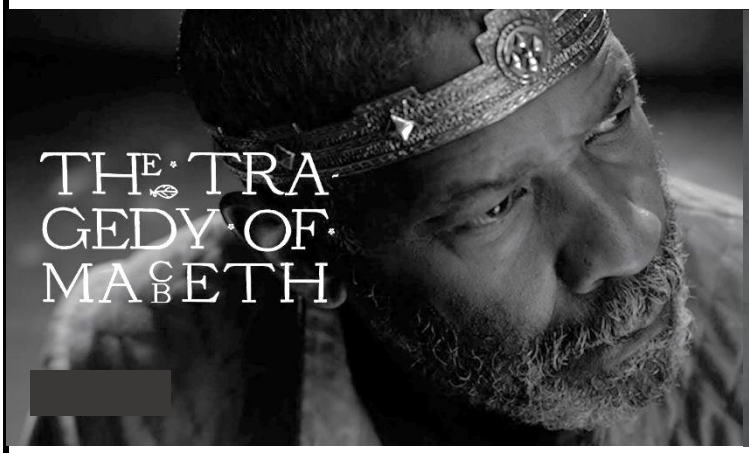
Name:

English Teacher:

House Group:

English Literature Paper 1



Section A: Macbeth

Section B: A Christmas Carol

Exam date: Monday 12th May AM

Exam duration: 1 hour 45 minutes

Total marks: 64 marks / 160 marks

This is what the front of the exam paper will look like:

AQA

GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:
- an AQA 16-page answer book.

Instructions
- Use black ink or black ball-point pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/1.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must **not** use a dictionary.

Information
- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

This is where your questions will be:

English Literature Paper 1: Macbeth

1. **Circle** the key word of the question
2. **Add** the words, phrases and characters that the question makes you think of
3. **Read** the extract
4. **Write** the four most important moments in the play that link to the question in chronological order
5. **One** of these moments must be from the **extract**
6. **Circle** the most important word or phrase in the quotations
7. **Annotate** the most important words or phrases – write 3 things they make you think of
8. **Write** an introduction + 4 paragraphs

Artful Additions	Introduction Construction:	Example:
+promote +challenge +warn +reveal +challenge +demonstrate	[Writer], who _____, uses / presents _____ in order to _____	Shakespeare, who wanted to promote the preservation of the Jacobean status quo, presents Macbeth as a tragic hero in order to reveal that creating instability in society leads inevitably to instability in the mind.

Artful Additions	Paragraph Construction:		Example:
+at the… +in the… +as the… +because +but +so +who +which +despite +although +whereas +manifestation of +after +before +embodiment of +epitome of +and, by proxy +antithesis +antithetical to		[Writer] presents…	At the start of the play, Shakespeare creates an atmosphere of chaos and turmoil
		For example… When… This is seen when…	when the witches open the play with the statement that "fair is foul and foul is fair".
		In other words… Literally… Here,…	In other words, good is bad and bad is good.
		By…, the writer… More specifically… In particular… The image of… It is almost as if… It is as though… The use of / the image of Metaphorically… Symbolically… Perhaps… It could be…	By starting with this paradoxical chant, Shakespeare presents the witches as inverting, flipping and "juggling" with morality. In particular, the repetition of "fair" and "foul" foreshadows the malleability of all characters. Symbolically, "fair is foul and foul is far" could represent the inevitability of chaos in society and the confusion caused by the supernatural. It is as thought the witches are showing that the transgression of expectations, rules and the status quo is inescapable. Perhaps Shakespeare begins the play with this destabilising chant so that the audience expect Macbeth's "fair" loyalty and "brave[ry]" to be disrupted and corrupted into "foul" malevolence.
		[Writer] intends… Therefore the reader / audience…	Therefore the audience see the fragility of morality, reality and the status quo and realise that characters with a "fair" façade like Macbeth can be corrupted and transformed into "foul" "tyrants".

Macbeth, William Shakespeare

written in 1606 – Jacobean era	Written after Gunpowder Plot 1605	Divine Right of Kings = king chosen by God	Great Chain of Being = Jacobean social hierarchy	wanted to expose how creating instability in society is punished with instability in the mind	wanted to demonstrate that transgression of Jacobean expectations / the status quo is punished	wanted to promote the preservation of the Jacobean status quo to please King James	Jacobean women were expected to be passive, pious and pure

Macbeth

At the start of the play, Macbeth is **loyal and masculine**	
"brave" + "noble" + "honourable" "we love him highly"	+warrior +loyal +patriotic
Macbeth's mind is already **infected by the witches** without him realising it	
"so foul and fair a day I have not seen"	+echoing +mirroring +supernatural
Macbeth **attempts to be moral**	
"we will proceed no further in this business"	+preserve +morality +determined
"stars, hide your fires. Let not the light see my black and deep desires"	+repress +hide +immorality
Macbeth is **emasculated** by Lady Macbeth	
"when you durst do it, then you were a man" "are you a man?" + "coward"	+masculinity +fragmented +corrupted
Macbeth becomes **mentally fractured**	
Hallucinates a "dagger of the mind" before killing Duncan	+destruction of +psyche +stability
Hears a voice cry "sleep no more" "Macbeth doth murder sleep" after killing Duncan	+peace +tranquillity +destabilised
Says "o, full of scorpions is my mind, dear wife" before killing Banquo	+predatory +poisonous +thoughts
Tells the Ghost of Banquo to "never shake thy gory locks at me"	+command +banish +supernatural
Macbeth becomes **hopeless** after the death of Lady Macbeth	
"tomorrow and tomorrow and tomorrow"	+repetition +time +lost meaning
"it is a tale, told by an idiot, signifying nothing"	+futility of life +foolishness +hopelessness
Macbeth's mind, reputation, power has been **irreparably destroyed**	
"tyrant" + "dead butcher"	+callous +dehumanised +reduced

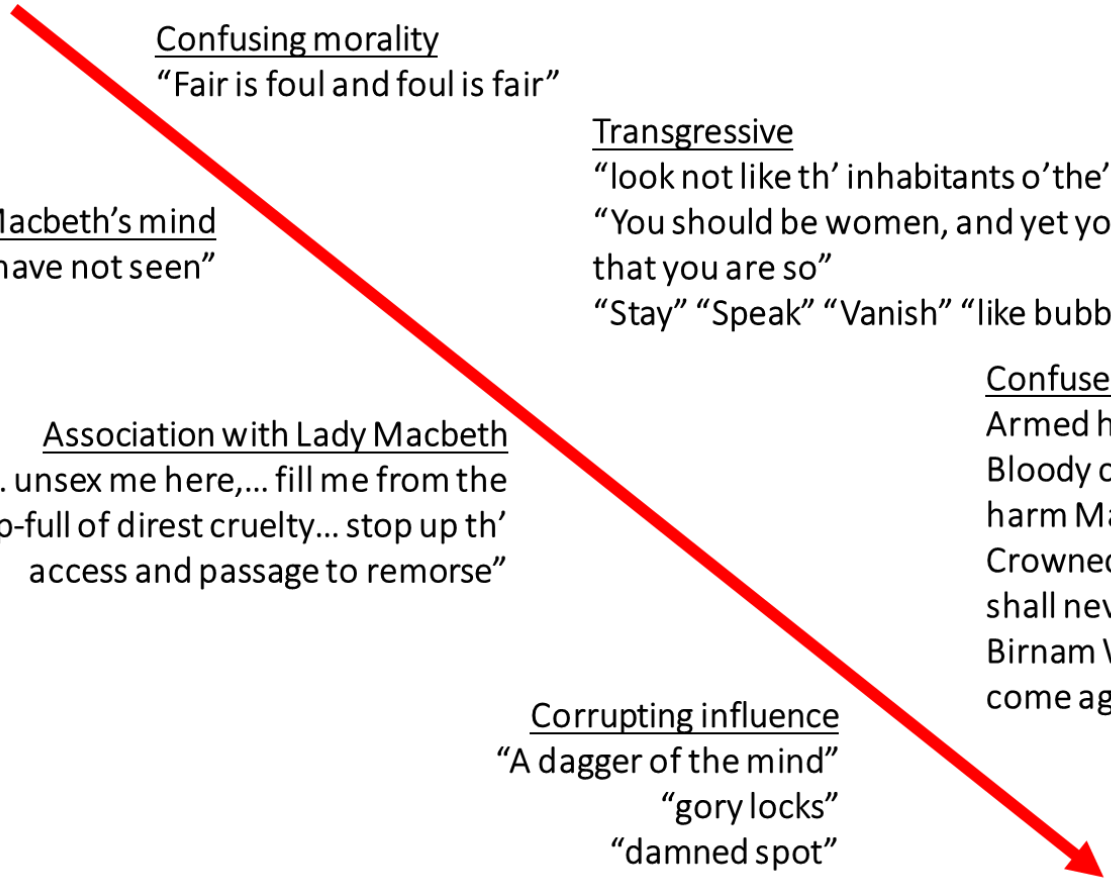
Lady Macbeth

She **transgresses expectations** of Jacobean women	
"unsex me here"	+liberated +imprisoned +stereotypes
"take my milk for gall"	+femininity +fertility +poison
Connected to the **supernatural** - arguably the fourth witch	
"come, you spirits" "pour my spirits in thine ear"	+immoral +"foul" +corrupt
Lady Macbeth is **transgressively dominant**	
"my battlements" + "leave all the rest to me" + "put the night's great business into my dispatch [control]"	+possessive +authority +control
Lady Macbeth **emasculates** Macbeth	
"when you durst do it, then you were a man" "are you a man?" + "coward"	+masculinity +fragmented +corrupted
Lady Macbeth is a **corrupting influence** and connected to **immorality**	
"nor heaven peep through the blanket of dark"	+conceal +hide +immorality
"look like the innocent flower but be the serpent under it"	+façade of purity +duplicitous +devil / evil / sin
Lady Macbeth **callously trivialises** the "deed"	
"a little water clears us of this deed" "consider it not so deeply"	+callous +trivialise +cruel +immoral
She experiences **mental fragmentation / fracturing** due to her guilt	
"she has a light by her continually"	+desire for +purity +innocence
"Out, damned spot! Out I say!"	+permanent +intangible +stain
"to bed, to bed, to bed"	+purity +futile
Lady Macbeth's **off-stage suicide** – she is made invisible to the audience as punishment for her transgression of Jacobean expectations	

The Witches

The witches create an **atmosphere of chaos,** destabilising morality	
"fair is foul and foul is fair"	+paradox +inverting / flipping +morality
"hurly-burly"	+chaos +disorder +turmoil
Macbeth's mind is already **infected by the witches** without him realising it	
"so foul and fair a day I have not seen"	+echoing +mirroring +supernatural
The witches are **transgressive** – they **subvert expectations**	
"look not like the inhabitants of the Earth"	+transgressive +subversive +defy expectations
"you should be women, and yet your beards forbid me to interpret that you are so"	+transgress +subvert +defy expectations
The witches **corrupt the minds** of Lady Macbeth and Macbeth with **hallucinations,** which destabilise them	
"a dagger of the mind" "gory locks" "sleep no more" "damned spot"	+corrupt +infect +poison +psyche +fragment +fracture
The witches **confuse Macbeth** with their predictions	
1."Beware Macduff" 2."None of woman born shall harm Macbeth" 3."Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill shall come against him"	+confuse +destabilise +make Macbeth hubristic
Macbeth realises that the witches have brought **chaos and destruction**	
"juggling fiends"	+chaos +disorder +turmoil +destabilise +status quo +stability of mind

The Supernatural



Confusing morality
"Fair is foul and foul is fair"

Transgressive
"look not like th' inhabitants o'the'Earth"
"You should be women, and yet your beards forbid me to interpret that you are so"
"Stay" "Speak" "Vanish" "like bubbles"

Infecting Macbeth's mind
"so foul and fair a day I have not seen"

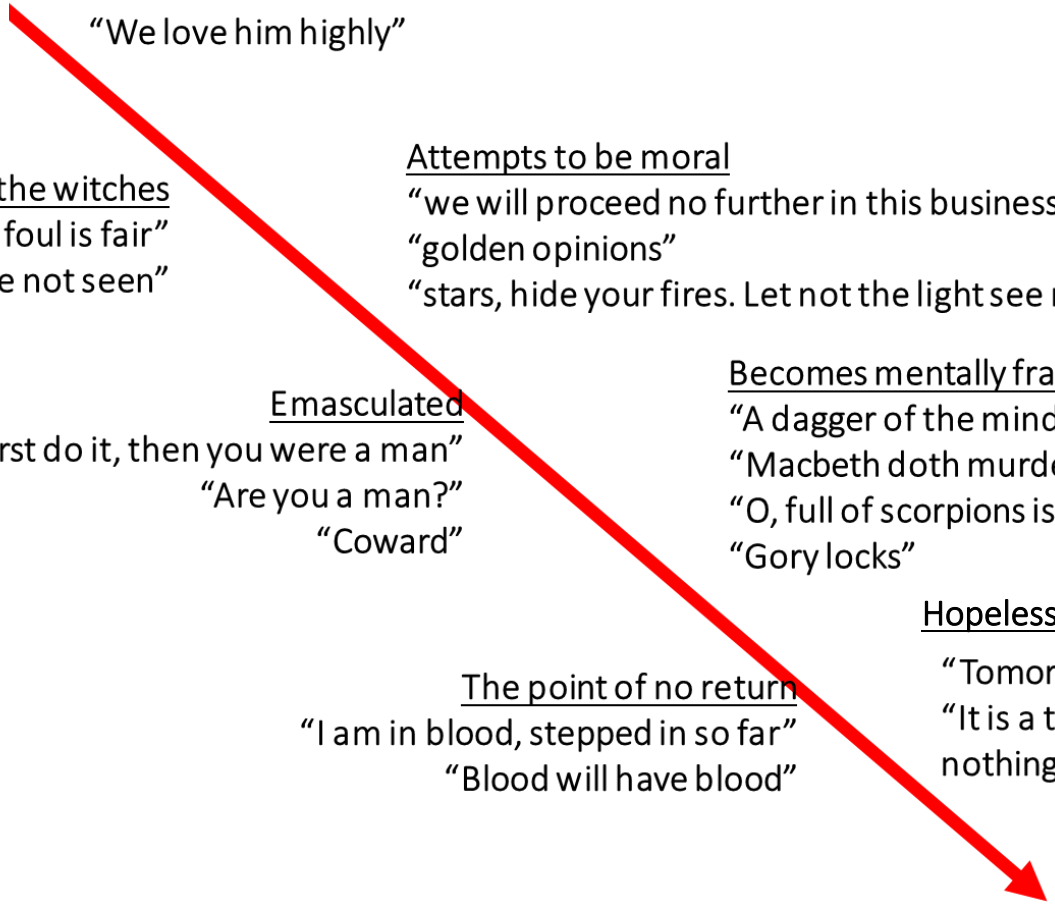
Confuse Macbeth
Armed head: "beware Macduff"
Bloody child: "none of woman born shall harm Macbeth"
Crowned child with a tree: "Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill shall come against him"

Association with Lady Macbeth
"Come, you spirits… unsex me here,… fill me from the crown to the toe top-full of direst cruelty… stop up th' access and passage to remorse"

Corrupting influence
"A dagger of the mind"
"gory locks"
"damned spot"

Bringers of chaos and destruction
"juggling fiends"

Macbeth



Initial masculinity
"Brave" "Noble" "Honourable"
"We love him highly"

Attempts to be moral
"we will proceed no further in this business"
"golden opinions"
"stars, hide your fires. Let not the light see my black and deep desires"

Infected by the witches
"fair is foul and foul is fair"
"so foul and fair a day I have not seen"

Becomes mentally fractured
"A dagger of the mind"
"Macbeth doth murder sleep"
"O, full of scorpions is my mind, dear wife"
"Gory locks"

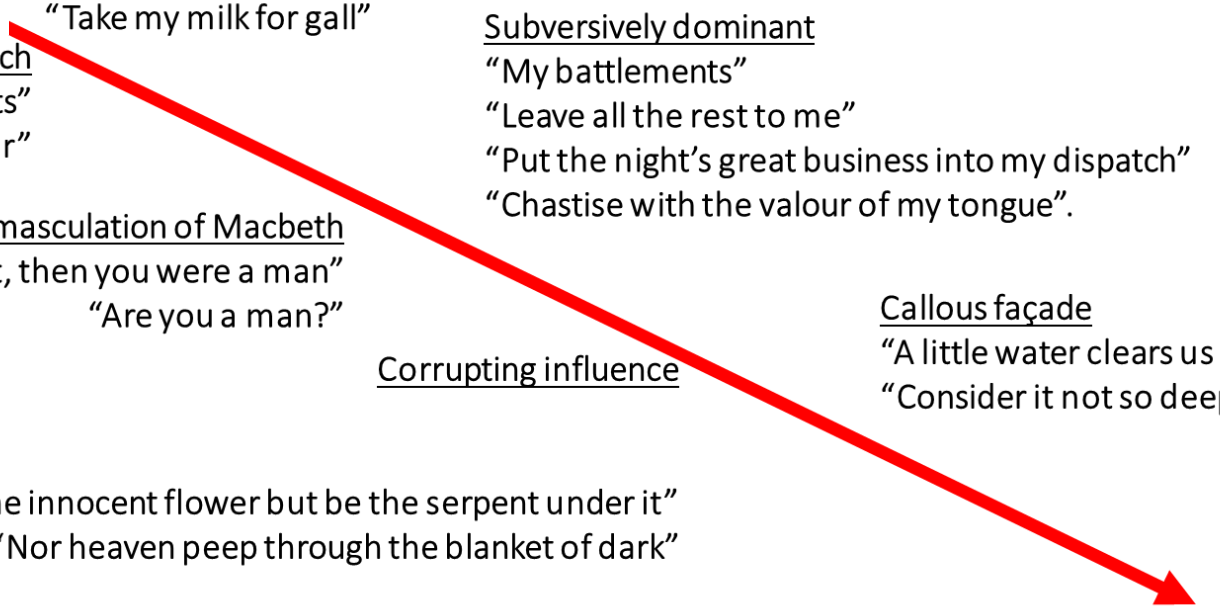
Emasculated
"When you durst do it, then you were a man"
"Are you a man?"
"Coward"

Hopeless
"Tomorrow and tomorrow and tomorrow"
"It is a tale, told by an idiot, signifying nothing"

The point of no return
"I am in blood, stepped in so far"
"Blood will have blood"

Ruined
"Tyrant"
"Dead butcher"

Lady Macbeth



Transgression of gender
"Unsex me here"
"Take my milk for gall"

Arguably the fourth witch
"Come, you spirits"
"Pour my spirits in thine ear"

Subversively dominant
"My battlements"
"Leave all the rest to me"
"Put the night's great business into my dispatch"
"Chastise with the valour of my tongue".

Emasculation of Macbeth
"When you durst do it, then you were a man"
"Are you a man?"

Callous façade
"A little water clears us of this deed"
"Consider it not so deeply".

Corrupting influence

"Look like the innocent flower but be the serpent under it"
"Nor heaven peep through the blanket of dark"

Mental fracturing
"She has light by her continually"
"Out, damned spot! Out I say!"
"To bed, to bed, to bed"

The end
Off-stage suicide.
Driven by insanity, self-punishment for the instigating the "deed", punishment for transgression of Jacobean norms.

Macbeth: Model Essay

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
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,
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,
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.

0 1 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]

Macbeth: Model Essay

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

Shakespeare, who wanted to promote the preservation of the Jacobean status quo, presents Macbeth as a tragic hero in order to reveal that creating instability and violence in society leads inevitably to instability and violence in the mind.

At the start of the play, Shakespeare creates an atmosphere of chaos, turmoil and inevitable violence that infects the play when the witches open the play with the statement that "fair is foul and foul is fair". In other words, good is bad and bad is good. By starting with this paradoxical chant, Shakespeare presents the witches as inverting, flipping and "juggling" with morality. In particular, the repetition of "fair" and "foul" foreshadows the malleability of all characters. Symbolically, "fair is foul and foul is far" could represent the inevitability of chaos in society and the confusion caused by the supernatural. It is as though the witches are showing that the transgression of expectations, rules and the status quo is inescapable. Perhaps Shakespeare begins the play with this destabilising chant so that the audience expect Macbeth's "fair" loyalty and "brave[ry]" to be disrupted and corrupted into "foul" malevolence. Therefore the audience see the fragility of morality, reality and the status quo and realise that characters with a "fair" façade like Macbeth can be corrupted and transformed into "foul" "tyrants".

When Macbeth is introduced, in this extract, we see hints that he has the ability to act in a "foul" and violent way but he commits these acts out of loyalty, patriotism and, ultimately, piety because he is fighting for his king and, by proxy, his God. We see this when he is described as "brave" as he uses his "brandished steel" to "unseam" the "rebel". In particular, the word "unseam" implies that Macbeth used his sword to brutally and viciously "cut" open his enemy. By contrasting this violent act with his "brave[ry]" and "nobility", we see that perhaps Macbeth's loyalty and a patriotism is a façade to conceal his "black and deep" violent desires. Shakespeare reveals, in this extract, that Macbeth, and perhaps humanity, is both "fair" and "foul".

As the play progresses, we see that Lady Macbeth manipulates Macbeth into expressing his "foul" violence and immorality when she commands Macbeth to "look like the innocent flower but be the serpent under it". By using the imperatives "look" and "be", Shakespeare reveals Lady Macbeth's transgressive authority and dominance. Despite the expectation of Jacobean women as passive, pious and pure, here Lady Macbeth is being active, immoral and corrupt. The image of the "innocent flower", which suggests morality, purity and perhaps femininity, is used to emphasise the façade that Lady Macbeth wants Macbeth to wear. The image of the "serpent under it" is used to express the malevolent, blasphemous and regicidal person that she wants Macbeth to "be". Here, "serpent", a symbol of the devil in the story of the Original Sin, is used to express the evil that she believes lies "under" the surface. Perhaps Shakespeare aims to show that this "serpent"-like violence is within Macbeth and all people and so we must avoid transgressive and corrupting beings such as Lady Macbeth and the supernatural.

Shakespeare reveals that Macbeth's acts of violence destabilise his mind when he hallucinates the "dagger of the mind", a voice cry "sleep no more" and the Ghost of Banquo's "gory locks". By showing Macbeth's horrifying hallucinations, Shakespeare reveals that violence in society leads to violent instability in the mind. In particular, the "dagger of the mind" is used to connect physical and psychological violence. The image of a "dagger", which is a weapon used to cut, stab and kill, is used to describe the hallucination in the "mind". It is almost as if, like a "dagger", Macbeth's thoughts of violence have cut, stabbed and killed his own mental stability, fragmenting his identity. We also see the corruption of Macbeth's peace and, by proxy, the peace in society when he hears a voice cry "sleep no more" "Macbeth doth murder sleep". Here, "sleep" represents tranquillity, order and rest. Symbolically, by committing the "deed" and "murder[ing]" Duncan, Macbeth has "murder[ed]" any chance of tranquillity, order and rest for both his mind and society. It is as if, because of the Divine Right of Kings, Macbeth has murdered Duncan and, by proxy, God and so will be punished with eternal instability and turmoil. Therefore the Jacobean audience see that causing disorder in the Great Chain of Being leads to horrifying disorder in the mind.

At the end of the play, Shakespeare shows that Macbeth's violent, "foul" and, ultimately immoral acts have led to his downfall when he sees life as "signifying nothing" and is described as a "dead butcher". Here, we see that Macbeth sees life as futile because of his corruption and cruelty. Shakespeare emphasises his change from being a patriotic, "brave" and "honourable" man at the start to now being reduced to a "butcher". By describing him as a "butcher", Shakespeare reveals how he treated humans like meat, violently attacking them, dehumanising and objectifying them. It is almost as if Macbeth has lost his identity because of blasphemous, "foul", cruel and immoral actions. Shakespeare reveals that, for those who destabilise society and are susceptible to corruption by transgressive forces, a dramatic downfall is inevitable.

Macbeth: Model Essay

0 1 ***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 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.
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.
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.
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 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.

0 1 '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]

Macbeth: Model Essay

'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.

Shakespeare, who wanted to promote the stability of the Jacobean status quo, presents Lady Macbeth as a character who begins the play confidently transgressive but is punished for her transgressions with mental instability in order to denounce the subversion of Jacobean norms and expectations.

Shakespeare establishes an atmosphere of chaos and turmoil at the start of the play when the witches chant "fair is foul and foul is fair". By using this paradoxical chant, Shakespeare encourages the reader to expect disorder. Here, the witches are flipping, inverting and "juggling" with morality, showing their power to create change, flip reality and invert expectations. Perhaps their paradox foreshadows Lady Macbeth's change from a "foul", immoral and Machiavellian character at the start to a destabilised, fragile, "fair" and remorseful woman at the end of the play.

At the start of the play, Lady Macbeth proudly defies the expectations of Jacobean women as passive, pious and pure when she demands that the "spirits" "unsex" her and that they "take" her "milk for gall". By commanding the spirits to "unsex" her, we see that Lady Macbeth feels psychologically imprisoned by her femininity and has a deep desire to be liberated. The image of Lady Macbeth speaking directly to the "spirits" is used to connect her to the supernatural and, by proxy, to immorality and corruption. More specifically, when she says "take my milk for gall", we see that she wants her femininity to be corrupted by "gall" or poison. Symbolically, Lady Macbeth represents the sin of disobedience, subversion and transgression. Perhaps Shakespeare aims to establish her as a terrifying and destabilising villain in order to shock the Jacobean audience, making them fear Lady Macbeth and, by proxy, all transgressive beings.

As the play progresses, Shakespeare presents Lady Macbeth as neither passive nor pure but instead controlling and corrupting. We see this when she emasculates Macbeth, shaming him into committing the "deed". For example, she asks "are you a man?" and says "when you durst do it, then you were a man". Here, the repetition of "man" reveals that she associates masculinity with dominance, violence and bravery and she is demanding that Macbeth conform to these expectations. It is almost as if this emasculation is like "gall" or poison, infecting Macbeth's "mind" and psyche and corrupting his previous "milk of human kindness". Shakespeare intends to present Lady Macbeth and, by proxy, all subversively dominant women as a corrupting, dominant force in order to preserve the Jacobean status quo.

Shakespeare also presents Lady Macbeth as subversively dominant when she commands Macbeth to "look like the innocent flower but be the serpent under it". By using the imperatives "look" and "be", Shakespeare reveals Lady Macbeth's potence. Despite the expectation of Jacobean women as passive, pious and pure, here Lady Macbeth is being active, immoral and corrupt. The image of the "innocent flower", which suggests morality, purity and perhaps femininity, is used to emphasise the façade that Lady Macbeth wants Macbeth to wear. The image of the "serpent under it" is used to express the malevolent, blasphemous and regicidal person that she wants Macbeth to "be". Here, "serpent", a symbol of the devil in the story of the Original Sin, is used to express the evil that she believes lies "under" the surface. Perhaps Shakespeare aims to show that this "serpent"-like violence exists within all people and can be exposed by threatening and destabilising beings such as Lady Macbeth and the witches.

By the end of the play, in this extract, we see Lady Macbeth's change from defiant, transgressive and "foul" to mentally fractured, destabilised and haunted by guilt. We see her hallucinate a "spot" of blood and cry "Out, damned spot! Out I say!" Here, the repeated exclamation marks and "out" emphasise her desperation for her hands and, by proxy, her conscience to be cleaned and purified. The image of the intangible "damned spot" is used to represent her feelings of guilt, which permanently and psychologically stain her mind. Symbolically, the permanent, irremovable, haunting "spot" represents the permanent punishment for immorality and transgression. It is almost as if this hallucination and her mental fragmentation is used as a warning by Shakespeare. Therefore the audience see, by noticing Lady Macbeth's dramatic change, that the inevitable, eternal punishment for creating instability in society is instability in the mind.

Macbeth: Essay Questions

0 1 *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, Lady Macbeth is persuading Macbeth to kill King Duncan.

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. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?
LADY MACBETH
Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?
MACBETH
I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.
Exeunt

0 1 Starting with this speech, explore how Shakespeare presents concealment.

Write about:

- How Shakespeare presents concealment in this speech
- How Shakespeare presents concealment in the play as a whole

[30 marks]]

0 1 *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, Lady Macbeth is being seen by a doctor because of her sleepwalking.

Doctor
What is it she does now? Look, how she rubs her hands.

Gentlewoman
It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

LADY MACBETH
Yet here's a spot.

Doctor
Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

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 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.

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. Oh, oh, oh!

0 1 Starting with this speech, explore how Shakespeare presents guilt.

Write about:

- How Shakespeare presents guilt in this speech
- How Shakespeare presents guilt in the play as a whole

[30 marks]

0 1 *Macbeth*

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

At this point in the play, Lady Macbeth has just read Macbeth's letter, informing her about the witches' prophecies.

Enter MACBETH

LADY MACBETH
Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

MACBETH
My dearest love,
Duncan comes here to-night.

LADY MACBETH
And when goes hence?

MACBETH
To-morrow, as he purposes.

LADY MACBETH
O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

MACBETH
We will speak further.

LADY MACBETH
Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me.

Exeunt

0 1 Starting with this speech, explore how far Shakespeare presents Lady Macbeth as an immoral character.

Write about:

- How Shakespeare presents Lady Macbeth as an immoral character in this speech
- How Shakespeare presents Lady Macbeth as an immoral character in the play as a whole

[30 marks]

0 1 *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, after ordering the murder of Banquo and Fleance, hallucinates the ghost of Banquo at a dinner.

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
LADY MACBETH
What, quite unmann'd in folly?
MACBETH
If I stand here, I saw him.
LADY MACBETH
Fie, for shame!

0 1 Starting with this speech, explore how Shakespeare presents vulnerability

Write about:

- How Shakespeare presents vulnerability in this speech
- How Shakespeare presents vulnerability in the play as a whole

[30 marks]

Macbeth

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

At this point in the play, Lady Macbeth is speaking. She has just read Macbeth's letter telling her about his meeting with the three witches.

LADY MACBETH
Glamis thou art, and Cawdor, and shalt be
What thou art promised; yet do I fear thy nature,
It is too full o'th'milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. Thou'dst have, great Glamis,
That which cries, 'Thus thou must do' if thou have it;
And that which rather thou dost fear to do,
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crowned withal.

0 1 Starting with this speech, explore how Shakespeare presents ambition in *Macbeth*.

Write about:

- how Shakespeare presents ambition in this speech
- how Shakespeare presents ambition in the play as a whole.

[30 marks]
AO4 [4 marks]

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
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. –
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,
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,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.

0 1 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]

English Literature Paper 1: A Christmas Carol

1. **Circle** the key word of the question
2. **Add** the words, phrases and characters that the question makes you think of
3. **Read** the extract
4. **Write** the four most important moments in the play that link to the question in chronological order
5. **One** of these moments must be from the **extract**
6. **Circle** the most important word or phrase in the quotations
7. **Annotate** the most important words or phrases – write 3 things they make you think of
8. **Write** an introduction + 4 paragraphs

Artful Additions	Introduction Construction:	Example:
+promote +challenge +warn +reveal +challenge +demonstrate	[Writer], who _____, uses / presents / uses _____ in order to _____	Dickens, who wanted to denounce callous individualism, uses the character of Scrooge, a manifestation of Malthusian misanthropy, in order to demonstrate the malleability of dogmatic views and to "haunt" his Victorian reader with his "Ghost of an Idea": philanthropy.

Artful Additions	Paragraph Construction:		Example:
+at the… +in the… +as the… +because +but +so +who +which +despite +although +whereas +manifestation of +after +before +embodiment of +epitome of +and, by proxy +antithesis +antithetical to		[Writer] presents…	At the start of the novella, Dickens presents Scrooge as an archetypal dogmatic misanthrope.
		For example… When… This is seen when…	This is seen when, before the destabilising arrival of the ghosts, he is described as "solitary as an oyster".
		In other words… Literally… Here,…	In other words, antithetically to Fred, who is "open", Scrooge is isolated, blinkered and has marginalised himself.
		By…, the writer… More specifically… In particular… The image of… It is almost as if… It is as though… The use of / the image of Metaphorically… Symbolically… Perhaps… It could be…	More specifically, the comparison to an "oyster", which can only be opened with significant force, reveals that Scrooge is dogmatically determined to remain isolated and "solitary". It is almost as if this metaphorical shell has been constructed not only because of his misanthropy but also desire to create a division between himself and the destitute. Perhaps Dickens presents us with the image of this stubbornly closed "oyster" to reveal that misanthropic Victorians can only be "open[ed]" with a significant force: the "haunt[ing]" supernatural.
		[Writer] intends… Therefore the reader / audience…	Therefore the Victorian reader sees that "open[ing]" the minds and views of Malthusian Victorians necessary because dogmatism leads to isolation. Dickens intends for the reader to fear the "haunt[ing]" power of the supernatural to enforce malleability.

A Christmas Carol, Charles Dickens					
written in 1843 – Victorian era	criticised New Poor Laws of 1834	wanted to denounce Thomas Malthus, who believed that the deaths of the destitute were inevitable and desirable	wanted his "ghost of an idea" to "haunt" the Victorian readers	Wanted to challenge + destabilise the status quo	wanted to promote altruism towards the destitute

Stave 1: Ebenezer Scrooge		Stave 1: The Ghost of Marley		Stave 2: The Ghost of Christmas Past	
"cold" + "no warmth could warm him"	+static +dogmatic +callous	"Cash boxes and chains"	+avarice +burden +imprison	"like a child" and "like an old man"	+malleable +innocence +naivety
"froze[n]"	+static +dogmatic +callous	"I wear the chain I forged in life"	+responsibility +imprison +trap	"jet of light"	+emit +benevolence +purity
"solitary as an oyster"	+marginalised +exterior +isolated	"Mankind was my business"	+altruism +collectivism +philanthropy	Replaced Belle with a "golden idol"	+avarice +blasphemous +worship
"decrease the surplus population"	+callous +Malthusian +dehumanise	"Incessant torture of remorse"	+haunting +regret +entrap		
"Are there no prisons? Are there no workhouses?"	+destitute +dehumanise +callous	Scrooge's "colour changed"	+malleable +destabilise +transform	He tried to extinguish the "jet of light" but "he could not hide the light, which streamed… in an unbroken flood"	+benevolence +superior +potent

Stave 3: The Ghost of Christmas Present		Stave 4: The Ghost of Christmas Yet to Come		Stave 5: Scrooge has changed	
Ghost is a symbol of abundance: "jolly", "cheery", "green"	+benevolence +open +philanthropy	"slowly, gravely, silently"	+potent +mysterious +"haunting"	"no fog, no mist" + "clear, bright day"	+purity +openness +restored
"torch" spreads positivity and philanthropy	+altruism +benevolence +purity	"tell me I may sponge away the writing on that stone"	+desperation +erase / cleanse +conscience	"merry as a school boy"	+innocent +pure +benevolent
"bleak" and "dismal" places have "fire" and a "gleaming" atmosphere	+benevolence +superior to +malevolence			"light as a feather"	+unburdened +pure +elevated
Cratchits: "twice-turned gown", "brave in ribbons" "monstrous shirt collar"	+destitute +oppressed +suffering	Scrooge begs the Ghost of Christmas Yet to Come "on his knees"	+inferior +supernatural +superior	"happy as an angel"	+moral +pure +benevolent
Ignorance and Want are "yellow", "scowling" and "wolfish"	+animalistic +repulsive +destitution	"Scrooge trembled"	+supernatural +destabilised +dogmas	Asks Fred to "let me in" + asks the Portly Gentlemen for "pardon"	+regret +malleable +remorse

1798: Thomas Malthus – paupers are not invited to "nature's mighty feast"
1834: New Poor Law = workhouses
1843: A Christmas Carol – preface "ghost of an idea" "haunt their houses pleasantly"

Symbol of Malthusian misanthropy

"Cold" [extended metaphor] "No warmth could warm" him +"froze[n]"
"Hard and sharp as flint"
"Solitary as an oyster"
"Dark master" "Old sinner"
"Decrease the surplus population"
"Are there no prisons? Are there no workhouses?"
"It's not my business"

Warning from Marley

"Cash boxes and chains"
"I wear the chain I forged in life"
"Mankind was my business"
"Incessant torture of remorse"
Scrooge's "colour changed"

Ghost of Christmas Past.

"like a child" "like an old man" "jet of light"
"A solitary boy" at school.
Belle: replaced with a "golden idol"
"he could not hide the light"

Ghost of Christmas Present

Abundance: "jolly", "cheery" and "green".
"Torch" spreads positivity and philanthropy – "bleak" "dismal" places have "fire" and a "gleaming" atmosphere
Cratchits: "twice-turned", "brave in ribbons" "monstrous" shirt collar.
Ignorance and Want: "wretched" "meagre" "yellow" "wolfish": "Man's"

"trembled"

Scrooge's change

"No fog, no mist"
"Clear, bright" day
"merry as a school boy" = Innocence recaptured
"Light as a feather"
Will Fred "let him in"?
Asks for "pardon"
"Laughs"
Second father to Tiny Tim.
Regains his humanity.

Ghost of Christmas Yet to Come

"slowly, gravely, silently"
"tell me I may sponge away the writing on that stone"

A Christmas Carol Most Revealing Moments	
Moment	What is revealed
1. Dickens, in his preface, says to the Victorian reader that he wants the "Ghost of an Idea" in his novella to "haunt their houses pleasantly"	In response and in **contrast** to **Malthusian misanthropy**, Dickens' "Ghost of an Idea" was that those with resources should be **altruistic** and **philanthropic** towards the **destitute**; he wanted this "idea" to "haunt" the Victorian reader, never leaving them.
2. Scrooge is depicted as "solitary as an oyster"	Oysters require a significant force to open them. They are fused shut. Therefore Scrooge is a character who **dogmatically marginalises** and **insulates** himself. It could be that he stays on the "edges" of society because, to him, philanthropy and the festive spirit symbolises weakness, vulnerability and fragility. In particular, by comparing Scrooge to an "oyster", Dickens implies that Scrooge's mind, psyche and conscience is tightly closed and cannot be opened except by a significant force. Perhaps he is aiming to show that Scrooge constructs a metaphorical shell, blockade or barrier between himself and his "fellow-passengers". For Scrooge to "open" his "shut-up" shell there needs to be a strong, violent and maybe even aggressive force. Thus we see that the supernatural Ghosts who visit Scrooge represent the violent, frightening and intimidating influences that are needed to change **misanthropic Malthusian** ideals.
3. "No warmth could warm" Scrooge	Something that is frozen can usually be thawed, melted or changed by applying heat. Scrooge's **dogmatic** refusal to become "warm" implies that he has a **static** attitude and that his **avarice** will be hard to change.
4. Scrooge is a "dark master"	A master is someone who is in power or has control over others, over themselves or over a skill. When we describe something or someone as dark, we mean they lack light or positivity. Therefore Scrooge has a **paucity** of **benevolence** and **altruism** and is also dominant and powerful.
5. Fred, the antithesis of Scrooge, is "all in a glow" and his "eyes sparkled"	Fred represents Dickensian **philanthropy** whereas Scrooge represents Malthusian **misanthropy**. Fred **emits** or refracts light and, by proxy, **benevolence,** in contrast to Scrooge the "dark master".
6. Fred says, confidently, that Christmas is a time for people to "open up their shut up hearts freely"	Fred represents Dickensian **philanthropy** whereas Scrooge represents Malthusian **misanthropy**. Fred's message about Christmas is **antithetical to** Scrooge's closed and **blinkered** metaphorical "oyster" shell.
7. Scrooge responds to the portly gentlemen's requests for charity with the question: "Are there no prisons?" "Are there no workhouses?"	Scrooge, who represents **misanthropic Malthusian** ideals, is the **antithesis** of **proto-socialism**. In this part of the text, we see that his view is challenged but he thinks that "prisons" and "workhouses" are where **paupers** and the **destitute** belong. Here, Dickens is criticising Victorians who take this view by presenting Scrooge as a **malevolent** and "clutching" **avaricious** character
8. The Ghost of Marley appears, with a "chain" and with his "skirts and tassels… still agitated as by the hot vapour from an oven"	The "chain" reveals Marley's literal and metaphorical imprisonment; he is trapped by his **avaricious** actions in life. More specifically, their consequences form an inescapable "chain", with the "cashboxes" burdening him as a reminder of his selfishness. Marley "forged" the "chain" "in life". In other words, he created this chain himself and, through his **misanthropy**, he constructed his own shackles. Scrooge is "frozen", **static** and **dogmatic**. Contrastingly, Marley's ghost almost carries with him his own motion; his "skirts, and tassels, were still agitated as by the hot vapour from an oven." In other words, he is physically **malleable**; he responds to supernatural "vapour" and carries and promotes motion, not **stasis**.

9. The Ghost of Christmas Past appears "like a child" and "like an old man"	The fact that the Ghost of Christmas Past changes between looking "like a child" and "like an old man" shows that he embodies **malleability** in contrast to Scrooge's **dogmatic** attitude. It could also imply that Scrooge, an "old man" at the start of the novella, needs to reclaim his "child[ish]" innocence and purity.
10. The Ghost of Christmas Past wears "white" and has on its head a "jet of light"	Unlike Scrooge, the "dark master", The Ghost of Christmas Past **emits** light and, by proxy, benevolence. Like Bob Cratchit, the Ghost of Christmas Past wears "white" to remind the reader of **purity** and **benevolence** which we should all aim for.
11. Dickens describes Scrooge's fire during his childhood as "feeble"	Dickens offers us an explanation for Scrooge's **misanthropy** by revealing that he had a lack of metaphorical and literal "warmth" in his childhood. Perhaps this explains Scrooge withholds coal from Bob and "the cold within [Scrooge] froze his old features"
12. At Fezziwig's party, there is abundance and "light"	We have met the idea of light and dark before in this novella. Scrooge is a "dark master" and the Ghost of Christmas Past has a "jet of light" coming from his head. Light illuminates things, allowing us to see clearly. If something gives out light, we might say that metaphorically, it is giving out or **emitting** positivity, hope, or **benevolence.** Giving out light might also represent **altruism** or **philanthropy**.
13. Scrooge ruined his love and relationship by worshipping the "golden idol"	By using this image of blasphemy, Dickens reveals that Scrooge's avarice is immoral, **malevolent** and blasphemous.
14. Seeing Belle's family in the present day shows Scrooge that having a child would have "been a spring-time in the haggard winter of his life"	Scrooge is trapped in an eternal "winter", causing us to be reminded that "no warmth could warm him" and he is "froze[n]". This "winter" could represent his "froze[n]" and **dogmatic** views, his **callous** attitude and maybe even his age and proximity to death.
15. Scrooge tries to extinguish the "jet of light" but "he could not hide the light"	Scrooge attempts to **conceal** the Ghost of Christmas Past's "jet of light" but he cannot. Therefore, metaphorically, we see that "light" and **benevolence** is inevitable; it must be shared and **emitted** and cannot be stopped by **Malthusian misanthropy.**
16. The Ghost of Christmas Present sits on an abundance of food	Dickens uses the Ghost of Christmas Present to represent the **abundance** that exists, directly disagreeing with **Malthusian** ideas about the **paucity** of resources leading to inevitable and desirable deaths of **paupers** and the **destitute**.
17. The Ghost of Christmas Present carries a "torch"	Like the Ghost of Christmas Past and Fred, the Ghost of Christmas Present **emits** light and, by proxy, **benevolence.** The "torch" looks like a cornucopia or Horn of Plenty, which was a symbol of harvest and **abundance** of resources.
18. The Cratchits are "cripple[d]" by "monstrous" destitution but remain "brave in ribbons"	Tim is physically a "cripple". Metaphorically, the family is "cripple[d]" by **misanthropy** and **destitution.** The real "monster" or "ogre" in the family is Scrooge and, by proxy, **Malthusian** ideas. The "ribbons" worn by the family show that they are attempting perhaps to conceal their poverty from themselves or from society and they keep an outward appearance that is **jovial** and positive.
19. We see three images of light in the darkness	Even in spaces and places that are literally "dark", "bleak", "ghostly", "frightful" and "solitary", the Ghost of Christmas Present provides "light", "brightness" and "hopes". This reminds the Victorian reader of Scrooge, who is a "froze[n]" and "cold" "dark master" and so we see that he has the ability to change and embrace and **emit** "light" and, by proxy, **benevolence**.

20. Scrooge is described by Fred and his guests as a "savage animal… that growled and grunted sometimes"	Scrooge has become **animalistic** and **dehumanised** because of his **avarice.**
21. Ignorance and Want are "wolfish" "monsters"	Ignorance and want corrupt the innocence of these children, who represent the way in which **destitution dehumanises paupers;** the image of these two children is "haunt[ing]" and horrifying, just like **destitution** itself.
22. The Ghost of Christmas Yet to Come is "concealed" and approaches "slowly, gravely" and "silently"	The language (or semantic field) of **emission** or release is often connected with the language (or semantic field) of light. The language (or semantic field) of **concealment** (hiding things or ideas) is often connected with the language (or semantic field) of darkness. The Ghost of Christmas Yet to Come absorbs light; it is an absence - almost an abyss or a void, which swallows up **benevolence**. In some senses, it reminds us of Scrooge, the "dark master".
23. "Scrooge bent down upon his knee" in front of the Ghost of Christmas Yet to Come	Physically, Scrooge lowers himself, revealing that he understands his inferiority to the supernatural and realises that he has much to learn from the Ghosts. He shows fear and weakness and vulnerability, showing that his metaphorical "oyster" shell is beginning to fracture.
24. Dickens contrasts the "green" burial place of Tiny Tim and the "choked" grave of the anonymous man	Scrooge faces the horrible fate of the "choked" anonymous man, realising that those who are **misanthropic** in life will suffer in death. In contrast, Tiny Tim is buried in a "green" place, symbolic of Heaven or Eden.
25. When he sees each of the apparitions, Scrooge "trembles"	Scrooge's physical "tremble" represents the fact that the Spirits **destabilise** Scrooge's dogmas; they begin to fracture his metaphorical "oyster" shell and force him to become **malleable** and **flexible** and alter his **static** and **dogmatic** views.
26. "if the courses be departed from, the ends will change"	No one is **inherently misanthropic; misanthropy** is learned and therefore can be changed. **Malleability** is always important because it can lead to **epiphany** and a change in "courses", resulting in a change in outcomes or "ends".
27. Scrooge changes; he is "merry as a school boy"	Scrooge was a "solitary" child with a "feeble fire", leading to him becoming as "solitary as an oyster" and "cold" as an adult. It is almost as if he has been reborn; he now has the innocence and purity of a child. Like the Ghost of Christmas Past, he is both "like a child" and "like an old man"
28. Scrooge is "happy as an angel"	Scrooge had been an animalistic "old sinner" – a man who, because of his **malevolence**, was associated with the devil and with the sin of **avarice**. Now, he is comparing his joy to that of an "angel"; the **antithesis** of his previous identity.
29. Scrooge is "light as a feather"	The Ghost of Jacob Marley was burdened. Scrooge was a "dark master". Now, Scrooge is unburdened and "light"; he is no longer oppressed by his sinful and **callous** actions. Ancient Egyptians believed that the heart was weighted against a feather after death. If it was heavier than a feather, the soul would be punished. If it was lighter than a feather, the soul would ascend.
30. Scrooge is a "second Father" to Tiny Tim	Scrooge becomes fatherly and paternal rather than **callous** and **misanthropic**; his transformation is complete.

A Christmas Carol: Model Essay

0 8 **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 is about to leave Scrooge.

> The chimes were ringing the three quarters past eleven at that moment.
> "Forgive me if I am not justified in what I ask," said Scrooge, looking intently at the Spirit's robe, "but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw?"
> "It might be a claw, for the flesh there is upon it," was the Spirit's sorrowful reply. "Look here."
> From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.
> "Oh, Man! look here. Look, look, down here!" exclaimed the Ghost.
> They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds.
> Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.
> Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.
> "Spirit! are they yours?" Scrooge could say no more.
> "They are Man's," said the Spirit, looking down upon them. "And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!" cried the Spirit, stretching out its hand towards the city. "Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!"
> "Have they no refuge or resource?" cried Scrooge.
> "Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"
> The bell struck twelve.

0 8 Starting with this extract, explore how Dickens presents the suffering of the poor in *A Christmas Carol*.

Write about:

- how Dickens presents the suffering of the poor in this extract
- how Dickens presents the suffering of the poor in the novel as a whole.

[30 marks]

A Christmas Carol: Model Essay

Starting with this extract, explore how Dickens presents the suffering of the poor in A Christmas Carol

Dickens, who wanted to denounce misanthropy and avarice, exposes the suffering of the poor in *A Christmas Carol* in order to promote his "ghost of an idea": philanthropy.

At the start of the novella, Scrooge's avarice and isolation causes the suffering of the poor because he preserves his own wealth and rejects his responsibility for society. We see this when he is described as "solitary as an oyster". Here, by comparing Scrooge to an "oyster", which requires a significant force to open it, Dickens reveals that Scrooge is a character who dogmatically marginalises himself. It could be that he stays on the "edges" of society because, to him, philanthropy symbolises weakness, vulnerability and fragility. In particular, by comparing Scrooge to an "oyster", Dickens implies that Scrooge's mind, psyche and conscience is tightly closed and cannot be opened except by a significant force. Perhaps he is aiming to show that Scrooge constructs a metaphorical shell or barrier between himself and society. Therefore we see that for Scrooge to "open" his "shut-up" shell there needs to be a strong, violent and maybe even aggressive force: the supernatural. Dickens reveals that, to stop Malthusian misanthropes inflicting suffering on the poor, frightening and intimidating influences are needed.

When he is asked for charity by the Portly Gentlemen, he shows his callousness and his lack of care about the suffering of the poor when he asks "Are there no prisons? Are there no workhouses?" and says that the deaths of the destitute will "decrease the surplus population". Here, Scrooge echoes the views of Thomas Malthus and the New Poor Law of 1834. By describing the destitute as "the surplus population", we see that Malthusian ideology dehumanises and objectifies the poor. It is almost as if, like Malthus, Scrooge believes that the deaths of the destitute are both desirable and inevitable. When Scrooge asks "Are there no prisons? Are there no workhouses?", we see that he thinks the poor deserve to be imprisoned and trapped in their destitution. Here, "prisons" and "workhouses" are used to emphasise the cruelty of Malthusian misanthropes. Therefore the Victorian reader sees how repulsive and callous Scrooge and, by proxy, Malthus' ideals were.

After meeting the Ghost of Christmas Present and seeing Ignorance and Want, the Ghost turns on Scrooge "with his own words", echoing his questions about "prisons" and "workhouses". In other words, he reminds Scrooge of his previous malevolence. By repeating and echoing these questions, Dickens reminds the Victorian reader that their callousness is permanent and will have a perpetual impact on not only an individual but society. Here, the Ghost's repetition of Scrooge's words "haunt[s]" Scrooge and the Victorian reader with the idea that callousness has consequences.

When the Ghost of Christmas Past reveals the "children", Ignorance and Want, we see how repulsive and horrifying the suffering of the poor really is. We see this when they are described as "yellow, meagre, ragged, scowling, wolfish". Here, "scowling" emphasises the fury and anger of the children and, by proxy, the outrageous injustice of destitution. In particular, "yellow" highlights how unhealthy and malnourished the children are and, ultimately, how unnatural poverty is. By describing the children as "wolfish", Dickens reveals the dehumanising and objectifying power of poverty. It is almost as if the suffering caused by poverty has made these children animalistic. The image of these two children is horrifying and haunting, much like destitution itself and so the Victorian reader feels terror at society's injustice.

By the end of the novel, Scrooge has changed and become philanthropic, altruistic and benevolent towards the poor. We see this when he is described as "merry as a schoolboy" and "happy as an angel". Here, Dickens reveals that kindness towards the poor is rewarded with joy and happiness. By comparing Scrooge to a "schoolboy", Dickens emphasises his restored innocence and purity. The image of Scrooge as "an angel" is used to emphasise the holiness and importance of morality and altruism. It is as if Scrooge is now allowed access to both heaven and innocence because of his new attitude and support of the poor. Dickens aims to use Scrooge's change throughout the novella to encourage Malthusian Victorian readers to change too.

A Christmas Carol: Model Essay

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.

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.

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.

"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.

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.

"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]

A Christmas Carol: Model Essay

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

Dickens, who wanted to denounce misanthropy and avarice, presents Scrooge's fear of the supernatural as leading to his transformation in order to promote malleability in his Malthusian Victorian readers.

At the start of the novella, Scrooge is introduced as isolated and avaricious because he wants to be impervious to influence and to fear; he preserves his own wealth and rejects his responsibility for society. We see this when he is described as "solitary as an oyster". Here, by comparing Scrooge to an "oyster", which requires a significant force to open it, Dickens reveals that Scrooge is a character who dogmatically marginalises himself. It could be that he stays on the "edges" of society because, to him, philanthropy symbolises weakness, vulnerability and fragility. In particular, by comparing Scrooge to an "oyster", Dickens implies that Scrooge's mind, psyche and conscience is tightly closed and cannot be opened except by a significant force. Perhaps he is aiming to show that Scrooge constructs a metaphorical shell or barrier between himself and society. Therefore we see that for Scrooge to "open" his "shut-up" shell there needs to be a strong, violent and maybe even aggressive force: the supernatural. Dickens reveals that dogmatic misanthropes must change and that a frightening force is necessary to enforce this change.

When Scrooge meets Marley's ghost, he begins to experience fear for the first time, which starts to destabilise his dogmas. We see that Marley's ghost wears the "chain" he "forg'd" in life. Here, the "chain" reveals Marley's literal and metaphorical imprisonment; he is trapped by his avaricious actions in life. More specifically, their consequences form an inescapable "chain", with the "cashboxes" burdening him as a reminder of his selfishness. The image of Marley "forg[ing]" the "chain" "in life" reveals that he creating this chain himself and, through his misanthropy, he constructed his own shackles. When Scrooge sees this chain, his "colour changed". Literally, his face turns pale with fear. Metaphorically, this "colour change" could represent a change in Scrooge's attitude due to Marley's terrifying message of imprisonment. Symbolically, Scrooge's "colour change" is a manifestation of the "change" needed in Victorian society to create fairness and justice. Dickens aims to use Scrooge's destabilising fear of the supernatural to emphasise how Malthusian dogmas need to be destabilised and "change[d]"

By the end of the novella, in this extract, Dickens presents Scrooge as both physically and mentally destabilised by his fear of the supernatural. We see that Scrooge "feared the silent shape so much that his legs trembled beneath it" and "he could hardly stand". Here, Scrooge's "trembl[ing]" legs literally show his terror. Metaphorically, this could show the instability of his callous dogmas. Symbolically, his complete physical unsteadiness could show the fragility of Malthusian views; like Scrooge, these ideologies can "hardly stand" up when faced with the power of a superior force: the supernatural. Therefore the Victorian reader sees the instability of Malthusian dogmas.

Dickens presents Scrooge's final fear as the fear of the future when he begs the Ghost of Christmas Yet to Come to let him "sponge away" his name, which is written on a gravestone. Literally, Scrooge wants to erase his own name to ignore and avoid a lonely death. By using the phrase "sponge away", Dickens implies that Scrooge wants to metaphorically clean or cleanse his conscience and his mind, removing the sins of his past. Here, Dickens reveals that Scrooge is terrified of his future being irreparable and inescapable. Therefore the Victorian reader sees how important it is to "sponge away" their sinful or misanthropic acts "in life".

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. 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 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.
>
> 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.
>
> "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.

[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?"
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!"
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]

Section B: 19th Century Novel

Answer **one** question from this section on your chosen text.

Either

0 8 Charles Dickens: *A Christmas Carol*

Read the following extract from Stave 5 of *A Christmas Carol* and then answer the question that follows.

At this point in the novel, Scrooge has just woken up after meeting the Ghost of Christmas Yet to Come.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!"

He had frisked into the sitting-room, and was now standing there: perfectly winded.

"There's the saucepan that the gruel was in!" cried Scrooge, starting off again, and going round the fireplace. "There's the door, by which the Ghost of Jacob Marley entered! There's the corner where the Ghost of Christmas Present, sat! There's the window where I saw the wandering Spirits! It's all right, it's all true, it all happened. Ha ha ha!"

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

"I don't know what day of the month it is!" said Scrooge. "I don't know how long I've been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer; ding, dong, bell. Bell, dong, ding; hammer, clang, clash! Oh, glorious, glorious!

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious! Glorious!

"What's to-day!" cried Scrooge, calling downward to a boy in Sunday clothes, who perhaps had loitered in to look about him.

"EH?" returned the boy, with all his might of wonder.

"What's to-day, my fine fellow?" said Scrooge.

"To-day!" replied the boy. "Why, CHRISTMAS DAY."

0 8 Starting with this extract, explore how Dickens presents Scrooge's change.

Write about:

- How Dickens presents Scrooge's change in this extract
- How Dickens presents Scrooge's change in the novel as a whole.

[30 marks]

0 8 Charles Dickens: *A Christmas Carol*

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

At this point in the novel, the Ghost of Christmas Yet to Come has just shown Scrooge that Tiny Tim has died and is now showing Scrooge a grave.

A churchyard. Here, then; the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying; fat with repleted appetite. A worthy place!

The Spirit stood among the graves, and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

"Before I draw nearer to that stone to which you point," said Scrooge, "answer me one question. Are these the shadows of the things that Will be, or are they shadows of things that May be, only?"

Still the Ghost pointed downward to the grave by which it stood.

"Men's courses will foreshadow certain ends, to which, if persevered in, they must lead," said Scrooge. "But if the courses be departed from, the ends will change. Say it is thus with what you show me!"

The Spirit was immovable as ever.

Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, Ebenezer Scrooge.

"Am I that man who lay upon the bed?" he cried, upon his knees.

The finger pointed from the grave to him, and back again.

"No, Spirit! Oh no, no!"

The finger still was there.

"Spirit!" he cried, tight clutching at its robe, "hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope!"

For the first time the hand appeared to shake.

"Good Spirit," he pursued, as down upon the ground he fell before it: "Your nature intercedes for me, and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life!"

The kind hand trembled.

"I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!"

0 8 Starting with this extract, explore how Dickens presents Scrooge's fear.

Write about:

- How Dickens presents Scrooge's fear in this extract
- How Dickens presents Scrooge's fear in the novel as a whole.

[30 marks]

0 8 Charles Dickens: *A Christmas Carol*

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

At this point in the novel, Scrooge is being taken on a journey by the Ghost of Christmas Present

And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants; and water spread itself wheresoever it listed, or would have done so, but for the frost that held it prisoner; and nothing grew but moss and furze, and coarse rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night.

"What place is this?" asked Scrooge.

"A place where Miners live, who labour in the bowels of the earth," returned the Spirit. "But they know me. See!"

A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children's children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song—it had been a very old song when he was a boy—and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again.

The Spirit did not tarry here, but bade Scrooge hold his robe, and passing on above the moor, sped—whither? Not to sea? To sea. To Scrooge's horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed, the wild year through, there stood a solitary lighthouse. Great heaps of sea-weed clung to its base, and storm-birds—born of the wind one might suppose, as sea-weed of the water—rose and fell about it, like the waves they skimmed.

But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog; and one of them: the elder, too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be: struck up a sturdy song that was like a Gale in itself.

0 8 Starting with this extract, explore how Dickens presents darkness and light.

Write about:

- How Dickens presents darkness and light in this extract
- How Dickens presents darkness and light in the novel as a whole.

[30 marks]

0 8 Charles Dickens: *A Christmas Carol*

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

At this point in the novel, Scrooge is being shown a conversation with Belle by the Ghost of Christmas Past.

"My time grows short," observed the Spirit. "Quick!"

This was not addressed to Scrooge, or to any one whom he could see, but it produced an immediate effect. For again Scrooge saw himself. He was older now; a man in the prime of life. His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice. There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall.

He was not alone, but sat by the side of a fair young girl in a mourning-dress: in whose eyes there were tears, which sparkled in the light that shone out of the Ghost of Christmas Past.

"It matters little," she said, softly. "To you, very little. Another idol has displaced me; and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve."

"What Idol has displaced you?" he rejoined.

"A golden one."

"This is the even-handed dealing of the world!" he said. "There is nothing on which it is so hard as poverty; and there is nothing it professes to condemn with such severity as the pursuit of wealth!"

"You fear the world too much," she answered, gently. "All your other hopes have merged into the hope of being beyond the chance of its sordid reproach. I have seen your nobler aspirations fall off one by one, until the master-passion, Gain, engrosses you. Have I not?"

"What then?" he retorted. "Even if I have grown so much wiser, what then? I am not changed towards you."

She shook her head.

"Am I?"

"Our contract is an old one. It was made when we were both poor and content to be so, until, in good season, we could improve our worldly fortune by our patient industry. You *are* changed. When it was made, you were another man."

"I was a boy," he said impatiently.

"Your own feeling tells you that you were not what you are," she returned. "I am. That which promised happiness when we were one in heart, is fraught with misery now that we are two. How often and how keenly I have thought of this, I will not say. It is enough that I *have* thought of it, and can release you."

"Have I ever sought release?"

"In words. No. Never."

"In what, then?"

"In a changed nature; in an altered spirit; in another atmosphere of life; another Hope as its great end. In everything that made my love of any worth or value in your sight. If this had

never been between us," said the girl, looking mildly, but with steadiness, upon him; "tell me, would you seek me out and try to win me now? Ah, no!"

He seemed to yield to the justice of this supposition, in spite of himself. But he said with a struggle, "You think not."

0 8 Starting with this extract, explore how Dickens presents greed.

Write about:

- How Dickens presents greed in this extract
- How Dickens presents greed in the novel as a whole.

[30 marks]

0 8 Charles Dickens: *A Christmas Carol*

Read the following extract from Stave 2 of *A Christmas Carol* and then answer the question that follows.
At this point in the novel, Scrooge is being shown his childhood self by the Ghost of Christmas Past.

They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he used to be.

Not a latent echo in the house, not a squeak and scuffle from the mice behind the panelling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with a softening influence, and gave a freer passage to his tears.

The Spirit touched him on the arm, and pointed to his younger self, intent upon his reading. Suddenly a man, in foreign garments: wonderfully real and distinct to look at: stood outside the window, with an axe stuck in his belt, and leading by the bridle an ass laden with wood.

"Why, it's Ali Baba!" Scrooge exclaimed in ecstasy. "It's dear old honest Ali Baba! Yes, yes, I know! One Christmas time, when yonder solitary child was left here all alone, he *did* come, for the first time, just like that. Poor boy! And Valentine," said Scrooge, "and his wild brother, Orson; there they go! And what's his name, who was put down in his drawers, asleep, at the Gate of Damascus; don't you see him! And the Sultan's Groom turned upside down by the Genii; there he is upon his head! Serve him right. I'm glad of it. What business had *he* to be married to the Princess!"

To hear Scrooge expending all the earnestness of his nature on such subjects, in a most extraordinary voice between laughing and crying; and to see his heightened and excited face; would have been a surprise to his business friends in the city, indeed.

"There's the Parrot!" cried Scrooge. "Green body and yellow tail, with a thing like a lettuce growing out of the top of his head; there he is! Poor Robin Crusoe, he called him, when he came home again after sailing round the island. 'Poor Robin Crusoe, where have you been, Robin Crusoe?' The man thought he was dreaming, but he wasn't. It was the Parrot, you know. There goes Friday, running for his life to the little creek! Halloa! Hoop! Halloo!"

Then, with a rapidity of transition very foreign to his usual character, he said, in pity for his former self, "Poor boy!" and cried again.

"I wish," Scrooge muttered, putting his hand in his pocket, and looking about him, after drying his eyes with his cuff: "but it's too late now."

"What is the matter?" asked the Spirit.

"Nothing," said Scrooge. "Nothing. There was a boy singing a Christmas Carol at my door last night. I should like to have given him something: that's all."

0 8 Starting with this extract, explore how Dickens presents regret.

Write about:

- How Dickens presents regret in this extract
- How Dickens presents regret in the novel as a whole.

[30 marks]