

A Christmas Carol

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There is a story from Charles Dickens' famous novella, 'A Christmas Carol', which is set during the Victorian era. The story takes place one night in Christmas Eve. The main character, Ebenezer Scrooge, has just arrived for bed in his dressing gown and slippers. He is an unpleasant, grumpy man and he hates Christmas.

Read

Ebenezer Scrooge: A miser, mean-spirited and heartless man.

Jacob Marley: A ghost, formerly Scrooge's business partner.

Act 1 Scene 1

Scrooge's bedroom. He is all alone, sitting in a high-backed armchair and looking towards Jacobus. (Scrooge has a small, empty armchair.)

(Suddenly, a slow and steady knocking sound begins to follow - getting louder and louder. It sounds as if someone is walking steadily up a flight of stairs, dragging something heavy behind them.)

Scrooge: (shouts down into his chair) It's Marley! He's not really leaving it!

(Clearly, Marley's ghost seems dressed in a waistcoat, trousers and boots.) That sound like death is a heavy door, with old, rusted iron hinges, large and ponderous attached to it.

Scrooge: (shouts and stamps his feet indignantly) What do you want?

Marley: (comes his shadow) I want to tell you, Scrooge.

Scrooge: Who are you?

Marley: Ask me who I used to be.

Scrooge: You mean the going to have my forwarding address and Oh, wrong! (in the house)

Marley: There is a chance for you yet, son. If you change your wicked ways right now, you will be entering this house.

Scrooge: I don't think I like to see any of you, Marley. In fact, I don't want to see any of you!

Marley: (comes his shadow) You see, Marley! When you were alive, you were the first person who the clock was not knocking, Scrooge.

Scrooge: (shouts) You're not talking, really talking to me!

Marley: (shouts) Scrooge, Scrooge!



Scrooge: Oh, Marley! You mean I'm going to be my own forwarding address and Oh, I don't think I like to see any of you, Marley. In fact, I don't want to see any of you!

Marley: There is a chance for you yet, son. If you change your wicked ways now, you will be entering this house.

Scrooge: I don't think I like to see any of you, Marley. In fact, I don't want to see any of you!

Marley: (comes his shadow) You see, Marley! When you were alive, you were the first person who the clock was not knocking, Scrooge. (shouts) You're not talking, really talking to me!

Scrooge: (shouts) You're not talking, really talking to me!

Marley: (shouts) Scrooge, Scrooge!



Questions

A Christmas Carol

- What does the story take place? (1 mark)
 - ☐ Christmas Eve
 - ☐ Christmas Day
 - ☐ Boxing Day
 - ☐ Christmas morning

- Number the words from 1 to 10, show the order that they happened in.

- ☐ The ghost of Marley appears to Scrooge
- ☐ Scrooge's shadow is behind it in Marley
- ☐ Marley walks backwards, his chain making noise
- ☐ Scrooge looks something coming up the stairs

- Fill in the missing words.

What you, Scrooge, you're about to go to _____ and _____ that night.

- Look at the end of the scene between Marley and Scrooge. What do you see and what means the same as 'ghost'.

- How many ghosts will be visiting Scrooge?

- Explain why you think it is that Marley is visiting Ebenezer Scrooge.

- What kind of person was Marley, in 1841? Explain your answer.

Tenure Playscript

**Ken Hyland, Brian Paltridge, Lillian
Wong**



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The Director's Voice, Vol. 2 Jason Loewith, 2012-11-20 Interviews with leading stage directors working in the American theater

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Shakespeare in Shorthand Adele Davidson, 2009 The year 2008 marks the four hundredth anniversary of the first publication of *King Lear* and for four centuries the play has remained a consummate bibliographical mystery Winner of the 2007 Jay L Halio prize for best manuscript in Shakespeare

studies Shakespeare in Shorthand demonstrates that many textual anomalies derive from the play's transcription in Elizabethan shorthand The shorthand system of John Willis Stenographie 1602 shows a high correlation with the unusual textual features found in the first quarto of Lear 1608 The patterns of variants in the quarto conform to Willis rules regarding the reduction of diphthongs and digraphs and the omission of aspirated doubled or unsounded letters In the past two decades the textual interrelation of quarto and folio 1623 Lear has proven one of the most contested issues in Shakespearean studies and an examination of Stenographie reveals that some of these textual differences result not from authorial revision but from transmission in abbreviated writing Bibliographical evidence also indicates that some textual omissions from the folio version are neither authorial nor theatrical but derive from the printing house Romeo and Juliet William Shakespeare, 2008 Using this text the reader may see at once how Shakespeare's manuscript of the play upon which the second quarto is based was adapted for the Elizabethan stage by the playwright and or his colleagues *A Dictionary of Modern Written Arabic* Hans Wehr, 1979 An enlarged and improved version of *Arabisches W orterbuch f ur die Schriftsprache der Gegenwart* by Hans Wehr and includes the contents of the *Supplement zum Arabischen W orterbuch f ur die Schriftsprache der Gegenwart* and a collection of new additional material about 13 000 entries by the same author **The Bloomsbury Handbook of Discourse Analysis** Ken Hyland, Brian Paltridge, Lillian Wong, 2021-07-29 An essential reference to contemporary discourse studies this handbook offers a rigorous and systematic overview of the field covering the key methods research topics and new directions Fully updated and revised throughout to take account of developments over the last decade in particular the innovations in digital communication and new media this second edition features New coverage of the discourse of media multimedia social media politeness ageing and English as lingua franca Updated coverage across all chapters including conversation analysis spoken discourse news discourse intercultural communication computer mediated communication and identity An expanded glossary of key terms Identifying and describing the central concepts and theories associated with discourse and its main branches of study *The Bloomsbury Handbook of Discourse Analysis* makes a sustained and compelling argument concerning the nature and influence of discourse and is an essential resource for anyone interested in the field Guide to Movies on Videocassette Joe Blades, 1986 The Joint Acquisitions List of Africana , 1978 *TD & T.* United States Institute for Theatre Technology, 1999 *Books In Print 2004-2005* Ed Bowker Staff, Staff Bowker, Ed, 2004 **Theatre History in Canada** , 1990 Anthropophagy and the New Brazilian Theatre David Sanderson George, 1981 The Oxford Companion to Canadian Theatre Eugene Benson, Leonard W. Conolly, 1989 The Canadian theatre has seen an extraordinary growth in writing talent and new professional companies in the last two decades This is the first book accurately to chart its expansion and development from the beginnings to the present day With some 680 entries including biographies of actors playwrights directors and designers and details of major plays and such diverse subjects as theatres and companies collective theatre ethnic theatre musical theatre and radio and television drama this is a unique and definitive

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