



English Literature: Component 1, Section B

# A Christmas Carol



DATE OF EXAM:

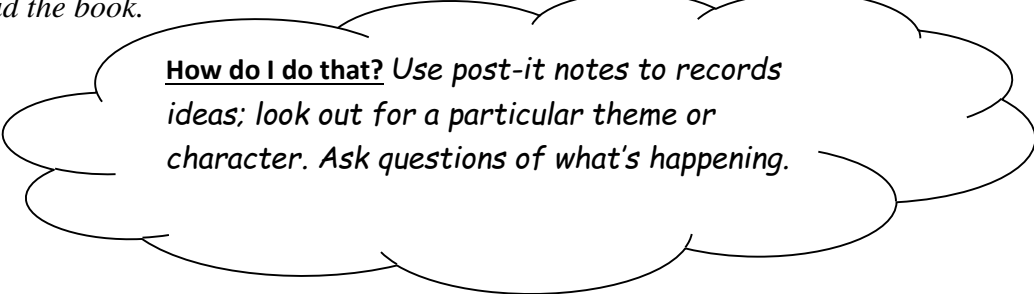
Name:

Class:

Teacher:

## How do I revise for A Christmas Carol?

1. **Read the book!** If you already have, that's great; you can always read it again. *Try to actively read the book.*



**How do I do that?** Use post-it notes to record ideas; look out for a particular theme or character. Ask questions of what's happening.

2. **Get organised!** You have lots of stuff on this book already. Find it. Sort it. And use it.
3. **Know what is going on.** Produce mind maps/summaries of each stave. Know what happens and when it happens and also why it's important.
4. **Know your Victorian British history!** Make sure you have a clear view of what was going on then and what it has to do with Dickens' novel. (You could add any links to your mind maps!)
5. **Know who is who.** The Cratchitts, The Fezziwigs, Scrooge's nephew... and know why they are important to the novel. What do they all represent? Know the Ghosts and Spirits. There are 4 and they all are different in terms of appearance and behaviour. Be able to write 5 bullet points for each character (personality/appearance/what the others think of them, particularly Scrooge) and find 5 (minimum) key quotes for them-put it on a big sheet of paper and stick it on your bedroom wall-AND LOOK AT IT!
6. **Be clear on the themes.** There are lots of themes, symbols and motifs used in this book-know what they are, why they're important and which characters have something to do with them.
  - **Make a note of what they are-look for some examples**
  - **Who has something do with them**
  - **Some key quotes**
  - **Put it all on some sort of mind map. (Again look at it from time to time once it's done!)**
7. **Learn some quotes.** Don't forget you can't take your book into the exam. Get some cue cards-write 5 key quotes for each theme and each character on them and learn them! On the bus, in the car, just before bed...you get the idea. Stick them in your bag and take them with you, everywhere you go!
8. **Plan some essays.** Time yourself, spend ten/fifteen minutes writing down and then organising your ideas for different questions.
9. **Write some essays.** Practice makes perfect!

# Assessment Criteria

Complete this box with key details relating to the exam:

<u>What I have to do</u>	<u>AO1</u>
	<u>AO2</u>
	<u>AO3</u>

**Sample Paragraph.**

Dickens adds tension to the extract by portraying Scrooge as being alone when we know that something supernatural may be about to occur. Looking out of the window, Scrooge notes that ‘it was still very foggy and extremely cold, and that there was no noise of people running to and fro’. The fact that there is ‘no noise’ and ‘no people’ shows he is isolated and vulnerable. In addition to this, Dickens adds that it is ‘foggy’, which creates tension as Scrooge, and the reader, cannot see what may be lurking in near future.

	<b>Band you would put it in and why</b>
<b>AO1</b>	
<b>AO2</b>	

**How could the above paragraph be improved?**

-----  
-----  
-----  
-----  
-----

A Christmas Carol – Fill in the blanks to create a plot outline:

The tale begins on [Christmas Eve](#). Scrooge is a \_\_\_\_\_ and \_\_\_\_\_ old man. He hates Christmas, calling it "h\_\_\_\_\_". Scrooge is visited by three \_\_\_\_\_.

The first of the spirits, the [Ghost of Christmas Past](#), takes Scrooge to Christmas scenes when he was \_\_\_\_\_.

The second spirit, the Ghost of Christmas \_\_\_\_\_, takes Scrooge to visit his clerk \_\_\_\_\_ [Cratchit](#), introducing his youngest son, [Tiny Tim](#), who is full of happiness but is \_\_\_\_\_. The spirit informs Scrooge that Tiny Tim will die unless the course of events changes.

The third spirit, the Ghost of Christmas \_\_\_\_\_, shows Scrooge on Christmas Day, one year later. \_\_\_\_\_ has \_\_\_\_\_ because Cratchit could not afford to look after him. He then shows him a grave with \_\_\_\_\_ own name on it! Scrooge promises that he will

\_\_\_\_\_  
\_\_\_\_\_.

Scrooge awakens on Christmas morning and

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Victorian England

Victorian England was a time of huge population increase. The population of England almost doubled from 16.8 million in 1851 to 30.5 million in 1901. Childbirth was very dangerous and many women died giving birth. Lots of children died during their infancy. Healthcare was poor and cost money which the poor couldn't afford. Sanitary practices were not as good as today – people didn't see the link between poor sanitation and disease. There was little clean water available to the poor – water was taken straight from the Thames which was also used as an open sewer.

Rich children were either educated at home by tutors or sent away to boarding schools. These were often dreadful places where discipline was brutal and teaching patchy. Poor families could not afford to educate their children: they needed them to earn money for the family and were sent to work from an early age. They could be sent to work in factories from the age of 9, in mines from age 13 or to work as chimney sweeps or servants.

Orphans had a terrible time. If they were 'lucky' they were born and raised in workhouses where they had to work for their keep but they had a roof over their heads. However, the children were worked very hard, practically starved and shared living quarters with a great many others in the same position. The authorities paid for such workhouses and they wanted to get their money's worth out of them.

Before 1870 there was no compulsory education in Britain and the standard of education was determined by the wealth of a person's background. Naturally, the rich could get a much better education than ordinary citizens. Roughly two-thirds of Britain's working class children attended Sunday school which provided a basic foundation in reading, writing and arithmetic, as well as instructing children on religious morals. This was the only education most poor children would receive.

Victorian England was a time of great technological development. The steam train was invented and factories became increasingly mechanised. This left many people jobless, replaced by machines. To look for work people had to move to the cities, such as London and Birmingham. Demand for jobs was high and pay was low. Families were forced to live in squalor, often sharing houses with several other families in order to make ends meet. These living conditions allowed disease and crime to thrive.

London became the most advanced and wealthiest city in the world. However, the city itself was in ruins. Constant factory production meant that there was a black smog of smoke hanging over the city, poisoning the air. Buildings were filthy, streets crowded and over populated.

The daughters of wealthy women were educated in their own homes. They were taught how to draw, play instruments, read and write, sew and run a home, skills needed to be good wives and mothers.

Women were second class citizens with few rights. A woman could not divorce her husband – divorce was only open to men, and it ruined a woman's future prospects. Divorce was finally granted to women in 1857.

Up until 1857, any money a woman owned was passed to her husband as soon as she married. Any money women earned was also her husband's.

Marriages were often arranged as business deals. A woman's father would find the best husband to further his own ambitions in business or society and his daughter would have little or no say in the matter.

Naturally, there was crime everywhere in London. The poor had no option but to become petty criminals, stealing food and picking pockets. Orphaned children had more cause to do so – for them it was a matter of life and death.

Women, who had fallen on hard times, turned to prostitution.

Men sometimes lived beyond their means and the punishment for this was harsh: debtors' prison, often joined by their whole families.

Prisons were overcrowded it was difficult to keep track of the huge number of criminals in them. Escapes were frequent and people were frightened of running into an escaped criminal.

Many people, including Dickens, were becoming aware of the problem that poverty caused but the scale of it seemed overwhelming. Most of the money that was given to help the poor came from charity relying on the rich and upper classes giving their money to charity. Many people thought that the poor were that way because they made bad decisions such as gambling, drinking, unwise spending, large families. This made them think twice about giving their own money to help them.

A quarter of the entire population of Victorian Britain was living in poverty. 40% of the country's wealth was owned by 5% of the population.

## **A letter recounting Charles Shaw's time at Wolstanton & Burslem unionSworkhouse at Chell.**

Dear Cousin,

Early in the morning we left a home without a morsel of food. We called on a relative who had kindly provided breakfast for us, and yet it was a wretched meal for my parents. I remember the choking sobs, though I did not understand them as I did afterwards. I remember, too, how the food seemed to choke as much as the sobs, and the vain entreaties to "eat a little more." We went by the field road to Chell, so as to escape as much observation as possible. One child had to be carried as she was too young to walk. The morning was dull and cheerless. I had been through those fields in sunshine, and when the singing of birds made the whole scene very pleasant. Now, when the silence was broken, it was only by deep agonising sobs. None of us wanted to go, but we must go, and so we came to our big home for the time. The very vastness of it chilled us. Our reception was more chilling still. Everybody we saw and spoke to looked metallic, as if worked from within by a hidden machinery. Their voices were metallic, and sounded harsh and imperative. The younger ones huddled more closely to their parents, as if from fear of these stern officials. Doors were unlocked by keys belonging to bunches, and the sound of keys and locks and bars, and doors banging, froze the blood within us. It was all so unusual and strange, and so unhomelike. We finally landed in a cellar, clean and bare, and as grim as I have since seen in prison cells. We were told this was the place where we should have to be washed and put on our workhouse attire. Nobody asked us if we were tired, or if we had had any breakfast. We might have committed some unnameable crime, or carried some dreaded infection. We youngsters were roughly disrobed, roughly and coldly washed, and roughly attired in rough clothes, our under garments being all covered up by a rough linen pinafore. Then we parted amid bitter cries, the young ones being taken one way and the parents (separated too) taken as well to different regions in that merciful establishment which the statesmanship of England had provided for those who were driven there by its gross selfishness and unspeakable crassness.

I was ushered or shoved into a large room which I found was both dining and schoolroom. There were many guests assembled, and on the principle, "The more the merrier," we ought to have dined merrily. But I saw no merriment, not even in that company of boys, at whose age Heaven usually endows them with almost irrepressible fun. I saw hungry-looking lads, with furtive glances, searching everything and everybody, and speaking in subdued whispers. I saw a stern, military, cadaverous-looking man, who was said to be the schoolmaster. I noticed his chilling glances, carrying menace in every look. When dinner was ready this stony-looking individual bent his head a few seconds and mumbled something. I suppose it was grace he was saying before meat, but as far as I could see there was no grace in anything he did. I noticed he did not join us in our repast, and I know now he was a wise man for not doing so. He had asked God's blessing on what we were to eat ; but he would have cursed it had he had to eat it himself. It was a fine piece of mockery, though I did not know it then, or I should have admired his acting. I was hungry, but that bread ! that greasy water ! those few lumps of something which would have made a tiger's teeth ache to break the fibres of ! the strangeness, the repulsiveness, and the loneliness, made my heart turn over, and I turned over what I could not eat to those near me, who devoured voraciously all I could spare. It was the first great dinner I ever attended, and I didn't like it.

**How does Dickens use language to show how Scrooge feels about Christmas?**



1. Complete the PEAL analysis grid by finding evidence from the text to match the points made. Then develop your ideas by analysing the language closely and linking your ideas to the question or to context.

2. Now begin developing your ideas above into PEAL paragraphs. Remember not to just copy your notes out! You need to use full sentences and fully develop and explore your ideas.

Point	Evidence	Analysis (zoom in on key words and ideas)	Link (to question/alternative ideas/context)
Scrooge is presented as a character who feels <b>bitter</b> at Christmas time.			
Scrooge is also portrayed as a <b>selfish</b> character, during the Christmas period.			
Scrooge is a character who wishes to be <b>isolated</b> at Christmas.			



Stave 1 revision MODEL EXAMPLE

“But I am sure I have always thought of Christmas time... - 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,”

<p>1. Who says this or who's being described? What is this quote about?</p>	<p>Fred comes to visit Scrooge's office on Christmas eve and they argue over their different opinions about Christmas.</p>
<p>2. How does this quote present Fred and his feelings about Christmas?</p>	<p>Dickens presents Fred in a very positive way when he talks to Scrooge. Fred sees Christmas as a special, unique time, "the only time" when people are deliberately kinder to each other.</p>
<p>3. Can you identify any language features that particularly help to present Fred's positivity? How do they help?</p>	<p>The list of adjectives used by Fred "kind, forgiving, charitable, pleasant" implies that there are plenty of positive aspects to Christmas, and describes the behaviour that 'good' people like Fred display at that time of year.</p>
<p>4. What might be Dickens' intention in presenting Scrooge this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	<p>Fred's happy attitude is a complete contrast to Scrooge's, and hints at Dickens' belief that people needed to show more compassion and kindness to each other, especially in terms of being "charitable" - Scrooge has money that he refuses to share or help others with. Fred's list of adjectives describes the way Scrooge will eventually behave at the end of the novel, demonstrating the way Dickens wanted his wealthy readers to behave also.</p>

Stave 1 revision

“Oh! But he was a tight-fisted hand at the grindstone, 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.”

1. Who says this or who's being described? What is this quote about?	
2. How does this quote present Scrooge as an outsider?	
3. Can you identify any language features that particularly help to present Scrooge as an outsider? How do they help?	
4. Can you think of another point in the novel when Scrooge is presented as an outsider?	

## Stave 1 revision

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part.

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present Scrooge as an employer?</p>	
<p>3. Can you identify any language features that particularly help to present Scrooge's attitude? How do they help?</p>	
<p>4. What might be Dickens' intention in presenting Scrooge this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

## Stave 1 revision

“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 [to the workhouses] ; and many would rather die.”

“If they would rather die,” said Scrooge, “they had better do it, and decrease the surplus population. Besides -- excuse me -- I don’t know that.”

“But you might know it,” observed the gentleman.

“It’s not my business,” Scrooge returned. “It’s enough for a man to understand his own business, and not to interfere with other people’s. Mine occupies me constantly. Good afternoon, gentlemen!”

1. Who is this conversation between?	
2. How does this quote present Scrooge’s attitude to others?	
3. Can you identify any language features that particularly help to present Scrooge’s cruel disinterest? How do they help?	
4. What might be Dickens’ intention in presenting Scrooge this way? Think about: <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours</i></li> </ul>	

<i>Dickens wanted people to have</i>	
--	--

**Stave 1 revision**

Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's-book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and have forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

1. Who says this or who's being described? What is this quote about?	
2. How does this description of Scrooge's habits and home suggest his character?	
3. Can you identify any language features that particularly help to suggest Scrooge's character through his habits/home?	
4. Can you think of another point in the novel when Dickens uses the weather/temperature to suggest Scrooge's character?	

## Stave 1 revision

“Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression.”

1. Who says this or who's being described? What is this quote about?	
2. How does this quote present Marley's ghost?	
3. Can you identify any language features that particularly help to present Marley's host? How do they help?	
4. Can you think of another point in the novel when Dickens uses sound to create a sense of fear around Marley's ghost?	

## Stave 1 revision

“Man of the worldly mind!” replied the Ghost, “do you believe in me or not?”

“I do,” said Scrooge. “I must. But why do spirits walk the earth, and why do they come to me?”

“It is required of every man,” the Ghost returned, “that the spirit within him should walk abroad among his fellow-men, 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.

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present Marley's ghost and its torment?</p>	
<p>3. Can you identify any language features that particularly help to present Marley's ghost's torment? How do they help?</p>	
<p>4. What might be Dickens' intention in presenting the ghost's feelings in this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted</i></li> </ul>	

<i>people to have</i>	
-----------------------	--

## Stave 2

At the beginning of this stave, Scrooge is waiting for the second ghost to arrive. How do you think he would be feeling?? Fill in the gaps with your ideas. Use a thesaurus to try and find a word no one else will get.

'As I waited for the second ghost to arrive, I felt \_\_\_\_\_  
, \_\_\_\_\_ and \_\_\_\_\_.'

Now you've read this part of the text, does your prediction match up to how Scrooge was actually feeling? Find a piece of evidence to support your thoughts.

Evidence:	
-----------	--



## How does Charles Dickens create suspense and tension in this extract?

When Scrooge awoke, it was so dark, that looking out of bed, he could scarcely distinguish the transparent window from the opaque walls of his chamber. He was endeavouring to pierce the darkness with his ferret eyes, when the chimes of a neighbouring church struck the four quarters. So he listened for the hour.

To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. Twelve! It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve!

He touched the spring of his repeater, to correct this most preposterous clock. Its rapid little pulse beat twelve: and stopped.

“Why, it isn't possible,” said Scrooge, “that I can have slept through a whole day and far into another night. It isn't possible that anything has happened to the sun, and this is twelve at noon!”

The idea being an alarming one, he scrambled out of bed, and groped his way to the window. He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then. All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people running to and fro, and making a great stir, as there unquestionably would have been if night had beaten off bright day, and taken possession of the world. This was a great relief, because “three days after sight of this First of Exchange pay to Mr. Ebenezer Scrooge or his order,” and so forth, would have become a mere United States' security if there were no days to count by.

Scrooge went to bed again, and thought, and thought, and thought it over and over, and could make nothing of it. The more he thought, the more perplexed he was; and the more he endeavoured not to think, the more he thought Marley's Ghost bothered him exceedingly. Every time he resolved within himself, after mature inquiry, that it was all a dream, his mind flew back, like a strong spring released, to its first position, and presented the same problem to be worked all through, “Was it a dream or not?”

Scrooge lay in this state until the chime had gone three quarters more, when he remembered, on a sudden, that the Ghost had warned him of a visitation when the bell tolled one. He resolved to lie awake until the hour was past; and, considering that he could no more go to sleep than go to Heaven, this was perhaps the wisest resolution in his power.

The quarter was so long, that he was more than once convinced he must have sunk into a doze unconsciously, and missed the clock. At length it broke upon his listening ear.

“Ding, dong!”

“A quarter past,” said Scrooge, counting.

“Ding, dong!”

“Half past!” said Scrooge.

“Ding, dong!”

“A quarter to it,” said Scrooge.

“Ding, dong!”

“The hour itself,” said Scrooge, triumphantly, “and nothing else!”

He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

## Fezziwig's Christmas Party

1. How do Mr and Mrs Fezziwig treat their workers at the end of the party?

-----  
-----  
-----

2. Where do the apprentices sleep? Why does Dickens add this detail?

-----  
-----  
-----

3. How does Scrooge's behaviour change throughout the party?

-----  
-----  
-----

4. What is the ghost's lesson for Scrooge to learn?

-----  
-----  
-----

5. Where do the themes of the Christmas spirit and poverty appear in the party scene?

-----  
-----  
-----

6. What do you think Scrooge would like to say to the clerks?

-----  
-----  
-----



## Stave 2 revision

When Scrooge awoke, it was so dark, that looking out of bed, he could scarcely distinguish the transparent window from the opaque walls of his chamber. He was endeavouring to pierce the darkness with his ferret eyes, when the chimes of a neighbouring church struck the four quarters. So he listened for the hour.

To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. Twelve! It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve!

He touched the spring of his repeater, to correct this most preposterous clock. Its rapid little pulse beat twelve: and stopped.

“Why, it isn’t possible,” said Scrooge, “that I can have slept through a whole day and far into another night. It isn’t possible that anything has happened to the sun, and this is twelve at noon!”

The idea being an alarming one, he scrambled out of bed, and groped his way to the window. He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then.

1. Who says this or who’s being described? What is this quote about?	
2. How does this quote, describing the darkness, cold and the bells, create tension?	
3. Can you identify any language features that particularly help to create tension? How do they help?	
4. What might be Dickens’ intention in using church bells in his tense description? What could church bells nearby to Scrooge connote?	

## Stave 2 revision

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.

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present the Ghost of Christmas Past?</p>	
<p>3. Can you identify any language features that particularly help to present the ghost and its contradictions?</p>	
<p>4. What might be Dickens' intention in presenting the ghost this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

## Stave 2 revision

“The school is not quite deserted,” said the Ghost. “A solitary child, neglected by his friends, is left there still.”

Scrooge said he knew it. And he sobbed.

... 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.

1. Who says this or who's being described? What is this quote about?	
2. How does this quote present Scrooge's childhood and his reaction to it?	
3. Can you identify any language features that particularly help to present Scrooge's childhood/reaction? How do they help?	
4. Can you think of another point in the novel when Dickens suggest Scrooge's childhood was unhappy?	

## Stave 2 revision

“Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!”

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself, from his shows to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:

... “Yo ho, my boys!” said Fezziwig. “No more work to-night. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up,” cried old Fezziwig, with a sharp clap of his hands, “before a man can say, Jack Robinson!”

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present Fezziwig?</p>	
<p>3. Can you identify any language features that particularly help to present Fezziwig positively? How do they help?</p>	
<p>4. What might be Dickens' intention in presenting Fezziwig this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

## Stave 2 revision

“A small matter,” said the Ghost, “to make these silly folks so full of gratitude.”

“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?”

“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 happiness he gives, is quite as great as if it cost a fortune.”

1. Who says this or who’s being described? What is this quote about?	
2. How does this quote present Scrooge’s changing attitude?	
3. Can you identify any language features that particularly help to present Scrooge’s attitude? How do they help?	
4. Can you think of another point in the novel when past memories begin to inspire a change in Scrooge?	



## Stave 2 revision

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.”

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present Scrooge's greed?</p>	
<p>3. Can you identify any language features that particularly help to present Scrooge's greed? How do they help?</p>	
<p>4. What might be Dickens' intention in presenting Scrooge this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

**STAVE 3** presents a change in Scrooge and we need to be able to track this change.

<b>Point</b>	<b>Evidence</b>	<b>Analysis</b> (zoom in on key words and ideas)	<b>Link</b> (to question/alternative ideas/context)
During Stave 1, Scrooge is...			
During Stave 2, Scrooge is...			
By Stave 3, Scrooge is....			

<b>Point</b>	<b>Evidence</b>	<b>Analysis</b> (zoom in on key words and ideas)	<b>Link</b> (to question/alternative ideas/context)
During stave 4 Scrooge is...			
By the end of Stave 4 Scrooge is...			
By the end of Stave 5 Scrooge is...			

**The Ghost of Christmas present is a symbol for good-will on earth and peace to all men.**

**Create a quote bank to analyse the imagery surrounding the spirit.**



### Setting extract Stave 3 – Find the positive and negative imagery.

By this time it was getting dark, and snowing pretty heavily; and as Scrooge and the Spirit went along the streets, the brightness of the roaring fires in kitchens, parlours, and all sorts of rooms, was wonderful. Here, the flickering of the blaze showed preparations for a cosy dinner, with hot plates baking through and through before the fire, and deep red curtains, ready to be drawn to shut out cold and darkness. There all the children of the house were running out into the snow to meet their married sisters, brothers, cousins, uncles, aunts, and be the first to greet them. Here, again, were shadows on the window-blind of guests assembling; and there a group of handsome girls, all hooded and fur-booted, and all chattering at once, tripped lightly off to some near neighbour's house; where, woe upon the single man who saw them enter -- artful witches, well they knew it -- in a glow!

But, if you had judged from the numbers of people on their way to friendly gatherings, you might have thought that no one was at home to give them welcome when they got there, instead of every house expecting company, and piling up its fires half-chimney high. Blessings on it, how the Ghost exulted! How it bared its breadth of breast, and opened its capacious palm, and floated on, outpouring, with a generous hand, its bright and harmless mirth on everything within its reach! The very lamplighter, who ran on before, dotting the dusky street with specks of light, and who was dressed to spend the evening somewhere, laughed out loudly as the Spirit passed: though little kenned the lamplighter that he had any company but Christmas!

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.

Again the Ghost sped on, above the black and heaving sea -- on, on -- until, being far away, as he told Scrooge, from any shore, they lighted on a ship. They stood beside the helmsman at the wheel, the look-out in the bow, the officers who had the watch; dark, ghostly figures in their several stations; but every man among them hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companion of some bygone Christmas Day, with homeward hopes belonging to it. And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year; and had shared to some extent in its festivities; and had remembered those he cared for at a distance, and had known that they delighted to remember him.

## Extract – the end of Stave 3

“Are spirits' lives so short?” asked Scrooge.

“My life upon this globe, is very brief,” replied the Ghost. “It ends to-night.”

“To-night!” cried Scrooge.

“To-night at midnight. Hark! The time is drawing near.”

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

***What do you think the Ghost of Christmas Present has been trying to prove to Scrooge?***

**Ideas:**

**Supporting quotations:**

### Stave 3 revision

The house fronts looked black enough, and the windows blacker... The sky was gloomy, and the shortest streets were choked up with a dingy mist, half thawed, half frozen, whose heavier particles descended in shower of sooty atoms, as if all the chimneys in Great Britain had, by one consent, caught fire, and were blazing away to their dear hearts' content. There was nothing very cheerful in the climate or the town, and yet was there an air of cheerfulness abroad that the clearest summer air and brightest summer sun might have endeavoured to diffuse in vain.

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.

<p>1. <u>Where's</u> being described? What is this quote about?</p>	
<p>2. How does this description present London society?</p>	
<p>3. Can you identify any language features that particularly help to present society? How do they help?</p>	
<p>4. What might be Dickens' intention in presenting society this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	



### Stave 3 revision

“And how did little Tim behave?” asked Mrs Cratchit...

“As good as gold,” said Bob, “and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see.”

Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

1. Who says this or who's being described? What is this quote about?	
2. How does this quote present Bob's character?	
3. Can you identify any language features that particularly help to present Bob's character? How do they help?	
4. Can you think of another point in the novel when Dickens presents Bob's character?	

### Stave 3 revision

It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good-humour. When Scrooge's nephew laughed in this way: holding his sides, rolling his head, and twisting his face into the most extravagant contortions: Scrooge's niece, by marriage, laughed as heartily as he. And their assembled friends being not a bit behindhand, roared out lustily.

``Ha, ha! Ha, ha, ha, ha!"

``He said that Christmas was a humbug, as I live!" cried Scrooge's nephew. ``He believed it too!"

1. Who says this or who's being described? What is this quote about?	
2. How does this quote present Fred?	
3. Can you identify any language features that particularly help to present Scrooge as an outsider? How do they help?	
4. Look carefully at this line – what do you think Dickens means?	<p>...that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good-humour.</p>

### Stave 3 revision

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

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present the children</p>	
<p>3. Can you identify any language features that particularly help to present the children? How do they help?</p>	
<p>4. What might be Dickens' intention in presenting the children in this way? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

### Stave 3 revision

'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....'

..... '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?'

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote suggest the message the ghost wants Scrooge to understand?</p>	
<p>3. Can you identify any language features that particularly help to present the message? How do they help?</p>	
<p>4. What might be the message Dickens wants readers (then AND now) to understand? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

## Stave 4 revision

The Phantom slowly, gravely, silently approached. When it came, 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.

1. Who says this or who's being described? What is this quote about?	
2. How does this quote present the ghost of Christmas yet to come?	
3. Can you identify any language features that particularly help to present the ghost? How do they help?	
4. What might be Dickens' intention in presenting the ghost of the future in such a terrifying way? <i>- Remember it's the ghost of Scrooge's future, but also of society's future (if nothing changes)</i>	

## Stave 4 revision

“Ha, ha!” laughed the same woman, when old Joe, producing a flannel bag with money in it, told out their several gains upon the ground. “This is the end of it, you see! He frightened every one away from him when he was alive, to profit us when he was dead! Ha, ha, ha!”

“Spirit!” said Scrooge, shuddering from head to foot. “I see, I see. The case of this unhappy man might be my own. My life tends that way, now. Merciful Heaven, what is this!”

1. Who says this or who’s being described? What is this quote about?	
2. How does this quote present Scrooge-how others saw him, and his reaction (now) to this?	
3. Can you identify any language features that particularly help to present Scrooge? How do they help?	
4. What might be Dickens’ purpose in including the characters of the 4 thieves – is their behaviour shocking to us? Why?	

## Stave 4 revision

He recoiled in terror, for the scene had changed, and now he almost touched a bed: a bare, uncurtained bed: on which, beneath a ragged sheet, there lay a something covered up, which, though it was dumb, announced itself in awful language.

The room was very dark, too dark to be observed with any accuracy, though Scrooge glanced round it in obedience to a secret impulse, anxious to know what kind of room it was. A pale light, rising in the outer air, fell straight upon the bed; and on it, plundered and bereft, unwatched, unwept, uncared for, was the body of this man.

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote present Scrooge's body?</p>	
<p>3. Can you identify any language features that particularly help to present Scrooge lonely body? How do they help?</p>	
<p><b>4. Knowledge question:</b> Whose death does the reader hear about next? And how is their death reacted to differently?</p>	

Stave 5 revision

“He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure. He had never dreamed that any walk—that anything—could give him so much happiness. In the afternoon he turned his steps towards his nephew’s house.”

<p>1. Who says this or who’s being described? What is this quote about?</p>	
<p>2. How does this quote suggest how Scrooge is changing in his approach to life?</p>	
<p>3. Can you identify any language features that particularly help to present the message? How do they help?</p>	
<p>4. What might be the message Dickens wants readers (then AND now) to understand? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	



## Stave 5 revision

"Now, I'll tell you what, my friend," said Scrooge, "I am not going to stand this sort of thing any longer. And therefore," he continued, leaping from his stool, and giving Bob such a dig in the waistcoat that he staggered back into the Tank again; "and therefore I am about to raise your salary!"

[...]

"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!"

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote suggest how Scrooge is changing in his approach to life? (Think about him making physical contact with Bob)</p>	
<p>3. Can you identify any language features that particularly help to present the message? How do they help?</p>	
<p>4. What might be the message Dickens wants readers (then AND now) to understand? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

Stave 5 revision

“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.”

<p>1. Who says this or who's being described? What is this quote about?</p>	
<p>2. How does this quote suggest how Scrooge is changing in his approach to life? (Think about him making physical contact with Bob)</p>	
<p>3. Can you identify any language features that particularly help to present the message? How do they help?</p>	
<p>4. What might be the message Dickens wants readers (then AND now) to understand? Think about:</p> <ul style="list-style-type: none"> <li>- <i>Things Dickens liked and disliked in Victorian society</i></li> <li>- <i>The values, attitudes and behaviours Dickens wanted people to have</i></li> </ul>	

## **Dickens' style.**

In Dickens' time, people used to *read*.

Yes. *Books!* And stories in magazines, which came out in episodes. Many of Dickens' own novels were first published in this form, providing a nice regular source of income. This may explain why many were so long.

They also liked to read aloud and to be read to. Before modern lighting it made sense for one person to read by the light source to the others as they sat around the fireplace. Cosy. (Think how often in "A Christmas Carol" Dickens uses the idea of the warmth of a fire to represent companionship and family closeness)

Dickens himself would read his books to large audiences in theatres—profitable and very popular—so it's reasonable to think that his style is designed for reading aloud.

### ***Read the following extracts.***

Scrooge knew he was dead? Of course he did. How could it be otherwise?

Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. ....

...The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another.

## EXAM PRACTICE 1.

Write about how Dickens presents Scrooge's attitude to money here, and in the rest of the novella.

In your response you should:

- refer to the extract and the novella as a whole;
- show your understanding of characters and events from the novella;
- refer to the contexts of the novella.

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.

## EXAM PRACTICE 2.

**How does Dickens present and develop the character of Bob Cratchit throughout the novella?**

**In your response you should:**

- refer to the extract and the novella as a whole;
- show your understanding of characters and events from the novella;
- refer to the contexts of the novella.

"No, no. There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame.

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs Cratchit.

"Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. "Not coming upon Christmas Day?"

Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.

"And how did little Tim behave?" asked Mrs Cratchit, when she had rallied Bob on his credulity, and Bob had hugged his daughter to his heart's content.

"As good as gold," said Bob, "and better. Somehow he gets thoughtful sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see."

Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool before the fire; and while Bob, turning up his cuffs -- as if, poor fellow, they were capable of being made more shabby -- compounded some hot mixture in a jug with gin and lemons, and stirred it round and round and put it on the hob to simmer; Master Peter, and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in high procession.

### EXAM PRACTICE 3.

**How does Dickens criticise Victorian attitudes towards the poor?**

**In your response you should:**

- refer to the extract and the novella as a whole;
- show your understanding of characters and events from the novella;
- refer to the contexts of the novella.

"To-night at midnight. Hark! The time is drawing near."

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 a 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 abide 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?"

## EXAM PRACTICE 4.

How does Dickens present ideas about childhood in A Christmas Carol?

In your response you should:

- refer to the extract and the novella as a whole;
- show your understanding of characters and events from the novella;
- refer to the contexts of the novella.

Then up rose Mrs Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

"What has ever got your precious father then?" said Mrs Cratchit. "And your brother, Tiny Tim; And Martha warn't as late last Christmas Day by half-an-hour."

"Here's Martha, mother," said a girl, appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's such a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother."

"Well. Never mind so long as you are come," said Mrs Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye."

"No, no. There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame.

## EXAM PRACTICE 5.

**It could be said that this is a story of redemption and change. How has Scrooge redeemed himself over the course of the novella?**

**In your response you should:**

- refer to the extract and the novella as a whole;
- show your understanding of characters and events from the novella;
- refer to the contexts of the novella.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoon 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 frisking 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!