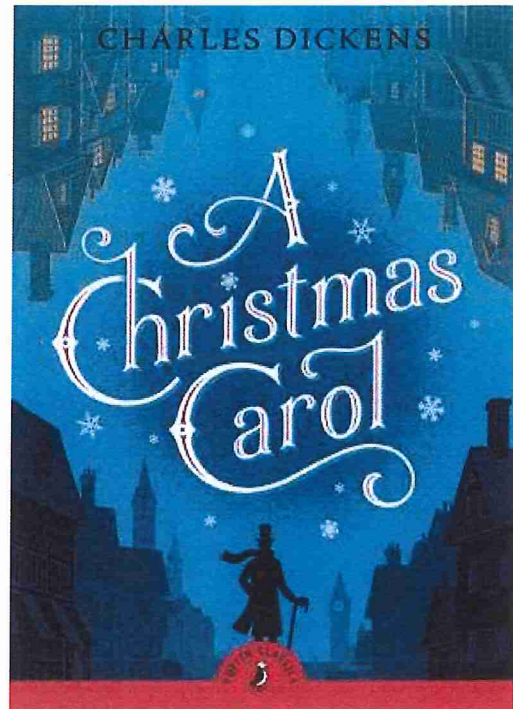
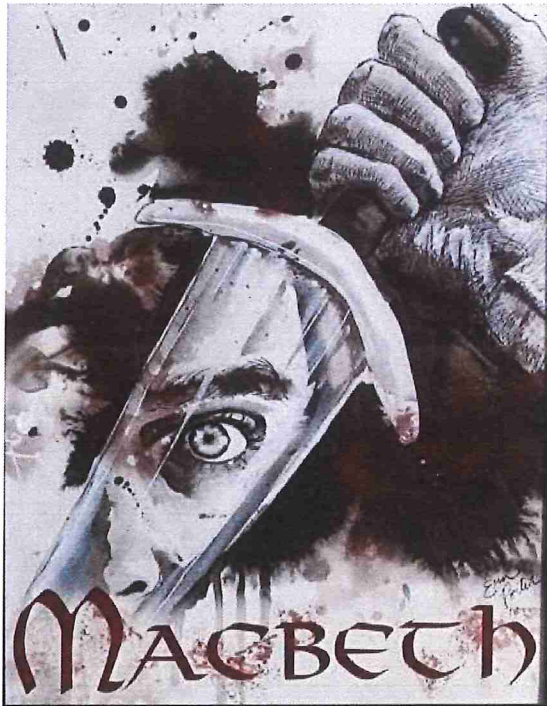


Literature Paper 1

Preparation Booklet



Literature Paper 1 will test you on 'Macbeth' and 'A Christmas Carol.'

There are 34 marks available for 'Macbeth' with 4 dedicated to SPaG. There are 30 marks available for 'A Christmas Carol.'

This booklet is a collection of example questions, past paper questions and example essays in order to prepare you for your exams. Ensure you are confident with the plot, characters, themes, context and core quotations before using this booklet. The most effective way to revise is to plan a response and then write an essay under timed conditions.

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 1 Scene 7 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth has welcomed King Duncan to his home and Lady Macbeth is keen for Macbeth accelerate his kingship by murdering the king.

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Starting with this extract, explore how Shakespeare presents Macbeth's inner conflict?

Write about:

- how Shakespeare presents Macbeth's inner conflict in this extract
- how Shakespeare presents Macbeth's inner conflict in the play as a whole.

[30 marks]

AO4 [4 marks]

Inner conflict quotations:

"A dagger of the mind, a false creation"

"Never shake thy gory locks at me" – Banquo's ghost

"I am in blood. Stepped in so far I should wade no more"

Grade 5 response for the previous question

In Shakespeare's play 'Macbeth,' the eponymous character suffers from inner conflict throughout the play. At the start of the play, Macbeth is conflicted as to whether he should commit regicide to ensure the witches' prophecies become reality. Later, Macbeth is consumed with guilt after he has committed 'the deed' which eventually leads to mental instability.

Looking closely at this extract, Macbeth agonises over the decision as to whether he should kill the king. He reflects that "we teach bloody instructions" and believe they will "return to plague the inventor." This metaphor demonstrates that Macbeth knows the risk he is taking and is aware that his sinful behaviour may return to haunt him. The verb "plague" is linked to disease and therefore shows Macbeth's awareness that committing regicide could infect his mind and make him ill. Contextually, this refers to the Jacobean belief in the Divine Right of Kings and to kill the king would be equal to murdering God's representative on earth. This therefore indicates that Macbeth is conflicted about killing the king and worries such an act will cause him issues in the future.

Zooming in on the extract, Macbeth realises that it is his hamartia alone that causes his inner conflict. This is evident in the quotation, "I have no spur to prick the side of my intent, but vaulting ambition." This metaphor is referencing horse-riding and shows that Macbeth knows he has no reason to kill the king. The only thing that is pushing him to commit 'the deed' is his ambition. Furthermore, the adjective "vaulting" shows that Macbeth knows that this act would over-step his place in Jacobean society – like a horse vaulting over an object. In the Jacobean era, ambition was sinful as it went against the Great Chain of Being. Thus, Shakespeare illuminates Macbeth's inner conflict – in one-way Macbeth is pressured by Lady Macbeth to commit regicide, but Shakespeare presents he knows committing regicide is incredibly dangerous and unwise task.

Elsewhere in the play, Shakespeare presents Macbeth's inner conflict when he hallucinates a dagger. This happens immediately before he commits regicide but he knows that it could be "a dagger of the mind, a false creation." Here, Shakespeare demonstrates that Macbeth is aware he is hallucinating the dagger, yet he still follows it to Duncan's chamber. In Jacobean England, such hallucinations would be connected with the supernatural and therefore evil. Therefore, Shakespeare demonstrates Macbeth's self-awareness, but his ambition takes over and he still commits regicide.

Later in the play, Shakespeare uses Banquo's ghost to present Macbeth's inner conflict. Macbeth sees Banquo's ghost sitting down to dinner and reacts in a melodramatic manner. This is evident when Macbeth shouts "never shake thy gory locks at me" to Banquo's ghost. To the nobles of Scotland, Macbeth looks insane as he shouts at an empty chair. Perhaps, Banquo's ghost is a manifestation of Macbeth's guilt. At the start of the play, Macbeth and Banquo fought together, but Macbeth orders Banquo's assassination to ensure Banquo's prophecy does not come true. Therefore, Shakespeare shows Macbeth's inner conflict as he is now haunted by his past crimes.

Finally, Shakespeare presents Macbeth's inner conflict as he feels trapped by his violent behaviour at the end of the play. This is evident in the quotation "I am in blood, stepped in so far I should wade no more." This metaphor demonstrates that Macbeth knows he should stop his murderous rampage to secure his reign, but recognises he cannot return to the person he once was. The verb 'wade' is to walk through water with effort and is difficult and tiring – just like Macbeth's current position. Ultimately, Shakespeare presents Macbeth's inner conflict as a result of his ambition and eventually his downfall.

Section A: Shakespeare

Macbeth

Read the following extract from Act 1 Scene 7 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth has informed Lady Macbeth that he has changed his mind about murdering King Duncan.

MACBETH

Prithce, peace:

I dare do all that may become a man;

Who dares do more is none.

LADY MACBETH

What beast was't, then,

That made you break this enterprise to me?

When you durst do it, then you were a man;

And, to be more than what you were, you would

Be so much more the man. Nor time nor place

Did then adhere, and yet you would make both:

They have made themselves, and that their fitness now

Does unmake you. I have given suck, and know

How tender 'tis to love the babe that milks me:

I would, while it was smiling in my face,

Have pluck'd my nipple from his boneless gums,

And dash'd the brains out, had I so sworn as you

Have done to this.

MACBETH

If we should fail?

LADY MACBETH

We fail!

But screw your courage to the sticking-place,

And we'll not fail. When Duncan is asleep--

Whereto the rather shall his day's hard journey

Soundly invite him--his two chamberlains

Will I with wine and wassail so convince

That memory, the warder of the brain,

Shall be a fume, and the receipt of reason

A limbeck only: when in swinish sleep

Their drenched natures lie as in a death,

What cannot you and I perform upon

The unguarded Duncan? what not put upon

His spongy officers, who shall bear the guilt

Of our great quell?

MACBETH

Bring forth men-children only;

For thy undaunted mettle should compose

Nothing but males.

Starting with this extract, explore how Shakespeare presents Lady Macbeth as a powerful character?

Write about:

- how Shakespeare presents Lady Macbeth as a powerful character in this extract
- how Shakespeare presents Lady Macbeth as a powerful character in the play as a whole.

[30 marks]

AO4 [4 marks]

Grade 9 response (this essay is based on the 'unsex me here' extract, but the question is the same as above.

Shakespeare uses Lady Macbeth as a construct to explore the effects of power in the hands of women and to present power as a dangerous and destructive force when combined with ambition outside of the parameters of the established 'natural order' or accepted Chain of Being.

Shakespeare presents Lady Macbeth as a powerful woman right from her first appearance in the play. She is given a soliloquy which reveals to the audience that she is determined to make herself as powerful as possible in order to support her husband in gaining the throne. The repetition of the imperative verb "Come" reflects her determination to grasp power by any means necessary – she summons "spirits" to her "woman's breasts" to make her more masculine, to take her "milk for gall". The idea that she wishes to remove her femininity and replace it with "gall" would be shocking to a Jacobean audience, who viewed women as mothers and caregivers and as people who should be guided by their husbands. The noun "gall" implies she wishes her female qualities to be made poisonous, which would give her the strength and power of a man. This also contrasts her statement about Macbeth in her previous soliloquy, where she expressed concerns that he was "too full o'th'milk of human kindness" to commit the regicide she is planning to increase their power. By attributing "milk" to him and turning hers to "gall", Shakespeare is showing that she is attempting to reverse their genders – this shows that she is powerful at the start but, over the course of the play, this power diminishes as she has contravened the Chain of Being by summoning such masculine power and so Shakespeare shows that she is punished for this – "the queen, my lord, is dead". She dies an off-stage death at her own hand, indicating how little power she has by the end of the play. Shakespeare also shows how she is powerful through her willingness to exploit her gender when necessary – she deflects attention from Macbeth as Duncan's body is discovered and he over-reacts with a faint – "Help me hence, ho!" This pretended weakness is actually a sign of her power as she is manipulating the men around her.

Shakespeare has deliberately chosen to show Lady Macbeth summoning "spirits" and "murdering ministers" to "unsex" her in order to show his contemporary audience that she is going against God – calling supernatural "spirits" would have been shocking to a Christian audience – in order to gain this power and so the audience would expect to see this power used in evil ways and to see it lead to her downfall. Furthermore, showing Lady Macbeth summoning "spirits" is an indication that Shakespeare is linking Lady Macbeth to the supernatural characters of the play, the powerful but evil witches. Aligning Lady Macbeth with witches would have horrified James I, the monarch who was Shakespeare's patron and who was famously obsessed with destroying witchcraft, and would have signified that Lady Macbeth's power would be malignant and destructive to the other characters – she is described in the final scene as a "fiend-like queen", with the adjective "fiend-like" signifying her connections to the devil.

Shakespeare also shows Lady Macbeth disguising her power with "thick night", "smoke of hell", "the blanket of the dark". Using this semantic field of darkness shows that she has been corrupted by power. The concept of hiding evil deeds with darkness so "heaven" cannot "peep through", or God cannot see, also becomes a motif Shakespeare uses throughout the play, the idea of deception. Lady Macbeth encourages her husband to metaphorically "look like the innocent flower, but be the serpent under't". This would be shocking to an audience who have just witnessed the Gunpowder Plot as the attempted treason is fresh in their memories and the idea of grasping power in this way would be shocking. The noun "serpent" also has Biblical connotations of devils and the Garden of Eden and reminds the audience that power corrupts women.

Shakespeare presents Lady Macbeth as possessing power through her matriarchal relationship with Macbeth. Her continual questioning of Macbeth's masculinity, "Art thou afeared", "Are you a man?" and her use of negative adjectives "green" and "pale" to taunt him show how she is disputing his status as a powerful warrior and attempting to provoke a reaction. His change from "we shall proceed no further in this business" to

asking his wife "if we should fail" effectively shows how she has assumed control of the situation and manipulated Macbeth into following her plan – she has, as she intended, metaphorically "pour[ed her] spirits into [his] ear".

Shakespeare shows how Lady Macbeth is a powerful woman through her ability to retain control of her emotions/sanity for longer than Macbeth, as evidenced through her taking control in the banquet scene. As Macbeth responds to his visions of Banquo's ghost, she mocks him with exclamatives "O, proper stuff!", "Shame itself!" The noun "shame" reveals her disgust at Macbeth's perceived weakness and shows her power as she attempts to manipulate him.

Shakespeare shows that power in the hands of women is destructive as Lady Macbeth eventually succumbs to remorse and guilt, despite her plea to "murdering ministers" before any of the murders, through the scene where the Doctor observes her sleepwalking. She is shown to be hallucinating blood on her hands, "Out, damn spot! Out I say!", with this metaphorical blood a symbol of her guilt and remorse. This scene reveals the change in her from her initial reaction to seeing the literal blood on Macbeth's hands and ordering him to "go get some water and wash this filthy witness from your hand" – initially, she was powerful enough to be pragmatic and conceal their crimes, but as more blood has been spilled over the course of the play, Shakespeare shows that her subconscious cannot accept what she has caused and so her power is drained by her inability to sleep well; sleep was considered in Jacobean times to be healing and therefore only innocent people could sleep well. Lady Macbeth's disturbed sleep echoes Macbeth's concerns that "Macbeth does murder sleep" with the murder of Duncan and mirrors his "terrible dreams" earlier in the play. The use of monosyllabic, exclamative sentences in "Out, damn spot! Out I say!" is a departure from the lengthier soliloquies, often structured using iambic pentameter, Shakespeare crafted for Lady Macbeth, and this change in how her language has been constructed is representative of her mental breakdown and increasing powerlessness. Her final line in the play "What's done cannot be undone. To bed, to bed, to bed" shows her acceptance of her responsibility and lack of power to change her situation and leaves the audience unsurprised when we learn of her death.

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 2 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, Lady Macbeth has convinced Macbeth to murder King Duncan. This scene is moments before Macbeth commits regicide.

MACBETH

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace.
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.

A bell rings

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Starting with this extract, explore how Shakespeare presents Macbeth's inner conflict.

Write about:

- how Shakespeare presents Macbeth's inner conflict in this scene
- how Shakespeare presents Macbeth's inner conflict in the play as a whole.

[30 marks]
AO4 [4 marks]

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 3 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is concerned that Banquo and Fleance pose a threat to his reign.

MACBETH

We have scotch'd the snake, not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the
worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

LADY MACBETH

Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

MACBETH

So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

LADY MACBETH

You must leave this.

MACBETH

O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

"Macbeth begins the play as a man of honour, but quickly descends into a deceitful nature."

Starting with this moment in the play, explore how far you agree with this view.

Write about:

- how Shakespeare presents Macbeth's change
- how Shakespeare presents Macbeth's change in the play as a whole.

[30 marks]

AO4 [4 marks]

PAST QUESTION - 2019

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

CAPTAIN

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonald –
Worthy to be a rebel, for to that
5 The multiplying villainies of nature
Do swarm upon him – from the Western Isles
Of kerns and galloglasses is supplied,
And Fortune on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
10 For brave Macbeth – well he deserves that name –
Disdaining Fortune, with his brandished steel,
Which smoked with bloody execution,
Like Valour's minion carved out his passage
Till he faced the slave,
15 Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th'chaps
And fixed his head upon our battlements.

Starting with this speech, explore how far Shakespeare presents Macbeth as a violent character.

Write about:

- how Shakespeare presents Macbeth in this extract
- how far Shakespeare presents Macbeth as a violent character in the play as a whole

[30 marks]
AO4 [4 marks]

Section A: Shakespeare

Macbeth

Read the following extract from Act 3 Scene 4 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is hosting a banquet with the nobles of Scotland.

MACBETH

Which of you have done this?

Lords

What, my good lord?

MACBETH

Thou canst not say I did it: never shake

Thy gory locks at me.

ROSS

Gentlemen, rise: his highness is not well.

LADY MACBETH

Sit, worthy friends: my lord is often thus,

And hath been from his youth: pray you, keep seat;

The fit is momentary; upon a thought

He will again be well: if much you note him,

You shall offend him and extend his passion:

Feed, and regard him not. Are you a man?

MACBETH

Ay, and a bold one, that dare look on that

Which might appal the devil.

LADY MACBETH

O proper stuff!

This is the very painting of your fear:

This is the air-drawn dagger which, you said,

Led you to Duncan. O, these flaws and starts,

Impostors to true fear, would well become

A woman's story at a winter's fire,

Authorized by her grandam. Shame itself!

Why do you make such faces? When all's done,

You look but on a stool.

MACBETH

Prithee, see there! behold! look! lo!

how say you?

Why, what care I? If thou canst nod, speak too.

If charnel-houses and our graves must send

Those that we bury back, our monuments

Shall be the maws of kites.

GHOST OF BANQUO vanishes

Starting with this extract, explore how Shakespeare presents chaos and disorder?

Write about:

- how Shakespeare presents chaos and disorder in this extract.
- how Shakespeare presents as chaos and disorder in the play as a whole.

[30 marks]

AO4 [4 marks]

Section A: Shakespeare

Macbeth

Read the following extract from Act 5 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play, Malcolm and the English army are attacking Macbeth's castle.

SEYTON

It is the cry of women, my good lord.

MACBETH

I have almost forgot the taste of fears;
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts
Cannot once start me.
Wherefore was that cry?

SEYTON

The queen, my lord, is dead.

MACBETH

She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. *Enter a Messenger*
Thou comest to use thy tongue; thy story quickly.

Messenger

Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

MACBETH

Well, say, sir.

Messenger

As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

MACBETH

Liar and slave!

Starting with this extract, explore how Shakespeare presents Macbeth's state of mind?

Write about:

- how Shakespeare presents Macbeth's state of mind in this extract
- how Shakespeare presents Macbeth's state of mind in the play as a whole.

[30 marks]

AO4 [4 marks]

PAST QUESTION - 2021

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 2 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth has murdered Duncan and has returned to Lady Macbeth.

At this point in the play,

MACBETH

Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,--

LADY MACBETH

What do you mean?

MACBETH

Still it cried 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.'

LADY MACBETH

Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them; and smear
The sleepy grooms with blood.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt.

Starting with this conversation, explore how Shakespeare presents the relationship between Macbeth and Lady Macbeth.

Write about:

- how Shakespeare presents their relationship in this extract
- how Shakespeare presents the relationship between Macbeth and Lady Macbeth in the play as a whole.

[30 marks]

AO4 [4 marks]

PAST QUESTION - 2020

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 5 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, the Doctor and the Gentlewoman watch Lady Macbeth sleepwalking.

	LADY MACBETH Out, damned spot! Out, I say! One, two. Why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old
5	man to have had so much blood in him?
	DOCTOR Do you mark that?
	LADY MACBETH The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o'that, my Lord, no more o'that. You mar all with this starting.
10	DOCTOR Go to, go to; you have known what you should not.
	GENTLEWOMAN She has spoke what she should not, I am sure of that. Heaven knows what she has known.
	LADY MACBETH Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O, O, O.
15	DOCTOR What a sigh is there! The heart is sorely charged.
	GENTLEWOMAN I would not have such a heart in my bosom for the dignity of the whole body.
	DOCTOR Well, well, well –
	GENTLEWOMAN Pray God it be, sir.
20	DOCTOR This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.
	LADY MACBETH Wash your hands, put on your night-gown, look not so pale. I tell you yet again, Banquo's buried; he cannot
25	come out on's grave.
	DOCTOR Even so?
	LADY MACBETH To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed.

'Lady Macbeth is a female character who changes during the play.'

Starting with this moment in the play, explore how far you agree with this view.

Write about:

- how Shakespeare presents Lady Macbeth in this extract
- how far Shakespeare presents Lady Macbeth as a female character who changes in the play as a whole.

[30 marks]

AO4 [4 marks]

Grade 8 (red comments are feedback)

In Shakespeare's 'The Tragedy of Macbeth,' the eponymous character and his wife are both overwhelmed by guilt and whilst many would argue that ambition is the catalyst for their actions, it is guilt that leads to their downfall. [clear thesis statement] Shakespeare presents guilt in numerous ways: Firstly, Shakespeare utilises the motif of blood to illustrate both of the Macbeths' guilt; secondly, he conveys guilt as a destructive and destabilising force for both characters; finally, Shakespeare demonstrates the feeling of guilt through Macbeth's hallucinations and resulting paranoia. [three clear arguments for guilt]

Looking closely at this extract, [examining extract] Shakespeare utilises the motif of blood as Lady Macbeth hallucinates a "spot" on her hands and is seen on stage repeatedly attempting to wash her hands in an unconscious state. The mere fact that Shakespeare presents Lady Macbeth as sleepwalking in her final scene suggests she is in a state of turmoil and anguish as she struggles to rest. [analysis] Lady Macbeth demands that the spot of blood comes "out" of her hands and worries that the "smell of blood" is still there. Immediately, the motif of blood has many connotations; blood is associated with violence and slaughter – something Lady Macbeth has assisted with to ensure her husband ascends to the throne. Moreover, the symbolism of blood on your hands is representative of guilt. In the Christian bible, Pontius Pilate washed his hands before sentencing Jesus to death as he felt he was murdering an innocent man and refused to carry the guilt of Jesus's death. This differs to the Macbeths who did murder an innocent man when they committed regicide. However, Lady Macbeth only sees a 'spot' as she has only facilitated murder. [analysis with embedded quotations throughout] Shakespeare depicts Lady Macbeth as repeatedly using imperative verbs [subject terminology] to try and gain control over this spot of blood – ironic as the blood is clearly a hallucination. Neither the doctor nor the gentlewoman witness the blood Lady Macbeth sees. Moreover, the monosyllabic language here demonstrates Lady Macbeth's frustration that she cannot remove her feelings of guilt, just like she cannot remove the imaginary blood on her hands. [more analysis] Finally, Shakespeare uses hyperbole to illustrate Lady Macbeth's guilt as she feels "all the perfumes of Arabia will not sweeten this little hand." Thus, Shakespeare utilises the motif of blood with Lady Macbeth to illuminate the crushing sense of remorse she feels. [clear reference to the question] This is similar to her husband's reaction immediately after committing "the deed."

In Act 2 Scene 2, [referring to elsewhere in the play] we see the motif of blood again. However, it depicts Macbeth and Lady Macbeth's contrasting reactions to the murder of King Duncan. Macbeth returns to stage carrying the murder weapons, covered in blood and admitting to Lady Macbeth that he has "done the deed." Clearly, Macbeth is consumed by his guilt at this point in the play and he worries that "all great Neptune's oceans" will not wash the blood away from his hands and he could "not say Amen." [embedding quotations] Again, Shakespeare's use of hyperbole [subject terminology] emphasises the depth of Macbeth's guilt; even a god and all the oceans of the world cannot cleanse Macbeth from this mortal sin. Interestingly, the motif of blood is supported with Macbeth's inability to pray which exemplifies Macbeth feels he has been abandoned by his Christian God. [analysis] The Jacobean audience believed in the Divine Right of Kings and therefore would consider regicide the most sinful act a person could commit. [context] Moreover, the Divine Right of Kings is the belief that exacerbates Macbeth's feelings of guilt as we witness from the outset of the play Macbeth's capacity for violence and bloodshed. Therefore, Shakespeare uses the motif of blood warn the Jacobean audience of the power of guilt and the dangers of treason.

Next paragraphs would include the quotations below:

Destructive force - "o full of scorpion is my mind" "I am in blood, stepped insofar I should wade no more"

"Which of you has done this...Never shake thy gory locks at me" "a dagger of the mind, a false creation"

PAST QUESTION - 2018

Literature Paper 1

Section A: Shakespeare

Macbeth

Read the following extract from Act 1 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play, after receiving The Witches' prophecies, Macbeth and Banquo have just been told that Duncan has made Macbeth Thane of Cawdor.

BANQUO

But 'tis strange,
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
5 In deepest consequence. –
Cousins, a word, I pray you.

MACBETH [Aside]

Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. – I thank you, gentlemen. –
10 This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion,
15 Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
20 Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.

Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

Write about:

- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in this extract
- how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in the play as a whole.

[30 marks]

AO4 [4 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from chapter 2 and then answer the question that follows.

In this extract, Scrooge is visited by his sister, Fan.

It opened; and a little girl, much younger than the boy, came darting in, and putting her arms about his neck, and often kissing him, addressed him as her "Dear, dear brother."

"I have come to bring you home, dear brother!" said the child, clapping her tiny hands, and bending down to laugh. "To bring you home, home, home!"

"Home, little Fan?" returned the boy.

"Yes!" said the child, brimful of glee. "Home, for good and all. Home, for ever and ever. Father is so much kinder than he used to be, that home's like Heaven! He spoke so gently to me one dear night when I was going to bed, that I was not afraid to ask him once more if you might come home; and he said Yes, you should; and sent me in a coach to bring you. And you're to be a man!" said the child, opening her eyes, "and are never to come back here; but first, we're to be together all the Christmas long, and have the merriest time in all the world."

"You are quite a woman, little Fan!" exclaimed the boy.

She clapped her hands and laughed, and tried to touch his head; but being too little, laughed again, and stood on tiptoe to embrace him. Then she began to drag him, in her childish eagerness, towards the door; and he, nothing loth to go, accompanied her.

A terrible voice in the hall cried. "Bring down Master Scrooge's box, there!" And in the hall appeared the schoolmaster himself, who glared on Master Scrooge with a ferocious condescension, and threw him into a dreadful state of mind by shaking hands with him. He then conveyed him and his sister into the veriest old well of a shivering best-parlour that ever was seen, where the maps upon the wall, and the celestial and terrestrial globes in the windows, were waxy with cold. Here he produced a decanter of curiously light wine, and a block of curiously heavy cake, and administered installments of those dainties to the young people: at the same time, sending out a meagre servant to offer a glass of "something" to the postboy, who answered that he thanked the gentleman, but if it was the same tap as he had tasted before, he had rather not. Master Scrooge's trunk being by this time tied on to the top of the chaise, the children bade the schoolmaster good-bye right willingly; and getting into it, drove gaily down the garden-sweep: the quick wheels dashing the hoar-frost and snow from off the dark leaves of the evergreens like spray.

"Always a delicate creature, whom a breath might have withered," said the Ghost. "But she had a large heart!"

"So she had," cried Scrooge. "You're right. I'll not gainsay it, Spirit. God forbid!"

Starting with this extract, how does Dickens present Scrooge's relationship with his family? Write about:

- how Dickens presents Scrooge's relationship with his family in this extract
- how Dickens presents Scrooge's relationship with his family in the novel as a whole

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from chapter 1 and then answer the question that follows.

In this extract, Scrooge is being introduced to the reader.

Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, 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, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

Starting with this extract, how does Dickens present Scrooge as an isolated figure?

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge's isolation from society in the novel as a whole

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from chapter 1 and then answer the question that follows.

In this extract, Fred visits his Uncle Scrooge.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said "Bah!" again; and followed it up with "Humbug."

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle, sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew. "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round -- apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that -- as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"

Starting with this extract, how does Dickens present views about Christmas?

Write about:

- how Dickens presents views of Christmas in this extract
- how Dickens presents the importance of Christmas in the novel as a whole

[30 marks]

Charles Dickens's 'A Christmas Carol'

His nephew left the room without an angry word, notwithstanding. He stopped at the outer door to bestow the greetings of the season on the clerk, who, cold as he was, was warmer than Scrooge; for he returned them cordially.

"There's another fellow," muttered Scrooge; who overheard him: "my clerk, with fifteen shillings a week, and a wife and family, talking about a merry Christmas. I'll retire to Bedlam."

This lunatic, in letting Scrooge's nephew out, had let two other people in. They were portly gentlemen, pleasant to behold, and now stood, with their hats off, in Scrooge's office. They had books and papers in their hands, and bowed to him.

"Scrooge and Marley's, I believe," said one of the gentlemen, referring to his list. "Have I the pleasure of addressing Mr. Scrooge, or Mr. Marley?"

"Mr. Marley has been dead these seven years," Scrooge replied. "He died seven years ago, this very night."

"We have no doubt his liberality is well represented by his surviving partner," said the gentleman, presenting his credentials.

It certainly was; for they had been two kindred spirits. At the ominous word "liberality," Scrooge frowned, and shook his head, and handed the credentials back.

"At this festive season of the year, Mr. Scrooge," said the gentleman, taking up a pen, "it is more than usually desirable that we should make some slight provision for the Poor and destitute, who suffer greatly at the present time. Many thousands are in want of necessities; hundreds of thousands are in want of common comforts, sir."

"Are there no prisons?" asked Scrooge.

"Plenty of prisons," said the gentleman, laying down the pen again.

"And the Union workhouses?" demanded Scrooge. "Are they still in operation?"

"They are. Still," returned the gentleman, "I wish I could say they were not."

"The Treadmill and the Poor Law are in full vigour, then?" said Scrooge.

"Both very busy, sir."

"Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course," said Scrooge. "I'm very glad to hear it."

"Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude," returned the gentleman, "a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?"

"Nothing!" Scrooge replied.

"You wish to be anonymous?"

"I wish to be left alone," said Scrooge. "Since you ask me what I wish, gentlemen, that is my answer. I don't make merry myself at Christmas and I can't afford to make idle people merry. I help to support the establishments I have mentioned—they cost enough; and those who are badly off must go there."

"Many can't go there; and many would rather die."

"If they would rather die," said Scrooge. "they had better do it. and decrease the

Starting with this extract, explore how Dickens presents selfishness and ignorance in *A Christmas Carol*?

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from chapter 1 and then answer the question that follows.

In this extract, the Ghost of Jacob Marley is talking to Scrooge about his punishment.

"It is required of every man," the Ghost returned, "that the spirit within him should walk abroad among his fellowmen, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. It is doomed to wander through the world -- oh, woe is me! -- and witness what it cannot share, but might have shared on earth, and turned to happiness!"

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands.

"You are fettered," said Scrooge, trembling. "Tell me why?"

"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?"

Scrooge trembled more and more.

"Or would you know," pursued the Ghost, "the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!"

Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.

"Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"

"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more, is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house -- mark me! -- in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

Starting with this extract, how does Dickens present the idea that actions have consequences?

Write about:

- how Dickens presents the consequences of Jacob Marley's actions
- how Dickens presents the idea that actions have consequences in the novel as a whole

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from chapter 3 and then answer the question that follows.

In this extract, the Ghost of Christmas Present and Scrooge walk down a street.

For, the people who were shovelling away on the housetops were jovial and full of glee; calling out to one another from the parapets, and now and then exchanging a facetious snowball -- better-natured missile far than many a wordy jest -- laughing heartily if it went right and not less heartily if it went wrong. The poulterers' shops were still half open, and the fruiterers' were radiant in their glory. There were great, round, pot-bellied baskets of chestnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced, broad-girthed Spanish Friars, and winking from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up mistletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, made, in the shopkeepers' benevolence to dangle from conspicuous hooks, that people's mouths might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their fragrance, ancient walks among the woods, and pleasant shufflings ankle deep through withered leaves; there were Norfolk Biffins, squab and swarthy, setting off the yellow of the oranges and lemons, and, in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in paper bags and eaten after dinner. The very gold and silver fish, set forth among these choice fruits in a bowl, though members of a dull and stagnant-blooded race, appeared to know that there was something going on; and, to a fish, went gasping round and round their little world in slow and passionless excitement.

The Grocers'! oh the Grocers'! Nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses. It was not alone that the scales descending on the counter made a merry sound, or that the twine and roller parted company so briskly, or that the canisters were rattled up and down like juggling tricks, or even that the blended scents of tea and coffee were so grateful to the nose, or even that the raisins were so plentiful and rare, the almonds so extremely white, the sticks of cinnamon so long and straight, the other spices so delicious, the candied fruits so caked and spotted with molten sugar as to make the coldest lookers-on feel faint and subsequently bilious. Nor was it that the figs were moist and pulpy, or that the French plums blushed in modest tartness from their highly-decorated boxes, or that everything was good to eat and in its Christmas dress; but the customers were all so hurried and so eager in the hopeful promise of the day, that they tumbled up against each other at the door, clashing their wicker baskets wildly, and left their purchases upon the counter, and came running back to fetch them, and committed hundreds of the like mistakes, in the best humour possible; while the Grocer and his people were so frank and fresh that the polished hearts with which they fastened their aprons behind might have been their own, worn outside for general inspection, and for Christmas daws to peck at if they chose.

Starting with this extract, how does Dickens present Christmas as a time of celebration? Write about:

- how Dickens presents the abundance of food at Christmas time
- how Dickens presents ideas about celebrating Christmas in the novel as a whole

[30 marks]

It was a strange figure—like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was *not* its strangest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

"Are you the Spirit, sir, whose coming was foretold to me?" asked Scrooge.

"I am!"

The voice was soft and gentle. Singularly low, as if instead of being so close beside him, it were at a distance.

"Who, and what are you?" Scrooge demanded.

"I am the Ghost of Christmas Past."

"Long Past?" inquired Scrooge: observant of its dwarfish stature.

"No. Your past."

Perhaps, Scrooge could not have told anybody why, if anybody could have asked him; but he had a special desire to see the Spirit in his cap; and begged him to be covered.

"What!" exclaimed the Ghost, "would you so soon put out, with worldly hands, the light I give? Is it not enough that you are one of those whose passions made this cap, and force me through whole trains of years to wear it low upon my brow!"

"The ghosts are symbolic of the Christmas Spirit and the driving force behind Scrooge's transformation."

Starting with this extract, explore how far you agree with the above statement for *A Christmas Carol*?

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from chapter 4 and then answer the question that follows.

In this extract, Mrs Dilber is justifying her actions.

"What odds then. What odds, Mrs Dilber." Said the woman. "Every person has a right to take care of themselves. He always did."

"That's true, indeed," said the laundress. "No man more so."

"Why then, don't stand staring as if you was afraid, woman; who's the wiser? We're not going to pick holes in each other's coats, I suppose?"

"No, indeed," said Mrs Dilber and the man together. "We should hope not."

"Very well, then!" cried the woman. "That's enough. Who's the worse for the loss of a few things like these? Not a dead man, I suppose."

"No, indeed," said Mrs Dilber, laughing.

"If he wanted to keep them after he was dead, a wicked old screw," pursued the woman, "why wasn't he natural in his lifetime? If he had been, he'd have had somebody to look after him when he was struck with Death, instead of lying gasping out his last there, alone by himself."

"It's the truest word that ever was spoke," said Mrs Dilber. "It's a judgment on him."

"I wish it was a little heavier judgment," replied the woman; "and it should have been, you may depend upon it, if I could have laid my hands on anything else. Open that bundle, old Joe, and let me know the value of it. Speak out plain. I'm not afraid to be the first, nor afraid for them to see it. We know pretty well that we were helping ourselves, before we met here, I believe. It's no sin. Open the bundle, Joe."

Starting with this extract, how does Dickens present the consequences of a selfish life?

Write about:

- how Dickens presents the consequences of a selfish life in this extract
- how Dickens presents the consequences of selfishness in the novel as a whole

[30 marks]

Read the following extract from chapter 5 and then answer the question that follows.

In this extract, Scrooge helps Bob Cratchit and his family.

"A merry Christmas, Bob," said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. "A merrier Christmas, Bob, my good fellow, than I have given you for many a year. I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob. Make up the fires, and buy another coal-scuttle before you dot another *i*, Bob Cratchit!"

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was quite enough for him.

He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle, ever afterwards; and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us! And so, as Tiny Tim observed, God Bless Us, Every One!

Starting with this extract, how does Dickens present Scrooge?

Write about:

- how Dickens presents the changes in Scrooge in this extract
- how Dickens presents the Scrooge in the novel as a whole

[30 marks]

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Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 2 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Past shows Scrooge the Christmas party he attended at Mr Fezziwig's warehouse when he was a young man.

- But if they had been twice as many—ah, four times—old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to her, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's calves.
- 5 They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsy, corkscrew, thread-the-needle, and back again to your place; Fezziwig "cut"—cut so deftly, that he appeared to wink
- 10 with his legs, and came upon his feet again without a stagger. When the clock struck eleven, this domestic ball broke up. Mr. and Mrs. Fezziwig took their stations, one on either side of the door, and shaking hands with every person individually as he or she went out, wished him or her a Merry Christmas. When everybody had retired but the two 'prentices, they did the
- 15 same to them; and thus the cheerful voices died away, and the lads were left to their beds; which were under a counter in the back-shop. During the whole of this time, Scrooge had acted like a man out of his wits. His heart and soul were in the scene, and with his former self. He corroborated everything, remembered everything, enjoyed everything, and underwent the
- 20 strangest agitation. It was not until now, when the bright faces of his former self and Dick were turned from them, that he remembered the Ghost, and became conscious that it was looking full upon him, while the light upon its head burnt very clear.
- "A small matter," said the Ghost, "to make these silly folks so full of gratitude."
- 25 "Small!" echoed Scrooge.
- The Spirit signed to him to listen to the two apprentices, who were pouring out their hearts in praise of Fezziwig: and when he had done so, said,
- "Why! Is it not? He has spent but a few pounds of your mortal money: three or four perhaps. Is that so much that he deserves this praise?"
- 30 "It isn't that," said Scrooge, heated by the remark, and speaking unconsciously like his former, not his latter, self. "It isn't that, Spirit. He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count 'em up: what then? The
- 35 happiness he gives, is quite as great as if it cost a fortune."

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- Starting with this extract, explore how Dickens presents ideas about joy and happiness in *A Christmas Carol*.

Write about:

- how Dickens presents joy and happiness in this extract
- how Dickens presents ideas about joy and happiness in the novel as a whole.

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 1 of *A Christmas Carol* and then answer the question that follows.

In this extract Scrooge is visited by Marley's Ghost.

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands. "You are fettered," said Scrooge, trembling. "Tell me why?"

"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?"

5 Scrooge trembled more and more.

"Or would you know," pursued the Ghost, "the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!"

10 Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.

"Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"

"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house—mark me!—in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

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20 It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

0 | 8

Starting with this extract, explore how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour.

Write about:

- how Dickens uses Marley's Ghost in this extract
- how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour in the novel as a whole.

[30 marks]

Grade 6 (needs another paragraph from the rest of the novella to cement a 7)

In Charles Dickens' archetypal Christmas story, we as readers experience the transformation of its main protagonist, Ebenezer Scrooge. In the opening pages, the reader is introduced to a miserly, uncharitable and stereotypical caricature of the frugal emerging Middle Classes in Victorian England. However, by the end of the novella, Dickens transforms Scrooge into a person who achieves full redemption through intervention from the spirits and the power of the festive period of Christmas.

As this extract from Chapter 1 exemplifies the significance and power of the spiritual world is paramount in transforming Scrooge and helping him to understand his sins. Immediately, the 'spectre raised a cry' would create a haunting, foreboding feeling for the Victorian reader who largely recognised the importance of Christianity and the symbolic shaking of Marley's 'chain' is clearly representative of a soul that has been doomed to purgatory because of the sins he has committed whilst on earth. His sins were largely of a capitalist nature and involve the greed of gaining wealth from other people. Interestingly, the 'chain' is made 'link by link' as his malevolent deeds increased. Dickens is perhaps using the metaphorical chain to criticise the newly industrialised Britain and the focus on commerce at the heart of the Industrial Revolution.

Dickens clearly wants the reader to experience Scrooge's fear and it is this stage in the novella that we first see any weakness in the character. The seemingly hard exterior of the man who is first described metaphorically as 'a tight fisted hand at the grindstone' is now portrayed as 'trembling in fear. This almost onomatopoeiac verb is in real contrast to the 'frosty' character we see at the start of the novella. The image of the 'grindstone' is perfect to represent the hard, work obsessed Scrooge and typifies the daily grind of many Victorians as they attempted to labour for their families' needs. Christmas appears to be a brief salvation for many and it is during this powerful night that Scrooge himself undergoes the most powerful redemption of his human nature, if only to save his soul from the religious punishment of purgatory.

Furthermore, there are many other interventions from spirits who have a profound effect on Scrooge, particularly the Ghost of Christmas Past who guides Scrooge through his memories. Perhaps, the most significant memory in transforming Scrooge is his old employer, Fezziwig. As Scrooge watches the festivities under Fezziwig's instructions he reflects with the ghost that a boss has the "power to render us happy or unhappy" and he would like to "say a word or two to my clerk." Dickens utilises Fezziwig as a foil character to Scrooge to demonstrate the positive force and a kind and generous member of the Victorian elite. Scrooge's reflection is a pivotal moment in his transformation. At the start, the reader is alerted to Bob Cratchit's miserable working conditions as he passes most days in a "dismal little cell" with little warmth as he is allowed "one coal" for his fire and tries to warm himself with candlelight. The adjective "dismal" conveys bleak environment in Scrooge's office. Coupled with "cell," the description correlates with a prison, perhaps illustrates that Bob and members of the lower classes, are trapped in a cycle of deprivation. Through the Ghost of Christmas Past, Dickens reminds Scrooge, and his middle class readers, that they have the power to change such a cycle.

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 4 of *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge meets the Ghost of Christmas Yet To Come.

- The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.
- 5 It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded.
- 10 He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the Spirit neither spoke nor moved.
- "I am in the presence of the Ghost of Christmas Yet To Come?" said Scrooge. The Spirit answered not, but pointed onward with its hand.
- 15 "You are about to show me shadows of the things that have not happened, but will happen in the time before us," Scrooge pursued. "Is that so, Spirit?" The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.
- 20 Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as observing his condition, and giving him time to recover.
- But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.
- 25 "Ghost of the Future!" he exclaimed, "I fear you more than any spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?"

0 8

Starting with this extract, explore how Dickens presents Scrooge's fears in *A Christmas Carol*.

Write about:

- how Dickens presents what Scrooge is frightened of in this extract
- how Dickens presents Scrooge's fears in the novel as a whole.

[30 marks]

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 3 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Present shows Scrooge the Cratchit family's Christmas celebrations.

- Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour.
- 5 Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing. At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and
- 10 considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.
- 15 These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed: "A Merry Christmas to us all, my dears. God bless us!" Which all the family re-echoed.
- 20 "God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.

0 8

Starting with this extract, explore how Dickens uses the Cratchit family to show the struggles of the poor.

Write about:

- how Dickens presents the Cratchit family in this extract
- how Dickens uses the Cratchit family to show the struggles of the poor in the novel as a whole.

Grade 7 response

Dickens uses the plight and poverty of the Cratchit family to attempt to shed light on the lives of the poor, in contrast to the lives of the rich aristocrats in Victorian society, like Scrooge.

The first exclamatory sentence of the extract stated by Bob Cratchit that it was a "wonderful pudding!" immediately implies that they are grateful and easily excited. Despite it being a "small pudding" for a "large family", they all regarded it as a "success". Perhaps this is because they usually did not have the luxury of a pudding, so any pudding at all was seen as a blessing. The adverb "calmly" also creates an aura of excitement in the atmosphere, as it implies that there is an apprehensive glee about the family.

Again, in the extract, Dickens has included the fact that they only possessed "Two tumblers, and a custard-cup" for which the whole family shared. He then juxtaposes this with the idea of "golden goblets", which only serve to emphasise the Cratchits' lack of wealth and widens the gap between society's rich and poor, that during the Victorian era, was wide and obvious.

We see the Cratchits as a unit – a real family who is bonded by shared affection and strengthened with love, as opposed to money, status and wealth. The personal pronouns "my", "us" and "all" paired with the terms of endearment, such as "dears", indicates to the reader that the Cratchit family are a united force that stands up and rejoices in happiness and joy, despite facing the rough shame of poverty that flooded Victorian London. The fact that even Tiny Tim, who "bore a little crutch" and was held up by an "iron frame", stated, "God bless us every one!", only proves to the reader that the Cratchits still remain in high spirits, regardless of their unfortunate circumstances.

The use of the verbs "wished" and "dreaded" sum up the attitude of the poor and in particular the Cratchits. They were hopeful and positive, as if they "wished" and expected their lives to improve, but also "dreaded" the future, as they recognised that if the rich were unwilling to help, they would suffer and even have their son "taken" by death. Scrooge, a wealthy, well-off, privileged businessman, refused to donate to the "portly" charity collectors as he, like many others in the context of the novella, assumed and believed that the poor were "idle", as if they were poor from their own laziness and lack of ambition. Many in Victorian society thought that they were a nuisance. In fact, Scrooge even went so far as to say that if they were to "die", they'd better do it quickly and "decrease the surplus population". This attitude was the one that Dickens was looking to expose and combat with the publication of 'A Christmas Carol' in the Industrial Revolution. It is speculated that it was written in staves, like a Christian carol, and published as a book cheaply, rather than advertised as a play, because in this form it would reach more people. Dickens probably assumed that a short, witty story would last longer as a Christmas tale, than a play would.

Throughout the novella, Dickens portrays Scrooge and Bob as opposites who directly contrast with each other. For instance, as Bob retires to his "dismal little cell" where the "single coal" that his cruel employer allows him burns, he is still grateful and thankful for allowing him one day off and in high spirits as he returns home. This "gratitude" over such a simple, almost necessary, act of decency from Scrooge shows his "meagre" conditions. Bob is able to rejoice in the spirit of Christmas far more openly than Scrooge.

This directly contrasts with Scrooge's flippant, dismissive attitude towards the struggles of the poor, as when approached by some charity collectors if he would consider placing a small donation, he replies with the predictably cold, callous questions, "are there no prisons?" and "union workhouses?" These

rhetorical questions could either signify his ignorance to the issue at hand, or simply his refusal to engage in helping. Either way, Scrooge demonstrates a distinct lack of empathy towards the poor and instead returns to his "comfortable" "set of rooms" where he goes about his daily routine – stopping not even for a second to think of those who were less fortunate than he.

Dickens also mentions the Cratchit family in some of the visions or ghostly encounters that Scrooge experiences. For example, when the Ghost of Christmas Yet To Come – an ominous figure "shrouded in a deep black garment" that easily "moved like mist", showed Scrooge the Cratchit family mourning the loss of Tiny Tim, Scrooge cannot help but to hang his head in penance and guilt. This suggests that he feels great shame towards his actions. Similarly, when shown "Ignorance and Want" by the "jovial" giant Ghost of Christmas Present, Scrooge was taken aback when his own miserly phrase "are there no prisons" was used against him to educate him on his wrong doings. Scrooge feels a "pang" of guilt across his heart. This indicates that from seeing the effects of the plight of the poor, causes him such grief that he feels it emotionally and physically. As if the pain is so strong that it can cross over from the emotional to the physical, like the message he learns comes over from the supernatural to the real world.

In effect, Dickens contrasts the lives of the Cratchits to the life Scrooge lives and highlights how despite their obvious misfortunes, they are the ones who carry the Christmas spirit.

In this extract, the poor are presented as

In the novel, the suffering of the poor is shown to be a widespread problem that ~~has~~ affects lots of people and makes them hideous ~~and~~, wretched and something to be despised. This is clearly seen ~~what~~ in Dickens's description of the children Ignorance and Want. He says ~~that~~ that a "shrivelled hand, like that of age, had pinched, and twisted them, and pulled them ~~into shape~~". The verbs 'pinched', 'twisted' and 'pulled' are harsh and unpleasant and Dickens uses them to show the effects of poverty and its vile, violent nature. The phrase "like that of age" could ~~mean~~ ~~to show~~ show that these children have aged prematurely due to their circumstances, similar to Peter and Martha who are made to work at a young age ^{and consequently, lose their childhood}. In this way, they represent poor Victorian children, who had no laws to protect them and had to work dangerous jobs when they were as young as 4. Dickens does this to create sympathy for these children as he himself had to work at a blacking factory and wanted to stop other children from being subject to this. The adjective 'shrivelled' suggests weakness and frailty and shows what kind of a state the poor would have been in as they could not afford food or healthcare. These ideas are emphasised by the character of Tiny Tim, who is described as "withered" and fulfils the Victorian stereotype of a saintly child. It is implied that he is sick because of his family's poverty ~~and~~ yet still has a positive outlook, which is shown when he says that he hopes the people in Church see that he is disabled and are reminded of who made "lame beggars walk and blind men see". Through Tiny Tim, Dickens is trying to show readers the plight of the poor and teach them that they are not ungrateful or idle as Tim sees his condition.

context

as a way to inspire others and cannot get better because of circumstance, not because he or his family don't try hard enough. This creates a sad, tender mood as the reader sympathises with Tim and the rest of the poor who are suffering.

The suffering of the poor is also shown through the Cratchit family who cannot afford nice things at Christmas, but are grateful none the less. They wear old clothes ~~are~~ and cannot afford nice food; Mrs Cratchit's gown is "twice-turned" and Peter's shirt is given to him by his father. They are made to be the face of the grateful ~~poor~~ and hardworking poor. This is seen through the character of Bob who is made to work long hours by Scrooge and gets very little pay. His office is described as a "dismal little cell" with a fire so small that it looked like "one coal". The noun 'cell' connotes imprisonment or which reflects the condition of the poor who were trapped in a cycle of poverty: they were not paid enough to stop being poor. This again shows that the poor were not idle, but made poor through the greedy upper class employers like Scrooge who exploited the poor and supported Malthus' ideas that they were lazy and deserved to be punished. ~~Thru~~ this, ~~but~~ Dickens is criticizing Malthus' ideas and highlighting the plight of the poor. This makes the reader empathise with the poor and creates a mood of sadness ~~and~~ as they can do nothing to help their condition.

(context)

linked to reading context

The poor's suffering is also shown by the representation of the ungrateful poor, such as the people who robbed Scrooge's body. They have become so callous and hard-hearted that they are willing to rob a dead body to get themselves out of poverty. This is also seen when Want

and Ignorance are said to have "devils lurking" where angels should have sat enthroned." The ~~verb~~ noun 'devils' shows what poverty has reduced these children to. They should have been like angels - innocent and pure, but poverty has robbed them of this. Dickens does this to teach the reader that all children should have equal chances & be able to get out of poverty. This is also why he set up 'ragged' schools - so poor children could have a chance to get out of poverty through hard work and education.

discuss 'doom' quote to support these comments re. Dickens' views on education