AT&T
American Airlines
The Atticus Trust
Bank of America
Baulch Family Foundation
BMI
Bridgestone Americas Trust Fund
Brown-Forman
Cal IV Entertainment
Caterpillar Financial Services Corporation
Central Parking Corporation
Coca-Cola Bottling Co.
The Community Foundation of Middle Tennessee
Corrections Corporation of America
The Danner Foundation
Davis-Kidd Booksellers Inc.
The Dell Foundation
Dollar General Corporation
Doubletree Hotel Downtown Nashville
Fidelity Offset, Inc.
First Tennessee Bank
Samuel M. Fleming Foundation
Patricia C. & Thomas F. Frist Designated Fund*
Gannett Foundation
Gaylord Entertainment Foundation
The Gibson Foundation
Landis B. Gullette Charitable Lead Annuity Trust
GroupXcel
HCA-Caring for the Community
Ingram Arts Support Fund*
Ingram Charitable Fund, Inc.*
Lipman Brothers, Inc.
Mapco Express/Delek US
Meharry Medical College
The Memorial Foundation
Metropolitan Nashville Airport Authority
Miller & Martin, PLLC
Morton’s, The Steakhouse, Nashville
Nashville Predators Foundation
National Endowment for the Arts
Nissan North America, Inc.
NovaCopy
Piedmont Natural Gas Foundation
Pinnacle Financial Partners
The Premiere Event
Publix Super Markets Charities
Mary C. Ragland Foundation
The Rechter Family Fund*
Sheraton Nashville Downtown
South Arts
Irvin and Beverly Small Foundation
SunTrust Bank, Nashville
Earl Swensson Associates, Inc.
Target
The Tennessean
Green Power Switch®
Universal Music Group Nashville
U.S. Trust, Bank of America Private Wealth Management
Vanderbilt University
The Wachovia Wells Fargo Foundation
Waller Lansden Dortch & Davis
XMi Commercial Real Estate

* A fund of the Community Foundation of Middle Tennessee

Special Thanks to:
The HCA Foundation on behalf of HCA and the TriStar Family of Hospitals

2010 Hotel Sponsor for TPAC Education: Homewood Suites by Hilton - Nashville Downtown
Dear Teachers,

We are delighted to work again with Mark Cabus and his Green Room Projects’ one-man performance of Charles Dickens’ *A Christmas Carol*.

Many of you have already seen the performance, having scheduled it for your students year after year. Others will experience it for the first time with your students when Mark visits your schools in December.

You are all in for a wonderful holiday treat. Mark’s script comes straight from the novella. It is a truly enchanting experience to hear Dickens’ words aloud and to see the book come to life right before you.

This guide will give you information on solo performance, the story synopsis, lesson plans, and information about Charles Dickens. We hope it will complement your unit of study.

Thank you for participating in our HOT Season for Young People and our in-school tour of *A Christmas Carol*.

Sincerely,

TPAC Education

---

**Table of Contents**

About the Production

Huddled ‘Round a Fire

Synopsis

Activities

Reader’s Theatre

Scrooge’s Journal

The London Times

Celebrating in Style

Community Service

Context

Charles Dickens

Compiled, written, and edited by Kristin Dare-Horsley and Mark Cabus.

---

**A note from our Sponsor - Regions Bank**

Regions is proud to be a part of the Middle Tennessee Community. We care about our customers, and we care about our community. We also care about the education of our students.

That is why 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 our community and education and, in addition to supporting programs such as HOT, we will have over 76 associates teaching financial literacy in local 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.
Green Room Projects’ *A Christmas Carol* is steeped in the great history of ancient oral traditions. Since language was invented, people have used storytelling as a way to convey the ideas and exploits of their community. In earliest Africa, it was the *griot* whose job it was to keep the stories and songs for the tribe. In Ireland, the task fell to the village *sennachie*. In either case, these storytellers gathered their people around the harvest fires to sing and entertain them with tales of their ancestors and deeds long past.

_Homeric_ storytelling, as was the English minstrel and the French *troubadour*, the musical storytellers of medieval history. The lecture circuits, medicine shows and Chautauqua tent revivals of the late 19th and early 20th centuries are all a part of this practice of storytelling. Funny though it may seem, today, Garrison Keillor and the “Prairie Home Companion” share the same folklore with rappers like Jay Z and Ludacris. Live storytelling has a long and colorful history.

First published in 1843, *A Christmas Carol* is perhaps Charles Dickens’ best-loved work. It explores a theme common in the tradition of storytelling: that a man’s thoughts and deeds may haunt his present and shape his future.

Charles Dickens himself used to perform staged readings to sold-out crowds throughout Europe and America. Sitting in a large wing-backed chair in front of a large screen, the author read from his text while utilizing “magic lanterns,” a Victorian state-of-the-art projector of scenic images.

As the actor, adaptor and director of this version of *A Christmas Carol*, I assume the daunting task of doing Mr. Dickens’ one better by performing all the characters of the story as well as the role of narrator. This type of storytelling, featuring one actor in multiple roles, is best described in modern terms as a “one-person show” or _solo performance_. Without the advantage of special effects, this particular actor employs nothing but a table and three chairs to transform the stage into Scrooge’s office, the Cratchits’ parlor, and a neglected cemetery overgrown with weeds.

---

**Excerpted from** *A Christmas Carol*, with permission from Mark Cabus, adaptor

---

**Huddled ‘Round a Fire** by Mark Cabus

---

*The actor strikes a match to light a candle. He holds the candle up to his face.*

_(in a deadly, serious tone)_

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

---

First published in 1843, *A Christmas Carol* is perhaps Charles Dickens’ best-loved work. It explores a theme common in the tradition of storytelling: that a man’s thoughts and deeds may haunt his present and shape his future.

Charles Dickens himself used to perform staged readings to sold-out crowds throughout Europe and America. Sitting in a large wing-backed chair in front of a large screen, the author read from his text while utilizing “magic lanterns,” a Victorian state-of-the-art projector of scenic images.

As the actor, adaptor and director of this version of *A Christmas Carol*, I assume the daunting task of doing Mr. Dickens’ one better by performing all the characters of the story as well as the role of narrator. This type of storytelling, featuring one actor in multiple roles, is best described in modern terms as a “one-person show” or _solo performance_. Without the advantage of special effects, this particular actor employs nothing but a table and three chairs to transform the stage into Scrooge’s office, the Cratchits’ parlor, and a neglected cemetery overgrown with weeds.

---

_The actor begins slowly, deliberately._

Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his counting house.

_**Briskly, he sets up Scrooge’s office, carrying the downstage chair all the way stage left. He speaks as he goes.**_

It was cold, bleak, biting weather – foggy withal – and he could hear the people in the court outside go wheezing up and down.

The roots of solo performance dig deep into the soil of traditional storytelling. Whether it’s facing the cave fires of primitive shamans or the footlights of vaudeville comedians and cabaret soloists, storytelling tests both performer and audience alike. It necessitates the coming together of illusion and reality. The audience must willingly suspend its disbelief and join the storyteller on his journey, sometimes even actively participating in it.

_The actor crosses downstage left to Scrooge’s front door._

A party of boys gather at Scrooge’s keyhole to regale him with a Christmas carol. But at the first sound of –

_The actor cues the participating audience members, who sing the measures with him._

– ‘God bless you, merry gentlemen’ –

_The actor rushes back to the ‘counting house,’ grabs a ruler from atop Scrooge’s desk and turns on the “boys,” chasing them off down left._

---
-- Scrooge seized a ruler with such energy of action,
that the singers fled in terror –

_The actor cues the carolers to scream, waiting until they are finished._

– leaving the keyhole to the fog.

Oral history depends upon great attention to detail. This production uses Dickens’ original text exclusively. With the exception of traditional carols, what you hear are the words Charles Dickens scratched out over a hundred years ago, plucked from the page and spoken aloud with all its eccentricity and wit.

(as the actor)

Scrooge took his melancholy dinner in his usual melancholy tavern and went home to bed.

_He crosses down center to the audience._

Now it is a fact – that there was nothing at all particular about the knocker on the door, except that it was very large. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, his seven year’s dead partner all afternoon. And then let any man explain it to me – if he can – how it happened – that Scrooge – having his key in the lock of the door – saw in the knocker – without it undergoing any intermediate process of change – not a knocker – but Marley’s face.

More than any other form of live performance, a one-person show expects and demands much from its audience. They are watched as they watch. They are spoken to directly. Their energy echoes the energy of the lone actor. A single performer can generate great power and vulnerability for both him and his audience. In “The Nature of the Monologue,” written in 1917, the anonymous author writes, “The monologue means ‘to speak alone’ – and that is often how a monologist feels. If in facing a thousand solemn faces he is not a success, no one in all the world is more alone than he.” It is imperative that the audience works with the actor in order for the show to be a success.

(as Scrooge)

And walking with his hands behind him – Scrooge regarded each and everyone with a delighted smile.

_He shakes hands with members of the audience, wishing them each a “Merry Christmas.”_

All solo performers – whether they are ancient orator or modern actor – are storytellers. And if we assume that the very first performances in human history consisted of an individual telling stories to a group of people huddled ‘round a fire, then this form is the most basic and vital.

In that spirit, Green Room Projects’ production of A CHRISTMAS CAROL stays true to the soul of storytelling by striking a match to light a candle. As the tale of Scrooge and his Christmas adventures unfold, you are encouraged to engage your imaginations with me and crowd around that flame to experience an age-old tradition made new and fresh. Much the same as our ancestors might have done thousands of years ago.

_Crossing downstage to the audience, the actor looks at them carefully._

And so – as Tiny Tim observed –

_He smiles, opening his arms._

(simply, honestly)

God bless us. Every one.

_Quietly, he leads the audience in song._

We wish you a Merry Christmas
We wish you a Merry Christmas
We wish you a Merry Christmas
And a Happy New Year

End of story.

John Leech illustrated the first edition of Dickens’ novella.
A Christmas Carol by Charles Dickens

Synopsis

A mean-spirited, miserly old man named Ebenezer Scrooge sits in his counting-house on a frigid Christmas Eve. His clerk, Bob Cratchit, shivers in the anteroom because Scrooge refuses to spend money on heating coals for a fire. Scrooge's nephew, Fred, pays his uncle a visit and invites him to his annual Christmas party. Two portly gentlemen also drop by and ask Scrooge for a contribution to their charity. Scrooge reacts to the holiday visitors with bitterness and venom, spitting out an angry "Bah! Humbug!" in response to his nephew's "Merry Christmas!"

Later that evening, after returning to his dark, cold apartment, Scrooge receives a chilling visitation from the ghost of his dead partner, Jacob Marley. Marley, looking haggard and pallid, relates his unfortunate story. As punishment for his greedy and self-serving life his spirit has been condemned to wander the Earth weighted down with heavy chains. Marley hopes to save Scrooge from sharing the same fate. Marley informs Scrooge that three spirits will visit him during each of the next three nights. After the wraith disappears, Scrooge collapses into a deep sleep.

He wakes moments before the arrival of the Ghost of Christmas Past, a strange childlike phantom with a brightly glowing head. The spirit escorts Scrooge on a journey into the past to previous Christmases from the curmudgeon's earlier years. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, a woman who leaves Scrooge because his lust for money eclipses his ability to love another. Scrooge, deeply moved, sheds tears of regret before the phantom returns him to his bed.

The Ghost of Christmas Present, a majestic giant clad in a green fur robe, takes Scrooge through London to unveil Christmas as it will happen that year. Scrooge watches the large, bustling Cratchit family prepare a miniature feast in its meager home. He discovers Bob Cratchit's crippled son, Tiny Tim, a courageous boy whose kindness and humility warms Scrooge's heart. The specter then zips Scrooge to his nephew's to witness the Christmas party. Scrooge finds the jovial gathering delightful and pleads with the spirit to stay until the very end of the festivities. As the day passes, the spirit ages, becoming noticeably older. Toward the end of the day, he shows Scrooge two starved children, Ignorance and Want, living under his coat.

He vanishes instantly as Scrooge notices a dark, hooded figure coming toward him. The Ghost of Christmas Yet to Come leads Scrooge through a sequence of mysterious scenes relating to an unnamed man's recent death. Scrooge sees businessmen discussing the dead man's riches, some vagabonds trading his personal effects for cash, and a poor couple expressing relief at the death of their unforgiving creditor. Scrooge, anxious to learn the lesson of his latest visitor, begs to know the name of the dead man. After pleading with the ghost, Scrooge finds himself in a churchyard, the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He desperately implores the spirit to alter his fate, promising to renounce his insensitive, avaricious ways and to honor Christmas with all his heart. Whoosh! He suddenly finds himself safely tucked in his bed.

Overwhelmed with joy by the chance to redeem himself and grateful that he has been returned to Christmas Day, Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a giant Christmas turkey to the Cratchit house and attends Fred's party, to the stifled surprise of the other guests. As the years go by, he holds true to his promise and honors Christmas with all his heart: he treats Tiny Tim as if he were his own child, provides lavish gifts for the poor, and treats his fellow human beings with kindness, generosity, and warmth.

Lesson One: Reader’s Theatre, Solo Performance

Reader’s Theater is a wonderful classroom tool to get your students excited about reading and to improve fluency. Students will practice their “scripts” several times without realizing they are reading, reading, reading. Reader’s Theatre activities do not require set, costumes, or props, but you may incorporate all of these if you wish. The students do not memorize lines, but read from the text in dramatic, fun form. Since Mark Cabus’ performance of *A Christmas Carol* is a solo performance, the following activity is meant to give your students a taste of what that is like.

Reader’s Theatre activities often focus on portions of the text that include a lot of dialogue. That is not required for this activity because, as in Mark’s production, the narrator is also a character.

For more information on Reader’s Theater, and to access ready-made scripts:  [http://www.literacyconnections.com/ReadersTheater.php](http://www.literacyconnections.com/ReadersTheater.php)  
[http://www.teachingheart.net/readerstheater.htm](http://www.teachingheart.net/readerstheater.htm)

**Grade Level:** 4th and up

**Standards:** English/Language Arts Standards 2 (Communication) and 8 (Literature); Theatre standard 2 (Character Acting); covers most standards for Reading.

**Objectives:** Students will take turns performing dramatic readings of the text *A Christmas Carol* by Charles Dickens.

**Materials needed:** Copies of *A Christmas Carol* by Charles Dickens.

**Instructional Procedures:**

1. Tell your students that Mark Cabus’ *A Christmas Carol* is a one-man show. Mark will perform as 18 different characters. The script he uses is adapted directly from the novella, *A Christmas Carol* by Charles Dickens. Ask your students how they think Mark will take on so many different characters without it seeming confusing. How would they do it if they were to perform the text alone?

2. Assign each student one page each of text from the book. It will be easiest for the students to keep track of where they fall in line with the story, and for performance sake, if you assign pages in accordance with seating assignments. For example, the student in seat one is assigned page 26, seat two is assigned page 27, and so on. It is also recommended that you begin this lesson from Stave Two or Three, not Stave One. Students should have read at least Stave One before this activity so they are familiar with Dickens’ writing style.

3. Ask your students to read his/her page silently three times. They should look up words they don’t know, or ask you what it means in context to their portion of the story.

4. Then ask students to read their excerpts aloud three times, while remaining seated at their desks. Students will practice at the same time, so the noise level will go up. Tell them to concentrate on their own part. This practice will help them gain confidence and help them get used to hearing their own voices aloud.

5. The next step is for the students to practice performing their pages. Students should stand up, use appropriate voice changes, actions, and gestures for their excerpts.

6. Finally, students should take turns performing their reading in front of the class. Allow a little time for applause (and encourage good audience etiquette), and then move quickly to the next student and the continuation of the story.

**Assessment:** Look for student comprehension and proper pronunciation of the text while performing, and respectful behavior when listening.
Lesson Two: Scrooge’s Journal

Grade Level: 5th – 8th

Standards: English/Language Arts Standards 1 (Language), 3 (Writing), and 8 (Literature)

Objective: 1. Students will examine the story from another point of view. 2. Students will write journal entries as the character Ebenezer Scrooge. 3. Students will revise entries to sharpen grammar and spelling skills.

Materials needed: Notebook or paper and pen/pencils.

Instructional Procedures: Tell the students that for the following activity they will write in a journal as if they were Scrooge. The story is written mainly in the third person (he said, Scrooge saw), but the activity will be written in the first person (I felt, I saw).

Review each ghost’s visit, starting with Marley. There will be four journal entries, one for each of Scrooge’s ghostly experiences. The students, writing as Scrooge, should write a journal entry after each encounter with the ghosts.

Writing prompts for students for each entry:
- How did you feel when you first saw the ghost?
- Why did you go with the ghost?
- What was it like to travel with the ghost?
- Why is the ghost helping you?
- What did the ghost teach you?
- How do you feel now that the visit is over?

Students should review their entries, revise, and neatly re-write them to be turned in.

Closure: Ask students if they have more sympathy for Scrooge after stepping into his shoes.

Additional Activity: Ask students to write a sequel to the story from the point of view of Ebenezer Scrooge, describing how he lives out his everyday life and how he celebrates Christmas years after his experiences with the spirits. The sequels may be written in paragraph form or as a skit including multiple characters. How does he interact with his nephew after 10 years? Does he marry? How does he continue to support the Cratchit family?

Additional Activity: Draw full-color portraits of all four ghosts on 8 1/2” x 11” sheets of paper. Label your sketches and write a paragraph explaining the purpose of each ghost and how it affected Scrooge. Ask your students to consider what they may see and learn if the ghosts visited them.
Lesson Three: The London Times

Post-Performance Activity
Grade Level: 6th and up

Standards: English/Language Arts Standards 1 (Language), and 3 (Writing); Theatre Standards 1 (Script Writing), and 2 (Character Acting)

Objectives: 1. Students define vocabulary words found in A Christmas Carol. 2. Students will answer interview questions from the point of view of Ebenezer Scrooge. 3. Students will utilize one “Dickensian” vocabulary word per answer to the interview questions.

Materials needed: Copies of The London Times worksheet (on the following page), notebook or paper, a dictionary, pen/pencils.

Instructional Procedures: Review Scrooge’s experiences with the three ghosts and his great transformation. Ask students to imagine they were Ebenezer Scrooge. How would it feel to be given a second chance at life? Pass out The London Times worksheets. Ask students to copy the vocabulary words from the worksheet on a separate piece of paper. Look up each word in the dictionary and write a definition beside the word.

Tell the class they will take on the character of Ebenezer Scrooge to answer questions for the London Times newspaper. Each answer must be at least one sentence in length and must contain at least one vocabulary word from the list. Ask students to answer the interview questions as though they were Ebenezer Scrooge AFTER he has been given a second chance, after the big transformation. (Note: Students should put their own names on the line next to “Edited by” at the bottom right of the worksheet.)

Closure: Allow time for students to share their work with one another. You may choose to allow students to perform “live interviews” in class with one student acting as the reporter/interviewer, and one acting as Ebenezer Scrooge. Ask students to turn in their interviews at the end of the class period.

Assessment: Proper usage of the vocabulary words, grammar, spelling, and sentence structure.

Our Exclusive Interview with Ebenezer Scrooge!

Use at least one word from the vocabulary list above in each answer.

Mr. Scrooge, you were once known as “a squeezing, wrenching, grasping, scraping, clutching, and covetous old sinner!” How would you describe yourself now?

Since you have changed, which good deed are you proudest of and why?

What would you say caused you to change?

How has becoming a philanthropist (or do-gooder) affected the way you feel about others? How has it changed you?

What was most important to you in the past?

What advice would you give others, based on your own experience?

What is important to you now?

How would you like to be remembered? In fact, how would you like your epitaph to read?

What is your deepest regret about the past?
Lesson Four: Celebrating in Style

Post-Performance Activity

Grade Level: 6th and up

Standards: English/Language Arts Standard 8 (Literature); Theatre standards 2 (Character Acting), and 7 (Scene Comprehension)

Objectives: 1. Students will compare and contrast the styles of celebrations in *A Christmas Carol*. 2. Students will create tableaus depicting the three Christmas celebrations in *A Christmas Carol*.

Instructional Procedures: Ask your students to share some of the ways their families celebrate the holidays. Then ask students to recall the different types or styles of Christmas celebrations they saw in *A Christmas Carol*. Discuss the similarities and differences between Nephew Fred’s gathering, the Fezziwigs' party and the Cratchits' celebration, describing the details of the food, games, preparation, and company.

Break the students up into three groups and have each group create tableaus for each of the different celebrations. Every group member should take on a character that was or could be at that celebration.

Closure: Each group should demonstrate one of the three tableaus they created for the rest of the class. Can the students guess which celebration it is? Which was their favorite to depict and why?

Going Further:
Ask students what types of holidays other families in the community celebrate?
Encourage them to ask friends or neighbors what holidays they recognize during the winter months, and to find out what those friends do in their homes to celebrate.
Ask them to look in the “events” section of a local paper to find ads for celebrations. What can they find out about these other winter holidays?

Lesson Five: Community Service

Grade Level: 4th and up

Standards: English/Language Arts Standards 2 (Communication), 3 (Writing), and 4 (Research); Social Studies/World History Standards 4 (Governance and Civics), 6 (Individuals, Groups, and Interactions)

Objective: 1. Students will research agencies that help others in their community. 2. Students will give oral reports describing the efforts of two charitable agencies in their community.

Instructional Procedures: Scrooge learns an important lesson in giving to others unselfishly. Explain what organizations in your community do to bring help, relief, and good cheer to others over the holidays. Ask students to interview members of two community organizations to find out what they do. (Approve their questions ahead of time.) Students may telephone the organizations or go there in person.

Ask students to make a poster that includes the organizations’ names, phone numbers and an explanation of the opportunities for service. Tell them not to forget to notice what their own church and school are doing. Their final project should include the poster and a neat copy of the questions and answers from the interviews. Students should also write a summary paragraph explaining why it is important for these organizations to serve their communities.

Closure: Display the students’ posters throughout the classroom. Ask students to stand by their poster, and tell the class about the organizations they researched.

Going Further: This activity could be combined with a class service project. To choose a service project, consider the school’s already sanctioned projects or analyze student responses from the activity and see if several students interviewed the same organizations. If there are several choices, have a class vote!

These websites may be helpful for you and your students:
http://youth.foundationcenter.org
http://learningtogive.org
Charles Dickens was born on February 7, 1812, and spent the first nine years of his life living in the coastal regions of Kent, a county in southeast England. Dickens' father, John, was a kind and likable man, but he was financially irresponsible, piling up tremendous debts throughout his life. When Dickens was nine, his family moved to London. At twelve, his father was arrested and sent to debtors' prison. Dickens' mother moved seven of their children into prison with their father but arranged for Charles to live alone outside the prison, working with other child laborers at a hellish job pasting labels on bottles in a blacking warehouse.

The three months Charles spent apart from his family were severely traumatic. He viewed his job as a miserable trap--he considered himself too good for it, stirring the contempt of his worker-companions. After his father was released from prison, Dickens returned to school, eventually becoming a law clerk. He went on to serve as a court reporter before taking his place as one of the most popular English novelists of his time. At age 25, Dickens completed his first novel, *The Pickwick Papers*, which met with great success. This started his career as an English literary celebrity, during which he produced such masterpieces as *Great Expectations*, *David Copperfield*, and *A Tale of Two Cities*.

Dickens' beloved novella *A Christmas Carol* was written in 1843, with the intention of drawing readers' attention to the plight of England's poor. (Social criticism, a recurring theme in Dickens' work, resounds most strongly in his novel *Hard Times.*) In the tale, Dickens stealthily combines a somewhat indirect description of hardships faced by the poor with a heart-rending, sentimental celebration of the Christmas season. The calloused character of the apathetic penny-pinching Ebenezer Scrooge, who opens his heart after being confronted by three spirits, remains one of Dickens' most widely recognized and popular creations.

*A Christmas Carol* takes the form of a relatively simplistic allegory--it is seldom considered one of Dickens' important literary contributions. The novella's emotional depth, brilliant narration, and endearing characters, however, offer plenty of rewards for literature students, Dickensian fans, and Grinches alike. Like *A Tale of Two Cities*, *A Christmas Carol* has won much appreciation among general readers despite being dismissed by scholarly critics of Dickens' work.

From Sparknotes, written by Brian Phillips.

http://www.sparknotes.com/lit/christmascarol/.

Picture from: http://www.online-literature.com/authorpics/dickens.jpg