

As he obeyed the command, Scrooge was suddenly whisked through the walls of his home to the home of his poor clerk Bob Cratchit. Although it was a simple house, Scrooge noticed how much it was filled with life. The fire sparkled and crackled, the pots bubbled, and the five young Cratchits and their mother bustled around excitedly.

The children raced to the frosty windows and strained to see into the dark night "Here they are, Mother – it's Tiny Tim and Father!" Through the opened door came Bob Cratchit with Tiny Tim upon his shoulders. Poor Tiny Tim was pale and thin. He carried a little crutch and his legs were supported by an iron brace.

"Come now, everyone," urged Mrs. Cratchit. And when all were seated, she served a Christmas feast of baked apples and boiled potatoes and a fine plump goose. And after all had eaten, all enjoyed a delicious pudding topped with holly. At the end of the meal,

(continued on next page)

Bob Cratchit raised his cup and said, "A Merry Christmas to us all, my dears, and God Bless us!"

"God bless us every one!" cried Tiny Tim.

Tiny Tim sat very close to his father's side upon his little stool. Bob held his small hand tightly for he loved the child dearly and feared that he might not live to see another Christmas.

"Spirit," Scrooge said, "please tell me if Tiny Tim will live."

"I see an empty seat," replied the Ghost, "and a crutch without an owner. If these shadows remain unchanged by the future, the child will die."

"Oh no," said Scrooge. "Oh no, kind Spirit! Say he will be spared!"

"If all remains unchanged, no one will find him here," the Spirit answered sadly. "Now come along for we must go." When the clock struck again, the Spirit disappeared.

Frightened, Scrooge **peered** into the darkness all around him. He called out, but no one answered. He was all alone. Then he saw a dark and frightening shape approach. It was a deathly figure dressed in a black robe. The robe hid its form completely, except for one bony, outstretched hand. The air was filled with gloom and Scrooge found it hard to breathe. As a gust of wind stirred the ghost's robe, Scrooge saw beneath the shadowy hood two ghostly eyes that pierced him with an icy stare.

"Are you the Ghost of Christmas Yet to Come?" asked Scrooge in a terrified whisper. The Spirit answered nothing, but pointed straight ahead as he led Scrooge to the home of Bob Cratchit. Scrooge noticed Tiny Tim's empty stool in the corner. He saw a sad family gathered around the fire. As the door swung open, Bob Cratchit entered and his family surrounded him.

"Oh Father, whatever shall we do without our Tiny Tim," cried one of the little girls. Bob wiped a tear from his eye and answered, "We shall not forget him, dear. And when we do remember him, we shall recall how kind and loving he was although he was only a little child." Then the family kissed and held each other.

Then the Spirit carried Scrooge away into the night until they arrived at a dark graveyard. The Spirit glided among the graves and suddenly stopped, pointing with its bony finger at one **neglected** gravestone. Scrooge's throat went dry. His heart began to pound. "Who is it? Who lies there?" he gasped.

(continued on next page)

Slowly, Scrooge crept toward the dark grave. His teeth were clenched and his heart thumped in his ears. Suddenly, a beam of moonlight struck the stone and in deeply carved granite appeared HIS name --- EBENEZER SCROOGE.

He shrieked and fell upon the Ghost's robe. "Oh no, oh no! Oh hear me Spirit, hear me! Tell me that I may change what you've shown me. I am no longer the man that I was. Have pity, Spirit! I will honor Christmas in my heart and try to keep it all year long. I will listen to the lessons I have learned. Please help me change the future as I saw it tonight!"

In his agony, Scrooge caught the Spirit's hand; but as he did, it shrank away and collapsed and changed into a bedpost. Yes, and it was his OWN bedpost. The bed was his own, and the room was his own. Best of all, the time was his own!

"I will change my ways," Scrooge repeated to himself as he scrambled happily out of bed. "Oh thank you, Jacob Marley! Thank you very much!"

Scrooge was in such a hurry to get up that he put his clothes on inside out and upside down. He ran to the window and threw it open. There was no fog or mist, just clear, bright air golden with sunlight and full of the merry sound of bells. "What's today?" he cried to a boy passing by.

"Today?" replied the lad. "Why, it's Christmas Day!"

"It's Christmas!" said Scrooge. "Then I haven't missed it. The spirits have done it all in one night!" Scrooge then gave the boy a handful of money and told him to buy a turkey and to deliver it to Bob Cratchit's house. Scrooge was so pleased with himself and his idea that he actually laughed out loud. Grabbing his coat and hat, he ran outside and down the street calling out "Merry Christmas" to all he passed.

As he turned around a corner he almost crashed head on into the two gentlemen who had visited his office the day before. "Oh, what luck!" cried Scrooge as he took one of them by both hands. "I hope you will stop by my office tomorrow so I can write you a check for whatever amount you'd like," he said.

The two gentlemen sputtered and **stuttered** with surprise as Scrooge waved his hand and said, "No need to say thanks. It's Christmas, you know. Time to be thinking of the needy among us." And with that, he dashed away, singing a bit of a Christmas carol he began to remember.

The next morning, Scrooge was at his countinghouse early. Poor Bob Cratchit came rushing in 20 minutes late, frightened and cold.

(continued on next page)

"Late, huh?" growled Scrooge. "Come in here, Cratchit!" He tried to sound as mean and cross as usual.

"Oh, sir, please forgive me. It won't happen again. I promise, sir," poor Bob begged.

Scrooge glared at his shivering clerk. "I'm not going to stand this kind of thing any longer!" He paused for a moment and then his face broke into a smile. "And therefore, I'm about to raise your salary! Merry Christmas to you, Bob. Not only will I pay you more, but I want to help your family. Now go build up the fire in here so you don't freeze to death!"

And Ebenezer Scrooge was better than his word. He did everything he promised and more. And to Tiny Tim, who did not die, he became a second father. He became as good a master, as good a friend and as good a man as anyone ever knew.

Some people laughed to see the change in Scrooge, but he didn't care. His heart was filled with joy and that was enough for him. From that day on, it was always said that Ebenezer Scrooge knew how to keep Christmas throughout the year.

And may that be said of each of us. And so, as Tiny Tim observed: GOD BLESS US EVERY ONE!

THE END

(This story was adapted from Pamela Kennedy's retelling of Charles Dickens' classic "A CHRISTMAS CAROL.")

STUDY QUESTIONS FOR A CHRISTMAS CAROL

1. What was Ebenezer Scrooge's business and what was the most important thing in the world to him?
2. Why wouldn't Scrooge permit a fire in the counting house?
3. Jacob Marley's ghost left Scrooge with a lesson and a prediction. What was the lesson and what was the prediction?
4. Based on the trip taken with the Ghost of Christmas Past, how did Scrooge compare to his old boss Fezziwig?
5. Why didn't Scrooge marry the lady he knew from the past?
6. What did the Ghost of Christmas Present tell Scrooge about whether Tiny Tim would live or die?
7. What two things did the Ghost of Christmas To Come show Scrooge that upset and frightened him?
8. After he returned to his own home and his own time, Scrooge did three good deeds. What were they?
9. What do you think is meant when a person describes another person as a "SCROOGE"? Have you known or heard about someone who could be described as a "SCROOGE"? Who?
10. What physical things happened to Scrooge when he became very frightened? Have you ever experienced the same symptoms? What frightened you and how did it feel?
11. Scrooge promised he would keep Christmas in his heart throughout the year. How do you think people can keep Christmas in their hearts even when it isn't Christmas time?

VOCABULARY WORDS

Find the following vocabulary words in the story. All of them are printed in boldface (darker type). Try to use context clues to determine the meaning of the words, then check your dictionary if necessary to learn the meanings of these words. Use each word in a new sentence.

miser.....	page 2
anonymously.....	page 3
tremble.....	page 3
fate.....	page 4
tunic.....	page 4
transported.....	page 4
delicacies.....	page 5
peered.....	page 5
neglected.....	page 6
stuttered.....	page 7

CHARLES DICKENS' VIEWS ON SOCIETY AND CHRISTMAS

A native of London, England, Charles Dickens wrote *A Christmas Carol* in 1843, when he was at the height of his career. He was a proud successful writer whose novels brought tears to the eyes of devoted readers as far away as America.

At 31, Dickens had worked his way from the humble, often brutal experiences of a poverty-stricken childhood to the drawing rooms of London's literary set. He was the head of a large and costly household, and he felt hounded by the necessity to earn money, and, at the same time, to maintain a brilliant career.

One of his greatest wishes as a writer was to expose suffering and hopelessness of the poor working class in England during the Industrial Revolution. Written in just a month's time, *A Christmas Carol* contains Dickens' philosophy about the brotherhood of man and the necessity of good will in human conduct.

The characters and story of *A Christmas Carol* actually represent the problems that existed in England at the time. Scrooge represents the middle class society that was more interested in wealth and profit than brotherhood and equality. The Cratchit Family represents the poor working class. Scrooge mistreats Bob Cratchit in the same fashion that Dickens saw middle class society treating the working class.

Perhaps Dickens chose Christmas time as the time frame for his story because he truly believed in the power of Christmas to unite fellow men. Some of his thoughts on Christmas were included in his "Sketches by Boz" written in 1836:

Who can be insensible to the outpourings of good feeling, and the honest interchange of affectionate attachment which bound at this season of the year? A Christmas family-party! We know nothing in nature more delightful! There seems a magic in the very name of Christmas. Petty jealousies and discords are forgotten; social feelings are awakened in blossoms in which they have long been strangers. Father and son, or brother and sister, who have met and passed with averted gaze or a look of cold embrace and bury their past animosities in their present happiness. Kindly hearts that have yearned towards each other but have again reunited, and all is kindness and benevolence! Would that Christmas lasted the whole year through (as it ought) and that the prejudices and passions which deform our better nature were never called into action among those to whom they should ever be strangers.

THE ORIGIN OF SOME OF OUR CHRISTMAS TRADITIONS

The Christmas Carol

The Christmas carol began as a non-religious song which served as the accompaniment to a dance. Carols were sometimes used as processional songs in courtly or civic processions as well as those in church. Gradually, carols became associated with the important Christian festivals, and the carols we know today are almost exclusively Christmas songs.

The carol is made up of a "burden" (refrain) and a series of stanzas. The burden begins the carol and is sung after each stanza. Each carol celebrates or refers to a single theme, and in this stage version of Charles Dickens' *A Christmas Carol*, the carol is used throughout the production.

The Christmas Card

In the very month in which Charles Dickens was completing *A Christmas Carol* (1843), another Englishman, Sir Henry Cole, had an idea that has become one of our most popular Christmas traditions of all.

Cole suggested to his artist friend J.C. Horsley that they design an illustrated card that could be used to send Christmas greetings to friends. Horsley went straight to work to produce the first illustrated Christmas card. Roughly 1,000 copies of the card were sold that year.

The idea of Christmas cards became more popular each year and Horsley designed many new versions of his Christmas card in later years. Not all of his designs met with wide-spread approval, however. One of his cards which showed a circle of friends raising their goblets to propose a Christmas toast was sharply criticized for "encouraging drunkenness."

Thanks to Sir Henry Cole and Horsley, Christmas cards have become a colorful addition to our Christmas traditions.

Plum Pudding

Roast goose and plum pudding were the two essential items for the Christmas feast in Victorian England. Charles Dickens described Mrs. Cratchit's plum pudding as the "speckled cannon ball...with Christmas holly stuck into the top." Although plum pudding had been made with plums in the past, raisins and currants replaced them well before the 19th century, and one definition of the Victorian plum pudding became "a pudding without plums."

There are numerous Victorian recipes for plum pudding - including a monster pudding used by the Queen of England's chef, which was sufficient to make 150 small puddings to distribute to the entire royal household staff. The ingredients were fairly overpowering: 60 lbs. flour, 30 lbs. sugar, 40 lbs. currants, 40 lbs. raisins, 30 lbs. candied peel, 50 lbs. chopped beef suet, 4 gals. strong ale, 150 eggs, 1 lb. mixed spices, 1 bottle rum and 1 bottle brandy - everything but plums, and the kitchen sink!

A CHRISTMAS CAROL

A DICKENS OF A SCRAMBLER!

Try to UNSCRAMBLE the following words taken from names, places, and things from Charles Dickens' "A CHRISTMAS CAROL":

<u>SCRAMBLED VERSION</u>	<u>UNSCRAMBLED VERSION</u>
1. S A M S I R T C H	_____
2. C O G R E O S	_____
3. T H O G S	_____
4. R O C A L	_____
5. T A C R I T C H	_____
6. G U M H U B !	_____
7. N Y I T M I T	_____
8. S E N D I C K	_____
9. D O N L O N	_____
10. R E E N B E E Z	_____

Good luck!

ANSWERS: (1) CHRISTMAS, (2) SCROOGE, (3) GHOST,
(4) CAROL, (5) CRATCHIT, (6) HUMBLED, (7) TINY TIM,
(8) DICKENS, (9) LONDON, (10) EBENEZER.



A CHRISTMAS CAROL



ONE-TWO-THREE!

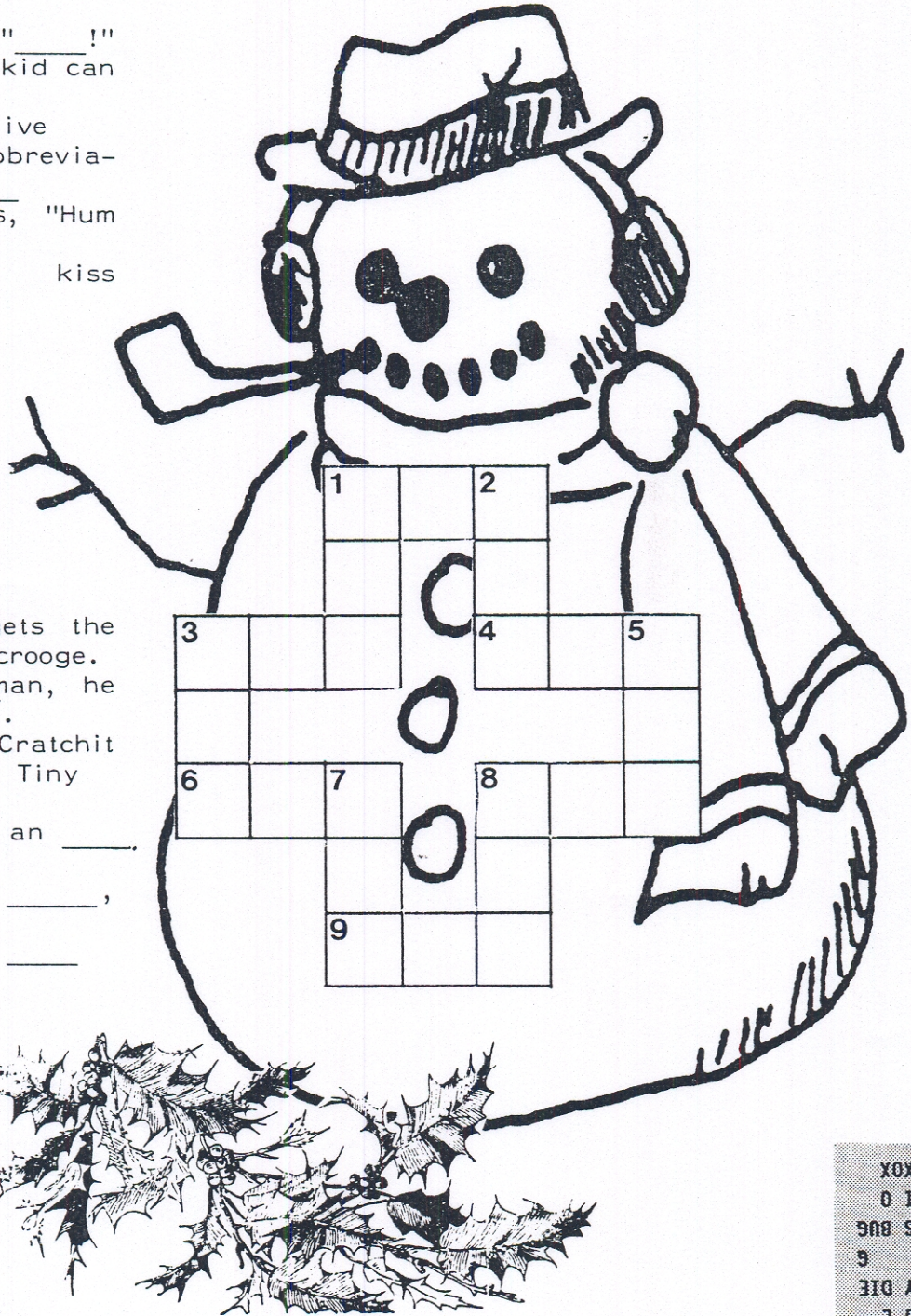
Created by Sara Ruckterstuhl

ACROSS

- Ghosts say, "_____!"
- Best gift a kid can get
- Opposite of live
- Holiday abbreviation: X-_____
- Scrooge says, "Hum _____!"
- Kiss, _____ hug, kiss (abbr)

DOWN

- A _____ gets the turkey for Scrooge.
- This _____ man, he played one...
- Youngest Cratchit boy's name, Tiny
- A bird lays an _____.
- Four, five, _____, seven
- Jack-in-the-_____



YOY
 O I
 MAS BUB
 S I
 TOY DIE
 I O
 OOB

ACTIVITIES

These activities are suggested for either before or after the performance.

Language Arts

Storytelling Methods:

1. Discuss all the ways a story can be told: in a book, by a story-teller, through a play, in a dance, through music, in a comic book, on television or in a movie. Are there other ways?
2. Talk about how the story is told in the production of *A Christmas Carol*. Prepare students for the different ways the story will be presented to them.
3. Choose a familiar story. Decide on three ways it can be told and select groups to tell it these three different ways in class. Younger children may need to work together as one big group for this activity.

“What If” Stories:

1. What if Scrooge did not meet Marley’s Ghost? What might have happened to him?
2. What if Scrooge had been very poor?
3. What if Scrooge had not seen his grave?

Visual Art

Costume Design:

Talk about the importance of the costume designer in every theatrical production. Costume design usually begins with a drawing or rendering of what each character will look like in every moment of the play. Ask students to design their own costumes for Scrooge, Tiny Tim, The Ghosts, and Bob Cratchit.

Set Design:

Discuss the time period and location for *A Christmas Carol*. Ask students to be designers for their own production of the play and to draw a location for one of the scenes. Students might choose from the following: Scrooge’s Counting House, Bob Cratchit’s House, Scrooge’s Bedroom, Fezziwig’s Party, Scrooge’s gravesite or an exterior London scene.

Reflecting on the Performance

Write a friendly letter - As a way to reflect on the play, ask your students to write the Young Auditorium staff a letter. Our staff would love to hear what your students think about the Horizons productions they experience. For your convenience there is a letter template on the next page that is ready for you to reproduce for your students. This activity will provide your students with the opportunity to practice their writing skills by writing a critical evaluation of the Horizons performance for an authentic audience.

Write a Review - Create an idea map on the board by asking students to brainstorm everything they remember from the performance. The first part of this activity should be objective; remind students that they will be able to express their opinions when they write the review. Prompt students with the following questions: Was there music involved? If so, what kinds of songs did they sing? In what different ways did the actors use their voices? What costumes did the actors wear? How did the different characters move? What did the set on the stage look like? What else can you remember?

- Instruct students to write a review that includes the following components:

- 1) A rating, out of five stars
- 2) One paragraph that objectively describes what you saw and heard at the performance
- 3) For each star in your rating, explain one thing you liked about the performance (e.g. a four star rating equals four things you liked about the show)
- 4) For each star under five, explain one thing you didn't like about the performance (e.g. a three star rating equal two things you didn't like about the show)
- 5) Use at least two of the new vocabulary words from this study guide in your review
- 6) Use the stages of the writing process to produce your review: pre-writing, draft, review, revise, edit
- 7) Publish your work by sending it to Young Auditorium! (Use the address on the letter template on the next page.) We would love to hear from you, and our education coordinator will write back!

Create a Theatre Journal - Download and reproduce the four *Theatre Journal* pages available on the Young Auditorium web site. www.uww.edu/youngauditorium/HorizonsSeries.php Copy the pages back-to-back and fold them down the middle into a booklet. There are a variety of writing and drawing activities to stimulate your students' imaginations before and after the play.



Young Auditorium
Horizons School Matinee Series
930 W. Main Street
Whitewater, WI 53190

Dear Horizons:

My name is _____

I attend _____ School in _____ (city or town).

I just saw _____ (name of show).

I liked the performance because

My favorite part was when

One question that I have is

Signed

Wisconsin Academic Standards

Language Arts

A.4.2/A.8.2 Read, interpret, and critically analyze literature

Activity: Read the abridged story *A Christmas Carol* together as a class and discuss

A.4.3/A.8.3 Read and discuss literary and nonliterary texts in order to understand human experience

Activity: After reading *A Christmas Carol* discuss what “human experience” means and how that is different for Scrooge and Bob Cratchit

B.4.1/B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes

Activities: Complete the following activities in this resource guide - Write a Friendly Letter, Write a Review, Create a Theatre Journal

C.4.2 Listen to and comprehend oral communications

Activities: After listening to the story and watching the play *A Christmas Carol* attempt to retell or summarize the story for someone else

C.4.3 Participate effectively in discussion

Activities: Complete the following activities in this resource guide - Study Questions for *A Christmas Carol*, Language Arts: Storytelling Methods, “What If?” Stories

D.4.1 Develop their vocabulary of words, phrases, and idioms as a means of improving communication

Activity: Complete the Vocabulary Words activity in this resource guide

Social Studies

B.4.3 Examine biographies, stories, narratives, and folk tales to understand the lives of ordinary and extraordinary people, place them in time and context, and explain their relationship to important historical events

Activity: Read and discuss “Charles Dickens’ View on Society and Christmas,” and “The Origin of Some of Our Christmas Traditions” in this resource guide.

Family and Consumer Education

D.1. Explain what it means to assume personal and social responsibility as a family member and citizen

Activity: After reading the story and seeing the play ask student to think about how and why Scrooge’s character changed and discuss this as a group.

Theatre Education

A.4.1/A.8.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion

Activity: After attending the play, ask student to think about what Christmas means to them personally; discuss family traditions and compare and contrast Christmas today with Christmas during the time that Dickens wrote *A Christmas Carol*.

C.8.3 Discuss the cultural/historical importance of a play through group discussion or written work

Activity: Ask students to think about and discuss why this story/play is still relevant today.

Theatre Vocabulary A-Z

Act: 1. To perform a role on stage; 2. One of the main divisions of a play or opera, i.e. Act I, Act II

Actor: Someone who performs a role on stage

Applause: To show approval by clapping the hands

Apron: The part of the stage that extends in front of the main curtain

Audience: Spectators that listen to or watch a performance

Backstage: The part of the stage and theater that is out of sight to the audience

Balcony: A platform inside of a building extending out over part of the main floor, as in a theatre

Blackout: A fast shutdown of lights to darkness

Bow: To bend the head, body or knee in acknowledgement

Box Office: Refers to the ticket office where people can buy tickets for a show

Cast: The group of actors or performers in a show

Catwalk: A walkway above the stage used to gain access to equipment

Choreographer: A person who arranges dances or other movements

Company: The cast, crew, and other staff associated with a show

Costumes: Clothes worn by the actors on stage

Crew: People that perform the technical tasks for a show

Cue: The signal for an actor or crew member to do an action

Curtain Call: At the end of a performance, the acknowledgement of applause by actors taking bows

Dialogue: The spoke text of a play, conversations between characters

Director: Person who guides the making of a show

Downstage: The part of the stage nearest to the audience

Dress Rehearsals: A full rehearsal in costume, to practice the show as it will be on show night

Dressing Rooms: Room in which actors change into their costumes and apply make-up

Equity: Short for American Actor's Equity Association, the trade union of actors, directors, designers and stage managers (www.actorsequity.org)

Follow Spot: A hand operated lighting instrument that emits a high intensity beam of light used to follow an actor on stage

Front of House: Areas of the theatre in front of the proscenium arch, includes lobby areas open to the general public

Gel: Thin, transparent sheet of colored plastic used to color stage lights

Ghost Light: A light on a pole that is left on stage when nobody is there so the last person out and the first person in won't fall off the end of the stage in the dark

Green Room: Room close to the stage for the actors to meet and relax

House: 1. The audience inside the theatre; 2. The seating area inside the theatre

Intermission: A brief break between acts of a performance, usually ten to twenty minutes long

Load In/ Load Out: Process of moving a production in or out of the theatre

Matinee: A performance held in the daytime, especially in the afternoon

Musical: A play whose action and dialogue is interspersed with singing and dancing

Orchestra Pit: Sunken area immediately in front of the stage, intended to accommodate an orchestra

Props: Something other than scenery or costumes that is used in a performance, short for "properties"

Proscenium: The frame separating the stage from the audience

Rehearsal: A practice session in preparation for a public performance

Script: The text of a musical or play

Set: The complete stage setting for a scene or act

Sound Check: A thorough test of the sound system before a performance

Stage: the part of the theatre on which performances take place

● ● ● ● ● ● ● ● ● ●
Stage Manager: A person who is in charge of the stage and the related details of a performance

● Stage Right/ Stage Left: The left and right of the stage from the point of view of the actor on stage looking at the audience ●

Theatre: A building or area for dramatic performances

● Understudy: Someone who studies another actor's part in order to be his or her substitute in an emergency ●

Upstage: The part of the stage furthest from the audience

● Usher: A person who guides audience members to their seats ●

Wardrobe: The general name for the costume department

Wings: The out of view area to the left and right sides of the stage

● ● ● ● ● ● ● ● ● ●

A Lesson in Theatre Etiquette

A fun way to review theatre etiquette with your students is to have them compare appropriate dress and behavior for the theatre with other activities such as attending a concert, going to a movie, swimming at the beach, going to a sports game, or going to the mall with family or friends. Divide the class into groups and assign each group a different activity. Have the groups list the appropriate dress and behavior for their activity and why. The groups can then briefly role play their activity and present their ideas to the rest of the class. After all groups have presented, discuss how we behave differently for a live theater performance than we do for other activities (such as watching TV or a movie).

Print copies and review the "Courtesy Counts" sheet in this guide with your students.

Courtesy Counts

Please share this information with your students . . . most children are unfamiliar with proper theatre behavior. Make sure you share these courtesies as a part of their experience, and be sure to select shows appropriate for their age & attention span. Have them use the rest room before the performance begins.

Produce positive energy . . . Watching a live theatre performance is very different from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. The audience's behavior and reactions can either add or detract from a performance. Each audience member affects those around him/her as well as the performers. Concentrate on helping the performers by producing only positive energy!

Find your seat . . . An usher will show you where to sit. Walk slowly and talk quietly as you are seated.

Keep it clean . . . Gum, food, and beverages are not allowed in the theatre!

Quiet on the set . . . Young Auditorium is known for its excellent acoustics, so if you make a noise others will hear you (including the performers)! Please no talking, humming, unwrapping cough drops, candy, or foot tapping during the performance. Exceptions to this rule include shows that ask for audience participation. Applause and laughter are appreciated and appropriate.

Unplug . . . Turn off pagers, cell phones, cameras, and watch alarms during performances. Better yet, leave them at home or school!

Only use your memory as a recording device . . . Flash photography and video recording is not allowed during performances because the bursts of light are dangerous to the performers on stage and distracting to other patrons. Please keep recording equipment at home or school or conceal it in a jacket pocket or purse.

Respect personal space . . . Please keep feet on the floor, not on the seat or balcony in front of you. Shifting in your seat, wearing hats, or wandering in the aisles is extremely distracting to those around you; please stay in your seat until intermission or the final curtain.

FOR YOUR INFORMATION

(teachers & chaperones)

PLACE: All Horizons School Matinee Series performances will be held in Young Auditorium, on the UW-W campus. Musical Encounters concerts are held in the Light Recital Hall in the Greenhill Center of the Arts. You will be escorted from the auditorium to the recital hall if you are attending a concert.

TIME: The doors of the auditorium will be opened 30 minutes prior to curtain time. Please arrange your schedule so the buses will arrive with time for seating and a bathroom stop. Late arrivals will not be seated until there is an appropriate pause in the production.

BUSES: The east side of Lot 1 is reserved for buses that are staying for the duration of the Horizon's performance. Buses that are not staying will pull into Lot 2 and line up along the curb to drop off and pick up students. Please make sure that your bus driver receives the Bus Driver's Memo available on our web site.

WHEELCHAIR: All entrances are wheelchair accessible. If you have upper level seats, use the elevator. Main floor seats are on the same level as the lobby. Please inform us at least 4 weeks in advance if you need wheelchair seating or any other special accommodations.

REST ROOM: Main floor men's and women's rest rooms are located on each side of the auditorium. On the upper level, the women's rest room is on the south side and the men's rest room is on the north side of the building. Please try to limit your rest room visits to before or after the show.

SEATING: An auditorium escort has been assigned to your school. The escort will direct you to your seats. All seats are reserved; thus each group must adhere to the seating assignment and may use only the number of seats reserved. Please plan to have chaperones seated with the students under their supervision. Chaperones - please do not bring infants/babies to the school matinee performance.

After all the students and respective chaperones have been seated, please settle in and remain seated during the entire show. No one should leave the hall until after the final curtain, except in the case of emergency. Leaving during the performance is exceedingly distracting for both the performers and members of the audience. If students must leave during the performance for any reason, re-entry into the auditorium will be allowed only when there is an appropriate pause in the program.

CAMERAS/ RECORDERS AND CELL PHONES: The use of cameras or recorders during any performance is strictly forbidden. Please do not bring them to the program. Cell phones must be turned off for the duration of the program. We encourage you to ask your students not to bring cell phones with them to the theatre.

FOOD, drinks, and chewing gum are not permitted in the auditorium.

EMERGENCY: Please contact the nearest usher in case of emergency.

LOST ARTICLES: Report lost articles to the house manager, or call 262-472-4444.

EXITING: Please disperse in an orderly manner. Teachers and chaperones have the responsibility of keeping their group together. Ushers are not assigned to oversee your exit from the building.

BUS PICK-UP: Your bus pick-up will be the same place as the drop-off.

LUNCH: Local fast food establishments and restaurants, as well as UW-W campus dining (262-472-1161) are happy to accommodate your group for lunch. Please make advanced arrangements to promote efficient service.

LUNCH SPACE: Schools may request a place to eat their bag lunches. Young Auditorium can accommodate a very limited number of people eating lunch picnic-style seated on the floor. This must be scheduled in advance. You will receive an admission slip in the mail confirming lunch space, which you must bring along with your lunches.

We thank you, in advance, for cooperating in implementing these procedures, giving all audience members the opportunity to sit back, relax, and enjoy the show.

Thank you for coming – we appreciate having you as a part of the Horizons program!

SPECIAL NOTE: Please print the Bus Driver Memo/ Map from our web site and give it to your driver on the day of the show!

Policies

Please note the following policies are in place to ensure enjoyment for all!

The house opens at least one-half hour before the curtain.

A seat must be purchased for everyone attending an event, including teachers, chaperones, and bus drivers.

Timing is everything . . . so don't be late! Performances begin at 10:00 a.m. and 12:30 p.m. so plan to arrive at the theater 30 minutes early.

Patrons arriving late are seated only when there is a suitable pause in the performance.

UW-Whitewater/ Young Auditorium
930 W. Main Street
Whitewater, WI 53190
262-472-4444 (main office)
262-472-4400 (fax)
www.uww.edu/youngauditorium

Shannon Dozoryst
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www.uww.edu/youngauditorium/horizonsSeries.php

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NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.



TARGET.



The Dorothy Remp Elmer
Children's Arts Outreach Endowment