

English

	<p>'We have common friends,' said Mr Utterson.</p> <p>'Common friends' echoed Mr Hyde, a little hoarsely. 'Who are they?'</p> <p>'Jekyll, for instance,' said the lawyer.</p> <p>'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you would have lied.'</p> <p>'Come,' said Mr Utterson, 'that is not fitting language.'</p> <p>The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.</p> <p>10 The lawyer stood awhile when Mr Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked was one of a class that is rarely solved. Mr Hyde was pale and dwarfish; he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky whispering and somewhat broken voice, – all these were points against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. 'There must be something else,' said the perplexed gentleman. 'There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? Or can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend!'</p> <p>25</p>
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Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

[30 marks]

***AQA English Language Paper 2:
Writers' Viewpoints and Perspectives***



***Two non-fiction texts linked
by the same theme or topic***

Public hangings were brought to an end in Britain by the Capital Punishment Amendment Act of 1868, but the sentence was still carried out behind closed doors. This eyewitness account of a visit to the prison gallows appeared in The Daily Telegraph, 30th November 1881.

SOURCE A:

Just as the clock was striking half past eight this morning the little wicket gate of the lodge of Lewes jail was opened by a warder for the purpose of admitting some dozen and a half gentlemen who till then had lingered in the garden which belongs to the prison. A bright sunshine had succeeded a gusty night, and was rapidly driving away the mists that still hung over the South Down hills.

At last we came to the yard – the one for which we were particularly bound – a large irregular space, bounded on one side by the prison, and on three others by high walls. At the end, however, were two objects which forced themselves upon the view. In the right-hand corner as we looked upon them rose a couple of thick black posts, with a huge cross piece, from which dangled a staple and a long, thick rope; in the other, about 10 yards distance, an open grave.

As we filed into the yard, I noticed that we were being one by one saluted by a somewhat diminutive man clothed in brown cloth, who raised his hat and greeted each arrival with a “good morning, gentlemen.” To my horror, the man in the brown coat proved to be no stranger wandering about, but the designer of the horrible structure on the right, and the official most closely connected with that and the open grave. William Marwood it was who thus bade us welcome, and the straps on his arms were nothing less than his “tackle”.

I confess to a shudder as I looked upon the girdle and arm pieces that had done duty on so many a struggling wretch, and half expected that the man who carried them would have attempted to hide them. But no such thing! To him they were implements of high merit, and together with the gallows formed what he now confidentially informed his hearers was “an excellent arrangement”. It was evident that in the gallows and the tackle too he had more than a little pride.

“That rope that you see there,” said he, as he gazed admiringly at the crossbar of black wood, “is two and a half inches round. I’ve hung nine with it, and it’s the same I used yesterday.” Nor does he manifest the quaver of a muscle as he went on to point to certain peculiarities of design in his machinery of death. Had he been exhibiting a cooking apparatus, a patent incubator, or a corn mill, he could not have been more pleased or more calm. To Marwood the whole thing evidently seemed a triumph of art.

At length a warder came battling up, and with a bundle of keys in his hand beckoned to Marwood. It wanted about 10 minutes to 9 o’clock, and the doomed man was waiting. “Ready for you,” remarked the warder, and with an expectant look Marwood gathered up his “tackle” and followed. With an easy skip and a hop, as though he were answering an agreeable call, he left us and disappeared towards the cell of the man about to die.

SOURCE B: Taken from www.usnews.com , September 29th, 2014

The author of this American newspaper article is in favour of the death penalty.

How the Death Penalty Saves Lives: Capital punishment curbs criminal behaviour and promotes a safer country.

On Sept. 10, Earl Ringo Jr. was executed in Missouri. Before you decide whether or not this is right, consider what Ringo did. In July 1998, Ringo and an accomplice planned to rob a restaurant where Ringo had previously worked. Early one morning, they followed delivery truck driver Dennis Poyser and manager-in-training Joanna Baysinger into the building before shooting Poyser to death and forcing Baysinger to hand over \$1,400. Then, Ringo encouraged his partner to kill her. A jury convicted Ringo of two first-degree murders.

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Some crimes are so heinous and inherently wrong that they demand strict penalties – up to and including life sentences or even death. Most Americans recognize this principle as just. A Gallup poll from May on the topic found that 61 percent of Americans view the death penalty as morally acceptable, and only 30 percent disagreed. Even though foes of capital punishment have for years been increasingly vocal in their opposition to the death penalty, Americans have consistently supported capital punishment by a 2-to-1 ratio in murder cases. They are wise to do so.

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Studies of the death penalty have reached various conclusions about its effectiveness in deterring crime. Indeed, recent investigations, using a variety of samples and statistical methods, consistently demonstrate a strong link between executions and reduced murder rates. For instance, a 2003 study by Emory University researchers of data from more than 3,000 counties from 1977 through 1996 found that each execution, on average, resulted in 18 fewer murders per county. In another examination, based on data from all 50 states from 1978 to 1997, Federal Communications Commission economist Paul Zimmerman demonstrated that each state execution deters an average of 14 murders annually.

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A more recent study by Kenneth Land of Duke University and others concluded that, from 1994 through 2005, each execution in Texas was associated with "modest, short-term reductions" in homicides, a decrease of up to 2.5 murders. And in 2009, researchers found that adopting state laws allowing defendants in child murder cases to be eligible for the death penalty was associated with an almost 20 percent reduction in rates of these crimes.

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In short, capital punishment does, in fact, save lives. That's certainly not to say that it should be exercised with wild abandon. However, the criminal process should not be abused to prevent the lawful imposition of the death penalty in capital cases.

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The execution of Ringo was morally just. And it may just save the lives of several innocents.

Q1: Read lines 5 to 15 of Source A.

Choose **four** statements below which are TRUE.

[4 marks]

- The executioner is dressed in brown clothing
- This event took place in the evening
- The rope is described as short and thick
- The rope is described as long and thick
- The grave is about 15 yards from the gallows
- The author describes two large, black posts
- The grave is about 10 yards from the gallows

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Q2: Refer to Source A and Source B. Write a summary of the **differences** in the writers' attitudes to the death penalty.

[8 Marks]

Q3: Refer to Source B.

How does the writer use **language** to convey **Marwood's attitude** to the death penalty.

[12 Marks]

Q4: Refer to Source A and Source B.

Compare how the writers convey their different **attitudes** to the death penalty.

[16 Marks]

In your answer, you should:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with quotations from both texts

Section B: Writing

You are advised to spend about **45 minutes** on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

Q5

"No country which has the death penalty can truly call itself a civilised country."

Write a letter to your MP, arguing in support or against capital punishment.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]

Language Paper 1
Questions 1-4

*The extract is taken from Bram Stoker's novel, Dracula, written in 1897.
In this extract, Johnathan Harker records in his journal
his private thoughts and feelings about Count Dracula and his castle.*

8 May.--I began to fear as I wrote in this book that I was writing in too much detail. But now I am glad that I went into detail from the first, for there is something so strange about this place and all in it that I cannot but feel uneasy. I wish I were safely out of it, or that I had never come. It may be that this strange night existence is taking its toll on me – if only that were all! If there were any one to talk to I could bear it, but there is no-one. I have only Count Dracula to speak with, and he – I fear I am myself the only living soul within the place. Let me be plain so far as facts can be. It will help me to cope, and imagination must not run riot with me. If it does, I am lost. 5

I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving mirror by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good morning." I started, for it amazed me that I had not seen him, since the reflection of the mirror covered the whole room behind me. Having been startled I had cut myself slightly, but did not notice it at that moment. Having answered the Count's greeting, I turned to the mirror again to see how I had been mistaken. This time there could be no mistake, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed, but there was no sign of a man in it, except myself! 10 15 20

This was startling, and coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always feel when the Count is near. But at that instant I saw the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I pulled away and his hand touched the rosary beads which held the crucifix. It made an instant change in him, for his anger passed so quickly that I could hardly believe that it was ever there. 25

"Take care," he said, "take care how you cut yourself. It is more dangerous that you think in this country." Then seizing the shaving mirror, he continued, "And this is the wretched thing that has done the mischief. Away with it!" And, opening the window with one wrench of his terrible hand, he flung out the mirror, which was shattered into a thousand pieces on the stones of the courtyard far below. Then he left the room without a word. It is very annoying, for I do not see how I am to shave, unless in my watch-case or the bottom of the shaving pot, which is fortunately made out of metal. 30 35

When I went into the dining room, breakfast was prepared, but I could not find the Count anywhere. So I ate breakfast alone. It is strange that as yet I have not seen the Count eat or drink. He must be a very peculiar man! After breakfast I did a little exploring in the castle. I went out on the stairs, and found a room looking towards the South. 40

The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge of a terrific cliff. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests. 45

But I am not able to describe beauty, for when I had seen this view I explored further. Doors, doors, doors everywhere ... and all locked and bolted. In no place, except via the windows in the castle walls is there an available exit. The castle is 50

a prison, and I am its prisoner!

Q1a: Read paragraph one again.

List four things about Johnathan Harker's experience in the Count's Castle.

[4 marks]

- 1.
- 2.
- 3.
- 4.

Q2: Read the following extract from paragraphs two and three.

I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving mirror by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good morning." I started, for it amazed me that I had not seen him, since the reflection of the mirror covered the whole room behind me. Having been startled I had cut myself slightly, but did not notice it at that moment. Having answered the Count's greeting, I turned to the mirror again to see how I had been mistaken. This time there could be no mistake, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed, but there was no sign of a man in it, except myself!

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How does the writer use **language** to create tension?

[8 marks]

You could include:

- the writer's choice of words and phrases;
- language features and techniques;
- sentence forms.

Q3: You need to think about the **whole extract** now.

How has the writer **structured** the text to interest you as a reader?

[8 marks]

You could write about:

- What the writer focuses your attention on at the beginning
- How the writer develops this focus as the extract develops
- The way that the extract ends

Q4: A student said,

"The writer hints at the sinister personality behind Count Dracula."

To what extent do you agree?

[20 marks]

In your response you should:

- write about your impressions of Count Dracula;
- evaluate how the writer conveys the idea that Dracula is a vampire;
- support your opinions with quotations from the text.

Language Paper 1
Questions 1-4

Source A

This extract, from an 1895 guidebook to London, describe some of the different jobs performed by children on the city's streets.

If we went to Covent Garden Market about 5 or 6 o'clock one morning, we should find many of these boys and girls waiting to purchase their stock in trade. There are flower-girls, choosing and buying there bunches of flowers and fern-leaves, which they will carry to their homes. Arranging them there, I'm making them into the neat little 'button holes,' they will sally forth after their meagre meal, to the various railway stations from which the streams of City people are pouring into the streets. The sweet scent of their daintily arranged flowers, and their cry of 'sweet violets,' soon bring customers for busy City people like a flower, to remind them of what is beautiful outside the smoky town. Another early bird is the water-cress girl. She goes to market for the fresh young water-cress that is brought from the country in the early hours of the morning. Tying bunches as she goes along, Her cries of 'water-cree-sue' will sometimes let us know it is time that we, too, were up. The telegraph-boy is a busy, active lad. Watch him as he goes along, carrying important messages. There is no idling, no stopping to play. He strides along, legs and arms moving in active swing, as though he were walking a race.

The road scavenger boy is busily at work all day in the crowded streets of the City, and seems to have a special providence protecting him from harm. His daily life is spent continually within a few inches of horses' hooves and cart wheels. He may be seen just in front of the horses, running, with the help of his scraper and brush, on all-fours, in monkey fashion, and, like a monkey, twisting and turning about out of one danger after another.

And who, on a cold, damp, foggy Day, when it seems almost impossible to keep warm, has not enjoyed some of the really hot chestnuts from the tray above the glowing fire of the young chestnut-vendors. With each hand full, we feel the warmth creeping right through us again.

The newspaper boy is, I suppose, considered to be quite as much needed as any of them. We want to know what is happening in the world; what our leading men have to tell us; where are soldiers and sailors are; what is going on in the cold north; and, indeed, we want to know a bit of everything. We travel by 'bus or train, and must read as we go. We have to wait at a station, and must Hunt up the news there; and we read out the news as we warm up before the fire at Ionic. These boys know that, and as quickly as they can get away from the publishing office are in the street with piles of papers over their shoulders, and the placard spread out before them, shouting 'Here y'are, Sir! Special!' With so many papers bringing out several editions during the day, and people so eager for news, there is employment for hundreds of boys. I saw a lad the other day who one night sold a paper to a gentleman, and gave the change for what he, and a Gentleman too thought was a Sixpence. The boy, in counting his money soon afterwards, found that this was a half-sovereign. He was poor, and ten shillings was a mine of wealth to him. It was a great temptation to him to keep it; but I'm glad to say he wrapped it in the corner of his handkerchief and returned it to the gentleman when he purchased a paper for the next evening. I don't think he sells papers now, for I believe the gentleman got him a situation because of his honesty. But there are those who find the busiest time when you are asleep. Of these our artist pictures two. The little match-seller, with ragged clothes and with his bare little feet pattering

- 45 along at our sides, begs us in piteous tones to buy 'a box o 'matches, Sir: two hundred-and fifty wax-uns for a penny!' 'or two boxes flamers, the best a-goin'.' And little orange- girl is sure to be seen quite late at night, standing outside the places of amusement, and offering her' sweet oranges; three a penny, sweet oranges!
- 50 Not all these lads and lasses are good. Many of them see so much vice at home, and live amid such wicked surroundings, that the wonder is they can be honest at all. But these industries help to make them honest, and keep most of them from a life of crime. And good men and women are at work in and around their homes, and they're trying to make them really good. Let us try to help them a little if we can!

<http://blog.londonpass.com/tourism-in-the-uk-london/>

5 Source B: Tourism in the UK: Why You Should Visit London Today

September 20, 2016 10:00 am by [London Pass Blogger](#)

Now is the time visit London – discover why tourism in the UK is booming!

- 10 Tourism in UK cities has always been a real treat for any traveller, and perhaps unsurprisingly, London is right at the heart of it all. If you're thinking of visiting, regardless of whether you're a newbie or you know the tube map like the back of your hand – now is certainly the time to swing on by! We're going to tell you exactly why the UK, and London in particular, is the place to be this year.

The value of the pound has dipped

- 15 We're going to start off with a language that everyone talks – money. Now, following on from the announcement of the EU referendum result in June, the value of the pound sterling has sharply dipped. In fact, in June it reached its 31-year low versus the dollar. Currently hovering around \$1.32 per pound, this offers unprecedented value for any international traveller, and it doesn't look to be making a recovery any time soon.

- 20 This means that tourism in UK cities like London costs comparatively less than it did just months before now. In fact, you'll be saving upwards of 10% if you visited now, versus if you'd have visited in the weeks before the referendum. Surely this is the perfect time to take advantage of the steep drop in prices and enjoy that delicious spot of tea with the queen, right?
- 25

London is full to the brim of attractions and activities for all

- Whether you'd like to watch a parade at Buckingham Palace, or visit one of our world famous museums such as the V&A, even if you'd like to have a nice stroll around one of the city's many parks – there's literally something for everyone here!
- 30

As well as famous sightseeing attractions, there is a unique and varied cultural scene with music, theatre and festivals all year round. If it's something slightly different and off of the beaten track you'd like to do, why not read our article on Unusual Things to Do in London? Of course, it's not really a day in London without a spot of afternoon tea – so do try to remember to fit that in at some point!

If you're not all too keen on crowded places, there are plenty of secluded spots as well, and with activities to suit every budget, so don't be surprised if you end up with change left in your pocket at the end of a busy day. The most popular attractions in London include free-to-visit museums and galleries, including the British Museum, National Gallery, Natural History Museum and Tate Modern.

Our culture is one of a kind

You've probably seen snippets of it on the TV or you may have had a taste during a previous visit, but what is British culture really like? In short, we're a funny bunch of folk. Here's a breakdown of some of them that you can really look forward to and enjoy on your visit. First on the list is incredible politeness. It's not uncommon for us Brits to apologise when someone bumps into us! If you need directions, there'll always be someone on hand to help and the locals are generally more than happy to lend a hand.

The pub is our meeting ground. This is particularly true of London, where you'll find bustling streets full of bars, restaurants and cafés. But, nothing beats a good old British pub! We like to think of our local "boozer" as our front room. Everyone respects the establishment and the establishment respects them back. We simply love the warm fuzzy feeling of familiar surroundings, and a relaxed atmosphere to enjoy with our friends.

Next up is our sense of humour. It really is something special – *take the term special, as you will*. We love a joke and exchanging friendly insults is a common pastime for us. That's not to say you'll be insulted as you walk down the street, in fact, being on the end of such insults is actually more of a privilege reserved for a chosen few!

Last, but by no means least is our language. From the traditional Queen's English, all the way to cockney rhyming slang, and everything in between, we really have made the language our own. Diversity is at the heart of it all, so regardless of where you're from and what your story is, you're sure to receive an incredibly warm welcome, and perhaps even an invite to the pub.

London is well-connected

We're not just talking about people here (although there are plenty of celebs knocking around) – the transport links in and around London are second-to-none. In fact, you could hop on a train in London and be in Edinburgh within around 4 hours! Pretty much anywhere else in the UK you'd like to swing by on your visit is well within reach.

It's because of these excellent connections that many people choose to make London their hub for the duration of their stay in the UK, or even choose to move here. With so many wonderful places within touching distance, it just makes perfect sense.

The UK is waiting for you – and London will be holding up your placard at the airport! With the fall in the pound, the endless bound of attractions, the fantastic transport hubs and the sheer excitement and magic waiting for you on every corner, tourism in UK cities is booming at the moment and we'd absolutely love to have you stay here with us.

Section A: Reading

Answer all questions in this section.
You are advised to spend about 45 minutes on this section.

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Read again the first part of **source A** from line 1 to 14.
Choose **four** statements below which are TRUE.

- A The children are ready to purchase their stock from as early as 5am
- B The flower girls collect and arrange their stock at the market ready to sell
- C The watercress girl must wait for the cress to be delivered from around the city
- D The flowers are popular in and around the railway stations
- E People purchase flowers to remind them of the beauty away from the smoky city
- F The Telegraph boy is often idle and stops to play
- G The watercress girl must prepare her bunches before she starts her day
- H The Telegraph boy walks at speed around the city

(4 marks)

0	2
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You need to refer to **source A** and **source B** for this question:
Both sources give details about life in the city of London.
Use details from **both** sources to write a summary of the differences in how London is presented.

(8 marks)

0	3
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Now refer only to **source A**, lines 16 to 42 how does the writer use language to describe the children's jobs?
You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

(12 marks)

0	4
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For this question, you need to refer to the **whole of source A** together with the **whole of source B**.
Compare how the writers convey their different ideas and perspectives of visiting London.

In your answer, you could:

- compare their different ideas and perspectives
- compare the methods they use to convey their ideas and perspectives
- support your response with references to both texts.

(16 marks)

Or

Charles Dickens: *A Christmas Carol*

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

In this extract, the Ghost of Christmas Past has taken Scrooge to the place where he used to work.

- 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 shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:
- 5 "Yo ho, there! Ebenezer! Dick!"
- Scrooge's former self, now grown a young man, came briskly in, accompanied by his fellow-'prentice.
- "Dick Wilkins, to be sure!" said Scrooge to the Ghost. "Bless me, yes. There he is. He was very much attached to me, was Dick. Poor Dick! Dear, dear!"
- 10 "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!"
- You wouldn't believe how those two fellows went at it! They charged into the street with the shutters—one, two, three—had 'em up in their places—four, five, six—
- 15 barred 'em and pinned 'em—seven, eight, nine—and came back before you could have got to twelve, panting like race-horses.
- "Hilli-ho!" cried old Fezziwig, skipping down from the high desk, with wonderful agility. "Clear away, my lads, and let's have lots of room here! Hilli-ho, Dick! Chirrup, Ebenezer!"
- 20 Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room,
- 25 as you would desire to see upon a winter's night.

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Starting with this extract, explore how far Dickens presents Christmas as a joyful time.

Write about:

- how Dickens presents Christmas as a special time in this extract
- how far Dickens presents Christmas as a special time in the novel as a whole.

[30 marks]

Charles Dickens: A Christmas Carol

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

In this extract Scrooge is watching a typical Christmas scene at Belle's family home.

But now a knocking at the door was heard, and such a rush immediately ensued that she with laughing face and plundered dress was borne towards it the centre of a flushed and boisterous group, just in time to greet the father, who came home attended by a man laden with Christmas toys and presents. Then the shouting and the struggling, and the onslaught that was made on the defenceless porter. The scaling him with chairs for ladders to dive into his pockets, despoil him of brown-paper parcels, hold on tight by his cravat, hug him round his neck, pommel his back, and kick his legs in irrepressible affection. The shouts of wonder and delight with which the development of every package was received. The terrible announcement that the baby had been taken in the act of putting a doll's frying-pan into his mouth, and was more than suspected of having swallowed a fictitious turkey, glued on a wooden platter. The immense relief of finding this a false alarm. The joy, and gratitude, and ecstasy. They are all indescribable alike. It is enough that by degrees the children and their emotions got out of the parlour, and by one stair at a time, up to the top of the house; where they went to bed, and so subsided.

And now Scrooge looked on more attentively than ever, when the master of the house, having his daughter leaning fondly on him, sat down with her and her mother at his own fireside; and when he thought that such another creature, quite as graceful and as full of promise, might have called him father, and been a spring-time in the haggard winter of his life, his sight grew very dim indeed.

Starting with this extract, how does Dickens present relationships as important?

Write about:

- how Dickens presents relationships in this extract
- how Dickens presents relationships in the novel as a whole. [30 marks]

The following extract is taken from Act 3 Scene 4. The feast to celebrate Macbeth's coronation is about to begin.

ROSS

Gentlemen, rise: his highness is not well.

LADY MACBETH

Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. Are you a man?

MACBETH

Ay, and a bold one, that dare look on that
Which might appal the devil.

LADY MACBETH

O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

MACBETH

Prithee, see there! behold! look! lo!
how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.

GHOST OF BANQUO vanishes

Starting with this extract, explain the importance of the relationship between Macbeth and Lady Macbeth.

Write about:

- The way the relationship is presented in this extract
- The way the relationship is presented in the play as a whole

PARAGRAPH STRUCTURE: Explore how Shakespeare presents Macbeth as a character who believes in the supernatural power of the witches.

<p>Explain ONE aspect of Shakespeare's presentation of character / theme / setting</p> <p><i>Shakespeare presents ... as</i></p>	
<p>Provide some evidence in the form of a quotation or reference to the text.</p> <p><i>(Don't limit yourself to one quotation or reference!)</i></p>	
<p>ZOOM IN to the quotation.</p> <p><i>(Try to show your understanding of Shakespeare's deliberate use of language to achieve certain effects. Use <u>connectives</u> to develop the layers of your analysis.)</i></p>	
<p>ZOOM OUT to one or more of the following, as appropriate:</p> <p><i>Link your close analysis to:</i></p> <ul style="list-style-type: none"> • <i>The rest of the play</i> • <i>A key theme</i> • <i>Social, historical or cultural contexts</i> 	
<p>Conclude:</p> <p><i>by linking back to your opening point, making a deeper comment about the character / theme / setting, based on your analysis and exploration.</i></p>	

Act 5, Scene 1 – Out Damned Spot

Doctor You see, her eyes are open.

Gentlewoman Ay, but their sense is shut.

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!

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 practise: yet I have known those which have walked in their sleep who have died holily in their beds.

Activities:

1. What is happening in this scene?
2. Blood is a recurring motif in the play. What do you think the blood that Lady Macbeth imagines on her hand symbolises here?
3. Choose THREE words and completing single word analysis, highlighting connotations and explaining Shakespeare's language choices.
4. What do the dashes suggest about Lady Macbeth's delivery of her speech? What is her state of mind?
5. 'All the perfumes of Arabia will not sweeten this little hand' -- Which line of Macbeth's is Lady Macbeth recalling here? (HINT: Act 2, Scene 2)
6. Note down anything else about Lady Macbeth in this scene that you find interesting.

EXTRA CHALLENGE: What can we, as an audience, learn about the corrupting influence of power, based on this scene?

INCREASING CHALLENGE

Act 2, Scene 1 – 'Is This A Dagger...?'

MACBETH

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

A bell rings

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

Activities:

1. What is happening in this scene?
2. What are the connotations of a 'dagger'? What does this suggest about Macbeth's state of mind?
3. 'Thou marshall'st me the way I was going' – Do you think Macbeth is in control of his own actions here? Explain your ideas with reference to the text.
4. 'Witchcraft celebrates' – What tone/atmosphere is established here? How would a contemporary audience, with their religious beliefs, react here?
5. Highlight language that relates to the senses. Macbeth talks about the sense of 'sight' throughout. Why?
6. 'On thy blade... gouts of blood' – Blood becomes a recurring motif throughout the play. What could blood represent and/or symbolise?
7. In the final lines, Macbeth imagines himself as murder itself. Do you think this is the part of the play where Macbeth transitions fully from a bad man to an evil man? Explain your ideas.

INCREASING CHALLENGE

Act 1, Scene 2 – The Aftermath

A camp near Forres.

DUNCAN

What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

MALCOLM

This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.

Sergeant

Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald--
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him--from the western isles
Of kerns and gallowglasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak:
For brave Macbeth--well he deserves that name--
Disdaining fortune, with his brandish'd steel,
Which smok'd 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 unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

DUNCAN

O valiant cousin! worthy gentleman!

Activities:

1. What is happening in this scene?
2. Highlight the simile the sergeant uses to describe the two armies. Why does the sergeant make this comparison? What does it tell you about the armies?
3. How is the villain, Macdonwald presented here? Highlight Shakespeare's language choices and explain what they imply.
4. How is Macbeth presented by Duncan and the Sergeant? Highlight the adjectives used and explain what they suggest.
5. 'Brandish'd steel, which smok'd with bloody execution' – What can we infer about the world Macbeth's world. What does the past participle 'smok'd' imply?
6. The Sergeant personifies Macdonwald's luck in the battle. Highlight this example of personification. What does the Sergeant compare luck to and why?

INCREASING CHALLENGE

Group 1

- 1) Read the poem carefully.
- 2) Working in a group, decide what is happening in the poem (meaning) and what the poet is trying to say to the reader (message).
- 3) Now, go through the poem and highlight all the techniques you can see.
- 4) Now, explain how these techniques help to get the **meaning and message** across to the reader.
- 5) Write a PETAZL paragraph based on one of your ideas.

'In The Orchard After Midnight' by Brian Patten

February is over - in the orchard after midnight,
muffled up against the cold, whiskey on the table,
head back, staring skywards-
I raise a glass to him- two months dead now-

The grass white, crunchy as sugar,
His ghost, moth quiet,
Steps out of nowhere and is beside me.

Blue shirt open at neck, fawn slacks, sandals-
No coat needed against this worldly frost,
He smiles, takes a chair opposite-

Falls through it, grimaces, nods OK, tries again.
Not used to this being dead stuff, he says,
Sits finally, breath smelling of ice and apples-

Underfoot, violets turn mauve in the moonlight,
Tendrils of river mist drift through him.
Somewhere an owl takes out its oboe.

I pour him one ghost glass after another-
We down the bottle – who cares if we get smashed now?
Celia is up in London- can't see us.

The stars are bubbling away nicely, he says.
It's Gods soup, spilt out across the heavens, I reply.
We exchange banter, his ghost and I; best of mates still.

For Adrian Mitchell

Group 2

- 1) Read the poem carefully.
- 2) Working in a group, decide what is happening in the poem (meaning) and what the poet is trying to say to the reader (message).
- 3) Now, go through the poem and highlight all the techniques you can see.
- 4) Now, explain how these techniques help to get the **meaning and message** across to the reader.
- 5) Write a PETAZL paragraph based on one of your ideas.

Anthem For Doomed Youth By Wilfred Owen

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells,
Nor any voice of mourning save the choirs,

The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing down of blinds

Group 2

- 1) Read the poem carefully.
- 2) Working in a group, decide what is happening in the poem (meaning) and what the poet is trying to say to the reader (message).
- 3) Now, go through the poem and highlight all the techniques you can see.
- 4) Now, explain how these techniques help to get the **meaning and message** across to the reader.
- 5) Write a PETAZL paragraph based on one of your ideas.

'Still I Rise' by Maya Angelou

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops.
Weakened by my soulful cries.

Does my haughtiness offend you?
Don't you take it awful hard
Cause I laugh like I've got gold mines

Diggin' in my own back yard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.
Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise

Group 4

- 1) Read the poem carefully.
- 2) Working in a group, decide what is happening in the poem (meaning) and what the poet is trying to say to the reader (message).
- 3) Now, go through the poem and highlight all the techniques you can see.
- 4) Now, explain how these techniques help to get the **meaning and message** across to the reader.
- 5) Write a PETAZL paragraph based on one of your ideas.

Jo Shapcott: The Great Storm

We rode it all night. We were not ourselves then.

Through the window everything was horizontal.
In cars and ships and woods, folk died.
Small trees scattered like matchsticks
and a whole shed flew by. The world roared.
A branch broke into the kitchen,
Strewed twigs into the banging cupboard,
filled broken crocks with leaves. I heard
a tricycle roll up and down the attic as
the firmament streamed through smashed tiles.

I loved you but I loved the wind more,
wanted to be as horizontal as the tree tops,
to cling to the planet by my last fingernail,
singing into the rush, into the dark.
I didn't know then I would watch
my beloveds peel off the earth
each side of me, flying among tiles, bins,
caravans, car doors and chimney pots,
watch them turn themselves into flotsam
and disappear as wholly as the pier
the next morning, a Friday, mid
October. Gone, split, vamoosed
like the fifteen million trees.

Group 5

- 1) Read the poem carefully.
- 2) Working in a group, decide what is happening in the poem (meaning) and what the poet is trying to say to the reader (message).
- 3) Now, go through the poem and highlight all the techniques you can see.
- 4) Now, explain how these techniques help to get the **meaning and message** across to the reader.
- 5) Write a PETAZL paragraph based on one of your ideas.

Wendy Cope: Spared

*'That Love is all there is,
Is all we know of Love...'*

—
Emily Dickinson

It wasn't you, it wasn't me,
Up there, two thousand feet above
A New York street. We're safe and free,
A little while, to live and love,

Imagining what might have been -
The phone call from the blazing tower,
A last farewell on the machine,
While someone sleeps another hour,

Or worse, perhaps, to say goodbye
And listen to each other's pain,
Send helpless love across the sky,
Knowing we'll never meet again,

Or jump together, hand in hand,
To certain death. Spared all of this
For now, how well I understand
That love is all, is all there is.

Act 1, Scene 1 – The Witches

A desert place.

Thunder and lightning. Enter three Witches

First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

All

Fair is foul, and foul is fair:

Hover through the fog and filthy air.

Activities:

1. What is happening in this scene?
2. What does the adverb 'again' suggest about the witches?
3. What mood is established at the beginning of the play? How is this mood established? Answer as annotations, highlighting specific examples of language that help to create this mood.
4. Who or what are Graymalkin and Paddock? What does this tell you about the world of the play?
5. How would a contemporary audience react to this opening? Why do you think this is? Consider what life was like at the time and how this would dictate what people believed in.
6. Why do you think Shakespeare has the witches talk in rhyming, **paradoxical** couplets? What is the effect and what does it tell you about the witches?

***Paradoxical** – Contradictory

INCREASING CHALLENGE

Mr Utterson

'cold, scanty and embarrassed in discourse; backward in sentiment'

'a man of a rugged countenance that was never lighted by a smile'

'He was austere with himself'

'his affections, like ivy, were the growth of time'

'It was a nut to crack for many, what these two could see in each other, or what subject they could find in common. It was reported by those who encountered them in their Sunday walks, that they said nothing'

'he had an approved tolerance for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove.'



A step further – analysis: What specific words or phrases could you zoom in on to reveal how Stevenson uses language to suggest Mr Utterson's character traits?

Extending and evaluating: Why might Stevenson begin the story from Utterson's perspective? How might this make readers respond?



Complete the quotation drill before answering the quick question using the line you have analysed in the grid.

'Satan's signature upon his face' (ch2)

Who/what is the quotation about? What does the quotation mean? What does the quotation suggest? What's the context in the novel?	Complete word analysis on the words 'Satan's signature'.	Why does Utterson use religious imagery in this description? What's the effect?	How does Stevenson mould our response to Hyde through this quotation?	Now write a paragraph which answers this question. In your response, use the quotation you have just analysed: How does Stevenson present Utterson's response to Hyde?
What is Stevenson's authorial intent? What is he saying to his audience about reflecting on their actions?	How can you connect this quotation to other areas of the text? Where else is it relevant?	What does this quotation reveal about Utterson?		
Which topics can this quotation be filed under? One has already been done for you: - evil				

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Read the following extract from Chapter 3 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Mr Utterson has asked Dr Jekyll about his knowledge of, friendship and relationship with Mr Hyde.

The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated. Utterson: my position is a very strange — a very strange one. It is one of those affairs that cannot be mended by talking.' 'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully: I would trust you before any man alive. ay, before myself, if I could make the choice; but indeed it isn't what you fancy: it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word. Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Utterson reflected a little, looking in the fire.

'I have no doubt you are perfectly right,' he said at last, getting to his feet.

'Well, but since we have touched upon this business, and for the last time I hope,' continued the doctor, 'there is one point I should like you to understand. I have really a very great interest in poor Hyde. I know you have seen him: he told me so; and I fear he was rude. But, I do sincerely take a great, a very great interest in that young man; and if I am taken away, Utterson, I wish you to promise me that you will bear with him and get his rights for him.'

What role do the witches play in the corruption of Macbeth's character?

Write in paragraphs using quotations from the play.

Consider the following ideas:

- What role have the witches played so far?
- What was Macbeth like before and after his meeting with the witches?
- How does their appearance and the way they enter scenes affect their relationship with the audience?
- Why do you think Shakespeare chooses witches to seek out Macbeth and tell him his future?
- Is it important that they appear at either side of Macbeth's heroic efforts in the battle?
- How do they change our feelings towards Macbeth and his future actions?
- How would a Jacobean audience feel about witchcraft and how would this shape their attitude towards the play as a whole?
- Are the witches to blame for Macbeth's ultimate demise (downfall)?

At this point in the play, Banquo and Macbeth have just met the witches. The witches have just told Macbeth he will one day be the King of Scotland.

BANQUO Good sir, why do you start; and seem to fear Things that do sound so fair? I' the name of truth, Are ye fantastical, or that indeed Which outwardly ye show? My noble partner You greet with present grace and great prediction Of noble having and of royal hope, That he seems rapt withal: to me you speak not. If you can look into the seeds of time, And say which grain will grow and which will not, Speak then to me, who neither beg nor fear Your favours nor your hate.	5
First Witch Hail!	
Second Witch Hail!	
Third Witch Hail!	
First Witch Lesser than Macbeth, and greater.	10
Second Witch Not so happy, yet much happier.	
Third Witch Thou shalt get kings, though thou be none: So all hail, Macbeth and Banquo!	15
First Witch Banquo and Macbeth, all hail!	
MACBETH Stay, you imperfect speakers, tell me more: By Sinel's death I know I amthane of Glamis; But how of Cawdor? Thethane of Cawdor lives, A prosperous gentleman; and to be king Stands not within the prospect of belief, No more than to be Cawdor. Say from whence You owe this strange intelligence? or why Upon this blasted heath you stop our way With such prophetic greeting? Speak, I charge you.	20
<i>(The Witches vanish)</i>	25

Q1: Starting with this conversation, explain how far Shakespeare presents Macbeth as a character who believes in the **supernatural power of the witches**.

Write about:

- How Shakespeare presents Macbeth's reaction to the witches here
- How Shakespeare presents his beliefs in them elsewhere in the play.

PARAGRAPH STRUCTURE: Explore how Shakespeare presents Macbeth as a character who believes in the supernatural power of the witches.

<p>Explain ONE aspect of Shakespeare's presentation of character / theme / setting</p> <p><i>Shakespeare presents ... as</i></p>	
<p>Provide some evidence in the form of a quotation or reference to the text.</p> <p><i>(Don't limit yourself to one quotation or reference!)</i></p>	
<p>ZOOM IN to the quotation.</p> <p><i>(Try to show your understanding of Shakespeare's deliberate use of language to achieve certain effects. Use <u>connectives</u> to develop the layers of your analysis.)</i></p>	
<p>ZOOM OUT to one or more of the following, as appropriate:</p> <p><i>Link your close analysis to:</i></p> <ul style="list-style-type: none"> • <i>The rest of the play</i> • <i>A key theme</i> • <i>Social, historical or cultural contexts</i> 	
<p>Conclude:</p> <p><i>by linking back to your opening point, making a deeper comment about the character / theme / setting, based on your analysis and exploration.</i></p>	

'Macbeth' – GCSE Mock Exam Question

Read this extract from Act 3, Scene 1.

At this point in the play, Macbeth is remembering the witches' prophecy regarding Banquo and the fact he will be father to kings.

MACBETH:

To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be feared. 'Tis much he dares,
And to that dauntless temper of his mind
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear, and under him
My genius is rebuked, as it is said
Mark Antony's was by Caesar. He chid the sisters
When first they put the name of king upon me
And bade them speak to him. Then, prophetlike,
They hailed him father to a line of kings.
Upon my head they placed a fruitless crown
And put a barren scepter in my grip,
Thence to be wrenched with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murdered;
Put rancors in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!

Starting with this speech, explain how far you think Shakespeare presents Macbeth as troubled.

Write about:

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

Explain how far Shakespeare presents 1

Machbeth as troubled.

- 5 PETAL Paragraphs.



- Point (how is Machbeth presented as troubled?)
- Evidence (a quotation that proves your point)
- Technique (what word in the quotation is of interest? What type of word is this?)
- Analysis (how does this quotation prove your point?)
- Link (how is this idea relevant to the time the play was set?)

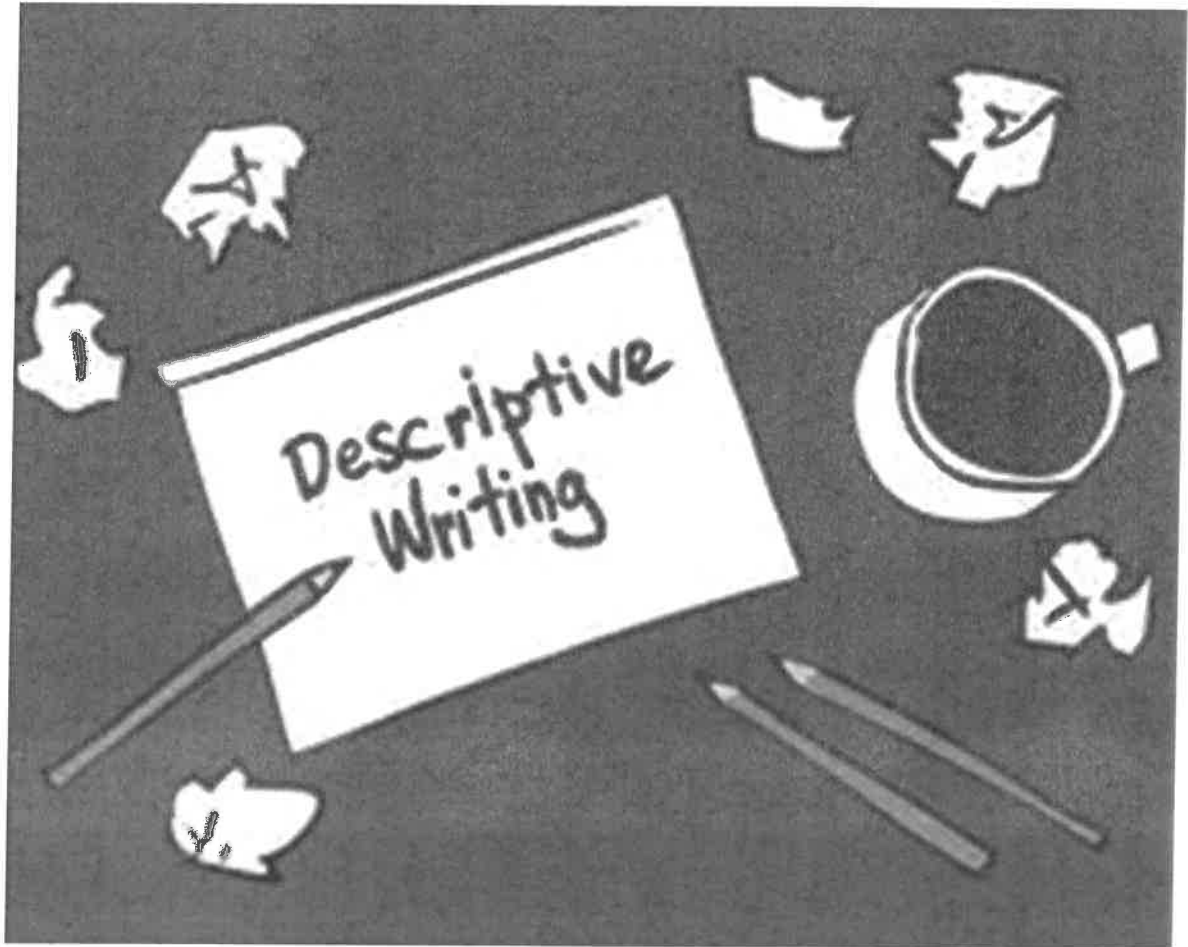
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Descriptive writing revision booklet



Name:

Mark scheme – turn this into a success criteria of what you might include in order

Level		Skills descriptors
Level 4 19-24 marks Compelling, Convincing Communication	Upper Level 4 22-24 marks	Content <ul style="list-style-type: none"> • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation <ul style="list-style-type: none"> • Varied and inventive use of structural features • Writing is compelling, incorporating a range of convincing and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers
	Lower Level 4 19-21 marks	Content <ul style="list-style-type: none"> • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices Organisation <ul style="list-style-type: none"> • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers

Using examples – look at these examples of top level responses and annotate them with where they have gained marks. Use the success criteria based on the mark scheme.

Who am I? Why am I here?

We trudged towards the giant, stone monolith in the middle of the town square. We trudged the same way we always did. At the same time, the same speed and with the same, grim, featureless expression on our faces. We were, I was sure, about to be told of some new victory in some far reaches of the Earth. Of course, most of us had never left Airstrip 1. Most of us had been born here. We grew up here. Most of us would die here.

As our mighty government's victories echoed around the otherwise quiet square, I could see the stoic yet underlyingly cynical look on the other workers' faces. Although there was victory, the voice shouted, we had not yet won. Production had to increase in order to provide our troops with necessary resources. Rations would have to be cut. Hours would have to be increased.

It was the same every time. Every victory was a defeat.

We were marched back towards our factories. Our optimism was a thin façade, but one we were forced to maintain.

A thousand cameras followed our every step.

Although they spoke no words, the weapon wielding guards intimidated us with every step we took. They were there to 'protect us', we were told. Protect us from what? Our own servility? Our own powerlessness?

They were there to control us.

Who am I? My name is 956898. I am a worker. I have no voice. And when you have no voice, there is no higher power to hear you scream.

Successful things to magpie:

Using examples – look at these examples of top level responses and annotate them with where they have gained marks. Use the success criteria based on the mark scheme.

Successful things to magpie:

The darkness encapsulated the light, blanketing any sense of hope, as the grey mass crept across the sky. From above, everything was silent save the water beneath the sky.

The dull blue ferociously slammed against the rocks, brutal and merciless, leaving the rocks with little but a glistening sample of itself. The repetition stabbed the possibility of any light, providing the land with eternal darkness.

The strong smell of salt rebelliously forced itself into every crevice, covering every inch of the air in it's thick, heavy scent.

The taste of peeling paint led the eye to the distant lighthouse, a star in the gloomy sky. Prominent and tall, the white structure seemed to look down at the wild sea, in disgust and embarrassment, like a parent and a delinquent child.

Disobediently, the sea followed the orders of the wind, and danced erratically to it's tune, splashing and hurling, spraying and swirling. The wind swept across the sea with the strength and speed that could tear the sky, like a discarded tissue.

The strips of white now wrestled with the dreary abundance of clouds, yearning for the chance to glide across the sky yet the constant dark sheet remained merciless and cold, denying any light through the barriers of gloom.

Using examples – look at these examples of top level responses and annotate them with where they have gained marks. Use the success criteria based on the mark scheme.

Dawn attacks the woodlands in shivering ranks of grey. Mist loiters menacingly on the marshy ground, rising slowly, like a predator, to encompass the flowers, the grass, the foliage – no life can prevail.

Standing to attention like soldiers on the parade ground, the trees lurk menacingly providing a dark and dreary canopy for the weather to carry out its blitzkrieg. Snaking forward, the stream cuts through the forest floor; it overpowers the lifeless stems of the poppies, leaving them bent double. Autumn has completed its invasion. The mouldy, musty carpet of crimson red petals is all that remains, a faint echo of a happier, more peaceful time.

Successful things to magpie:

It seemed December still possessed his garden. The ground was hard as iron, the skirts of the dark cypress moved on the chill wind with a mournful rustle and there were no green shoots on the roses as if, this year, they would not bloom. And not on light in any of the windows, only, in the topmost attic, the faintest smear of radiance on a pane, the thin ghost of a light on the verge of extinction.

Planning your own texts – Use this structure to help plan the main areas of your writing out

'Hook' your reader by launching them into the action and creating questions to spark their curiosity.

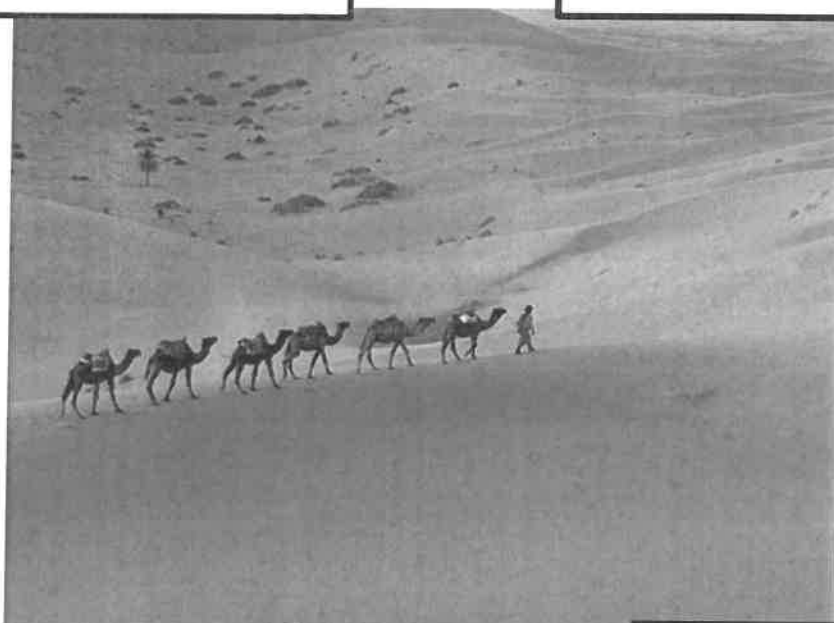
I thought it must have been a lie, or some sort of prank to get my hopes up. I never thought they'd actually work.

Zoom in on something very specific and the impact that your initial idea has had on this.

As the tranquil waters sat still, the man could see a droplet of water diving through the soft air and into the lake, quietly disturbing the calmness of the scene, the microscopic waves as they expand along the lake.

Establish the mood/tone you want to create

Move that idea on, what has caused it? What effect does it have on another aspect of the scene?



Come back to the beginning and the first thing you described – how has it changed?

Move that idea on, what has caused it? What effect does it have on another aspect of the scene?

Anaphora (repeated word or phrase) to end to the work.
He realised then that there would be no surprise arrival. No future hope. No enjoyment to feel.

Nothing.

Flashback – to show how things have changed

"There was once a time when..."

"Time hadn't been kind to this...it had..."

"it would be foolish to believe that this was the common state of life here..."

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Upgrading your sentence type – use the models to create your own types of sentences in order to add depth to your ideas

Triple noun colon:

Dirt, oil and grease: the boy's face was smeared with remnants of his day of toil.

Simile start:

Like an urban fox, the filthy boy rummaged desperately through the mountain of rubbish.

Not only but also:

Not only were the boy's eyes transfixed on the ground, but his face was also covered in a mixture of mud and grease.

Double adjective start:

Abject and alone, the boy peered into the distance, desperately searching for aid.

Simple sentence: The boy looked dirty

It wasn't/it was:

The filth wasn't your ordinary, everyday dirt, but rather it was layers of deep grim, accumulated over years of poverty and deprivation.

So, so, so:

The boy's face was so dirty, so filthy, his hair so long and matted, that it wasn't until he turned his head that I realised he was a boy.

Brackets, although:

The boy's face was littered with elements of dirt and grease (although it wasn't as if he wasn't trying to keep clean) as he wiped the back of his hand over his forehead.

Adverb start:

Self-consciously, the boy attempted a smile as passers-by commented on his filthy appearance.

Upgrading your sentence type – use the models to create your own types of sentences in order to add depth to your ideas

Triple noun colon:

Simile start:

Not only but also:

Double adjective start:

Simple sentence: The room was bright

It wasn't/it was:

So, so, so:

Brackets, although:

Adverb start:

Upgrading your sentence type – use the models to create your own types of sentences in order to add depth to your ideas

Triple noun colon:

Simile start:

Not only but also:

Double adjective start:

Simple sentence: The street was windy

It wasn't/it was:

So, so, so:

Brackets, although:

Adverb start:

Word choice – uplevel the sentences with more ambitious vocabulary and then complete some of your own

_____ ran his
_____ fingers _____
though his _____ hair.

Word Bank:

- Aberration: breaking of something that should be your right
- Abhor/Abhorrent: To regard something with horror or hatred
- Ambivalent: Having mixed feelings towards something
- Arcane: mysterious or secret
- Archaic: very old
- Brazen: bold and without shame
- Brusque: Abrupt and informal
- Cajole: To persuade through flattery
- Callous: Insensitive and unfeeling

Word choice – uplevel the sentences with more ambitious vocabulary and then complete some of your own

The smell of _____
emanated from his _____
jacket, in a kind of haze that
_____ around him.

Word Bank:

- Candour: honesty
- Chide: blame someone
- Circumspect: Careful or cautious
- Clandestine: secretive and hiding something
- Coerce: to compel or force someone
- Coherent: logically connected
- Demure: modest or shy
- Deride: to ridicule or laugh at
- Diligent: hard working
- Embezzle: to steal
- Enmity: deep hatred

Word choice – uplevel the sentences with more ambitious vocabulary and then complete some of your own

Word Bank:

- Feral: wild or savage
- Forsake: give up or forget
- Impertinent: rude or disrespectful
- Incisive: direct/powerful
- Inept: clumsy or useless
- Insatiable: impossible to satisfy
- Intrepid: fearless
- Lurid: causing horror or shock
- Morose: being sad or gloomy
- Myriad: many
- Plethora: in great number
- Umbrage: To take offence
- Zenith: highest point

_____, _____ and
_____: the landscape was ____
_____ with _____.

Semantic fields – Link your vocabulary in order to set the scene

**Making something seem
poisonous:**

- Venom
- Coursing (flowing)
 - Toxic
 - Invading
- Contaminating
- Malignant
- Virus

**Making something seem
bright:**

- Vibrant
- Dazzling
- Luminous
- Beaming
- Glittering
- Scintillating

Semantic fields – Link your vocabulary in order to set the scene

Making something seem
dark:

- Dank
- Decrepit
- Caliginous
- Obscure

Making something seem
busy:

- Tumultuous
- Compact
- Smothering
- Carnage
- Mayhem

Crafting language devices – Take the key word of the language device and craft an extension to it. Think of the cause and effect of that idea in order to continue the idea on

The once vibrant city had become a **concrete jungle**.

Ideas to extend it:

Metallic

Roars

Packs hunting

Undergrowth

Dense

Opaque

Time was the **enemy**

Ideas to extend it:

Attacked

Ranks

Scorched

No pity

Powerlessness

Victim

Predator

Prey

Attrition

Crafting language devices – Take the key word of the language device and craft an extension to it. Think of the cause and effect of that idea in order to continue the idea on

Darkness **settled** over the park

Ideas to extend it:

- Blanket
- Smothering
- Claustrophobic
 - Stifling
- Suppressing
- Quashing

The strong smell of salt rebelliously forced itself **into every crevice**

Ideas to extend it:

- Scent
- Invading
- Morsel
- Fragment
- Particles
- Fighting
- Wrestling
- Assaulting

Crafting language devices – Take the key word of the language device and craft an extension to it. Think of the cause and effect of that idea in order to continue the idea on

A putrid, pungent odour **hit my like a wave.**

Ideas to extend it:

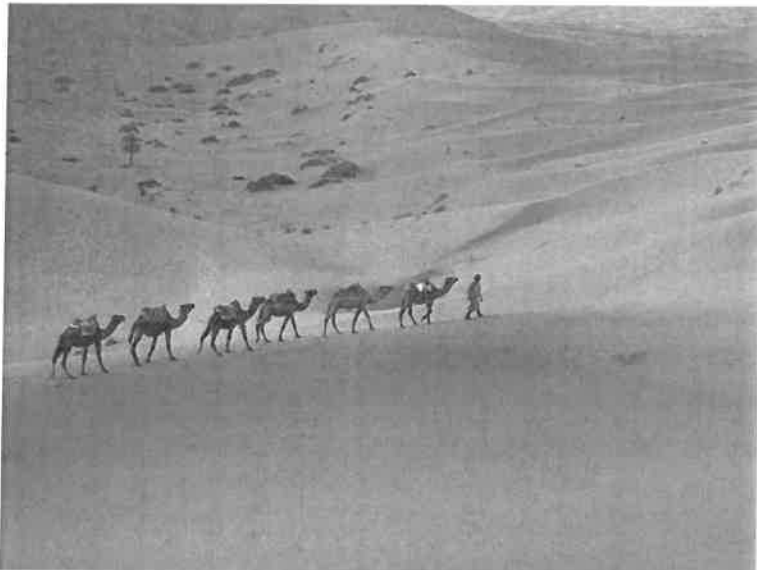
- Intoxicating
- Tsunami
- Ripple
- Drowning
- Flooding
- Current
- Waded

Haunting memories had **seared themselves** into the very fibre of his being.

Ideas to extend it:

- Burning
- Scarring
- Branding
- Tainting

Sentence structures – Use these different pieces of punctuation and sentences structures accurately.



Sentence structures:

Fronted adverbial

Quietly, a solitary snowflake settled on the rose in his hand.

Embedded subordinated clause

Heavy clouds, grey tendrils across the sky, searched to extinguish any last vestige of light.

Anaphora

Every town has its heart. Every town has a pinpoint of life and community, and in this small town the market place was exactly that.

Starting with a simile

Like stone gargoyles, the guards stood watch. Silently they stood to attention, never wavering in their loyalty.

Colon to introduce/expand an idea

Her face was drawn and creased with worry: it was slightly wrinkled, skin just starting to sag around lips that were pressed tightly together, yet stretched unnaturally over sharp cheekbones and jaw.

Dash to add extra information

It left a tiny drop of water that possessed an iridescent sheen – equally fragile and equally beautiful as the snowflake it replaced.

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At this point in the play, Banquo and Macbeth have just met the witches. The witches have just told Macbeth he will one day be the King of Scotland.

<p>BANQUO Good sir, why do you start; and seem to fear Things that do sound so fair? I' the name of truth, Are ye fantastical, or that indeed Which outwardly ye show? My noble partner You greet with present grace and great prediction Of noble having and of royal hope, That he seems rapt withal: to me you speak not. If you can look into the seeds of time, And say which grain will grow and which will not, Speak then to me, who neither beg nor fear Your favours nor your hate.</p>	<p>5</p> <p>10</p>
<p>First Witch Hail! Second Witch Hail! Third Witch Hail! First Witch Lesser than Macbeth, and greater. Second Witch Not so happy, yet much happier. Third Witch Thou shalt get kings, though thou be none: So all hail, Macbeth and Banquo! First Witch Banquo and Macbeth, all hail!</p>	<p>15</p> <p>20</p> <p>25</p>
<p>MACBETH Stay, you imperfect speakers, tell me more: By Sinel's death I know I am thane of Glamis; But how of Cawdor? The thane of Cawdor lives, A prosperous gentleman; and to be king Stands not within the prospect of belief, No more than to be Cawdor. Say from whence You owe this strange intelligence? or why Upon this blasted heath you stop our way With such prophetic greeting? Speak, I charge you. <i>(The Witches vanish)</i></p>	

Q1: Starting with this conversation, explain how far Shakespeare presents Macbeth as a character who believes in the **supernatural power of the witches**.

Write about:

- How Shakespeare presents Macbeth's reaction to the witches here
- How Shakespeare presents his beliefs in them elsewhere in the play.

A CHRISTMAS CAROL: REVISION BOOKLET



AO1: Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response, use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Throughout this booklet, you will find a series of activities designed to help you revise Charles Dickens' 'A Christmas Carol'. Remember to focus on the assessment objectives and what you are actually being marked on. You need to demonstrate you can meet all three in order to succeed in the exam.

ACTIVITY ONE: The plot

Read and summarise

Read the plot of 'A Christmas Carol' and summarise what you have learned into four bullet points at the end of each section.

READ

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

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

SUMMARISE

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READ

He wakes moments before the arrival of the Ghost of Christmas Past, a strange childlike phantom with a brightly glowing head. The spirit escorts Scrooge on a journey into the past to previous Christmases from his earlier years. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, a woman who leaves Scrooge because his lust for money

overshadows his ability to love another. Scrooge, deeply moved, sheds tears of regret before the phantom returns him to his bed.

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

SUMMARISE

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READ

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

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

SUMMARISE

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-
-

ACTIVITY TWO: Low Stakes Quiz

Answer the multiple choice questions.

Who is Scrooge's clerk?

- a) Bob Cratchit
- b) Fred
- c) Jacob Marley
- d) Fezziwig

Who is Jacob Marley?

- e) Scrooge's nephew
- f) A charity worker
- g) Scrooge's clerk
- h) Scrooge's old business partner

How many ghosts does Marley say will visit Scrooge?

- a) Two
- b) Three
- c) Four
- d) Five

What is the first thing the Ghost of Christmas Past shows Scrooge?

- a) His old school days
- b) His apprenticeship with Fezziwig
- c) His relationship with his fiancée, Belle.
- d) Belle's new family

What is Bob Cratchit's son called?

- a) Puny Pete
- b) Tiny Tim
- c) Small Sam
- d) Miniature Michael

What does the Ghost of Christmas Present reveal to Scrooge at the end of their time together?

- a) Scrooge's death
- b) The death of Tiny Tim
- c) Two children representing Ignorance and Want
- d) Scrooge's father

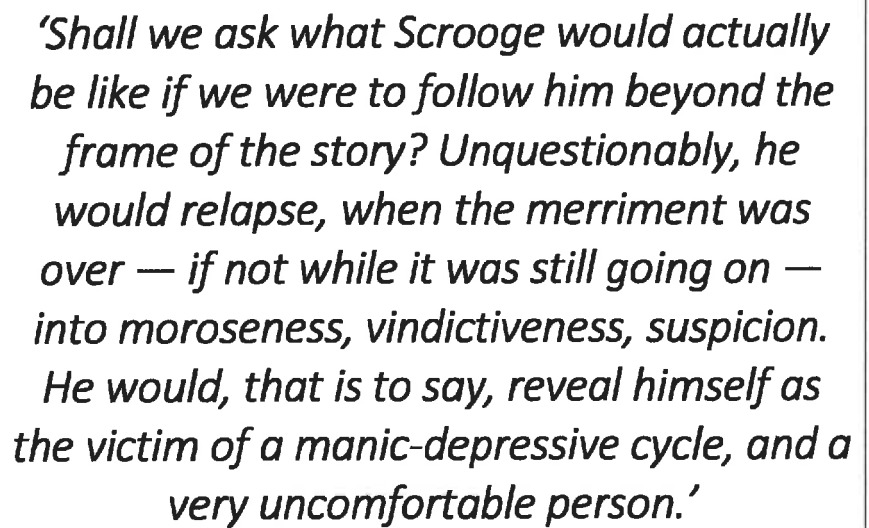
Scrooge is shown many things by the Ghost of Christmas Yet to Come including...

- a) vagabonds trying to sell his things.
- b) a poor couple expressing relief at his death.
- c) businessmen discussing his wealth and riches.
- d) his own grave.

What does Scrooge send round to Bob Cratchit's house?

- a) A goose
- b) A turkey
- c) Presents
- d) A bill

Read the information and complete the tasks



TASK: What do you think literary critic, Edmund Wilson, is saying here? What does he believe would really happen to Scrooge beyond the end of 'A Christmas Carol' and why? What exactly about Scrooge's transformation do you think Wilson is criticising?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it is resting on a surface.

ACTIVITY FOUR: Charles Dickens

Read the information and complete the tasks

Dickens and Poverty

Dickens experienced prison and poverty in his own childhood. In 1824, London, John Dickens was locked in Marshalsea debtor's prison for failing to pay his debts. His son, Charles, aged 11, was sent away to a blacking factory, covering and labelling pots of shoe polish in appalling conditions as well as loneliness and despair. He lived separated from his family, as his younger sister and mother were put in prison with his father. Later, he wrote in a letter with horror: *'No words can describe the secret agony of my soul as I sank into this companionship.... The sense I had of being utterly neglected and hopeless, fired with grief and humiliation, my lonely vulnerability, my hungry misery, and the knowledge they had willingly put me in this situation. I could not bear to think of myself beyond reach of any honourable success.'* After three years he was returned to school, but the experience was never forgotten. Dickens lived just nine doors down from the workhouse until 1831, when he was 19 years old.

TASK ONE: SUMMARISE IT

Summarise the information in fifty words or fewer.

TASK TWO: TRANSFORM IT

Transform the information into TWO images. Label your images with quotations.

TASK THREE: CONSIDER IT

How do you think Dickens' experiences as a child impacted his life as an adult? Answer in full sentences.

What did Dickens think of the law – and the poor – in England?

When Dickens wrote in 1830s London, English law was based on the idea of justice and a fair trial. However, Dickens found the law did not always practice what it preached. His father had been imprisoned in a debtor's jail and Dickens separated from his family and sent to work in miserable conditions and lonely isolation when he was 11. Injustice, more often, was what Dickens experienced from the law for those in poverty.

Dickens became a lifelong supporter of the poor. For example, in January 1837, a trial was held at London Marylebone workhouse, and Dickens was on the jury. The case was a servant girl accused of killing her newborn baby, with the threat of the death penalty if she was found guilty. Eliza Burgess, weak, ill and frightened, was herself an orphan. Her story was that her baby appeared to be dead, so she hid it under the dresser but confessed to her employer. The jury was ready to find her guilty. That night, Dickens could not sleep: the dead baby, the thought of the terrified, unhappy, ignorant young woman in poverty and in prison. Dickens resolved to take on those who were ready to find her guilty. He argued so firmly and forcefully that he won the argument. The verdict was returned: not guilty. He then went out of his way to help victims of the law, even though he was under huge pressure himself to write and earn a living, to avoid debt and the debtor's prison.

How did Dickens' sister-in law Mary die aged 17 in 1837?

Dickens' beloved sister-in-law, Mary Hogarth, lived with the writer and his wife. Aged just seventeen, she became very ill with fever. Without warning, she died suddenly from it. Her death was a shock and Dickens carried the memory of Mary with him for the rest of his life. Dickens has his characters suffer from illness, but in his books, he can ensure they survive. Mary's death never allowed Dickens to forget how fragile life is.

TASK ONE: SUMMARISE IT

Summarise the information in fifty words or fewer.

TASK TWO: TRANSFORM IT

Transform the information into TWO images. Label your images with quotations.

How and why did Dickens write his books?

Dickens' books were originally published in monthly parts, and Dickens created each episode just in time to be published, so he could not go back and change anything, but had to plot it all out in his mind. He wrote professionally and raised himself and his family out of poverty through the popularity of his writing. Dickens wrote his books to challenge injustice and expose the impact of poverty in 19th century London.

ACTIVITY FIVE: Summarise your learning

Without looking at the information, see if you can summarise what you have learned about Charles Dickens in a mind map.



ACTIVITY SIX: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

destitute (adjective) extremely poor and lacking the means to provide for oneself.

TASK ONE: READ IT

Read about the etymology of 'destitute'.

Late 14c., "abandoned, forsaken," from Latin **destitutus** "abandoned," past participle of **destituere** "forsake," from **de-** "away" + **statuere** "put, place," Originally literal; sense of "lacking resources, impoverished" is 1530s.

TASK TWO: TRANSFORM IT

Transform the adjective 'destitute' into an image to help you remember it.

TASK THREE: DEBATE IT

'The issue of destitution in society will never be solved'. To what extent do you agree?

TASK FOUR: USE IT

Can you use the following words in a sentence?
destitute, destitution

1.

2.

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that link to the adjective 'destitute'.

ACTIVITY SEVEN: Thomas Malthus and Malthusian Controversy

Read the information and complete the tasks.



In his book **An Essay on the Principle of Population**, The Reverend **Thomas Robert Malthus** (13 February 1766 – 23 December 1834) observed that an increase in a nation's food production improved the well-being of the nation's people, but the improvement was temporary because it led to population growth, which in turn restored the original per capita production level.

In other words, when mankind is doing well and producing lots of food and goods it does not use them to improve their own quality of life. Instead, they use that abundance of goods to have more children and increase the population. This meant there was no longer an abundance, but there was often a shortage instead.

In the past, populations grew until the lower classes suffered hardship and want. At this point, they became vulnerable to famine and disease – and often died.

Malthus thought we would never have a truly perfect (or utopian) society, because every time we came close to providing a great standard of life for everyone, the population grew and the process had to start again.

This idea became known as the Malthusian controversy and it was influential across economic, political, social and scientific thought. For our purposes, it's important to see the big influence it had on Charles Dickens.

TASK ONE: SUMMARISE IT

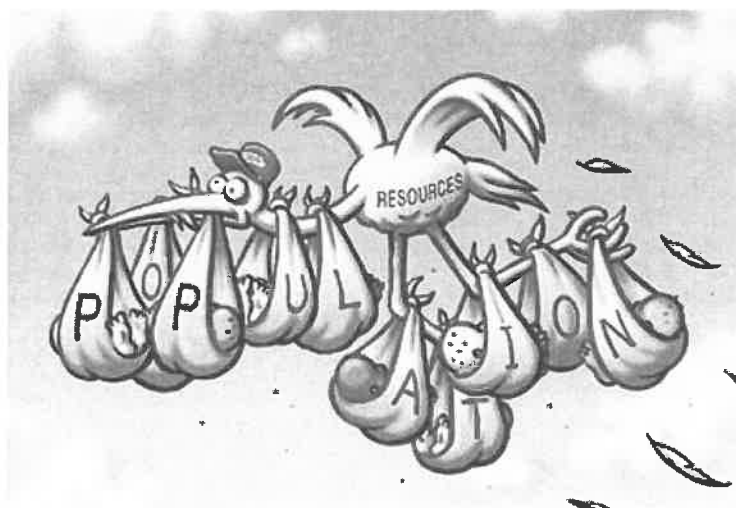
Summarise Thomas Malthus' argument into fifty words or fewer.

TASK TWO: TRANSFORM IT

Transform Thomas Malthus' argument into two pictures. Label your images with quotations.

TASK THREE: Explain how you think Thomas Malthus and Malthusian controversy links to the ideas expressed in 'A Christmas Carol'. Who, would you say, is the voice of Malthus in the novel? Discuss in full sentences.

TASK FOUR: How does the cartoon below illustrate Malthus' ideas about population?

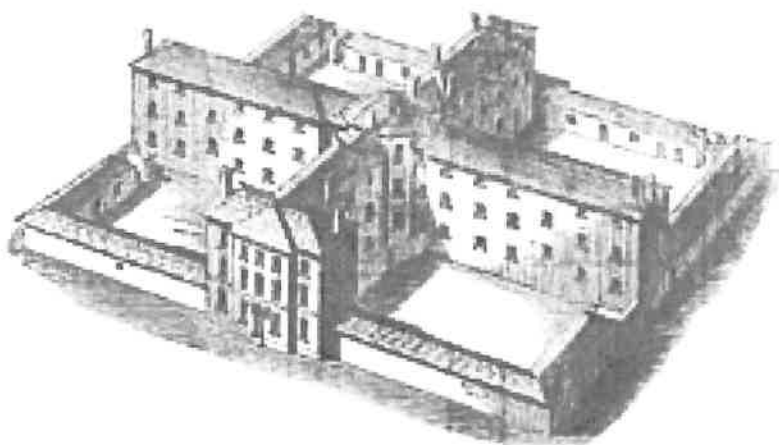


ACTIVITY EIGHT: 'The Uncommercial Traveller' by Charles Dickens

Complete the tasks below.

TASK ONE: Note down what you think of when you hear the word 'workhouse'. These notes may take whatever form you like.

TASK TWO: Read Dickens' description of a workhouse from his collection of semi-autobiographical essays called 'The Uncommercial Traveller'.



This was the only preparation for our entering 'the Foul wards'. They were in an old building squeezed away in a corner of a paved yard, detached from the more modern and spacious main body of the workhouse. They were in a building most monstrously behind the time and only accessible by steep and narrow staircases, infamously ill-adapted for the passage up-stairs of the sick or down-stairs of the dead.

In these miserable rooms, here on bedsteads, there on the floor, were

women in every stage of distress and disease. One figure a little coiled up and turned away, as though it had turned its back on this world for ever; the uninterested face at once lead-coloured and yellow, looking passively upward from the pillow; the haggard mouth a little dropped, the hand outside the coverlet, so dull and indifferent, so light, and yet so heavy; these were on every pallet; but when I stopped beside a bed, and said ever so slight a word to the figure lying there, the ghost of the old character came into the face, and made the Foul ward as various as the fair world. No one appeared to care to live, but no one complained; all who could speak, said that as much was done for them as could be done there, that the attendance was kind and patient, that their suffering was very heavy, but they had nothing to ask for. The wretched rooms were as clean and sweet as it is possible for such rooms to be; they would become a pest-house in a single week, if they were ill-kept.

Now, I reasoned with myself, as I made my journey home again, concerning those Foul wards. They ought not to exist; no person of common decency and humanity can see them and doubt it. But what is this Union to do? The necessary alteration would cost several thousands of pounds; it has already to support three workhouses; its inhabitants work hard for their bare lives.

How does Charles Dickens use language to present the conditions of the workhouse and its inhabitants?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

ACTIVITY NINE: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

parsimonious (adjective) unwilling to spend money or use resources.

TASK ONE: READ IT

Read about the etymology of 'parsimonious'.

1590s, from Latin *parsimonia*
"frugality, thrift"

Not originally with the
suggestion of stinginess.

TASK TWO: TRANSFORM IT

Transform the adjective 'parsimonious' into an image
to help you remember it.

TASK THREE: DEBATE IT

'Are the advantages and disadvantages of being parsimonious equal?'

TASK FOUR: USE IT

Can you use the following words in a sentence?
Parsimonious, parsimoniously, parsimoniousness

1.

2.

3.

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that
link to the adjective 'parsimonious'.

ACTIVITY TEN: Stave One quotations

Revise the key quotations in Stave One by completing the activities.

TASK ONE: Analyse the following quotations by answering the questions.

What language device has been used by Dickens here?

Why compare Scrooge to an oyster? What similarities do they share?

'solitary as an oyster'

What are the connotations of the adjective 'solitary'? Explore multiple interpretations.

What is Dickens' authorial intent? Why make Scrooge such a miserly character?

What word types are these? What impression do they give you of the weather?

What is the significance of the personification of 'biting'?

'cold, bleak, biting weather'

How is this an example of pathetic fallacy?

What is Dickens' authorial intent? Why make the weather so horrendous at the beginning? How does this set the tone for what is to come?

What are the connotations of 'glow'? How can this be seen in a positive sense?

Explain how this quotation presents Fred as the antithesis of Scrooge.

'He was all in a glow; his face was ruddy and handsome; his eyes sparkled.'

What is Dickens' authorial intent? Why is it necessary for Fred to enter into the story when he does?

What impression does the verb 'sparkled' give us of Fred's outlook on life?

What is the significance of Marley's chain?

What does the verb 'forged' imply?

“I wear the chain I forged in life.”

How/why does Marley's appearance plunge fear into Scrooge?

Marley's appearance is that of the typical Victorian prisoner here. Why does Dickens give him this appearance?

What role does memory play at this point in the novel?

What is the significance of the adjective 'incessant'?

“No rest, no peace. Incessant torture of remorse.”

What is Dickens' authorial intent? Why present readers with the idea that 'remorse' can 'torture' them?

What are the connotations of 'torture'?

What is the significance of this quotation?
What is Marley saying?

What are the connotations of 'business'?

“Mankind was my business.”

Why does Dickens include this line?

Why say 'WAS my business'? Why past tense?

ACTIVITY ELEVEN: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

implore (verb) beg someone earnestly or desperately to do something

TASK ONE: READ IT

Read about the etymology of 'implore'.

c. 1500, from Middle French *implorer* and directly from Latin *implorare* "call on for help, beseech, beg earnestly," with a literal sense probably of "plead tearfully, invoke with weeping," from assimilated form of *in-* "on, upon" + *plorare* "to weep, cry out"

TASK TWO: TRANSFORM IT

Transform the verb 'implore' into an image to help you remember it.

TASK THREE: DEBATE IT

Is the act of imploring a sign of defeat?

TASK FOUR: USE IT

Can you use the following words in a sentence?
implore, imploring, imploringly

1.

2.

3.

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that link to the verb 'implore'.

ACTIVITY TWELVE: Scrooge's conversion

Read the information from 'Scrooge's Conversion' by Don R. Cox of the University of Missouri and complete the tasks.

TASK ONE: Read the following information.



Dickens, whose works eternally celebrate Christmas, was not much of a Christian, strangely enough, and his theology is always a little fuzzy at best. If we look at 'A Christmas Carol' closely, for example, we see a story with a rather secular twist. When Scrooge makes his promise to 'honour Christmas in my heart, and try to keep it all the year,' we do not necessarily feel that he has become infused with a religious spirit and henceforth is constantly going to honour a holy day. The spirit that has seized his heart is not an angelic one but one that more probably resembles the Ghost of Christmas Present, a jolly bacchanalian ghost surrounded by 'turkeys, geese, game,

poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam.' It is not a series of holy spirits that converts Scrooge, but a series of spirits that shows him a materialistic world.

And why should Scrooge be converted by holy spirits anyway? Why should he experience a religious awakening? His 'sin' or 'wickedness' has not necessarily been a denial of religion. Even his name as it has passed into the language connotes Scrooge's 'sin'. He is a miser; he is tight with his money and will not give to the poor. He refuses the luxuries of life, keeps his rooms poorly heated, wrings his money's worth out of Bob Cratchit, and will not participate in the festival of humanity that surrounds him. He is a kind of a grump perhaps, but he is not necessarily a wicked man. The 'conversion' that Scrooge experiences is not a holy revelation but an economic revelation. Scrooge saves his soul in the same way that Pickwick so often finds atonement – he spends money.

TASK TWO: Answer the following questions in full sentences.

- 1. If something is 'secular' it means it is not connected with religious or spiritual matters. Do you agree with Don. R. Cox that Charles Dickens' 'A Christmas Carol' is secular? If so, why do you think it is? Why has Dickens made the conscious decision to avoid discussing the links between Christmas and Christianity? Is there any evidence in the novel to suggest Cox's argument is incorrect?**

- 2. 'It is not a series of holy spirits that converts Scrooge, but a series of spirits that shows him a materialistic world' – Do you think materialism is really the reason Scrooge changes?**

- 3. In your opinion, do you think Scrooge has denied religion in his life? What can you infer from the information we are given about him in the text?**

ACTIVITY THIRTEEN: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

cordial (adjective) warm and friendly

TASK ONE: READ IT

Read about the etymology of 'cordial'.

c. 1400, "of or pertaining to the heart" (a sense now obsolete or rare, replaced by cardiac), from Medieval Latin *cordialis* "of or for the heart," from Latin *cor* "heart"

TASK TWO: TRANSFORM IT

Transform the adjective 'cordial' into an image to help you remember it.

TASK THREE: DEBATE IT

Can being cordial ever have negative consequences?

TASK FOUR: USE IT

Can you use the following words in a sentence?
cordial, cordially, cordiality

1.

2.

3.

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that link to the adjective 'cordial'.

ACTIVITY FOURTEEN: Stave Two quotations

Revise the key quotations in Stave Two by completing the activities.

TASK ONE: Analyse the following quotations by answering the questions.

What are the connotations of the adjective 'strange'?

Why is the language here full of contradiction and antithesis?

'It was a strange figure – like a child: yet not so like a child as like an old man.'

What are the connotations of the noun 'child'?

What is Dickens' authorial intent? Why make this spirit such an odd character?

How does this quotation link to themes of light and dark?

Why does the spirit describe Scrooge's hands as 'worldly'?

"Would you so soon put out, with worldly hands, the light I give?"

What is Dickens' authorial intent with this question?

How does the light Scrooge is surrounded by contrast with the events of Stave One?

What are the connotations of the adjective 'lonely'?

The adjective 'feeble' implies Scrooge is not surrounded by much warmth or light.
What could this symbolise?

'A lonely boy was reading near a feeble fire.'

Why is it important that Scrooge sees this image?

What is Dickens' authorial intent here?

Why does the spirit take Scrooge to see Fezziwig?

What are the connotations of each of the adjectives?

'He called out in a comfortable, oily, rich, fat, jovial voice.'

What is Dickens' authorial intent here?

How do these adjectives contrast to the way Scrooge's voice was described in Stave One?

What are the connotations of the noun
'idol'?

What is Dickens' authorial intent here?

“Another idol has displaced me.”

What does the word 'another' suggest
about the relationship between Belle and
Scrooge?

Why is it important that Scrooge sees this
image?

The fact that he cannot hide the light
anymore suggests what about Scrooge?

What are the connotations of the verb
'streamed'?

**'He could not hide the light: which streamed from under it,
in an unbroken flood upon the ground.'**

What does the 'unbroken flood' imply
about the light?

How does this quotation link to the
themes of light and dark?

ACTIVITY FIFTEEN: Low Stakes Quiz

Answer the multiple choice questions.

A Reminder of Stave One!	A Reminder of Stave Two!
<p>Who is Jacob Marley?</p> <ul style="list-style-type: none"> a) Scrooge's office clerk b) Scrooge's current business partner c) Scrooge's former business partner d) Scrooge's nephew <p>Who is Bob Cratchit?</p> <ul style="list-style-type: none"> a) Scrooge's office clerk b) Scrooge's current business partner c) Scrooge's former business partner d) Scrooge's nephew <p>Scrooge is a solitary as an...</p> <ul style="list-style-type: none"> a) A shrew b) An oyster c) A crab d) A hermit <p>Who are the charitable gentlemen collecting for?</p> <ul style="list-style-type: none"> a) Ignorance and Want b) Orphans and Children c) Poor and Destitute d) Workhouses and Prisons <p>What does Scrooge want to decrease?</p> <ul style="list-style-type: none"> a) The surplus population b) Joy in Christmas c) The amount given to charity d) Bob Cratchit's wages <p>What is Marley weighed down by?</p> <ul style="list-style-type: none"> a) Heavy sandbags b) Chains made of padlocks and cashboxes c) His guilty conscience d) Iron weights <p>What does Marley say was his 'business'?</p> <ul style="list-style-type: none"> a) Making profit b) Charitable acts c) Mankind d) Helping Scrooge 	<p>Who or what is Fezziwig?</p> <ul style="list-style-type: none"> a) The local wig shop b) The name of Scrooge's favourite drink c) Scrooge's crazy uncle d) Scrooge's boss when he was younger <p>What bad news does Belle give Scrooge?</p> <ul style="list-style-type: none"> a) His mother has died b) She is calling off their engagement c) She is moving away d) He has lost his job <p>What does Scrooge come to understand after viewing the Fezziwig scene?</p> <ul style="list-style-type: none"> a) How lonely he was as a young man b) That everyone knew how to have fun except him c) The benefits of kindness d) The time it takes to develop strong relationships <p>What is the first place the ghost takes Scrooge to visit?</p> <ul style="list-style-type: none"> a) His grandmother's kitchen b) His first office c) His boyhood schoolhouse d) His college dorm room e) His first place of work <p>How is Scrooge able to fly out the window with the ghost?</p> <ul style="list-style-type: none"> a) By holding his ankle b) By climbing on his back c) By grasping his robe d) By touching his hand <p>How does Belle seem to Scrooge when the ghost takes him to observe her several years later?</p> <ul style="list-style-type: none"> a) Poor b) Angry c) Happy d) Sad

ACTIVITY SIXTEEN: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

jocund (adjective) cheerful and light-hearted

TASK ONE: READ IT

Read about the etymology of 'jocund'.

Late 14c., "pleasing, gracious; joyful," from Old French *jocond* or directly from Late Latin *iocundus* (source of Spanish *jocunde*, Italian *giocondo*), variant (influenced by *iocus* "joke") of Latin *iucundus* "pleasant, agreeable."

TASK TWO: TRANSFORM IT

Transform the adjective 'jocund' into an image to help you remember it.

TASK THREE: DEBATE IT

Can people be too jocund? Is this a bad thing?

TASK FOUR: USE IT

Can you use the following words in a sentence?
jocund

1.

2.

3.

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that link to the adjective 'jocund'.

ACTIVITY SEVENTEEN: Stave Three quotations

Revise the key quotations in Stave Three by completing the activities.

TASK ONE: Analyse the following quotations by answering the questions.

What are the connotations of the adjective 'jolly'?

How does the torch link to the theme of light?

'There sat a jolly Giant, glorious to see; who bore a glowing torch... and held it up, high up, to shed its light on Scrooge.'

Why a 'giant'? What is the significance of this?

Why does Dickens emphasise how high the torch is held?

What does the adjective 'sufficient' tell you about the Cratchits?

Discuss the theme of family. Why does Dickens include it?

'It was a sufficient dinner for the whole family.'

What is the purpose of the Cratchits? Why are they there?

Why does Scrooge need to see this?

How does Dickens use the Cratchits to emphasise the importance of Christmas?

How are the Cratchits the antithesis of Scrooge?

'There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty.'

Why is it important for Scrooge to see this?

Why does Dickens go to such great lengths to emphasise the poverty the Cratchits live in?

Why does Dickens make the Ignorance and Want children?

What is the effect of these adjectives?

'They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish: but prostrate, too, in their humility.'

What is Dickens' authorial intent here?

Why is the significance of the fact they are 'prostrate in their humility'?

ACTIVITY EIGHTEEN: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

malevolent (adjective) having or showing a wish to do evil to others

TASK ONE: READ IT

Read about the etymology of 'malevolent'.

TASK TWO: TRANSFORM IT

Transform the adjective 'malevolent' into an image to help you remember it.

c. 1500, from Middle French **malivolent** and directly from Latin **malevolentem**
"ill-disposed, spiteful, envious,"
from **male** "badly" + **volentem**,
present participle of **velle** "to wish"

TASK THREE: DEBATE IT

Does being malevolent have its advantages?

TASK FOUR: USE IT

Can you use the following words in a sentence?
malevolent, malevolence, malevolently

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that link to the adjective 'malevolent'.

1.

2.

3.

ACTIVITY NINETEEN: Stave Four quotations

Revise the key quotations in Stave Four by completing the activities.

TASK ONE: Analyse the following quotations by answering the questions.

What are the connotations of these adverbs?

Why is this ghost silent? Why, unlike the others, does the ghost not tell Scrooge what he has done wrong?

'The Phantom slowly, gravely, silently, approached.'

Why is this ghost referred to as a 'phantom' and not a 'spirit'?

How does this description instil a sense of fear in Scrooge and the reader?

How does this ghost differ from the others? Why does this ghost have to create a sense of fear?

What is Dickens saying about the ghost? Why is it 'immovable'?

'The Spirit was immovable as ever.'

What is Dickens' authorial intent here?

Why add 'as ever' on the end? What is the significance of this?

'I will live in the Past, Present and Future'.
What does this mean?

Scrooge says he will 'try' to keep it all the
year. Why 'try'? Why not 'will'?

"I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, 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."

What is the significance of the word
'strive'?

What is Dickens' authorial intent here?

TASK TWO: 'Scrooge does not change because he has truly seen the errors of his ways. He changes because he is still selfish and scared of what will happen if he does not.' To what extent do you agree?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

ACTIVITY TWENTY: Low Stakes Quiz

Answer the multiple choice questions.

Stave One

Scrooge is a solitary as an...

- e) A shrew
- f) An oyster
- g) A crab
- h) A hermit

What does Scrooge want to decrease?

- e) The surplus population
- f) Joy in Christmas
- g) The amount given to charity
- h) Bob Cratchit's wages

What does Marley say was his 'business'?

- e) Making profit
- f) Charitable acts
- g) Mankind
- Helping Scrooge

Stave Two

How does the Ghost of Christmas Past describe the young Scrooge?

- a) A solitary child, neglected by his friends
- b) An evil child, neglected by his friends
- c) A solitary child with no friends
- d) A popular child with lots of friends

What bad news does Belle give Scrooge?

- e) His mother has died
- f) She is calling off their engagement
- g) She is moving away
- h) He has lost his job

What is the first place the ghost takes Scrooge to visit?

- f) His grandmother's kitchen
- g) His first office
- h) His boyhood schoolhouse
- i) His college dorm room
- j) His first place of work

Stave Three

How is the Ghost of Christmas Present represented?

- a) A jolly giant
- b) A silent phantom
- c) A small glowing man
- d) An invisible spirit

Who are the children under the Ghost of Christmas Present's coat?

- a) Poor and Destitute
- b) Hope and Charity
- c) Ignorance and Want
- d) Goodness and Light

Which line does the Ghost of Christmas Present repeat to Scrooge?

- a) "Are there no prisons? Are there no workhouses?"
- b) "Christmas? Bah humbug!"
- c) "Decrease the surplus population."
- d) "You may be a bit of undigested beef."

Context

Who might the Ghost of Christmas Present represent?

- a) Father Christmas
- b) Scrooge's father
- c) God
- d) Jacob Marley

Which words best describe 19th century Victorian London?

- a) Happy, wealthy and wise
- b) Dangerous, crowded, filthy
- c) Violent, murderous, insane
- d) Clean, healthy and safe

Malthus believed...

- a) We can't improve our lives if the population increases
- b) We can't improve our lives until the population increases
- c) We can't improve our lives unless we earn more money
- d) We can't improve our lives unless we do more for charity

ACTIVITY TWENTY ONE: Stave Five quotations

Revise the key quotations in Stave Five by completing the activities.

TASK ONE: Analyse the following quotations by answering the questions.

How do these similes contrast the similes used in Stave One?

What is Dickens' authorial intent? Why does he show us this?

"I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy."

What are the connotations of an 'angel'?

Why is it significant that Scrooge mentions a 'merry school-boy'?

Now there is no fog unlike the descriptions in Stave One. What do you think the fog and mist could have symbolised?

Why do you think Dickens has given the novella a cyclical structure?

'No fog, not mist; clear, bright, jovial, stirring, cold.'

Why does Dickens list the qualities of the cold?

What are the connotations of these adjectives?

What are the connotations of 'heart'?

What is Dickens' authorial intent here?

'His own heart laughed: and that was quite enough for him.'

What is the significance of 'that was quite enough for him'?

Why do you think Tiny Tim is the one to say this?

Why make this the last line of the novella?

'And so, as Tiny Tim observed, God bless Us, Every One!'

What is Dickens' authorial intent here?

Why is the significance of 'every one'?

ACTIVITY TWENTY TWO: Tier 2 Vocabulary Check

Revise the key vocabulary by completing the tasks.

beneficent (adjective) generous, selfless

TASK ONE: READ IT

Read about the etymology of 'beneficent'.

1610s, "doing good, charitable through good will," probably from *beneficence* on model of magnificent, etc. The Latin adjective is *beneficus*.

TASK TWO: TRANSFORM IT

Transform the adjective 'beneficent' into an image to help you remember it.

TASK THREE: DEBATE IT

Does beneficence exist in modern society?

TASK FOUR: USE IT

Can you use the following words in a sentence?
beneficent, beneficence

1.

2.

3.

TASK FIVE: LINK IT

Make a list of quotations from 'A Christmas Carol' that link to the adjective 'beneficent'.

ACTIVITY TWENTY THREE: 'A Christmas Carol' is a defence of charity – and capitalism

Read the information by Brandon Ambrosino and complete the activities.

TASK ONE: Read the following information.

Introduction: *Marley was dead: to begin with.*

That's one of the most famous opening lines of any work of English literature. It is, of course, the beginning of Charles Dickens's *A Christmas Carol*, his 19th-century tale about the miserly Scrooge, who, after a visit from three holiday sprites, discovers the joy of the holidays.

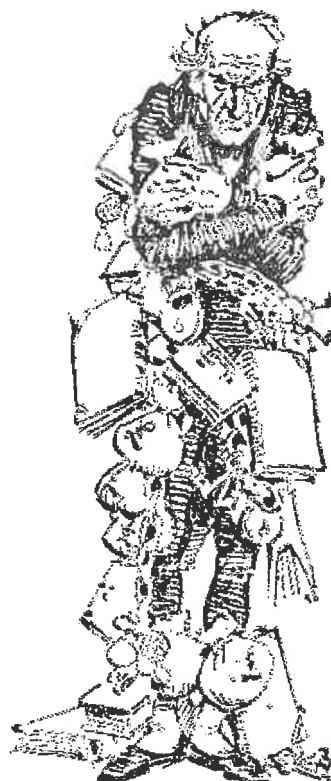
Dickens published the novella in December 1843, and it was an instant hit, first in his home country and then across the pond in America. In fact, since it was published some 170 years ago, it hasn't ever been out of print. But in spite of the popularity of the work, Dickens was disappointed by his earnings from the book.

As Jon Michael Varese notes in the *Guardian*, the book sold its first printing of 6,000 copies by Christmas Eve 1843. By the close of the following year, the book had sold more than 15,000 copies. Dickens made £726, a sum of money that he found disappointing.

In a letter to John Forster, his literary advisor, Dickens wrote that he'd hoped to bring in at least £1,000. "What a wonderful thing it is," he wrote, "that such a great success should occasion me such intolerable anxiety and disappointment!" Varese, too, thinks the publication wasn't a financial success.

Still, it's worth noting that £726 was a lot of money in 1843. Correcting for inflation over 170 years isn't an exact science, but the Bank of England says £726 in 1843 is around £80,000 (\$125,000) in today's money. For comparison, the protagonist of *A Christmas Carol*, Bob Cratchit, made 15 shillings, or £0.75, per week. So Dickens made almost as much from two years of *Christmas Carol* sales as Cratchit would have made in 20 years of working for Mr. Scrooge.

Forster believed they could have made even more from the book if they'd charged more for it. The book sold for 5 shillings (£0.25), which was, in fact, high for that time period. But considering Dickens's lavish requirements for his publisher — gold lettering on the front and back, four full-page color etchings, gilded page edges, a bright red and green title page — 5 shillings was less than it could have sold for.



As Varese notes, Dickens set the price at an affordable rate so that it could be easily accessible to most people. And not just because he wanted to provide all of London with Christmas cheer, but because he wanted to give them a lesson in economics.

Why Dickens wrote *A Christmas Carol*

In the fall of 1843, Dickens visited Samuel Starey's Field Lane Ragged School, a school that "educated slum children," according to the New York Times. Dickens easily empathized with such children living in poverty, coming, as he did, from a poor childhood himself — a fact that set him apart from many other English authors, like Jane Austen and the Brontë sisters, who enjoyed the social and class privilege of their births. To this day, Dickens is remembered for his empathy with those living in poverty. As his tombstone reads, "He was a sympathiser with the poor, the suffering, and the oppressed..."

When his father was sent to debtors' prison, 12-year-old Dickens had to take a job at a blacking factory, where for up to 12 hours a day he pasted labels onto pots of boot polish. He was paid 5 or 6 shillings (£0.25 to £0.3) a week for his labor, and that price went directly to help his family make ends meet.

On October 5, Dickens was asked to deliver a lecture at the first annual meeting of the Manchester Athenaeum, an institution that provided education and recreation to the laboring classes. Dickens used the opportunity to speak against systemic poverty and injustice: "Thousands of immortal creatures are condemned ... to tread, not what our great poet [Shakespeare] calls the 'primrose path to the everlasting bonfire,' but over jagged flints and stones laid down by brutal ignorance."

After delivering the address, Dickens planned to write a pamphlet titled, "An Appeal to the People of England on Behalf of the Poor Man's Child," treating many of the themes he'd spoken about in Manchester. However, the pamphlet was never written, as the author chose instead to give his economic ideas flesh and blood — and, importantly, a wobbly leg — in the form of a story.

Scrooge, everyman

The word "Scrooge" has become synonymous with greed, the word we use for someone miserly, penny-pinching, and merciless. As Dickens writes of his main character, Scrooge was "a tight-fisted hand ... a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner."

But though he doesn't give away any of his money, and though he feels no sympathy for those less fortunate than he, Scrooge, as Dickens makes clear, is no criminal. He works hard for his money, day in and day out. And though he seems heartless, he's clearly not villainous, like Dickens's Sikes, the dog-beating criminal from *Oliver Twist* who ends up murdering his girlfriend.

He's also, as English professor Lee Erikson writes, quite similar to others of his day, who "feared not just the Spirit of Christmas Yet to Come but the financial future, which seemed likely in the deflationary moment of December 1843 to be very bleak." That is, Scrooge, like many other mid-19th-century businessmen, was concerned about the future of the economy, and was therefore "tight-fisted," in case things took a turn for the worse.

As Erickson notes, by the time Dickens published *A Christmas Carol*:



BOB CRATCHIT AND TINY TIM.

the prices of goods in England had been falling for the past four years and had fallen during that time a total of 22.72 percent. During this period, the rate of deflation had thus been 5.68 percent a year; and, in particular, retrospective price indexes show that prices had fallen and the purchasing power of a pound had risen by five-and-a-half percent from the end of 1842 to the end of 1843. As a consequence, those with income in excess of their needs were spending no more at present than they had to spend ...

In the opening scene when we meet Scrooge, two men show up to his office to ask for charity. Scrooge, of course, offers no money, since, he argues, there are prisons and union workhouses, not to mention poverty laws, to provide for the lower classes. Scrooge didn't protest these government programs — he just thought they were sufficient for those in need.

But as Dickens powerfully argues, those programs are not sufficient. Charity is still necessary.

The economics of *A Christmas Carol*

Some have read *A Christmas Carol* as espousing socialism, but the book doesn't decry capitalism. To be sure, Dickens condemns greed, but that is just one negative effect of a free market, not its defining feature.

In Dickens, the remedy to greed is not socialism — it's charity.

After being convinced by three spirits to mend his ways, Scrooge does in fact improve himself, and becomes something of a philanthropist. He provides dinner for the Cratchits and medical care for Tiny Tim, none of which would have been possible for Scrooge if he hadn't been a successful, shrewd businessman. In other words, capitalism was the very condition that made Scrooge's philanthropy possible. Scrooge's wealth, Dickens argues, is actually a very good thing, when generously distributed.

And Dickens practiced what he preached. He earned a comfortable living as a writer, and he used his wealth and influence to help those less fortunate. One of Dickens's main projects was helping to establish Urania Cottage, a 19th-century safe house where women who led lives of crime and prostitution were given shelter, an education, and a chance to start over.

Though Dickens's classic story is set at Christmastime, the principles at its heart are meant to be read — and practiced! — year round. This is all the more apparent once you understand the author's noble reasons for publishing the work. It was Dickens's hope that all of his readers would come to the same conclusion as his repentant Scrooge:

"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!"

TASK TWO: Summarise each section in fifty words or fewer.

Introduction

Why Dickens wrote 'A Christmas Carol'

Scrooge, everyman

The economics of 'A Christmas Carol'

NOTES

Make any additional notes here.



MACBETH! MACBETH! MACBETH!
BEWARE MACDUFF;
BEWARE THE THANE OF FIFE.
BE BLOODY, *laugh to*
BOLD *SCORN*
DISMISS ME. ENOUGH. *The power*
AND RESOLUTE; *of man,*
for none of woman born shall harm Macbeth.
BE LION-METTLED
PROUD; *WHO CHAFES, WHO FRETS, OR WHERE CONSPIRERS ARE:*
MACBETH
never vanquish'd be until **GREAT**
BIRNHAM WOOD!
to high **DUNSINANE HILL**
SHALL COME AGAINST HIM

A03: Show understanding of the relationships between texts and the contexts in which they were written.

Throughout this booklet, you will find a series of activities designed to help you learn about the social and historical context of 'Macbeth'. Remember, you must comment on the context of the play as part of ASSESSMENT OBJECTIVE 3 in your literature exam. There is lots to comment on, so make sure you refer back to this booklet when revising.

ACTIVITY ONE: The plot

Read and summarise

Read the plot of 'Macbeth' and summarise what you have learned into four bullet points at the end of each section.

READ

The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonwald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth's companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies sceptically until some of King Duncan's men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches' prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits with King Duncan, and they plan to dine together at Inverness, Macbeth's castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.

SUMMARISE

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-
-

READ

Lady Macbeth suffers none of her husband's uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she overrides all of her husband's objections and persuades him to kill the king that very night. He and Lady Macbeth plan to get Duncan's two chamberlains drunk so they will black out; the next morning they will blame the murder on the chamberlains, who will be defenceless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts

and a number of supernatural portents, including a vision of a bloody dagger. When Duncan's death is discovered the next morning, Macbeth kills the chamberlains—ostensibly out of rage at their crime—and easily assumes the kingship. Duncan's sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well.

SUMMARISE

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-
-

READ

Fearful of the witches' prophecy that Banquo's heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo's ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth's kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth's accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff's castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

SUMMARISE

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-
-

READ

When news of his family's execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan's son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth's forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth's tyrannical

and murderous behaviour. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth's opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself, certain that the witches' prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches' prophecy.

In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not "of woman born" but was instead "untimely ripped" from his mother's womb (what we now call birth by caesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.

SUMMARISE

-
-
-
-

ACTIVITY TWO: Low Stakes Quiz

Answer the multiple choice questions.

Who is travelling with Macbeth when he first encounters the three sisters?

- a) Macduff
- b) Lennox
- c) Banquo
- d) Duncan

What is Macbeth Thane of at the start of the play?

- e) Scotland
- f) Glamis
- g) Cawdor
- h) Fife

What prophecy do the sisters give Banquo in Act 1?

- a) That he will be made Thane of Cawdor
- b) That his son will be made Thane of Cawdor
- c) That his sons will be made princes
- d) That his sons will be made kings

What 'sign' convinces Macbeth to kill Duncan?

- a) An apparition of one of the Weird Sisters
- b) A nightmare about one of the Weird Sisters
- c) An apparition of a floating dagger
- d) The ghost of his dead father visits him

What does Macbeth accidentally take with him after murdering the king?

- a) The murder weapons
- b) The king's crown
- c) The bible
- d) The King's bloody pillow

Which characters run away shortly after Duncan's death?

- a) Banquo and Fleance
- b) Macbeth and Lady Macbeth
- c) Malcolm and Donalbain
- d) Macduff and his family

What does Macbeth hire men to do?

- a) Protect him from assassins
- b) Kill Macduff and his family
- c) Find the witches so he can talk to them again
- d) Kill Banquo and his son

When he sees them the second time, what four things do the witches show Macbeth?

- a) A head, a blood child, a crown and a serpent
- b) An armed child, a bloody child, a crowned child with a tree in his hand, eight kings followed by Banquo's ghost with a mirror
- c) Armed head, visions, crowned child with a tree in his hand and a battlefield
- d) An armed head, a bloody child, a crowned child with a tree in his hand, eight kings followed by Banquo's ghost with a mirror

Why does Macbeth have Macduff's family and servants killed?

- a) Macduff is not loyal and Macbeth wants to kill his family as they could kill him
- b) Macduff is not loyal to Macbeth, and Macbeth is angry
- c) Macduff is angry with Macbeth and he is afraid
- d) Macduff is not loyal and Macbeth is happy

Towards the end of the play, which words best describe Lady Macbeth's behaviour in this Act?

- a) Confident, egotistical and boastful
- b) Ambitious, power-driven and determined
- c) Psychotic, unstable and melodramatic
- d) Obsessive, paranoid and unhinged

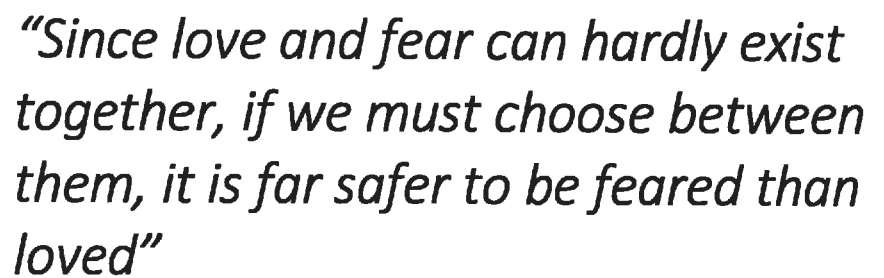
Macbeth does not fear death at the hands of the rebels because he has...

- a) Extensive battle experience
- b) Faith in the witches' prophecies
- c) Little reason to go on living
- d) No awareness of the rebels' strength

In the last scene, Macbeth fights to the death because he...

- a) is given no other choice
- b) thinks that Macduff can be easily defeated
- c) does not believe Macduff's claims about his birth
- d) prefers an honourable defeat to a humiliating surrender

Read the information and complete the tasks



Niccolo Machiavelli
The Prince

TASK: What do you think the cover of 'The Prince' by Machiavelli is telling us about power? What do you think this quotation means? Explain your ideas, referring to the quotation.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Machiavellianism

Read the information and complete the tasks

Ma|chia|vel|lian

[ˌmɑkiəˈvelɪən] (1))

ADJECTIVE

1. cunning, scheming, and unscrupulous, especially in politics.
"a whole range of outrageous Machiavellian manoeuvres"
synonyms: devious · cunning · crafty · artful · wily · sly · scheming

NOUN

1. a person who schemes in a Machiavellian way.
synonyms: conspirator · co-conspirator · conspirer · plotter ·



NOTE: The types of political behaviour which are discussed with approval by Machiavelli in *The Prince* were thought of as shocking by contemporaries, and its immorality is still a subject of serious discussion.

Read the extract from 'The Prince' and define the words in bold.

Every prince may desire to be thought clement. But it was Cesare Borgia's cruelty which brought peace and unity to the Romagna. A prince who keeps his subjects united and loyal, ought not to mind the **reproach** of cruelty; for too much **mercy** will allow disorder to injure the whole people, whilst a few executions offend only individuals.

Is it better to be loved or feared? One might wish to be both, but they are not met in the same person. Because this is to be **asserted** in general of men, that they are ungrateful, fickle, false, cowardly, **covetous**, and as long as you succeed they are yours entirely. They will offer you their blood, property, life, and children when the need is far distant; but when it approaches they turn against you. The prince who relies on their promises is ruined; because friendships that are obtained by payments, and not by greatness or nobility of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon. Men will readily offend a beloved, for love is preserved by the link of obligation which men will break at every opportunity for their advantage; but fear preserves you by a dread of punishment which never fails.

TASK ONE: DEFINE IT		TASK TWO: SUMMARISE IT	
Use a dictionary to define the highlighted words.		Summarise Machiavelli's argument in fifty words or fewer.	
TASK THREE: TRANSFORM IT		TASK FOUR: CONSIDER IT	
Transform Machiavelli's argument into TWO images. Label your images with quotations.		Explain how Machiavelli's argument relates to Macbeth's actions.	

Read the extract from 'The Prince' and define the words in bold.

Many men believe the affairs of the world are governed by fortune and God, so that men cannot direct them. Fortune may direct one-half of our actions, but she still leaves us to direct the other half. She may be like the raging flood, which sweeps away trees and buildings. But that does not mean that, when the waters settle, men cannot make barriers against such misfortune.

A man may pursue glory and riches by caution, another with **haste**, one by force, another by skill, and yet still **attain** their goal. It is not so much the method, but how well they **conform** to the spirit of the times. It is the man who cannot change from his nature or his **accustomed** ways, who is lost. The cautious man who does not know when it is time to turn adventurous is ruined.

Fortune is changeful, yet mankind **steadfast** in their ways, success comes when the two are in agreement. For my part I consider that it is better to be adventurous than cautious, because fortune is a woman, and if you wish to control her it is necessary to beat and ill-use her; and she allows herself to be mastered by the adventurous. She is, therefore, always, woman-like, a lover of young men, because they are less cautious, more violent, and with more **audacity** command her.

TASK ONE: DEFINE IT

Use a dictionary to define the highlighted words.

TASK TWO: SUMMARISE IT

Summarise Machiavelli's argument in fifty words or fewer.

TASK THREE: TRANSFORM IT

Transform Machiavelli's argument into TWO images. Label your images with quotations.

TASK FOUR: CONSIDER IT

Explain how Machiavelli's argument relates to Macbeth's actions.

ACTIVITY FOUR: Witchcraft in the time of Shakespeare

Read the information and complete the tasks

"Fair is foul and foul is fair"

Throughout the ages and in all countries there have been people who have believed in witches and witchcraft. The people of Shakespeare's day were no different. Shakespeare drew on the popular traditions of his time and used them for his own purposes. In 'Macbeth' he used popular beliefs about witches and witchcraft.

Witches were associated with the dark and death. In Christian countries they were thought to be the agents of Satan going about their business at night, and they were believed to gather near graves to conduct their evil rites and make poisons.

When Shakespeare wrote Macbeth, witchcraft was a topic of considerable interest. The new king of England, James I, had written a book called Demonology which was published in 1597. called Demonology – a study of witchcraft and its evils. James I tightened up laws against witchcraft in 1604, passing a **statute** where anyone exercising witchcraft 'shall suffer pains of death as a **felon** or felons, and shall lose the privilege and benefit of **clergy** and **sanctuary**.' James I was convinced that a group of witches had raised a storm and tried to drown him and, as a result, considered the works of the devil.

Evidence of a relationship with evil spirits **condemned** a suspect to death by hanging, burning or drowning. Whether Shakespeare himself believed in witches does not matter. He used them for his play, and many of his audience would have believed in them as thoroughly evil servants of the devil. For the people of Shakespeare's time, the devil was very real who they believed spent his time trying to trap men and women into his power. Note that very early in the play Banquo realises this and says as much to Macbeth.

Witches were supposed to be capable of doing all the things that the three weird sisters are said to perform in Macbeth. It was believed that they could see into the future; that they could create storms, hail, thunder and lightning; that they were able to sink ships; dry up springs; stop the sun and change night into day and day into night. They could also cause the death of their enemies, and could make themselves invisible. In order to work their charms they would open graves and steal parts of the bodies to make potions. For this purpose the bodies of unbaptised babies were especially prized. And witches could call up the dead. For a king like Macbeth to visit and have dealings with witches would have seemed both a crime and a sin.

Macbeth is easily captured by their power and by their **prophecies**. But note that they never tell him a lie. However, they do allow him to deceive himself. The devil does not lie...but leads us into temptation.

Source: www.mrsslibrary.com/wp-content/uploads/.../Macbeth-Witches-and-Witchcraft-.docx and @fod3

TASK ONE: LEARN IT		TASK TWO: TRANSFORM IT	
List four things you learn about witches' abilities		Transform the information on witchcraft into three images and label with a quotation.	
1.			
2.			
3.			
4.			
TASK THREE: DEFINE IT		TASK FOUR: CONDENSE IT	
Look at the highlighted words and write their definitions.		Summarise the information in fifty words or fewer.	

ACTIVITY FIVE: Language analysis

Read the extract from 'Witch Child' by Celia Rees and complete the question.

I am Mary.

I am a witch. Or so some would call me. 'Spawn of the Devil', 'Witch child', they hiss in the street, although I know neither father or mother. I know only my grandmother, Eliza Nuttall; Mother Nuttall to her neighbours. She brought me up from a baby. If she knew who my parents are, she has not told me.

'Daughter of the Erl King and the Elfen Queen, that's who you are.'

We live in a small cottage on the very edge of the forest, Grandmother, me and her cat and my rabbit. Lived. Live there no more.



Men came and dragged her away. Men in black coats and hats as tall as steeples. They skewered the cat on a pike, they smashed the rabbit's skull by hitting him against the wall. They said that these were not God's creatures but familiars, the Devil himself in disguise. They threw the mess of fur and flesh on to the midden and threatened to do the same to me, to her, if she did not confess her sins to them.

They took her away then.

She was locked in the keep for more than a week. First they 'walked' her, marching her up and down, up and down between them, for a day and a night until she could no longer hobble, her feet all bloody and swollen. She would not confess. So they set about to prove she was a witch. They called a woman, a Witch Pricker, who stabbed her all over with long pins, probing for the spot that was numb, where no blood ran, the place where the familiars fed. The men watched as the woman did this and my grandmother was forced to stand before their gloating eyes, a naked old lady, deprived of modesty, dignity, the blood streaming down her withered body, and still she would not confess.

They decided to float her. They had plenty of evidence against her, you see. Plenty. All week folk had been coming to them with accusations. How she had overlooked them, bringing sickness to their livestock and families; how she had used magic, sticking pins in wax figures to bring on affliction; how she transformed herself and roamed the country for miles around as a great hare, how she did this by the use of ointment made from melted corpse fat. They questioned me. Demanding, 'Is this so?' She slept in the bed next to me every night. How do I know where she went when sleep took her?

It was all lies. Nonsense and lies.

These people accusing her. They were our friends, our neighbours. They had gone to her, pleading with her for help with beasts and children, sick or injured, a wife nearing her time. For she had the skill, in herbs, potions, in her hands, but the power came from in her, not from the Devil. The people trusted her, or they had until now, they had wanted her presence. Birth or death, my grandmother was asked to be there to assist in the passage from one world to the next.



They were all there for the swimming, standing both sides of the river, lining the bridge, staring down at the place, a wide pool where the water shows black and deep. The men in tall hats dragged my grandmother from the stinking hole where they had been keeping her. They cross bound her, tying her right toe to her left thumb, and vice versa, making sure the cords were thin and taut. Then they threw her in. The crowd watched in silence, the only sound the shuffle of many feet edging forwards to see what she would do.

‘She floats!’

The chant started with just one person remarking, in a quiet voice almost of wonder, then it spread from one to another, until all were shouting with one voice, like some monstrous howling thing. To float was a sure proof of guilt. They hooked her, pulling her back to shore like a bundle of old washing. They did not want her drowning, because that would deprive the people of a hanging.

How does the writer use language to present the treatment of witches?

You could include the writer’s choice of:

- words and phrases
- language features and techniques
- sentence forms

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

ACTIVITY SIX: Summarise your learning

Use the space below to summarise what you have learned so far. You may decide how to present this summary.

ACTIVITY SEVEN: The Great Chain of Being

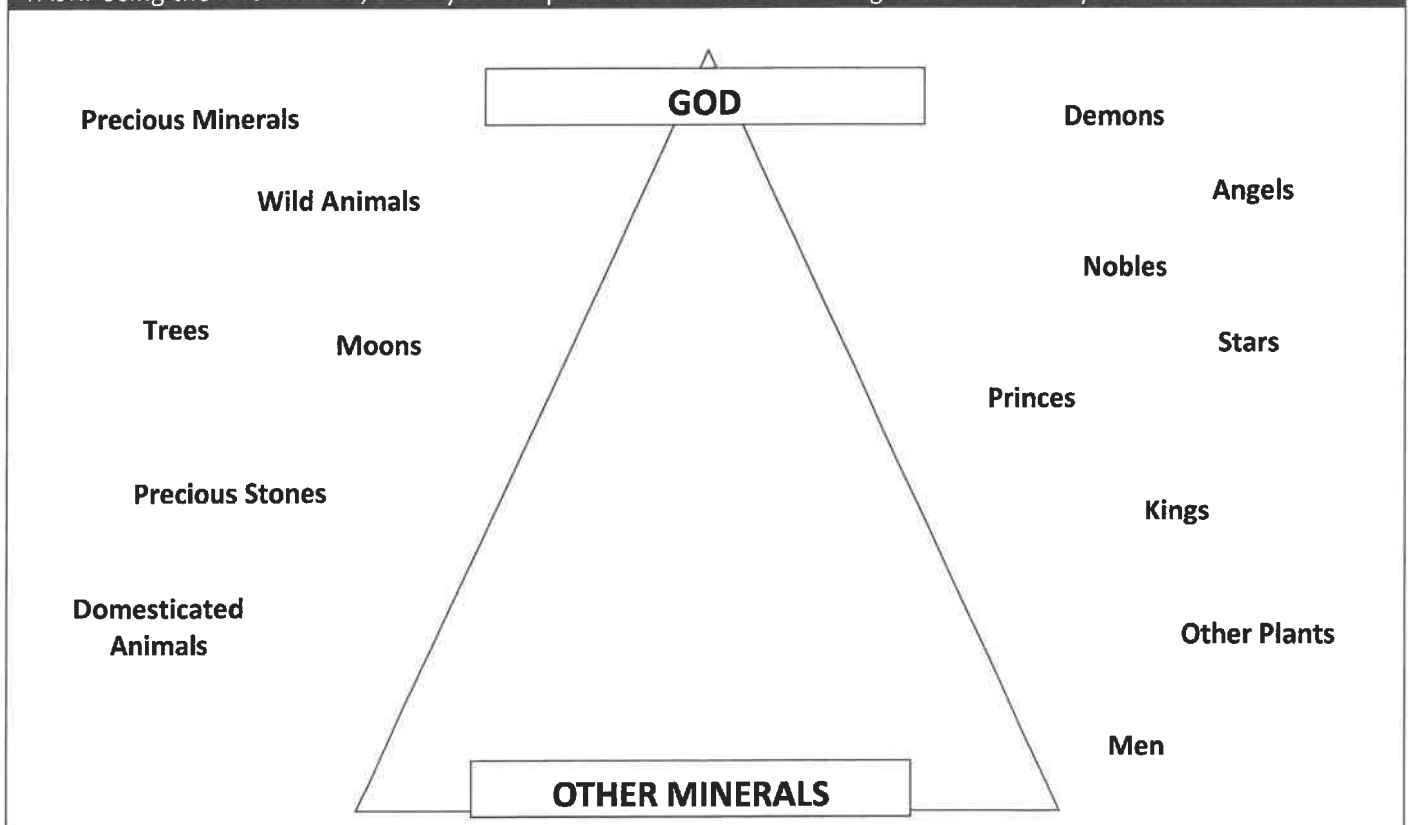
Read the information and complete the tasks.

Elizabethans believed that God set out an order for everything in the universe. This was known as the Great Chain of Being. On Earth, God created a social order for everybody and chose where you belonged. In other words, the king or queen was in charge because God put them there and they were only answerable to God (the Divine Right of Kings). This meant that disobeying the monarch was a sin, which was handy for keeping people in their place! It also led to the idea that if the wrong person was monarch everything would go wrong for a country, including whether the crops would be good, or if animals behaved as they should. The Elizabethans were very superstitious.

The Great Chain of Being includes everything from God and the angels at the top, to humans, to animals, to plants, to rocks and minerals at the bottom. It moves from beings of pure spirit at the top of the Chain to things made entirely of matter at the bottom. Humans are pretty much in the middle, being mostly mortal, or made of matter, but with a soul made of spirit. The theory started with the Greek philosophers Aristotle and Plato, but was a basic assumption of life in Elizabethan England. You were a noble, or a farmer, or a beggar, because that was the place God had ordained for you.

The Great Chain of Being is a major influence on Shakespeare's *Macbeth*. Macbeth disturbs the natural order of things by murdering the king and stealing the throne. This throws all of nature into uproar, including a story related by an old man that the horses in their stables went mad and ate each other, a symbol of unnatural happenings.

TASK: Using the information, see if you can put the Great Chain of Being in order. Check your answers at the back.



ACTIVITY EIGHT: Shakespeare, 'Macbeth' and the Gunpowder Plot

Read the information and complete the tasks.



It was November, 1605, and high treason was on the mind of every English subject. A small group of angry Catholics, fed up with ongoing persecution at the hands of the Protestant monarchy, hatched an elaborate plot to blow King James I and his government to smithereens. As luck would have it, a warning letter surfaced at the last minute and James ordered a search of his Palace. The most notorious conspirator, Guy Fawkes, was discovered in the cellar, match in hand, ready to

ignite twenty barrels of gunpowder "all at one thunderclap."

To say that Shakespeare would have been familiar with the conspirators is an understatement. These traitors of the realm had some deep connections to Shakespeare and his family. Shakespeare's father, John (undoubtedly a covert Catholic) was friends with William Catesby, the father of the head conspirator, Robert Catesby. John Shakespeare and William Catesby shared illegal Catholic writings that eventually wound up in the attic of John's home in Stratford. Moreover, the Mermaid Tavern in London, frequented by Shakespeare and owned by his closest friend and confidant, was a preferred meeting spot of the turncoats as they schemed to obliterate the Protestants once and for all.

Needless to say, Shakespeare, like his creation Macbeth, was probably tormented by "saucy doubts and fears", waiting to see if he would be the next poor soul taken to the Tower. Theory has it that it is no coincidence Shakespeare decided then to write his only play focused on Scotland. The Bard was about to use all his skills as a great playwright to set the record straight with his sovereign, James I, the son of Mary, Queen of Scots.



While the conspirators suffered the ultimate punishment of being disembowelled and beheaded in front of the cheering masses, Shakespeare would likely have been only a few miles away, holed up in his estate in Stratford, piecing together tales about different Scottish kings from old history books. Change after change was made until the play became a perfect propaganda machine that seemed to clear Shakespeare of any suspicion. James' favourite part of Shakespeare's new take on history would be the near mythological qualities given to the

character created in his image – Macbeth’s victim, King Duncan. While the real Duncan was a war-loving Neanderthal, Shakespeare’s Duncan is a thoughtful, infallible, divinely-appointed ruler with “silver skin” and “golden blood.” Killing old Duncan is a calamity of such epic proportion that it sends the animal kingdom into a tail spin, with mice devouring falcons and horses chowing down on each other.

Many of Macbeth’s themes resonate with the attempted revolt: it’s a play about treason, the overthrow of a King, and the downfall of his murderers. Even more importantly, King James was commonly believed to be descended from Banquo the thane of Lochquhaber, the historical counterpart of Shakespeare’s Banquo, the friend who Macbeth betrays and has murdered. With this in mind the witches’ prophesy that Banquo’s ancestors will be kings takes on a new meaning: it is referring to Banquo’s ancestor James Stuart, King of Scotland and England. By extension, it has been suggested that the escape of Fleance, Banquo’s son, from Macbeth’s murder plot is designed to echo James’s own escape from the Gunpowder plot and to subtly compliment the House of Stuart as legitimate and truly-descended rulers.



A master of details, Shakespeare wove direct references to the Gunpowder plot right into *Macbeth*. To commemorate the discovery of the heinous scheme, King James had a medal created picturing a snake hiding amongst flowers. Lo and behold, we find a nod to the medal right in the play when Lady Macbeth tells her husband to look like the innocent flower, but be the serpent under it.

Even more significant is an obvious allusion to a Jesuit priest named Father Henry Garnet, who had concealed his knowledge of the conspiracy. When Father Garnet finally confessed, he insisted that his previous perjury was not really perjury because he lied for God’s sake. For this bit of spin doctoring he became known as the great “equivocator” and was promptly hanged. Sure enough, in Act 2, when Macbeth’s Porter wonders what kind of people would enter the gates of hell, he declares:

Faith, here’s an equivocator, that could swear in both the scales against either scale; who committed treason enough for God’s sake, yet could not equivocate to heaven. O, come in, equivocator. (3.2.9-12)

Source: <https://blog.shakespearesglobe.com/post/101835213683/the-gunpowder-plot-and-shakespeares-macbeth>, <http://www.shakespeare-online.com/biography/gunpowderplot.html>

TASK ONE: LEARN IT

Look at the eight statements. Highlight the four that are true.

- 1) The gunpowder plot took place in 1605.
- 2) Shakespeare's father was friends with the father of the main conspirator of the plot.
- 3) The Mermaid Tavern was owned by Shakespeare.
- 4) Macbeth is a play about treason, the overthrow of a King, and the downfall of his murderers, all themes that relate to the gunpowder plot.
- 5) The witches prophesy that Banquo's ancestors will die.
- 6) King James created a medal picturing a snake hiding amongst rocks.
- 7) Shakespeare compliments the House of Stuart as legitimate and truly-descended rulers in his play.
- 8) Lady Macbeth tells her husband to look like a serpent.

TASK TWO: SUMMARISE IT

Summarise in no more than 50 words the connections Shakespeare had to the gunpowder plot.

TASK THREE: TRANSFORM IT

Transform the information on witchcraft into three images and label with a quotation.

ACTIVITY NINE: Analysing structure

Read the extract from 'Treason' by James Jackson and complete the question.

The following extract is taken from the end of a novel. This part of the novel details Guy Fawkes' actions before the gunpowder plot is foiled.

A few hours later, Fawkes checked the timepiece. It was approaching midnight. The day had contained its share of incidents, including an encounter with a roving patrol who asked questions and mounted a superficial inspection of the undercroft beneath the House of Lords. Heightened security was to be expected before tomorrow's events. The soldiers seemed bored, their searching half-hearted. They departed without discovering what lay close at hand.



Dressed in a hat and cloak and with spurs fitted to his boots, the mercenary again shuttered his lantern and hid deep within the shadows. He did not expect to be disturbed. In the hours before dawn he would set the fuse and slip away, crossing the river and finding his horse before heading for the coast. A longer route was preferable to dodging informants and

risking all in a dash to board a barque upon the Thames. Even as the King proceeded to his death, his killer would be under sail.

This was it. He shivered a little at the cold and wondered what was happening beyond the confines of his cellar. None could fault his devotion or his steadiness in the face of danger. For years he had worked to effect a miracle, and tomorrow a King was to gather with his bishops and nobles and then all would simply vanish. Praise to be God.

Out of the silence came the sound of wood splintering. Voices raked the stillness, harsh light flooding the undercroft. Fawkes pressed himself into the corner, his own understanding bitterly illuminated. They must have known, had waited and watched and left him to his own devices. It was the cruellest of fates. But he was a soldier accepting of misfortune, a holy warrior who would never submit. He thought of Catesby and his companions riding hard for the Midlands. His task now was to ensure their survival and escape.

'Your name?'

Men with muskets and drawn swords converged, their features obscured in the glare of lamps. A figure loomed in a fine doublet, wielding a rapier with an unpractised hand. The ceremonial puppet might be the first to die, mused Fawkes.

'I am called John Johnson.'

'Whom do you serve?'

'My master is Sir Thomas Percy.'

'Mine is the King.' The man bristled with self-importance. 'I am Sir Thomas Knevett, member of His Majesty's Privy Chamber and Justice of Peace.'

Fawkes gestured to his surroundings. 'Peace is what you find here.'

'Yet you are dressed and spurred as though readied for flight.'

'Flight?' The mercenary feigned confusion.

'Thomas Percy is a papist* and recusant* and known support of sedition*.' Knevett revelled in his own performance. 'And here you stand, his servant.'

'I tend firewood, that is all.'

The Justice peered towards the piled monument of sacks and timber. 'There is sufficient to warm a palace for a hundred years.'

Fawkes nodded thoughtfully. 'My master feels the winter chill.'

'Soon he shall endure the heat.' The command came almost as an afterthought: 'Seize him and search him well.'

Several of the soldiers rushed him. His reflex was to fight, and yet it ended as it was meant to, his face bloodied, his clothing torn and his hands bound fast behind his back. With a shout of triumph, the proof was methodically laid bare.

'Matches, touchwood, slow fuses and a gold pocket watch of worth.' Knevett took ownership of the items. 'Unusual objects for a servant to possess.'

Fawkes remained defiant. 'I have many duties.'

'High treason sits among them.'

In time, they would force confession, ensure he cried out and beseeched the Lord for death. That was for another day. The hours has passed into Tuesday 5th November. A plot had been foiled and a King would continue to reign.

*Papist – a Roman Catholic

***Recusant** – a person who refuses to submit to authority.

***Sedition** – behaviour inciting people to rebel against the authority of a state or monarch.

You need to think about the **whole** of the **source**. This text is from the end of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning.
- how and why the writer changes this focus as the Source develops.
- Any other structural features that interest you.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There are no vertical margin lines, and the page is completely blank except for the lines themselves.

ACTIVITY TEN: The Role of Women

Read the information and complete the tasks.

Patriarchal Society

Elizabethan society was patriarchal, meaning that men were considered to be the leaders and women their inferiors. Women were regarded as "the weaker sex", not just in terms of physical strength, but emotionally too. It was believed that women always needed someone to look after them. If they were married, their husband was expected to look after them. If they were single, then their father, brother or another male relative was expected to take care of them.

Housewives and Mothers

Even though there had been an unmarried woman on the throne in Elizabethan England, the roles of women in society were very limited. There were very clear expectations of men and women, and in general men were expected to be the breadwinners and women to be housewives and mothers. On average, a woman gave birth to a child every two years, but as a lot of babies and children died from sickness, families were not always large. Childbearing was considered a great honour to women, as children were seen as blessings from God.

Professional Women

Women were not allowed to enter the professions i.e law, medicine, politics, but they could work in domestic service as cooks, maids, etc. Women were also allowed to write works of literature, providing the subject was suitable for women: mainly translations or religious works. Women were not allowed to act on the public stage or write for the public stage. Acting was considered dishonourable for women. In Shakespeare's plays, the roles of women were often played by young boys.

Marriage

A man was considered to be the head of a marriage, and he had the legal right to chastise his wife. However, it is important to understand what this "headship" meant. It did not mean, as if often supposed, that the husband was able to command his wife to do anything he pleased. He was expected to take care of her, make sure she had everything she needed, and most importantly to love her and be a good father to any children they had. If a husband felt the need to chastise his wife, then he was not allowed to be cruel or inflict bodily harm. If he did abuse his wife, then he could be prosecuted or prevented from living with her. There was no divorce: marriage generally lasted as long as the couple both lived.

TASK: Sum up each heading in one sentence

Patriarchal Society

Housewives and Mothers

Professional Women

Marriage

ACTIVITY ELEVEN: Summarise your learning

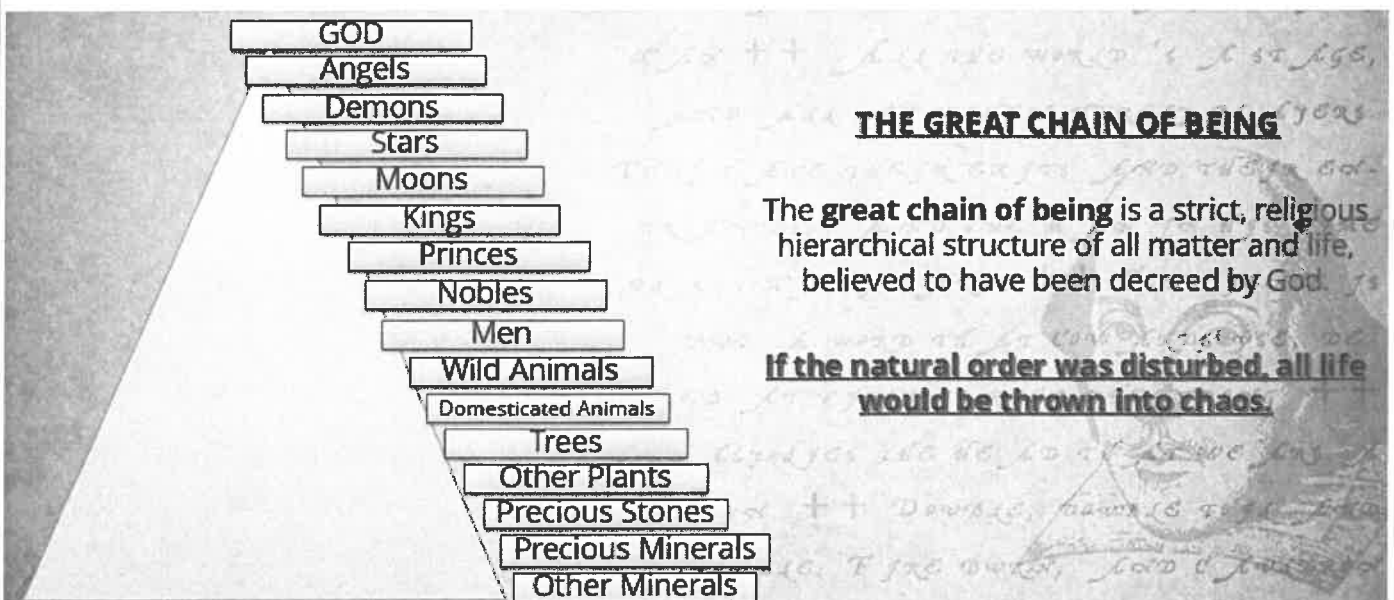
**Use the space below to summarise what you have learned so far.
You may decide how to present this summary.**

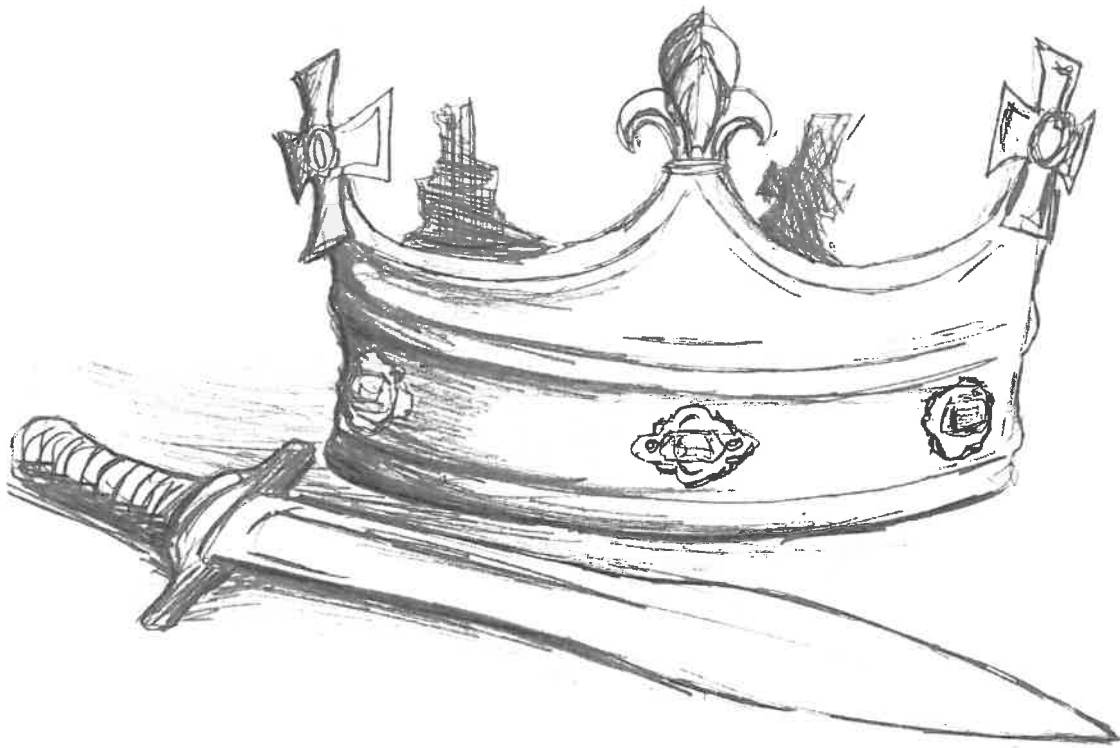
NOTES

Use the space below to make any extra notes you may need.

ANSWERS

Check your answer for the Great Chain of Being activity.





'Blood will have blood.'

- Macbeth

GCSE English Literature

Remote Learning Booklet

Name:

Class:

Teacher:

In the event of school closure, work through the activities in this booklet for 70 minutes during each timetabled slot for English. If you are unsure how to complete an activity, email your teacher who will do their best to assist you. If you do not have access to email, move on to the next activity in the booklet.



Macbeth

MACBETH

The following activities are designed around retrieval practice. This means they focus on content already taught. Do your best to answer the questions without looking at your notes or the text. Answers for some of the activities can be found at the back of this booklet so you can mark your answers once you have finished. Be sure to revise anything you got wrong when reviewing your learning.

Activity 1: Retrieval Grid

Consider the following questions in the retrieval grid and answer them in the blank grid below. Consider the amount of points each question is worth. The higher the amount of points, the longer ago we studied the content. Attempt to answer in as much detail as possible.

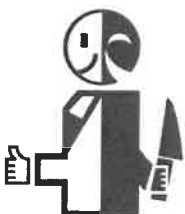
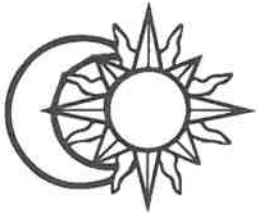
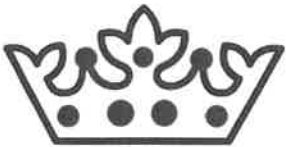
What becomes of Lady Macbeth at the end of the play?	Who leads the attack against Macbeth's castle near the end of the play?	Why do Macbeth and Lady Macbeth continually ask for darkness throughout the play?	How is Duncan's blood and skin described by Macbeth upon 'discovery' of the king's body?
What are the prophecies given to Macbeth and Banquo?	Who does the Porter imagine is knocking on the castle gates, or hell-gate'?	Why does Macbeth kill Macduff's children and what is the correct term for this?	What becomes of Macbeth at the end of the play?
What are 'hands' symbolic of in the play?	What does Lady Macbeth have by her side as she sleepwalks and why is this significant?	How is Macbeth described by the Captain in his report and why is he described in this way?	What does the term 'hamartia' mean and what is Macbeth's?

One Point	Two Points	Three Points	Four Points
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Turn to the answers section of the booklet at the back and mark your answers. If your answer differs to the ones printed in the booklet, it is not necessarily incorrect but what is printed in the booklet is what I would expect you to have considered. Add in any missing gaps in knowledge in a different colour pen so you know what the focus of your revision should be. Once you have marked your answers, move on to the next activity.

Activity 2: Picture Prompts

Consider the following icons. Explain how each image is connected to Shakespeare's 'Macbeth'. Try and do this from memory. If you need to look at your notes or a copy of the play to add a note, write it in a different colour so you can see the missing gaps in your knowledge. Try not to just repeat the plot. Think about what Shakespeare is saying about each idea and why he is saying it.



Now look at the answers section in the back of the booklet. If what you have added does not appear, it does not mean that it is incorrect. The answers simply detail the basic knowledge I would expect you to add.

Activity 3: Word Challenge Grid

Below are two grids containing a selection of random words. Connect each of the words to 'Macbeth', explaining how they link to the plot, characters or themes of Shakespeare's play. The words have been selected at random so some may be a challenge but ensure you give it a go. There are multiple links that could be made so there are no answers in the back of the booklet for this activity. One has been done for you so you can see what I am expecting. There are no specific answers I am looking for here, so be creative with your links!

hope	challenge	history
walls	money	sound
fear	colour	silence

The Macbeths desire silence when they commit regicide. The slightest noise worries them. Not only is Shakespeare building tension here but the quiet only makes the knocking on the castle gates louder when it eventually occurs, a symbol that Macbeth's fate is out to get him and will not be silenced.

food	books	talk
divide	liberty	lost
unknown	illuminate	plans

Activity 4: Quotation Retrieval

The grid below contains a selection of quotations with words missing. Fill in the missing gaps in each quotation with the correct words and complete the rest of the grid with information on who says the quotation and what it tells us about each character. One has been completed for you. Check your work with the answers at the back of the booklet and correct any mistakes you have made in a different colour.

If you cannot remember a quotation, try and find it in your script before looking at the answers. Haven't got a script? Find it on Google!

Google

Macbeth complete text



Quotation	Who says it?	What does this tell us about their character?
' <u>Fair</u> is <u>foul</u> and foul is <u>fair</u> .'	<i>The Witches</i>	<i>The witches are used at the beginning of the play to show that things are not as they see. The dualism in this statement shows appearance is not always reality.</i>
'Stars _____ your _____, let not _____ see my black and _____ desires.'		
'I do _____ thy nature, It is too full o'th' _____ of human _____.'		
'The raven himself is _____ that croaks the fatal _____ of Duncan under my battlements.'		
'I have no _____ to prick the sides of my _____, but only vaulting _____.'		
'Is this a _____ which I see before me.'		

'I fear thou play'dst most _____ for't.'		
'We have _____ the snake, not killed it.'		
'Thou canst not _____ I did it. Never _____ thy _____ locks at me.'		
'_____ damned _____.'		
'Tomorrow and _____ and _____, creeps in this petty pace from _____ to _____.'		
'This dead _____ and his _____ queen.'		

Now mark your answers at the back of the booklet. Add in any missing gaps in your knowledge in a different colour pen and focus your revision on what you got incorrect.

The following activities are designed around academic reading. This means you will be given an article to read and answer questions on. These articles have been selected because they will aid your understanding of Shakespeare's play and the big ideas he explores. There are no answers at the back of the booklet for this section so do your best. If you need any assistance, email your teacher and if you have no access to email, do what you can and then move on to the next activity.

Activity 5: Pre-Reading Activities

BRITISH LIBRARY

This section of the booklet will focus on extracts from 'Conjuring Darkness in Macbeth', an article that can be found on the British Library website. Before you read the extracts, complete the following pre-reading activities to help you understand what the article. Answer in full sentences. If you would like to access the full article, you can find it here: <https://www.bl.uk/shakespeare/articles/conjuring-darkness-in-macbeth>

Pre-Reading questions

- 1) The British Library have filed this article under the following categories. Make notes around each category which explain how they link to 'Macbeth'.

TRAGEDIES

LANGUAGE

- 2) The summary for the article reads as:

Much of *Macbeth* is set at night, yet its first performances took place in the open air, during daylight hours. John Mullan explores how Shakespeare uses speech and action to conjure the play's sense of growing darkness.

What does the word 'conjure' mean? _____

What does the word 'action' mean in this context? _____



This picture shows a chandelier above the stage of a 17th century playhouse. Using the picture and the summary above, predict what ideas you think the article is going to explore:

I think this article _____

Activity 6: Guided Reading

Read the article. Highlight two sentences in each paragraph which you deem to be the most important. Down the left-hand side, add a title for each paragraph. On the right-hand side, summarise what each paragraph is saying in two or three bullet points. This follows the guided reading strategy we have used in class. One has been done for you so you can see what your work should look like.

Paragraph Titles

*Imagining
darkness in
daylight*

Conjuring Darkness in Macbeth – Part 1

It is strange to think that *Macbeth* was almost certainly written for, and first performed at, the open-air Globe Theatre, where plays were staged in daylight. 'Light thickens, and the crow / Makes wing to th' rooky wood' (3.2.50–51), says Macbeth – but the actor first speaking these words did so in the bright light of day. The palpable gathering of darkness that the speaker describes and welcomes had to be imagined by Shakespeare's audience. We know for certain that *Macbeth* was performed in daylight at the Globe, for the astrologer Simon Forman records seeing it performed there in 1610. It had first been staged in 1606. Even if it were later performed at the indoor theatre at Blackfriars, where plays were illuminated by candlelight and where darkness was obtainable, this theatre was not available to Shakespeare's company until 1608–09. It seems clear, then, that Shakespeare conceived it as a play where darkness had to be theatrically conjured rather than literally provided.

In modern times, productions of the play have given directors opportunities for many a special theatrical effect that has depended on alternations of darkness and concentrated light. Yet the original play, by having to create these alternations in the imagination, powerfully merges literal and metaphorical darkness. Shakespeare did have some special effects to hand: *Macbeth* begins with 'thunder and lightning' and, in the performances at the Globe, this lightning might have been represented by flashes from fireworks, as was done with other plays of the period. But, for the most part, in the bright daylight of a Thameside afternoon, the darkness that seems to envelop the play had to be created by words and gestures.

Key scenes of the play are set at night, and even in many of the daytime scenes characters are aware of the fading of the light. The Witches who open the play agree that they will meet Macbeth 'ere the set of sun' (1.1.5); Duncan arrives at Macbeth's castle at evening (Act 1, Scene 6); the First Murderer, instructed by Macbeth to kill Banquo and Fleance, notes how 'The west yet glimmers with some streaks of day' (3.3.5). We often feel darkness coming, especially because both Macbeth and Lady Macbeth seem to invoke and invite it. They need darkness to do their worst.

On a stage crowded with Duncan and his thanes, Macbeth speaks in one of his asides that allow us to hear his unspoken thoughts. 'Stars, hide your fires, / Let not light see my black and deep desires' (1.4.50–51). This is the first reference to darkness in the play. He has just found out that he has become Thane of Cawdor, as prophesied by the Witches, and that Duncan is to visit his castle. The underside of the roof covering much of the stage of the Globe was decorated with painted stars, so Macbeth's invocation is like a spell to darken the very space in which he stands. In the next scene, Lady Macbeth, excited by the tidings that the king is to come 'tonight' to her castle, brings on a kind of conjuration of darkness. 'Come, thick night, / And pall thee in the dunest smoke of hell' (1.5.50–51). She has not heard her husband's words as we have done, yet she seems to echo them with her wish that 'heaven' not 'peep through the blanket of the dark / To cry, 'Hold, hold!'' (1.5.53–54)

Bullet Point Paragraph Summary

-Performances were staged out in the open.
-Audiences had to imagine darkness on stage.

Paragraph Titles

Conjuring Darkness in Macbeth – Part 2

Bullet Point Paragraph Summary

Macbeth and Lady Macbeth separately call on darkness not just to assist their plans but to hide their deeds from 'Heaven' or their own consciences. 'Let ... The eye wink at the hand' (1.4.51–52), says Macbeth, as if the dark might hide his own action from himself. Later he echoes his wife's when he talks to her of his planned murder of his friend Banquo, but in such way that she might remain 'innocent of the knowledge' of what he is about to do (3.2.45). 'Come, seeling night, / Scarf up the tender eye of pitiful day,' he continues. *Seeling* is a metaphor taken from hawking, where a hawk has its eyelids sewed shut in order to be trained. Macbeth looks forward to the darkness that will facilitate his murderous plans. But it is more than this. Day is 'pitiful', and in his ruthless actions Macbeth must escape pity. In his imagining, darkness is a psychological space, where scruple can be shed, compunction lost.

Audiences will be most aware of the gathering of darkness when Duncan comes to stay at Macbeth's castle. What Lady Macbeth chillingly calls 'This night's great business' (1.5.68) must happen in the dark. Servants carrying torches enter at Act 1, Scene 7 to signify that night has fallen. And it gets yet darker. At the opening of Act 2, Banquo's son Fleance carries a torch when he enters with his father. It is after twelve and 'The moon is down' (2.1.2): it is pitch dark. With a brilliant touch, Shakespeare lets us hear how different characters make their own sense of the blackness. 'There's husbandry in heaven, / Their candles are all out' (2.1.4–5), says Banquo, fancifully – and unconsciously reminds us of the obscuring of Heaven and starlight for which Macbeth and Lady Macbeth have wished.

Now, in this deep darkness, characters cannot see each other even by the light of torches. 'Who's there?' asks Banquo as Macbeth enters with a torch-bearing servant (2.1.10). It is the same nervous exclamation as begins Shakespeare's *Hamlet*, and as in the first scene of that play, which begins in darkness on the battlements of Elsinore, the audience at the Globe would have been able to see very clearly how the characters on stage were unable to see clearly. A little later, after Banquo has retired, Lady Macbeth enters and catches herself starting at the shriek of an owl, just before her husband comes to meet her. 'Who's there? What ho?' (2.2.8) asks Macbeth, and at first she hardly seems to recognise him: 'My husband!' (2.2.13). Their dialogue creates a darkness in which sounds and apprehensions are amplified: 'Didst thou not hear a noise?' (2.2.14), 'Did not you speak?' (2.2.16). The terrible deed has been done and the darkness that made it possible concentrates their fears.

The discovery of Duncan's murder is followed by an odd little scene, which must take place several days later, in which Ross and an Old Man discuss unnatural events that seem to have accompanied the killing. Shakespeare takes from his source story in Holinshed's *Chronicles* the report that after Donwald murdered King Duff 'For the space of six monenth's together ... there appeered no sunne by day, nor moone by night in anie part of the realme'. In the wake of Duncan's killing, darkness appears to have seeped from the night into the day. 'By th' clock 'tis day, / And yet dark night strangles the travelling lamp' (2.4.6–7), observes Ross. Without any help from artificial lighting effects, we gain an impression of 'night's predominance' (2.4.8), as he calls it.

Conjuring Darkness in Macbeth – Part 3

When we return to Macbeth he has been crowned king but fears Banquo and 'his royalty of nature' (3.1.49). He must again call darkness to his aid. Banquo tells him that he is riding out and will probably be 'a borrower of the night / For a dark hour or twain' (3.1.26–27) before he returns for Macbeth's feast. Night will, of course, facilitate the arrangement of his murder, and when Macbeth instructs the two Murderers on their mission, he echoes Banquo's own phrasing. Fleance, he tells the hired killers, must 'embrace the fate / Of that dark hour' (3.1.136–37). As so often in this play, darkness is simultaneously metaphorical and literal. The 'dark hour' is the time of killing – but also the lightless time when a trap can be sprung. When the Murderers attack Banquo, it is darkness that allows them to surprise him – but also that allows Fleance to escape. 'Who did strike out the light?' asks the Third Murderer (3.3.19). Darkness is not the friend to Macbeth that he believes. Fate is not his to command.

Darkness may seem to become Macbeth's element, but his wife, once the prime mover of their plots, comes to dread it. Watching her sleepwalking, her Gentlewoman tells the Doctor that 'she has light by her continually, 'tis her command' (5.1.22). '*Enter Lady with a Taper*' is the stage instruction in the First Folio, on which text all later editions are based. The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness. These were once the powers that she invoked, but now they crowd in on her. Once she called 'Come, thick night, / And pall thee in the dunnest smoke of hell' (1.5.50–51); now she feels and fears 'Hell is murky' (5.1.36). In her final scene before her death, Shakespeare shows how the horror of her deeds has possessed her, and does so by dramatising the most elemental and childlike of fears: fear of the dark.

Summarise the article in one paragraph.

Activity 7: Post-Reading Questions

Answer the following questions on the article above. Remember to answer in full sentences. If there is a question you are not sure about, email your teacher or miss it out and come back to it when you have finished the rest of the activities. If you need extra space, write on a different piece of paper and attach it to this booklet once you have finished.

- 1. What were some of the special effects theatres employed to create thunder and lightning?**

- 2. Why do Macbeth and Lady Macbeth ask for darkness at the beginning of the play?**

- 3. Why do you think Macbeth describes day as 'pitiful' when he asks for darkness to come?**

- 4. How does Shakespeare signify night has fallen before Duncan's murder takes place?**

- 5. The article states that 'in the wake of Duncan's killing, darkness appears to have seeped from the night into the day.' What do you think this means and what is this symbolic of?**

- 6. The article says, 'The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness.' Why do you think Lady Macbeth's light is so small? What could this symbolise?**

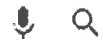
- 7. Characters come to 'fear the dark'. What does this remind you of? What do you think Shakespeare is saying here?**

Activity 8: Further Questions

Answer the following questions on the article. These questions require shorter answers and can be answered as notes and brief annotations. If you need extra space, write on a different piece of paper and attach it to this booklet. If you need a copy of the script, you can find one online. Check your answers at the back of the booklet when you have finished.



Macbeth complete text



Shakespeare did have some special effects to hand: Macbeth begins with 'thunder and lightning' and, in the performances at the Globe, this lightning might have been represented by flashes from fireworks, as was done with other plays of the period.

1. Why does Shakespeare open the play with thunder and lightning?
2. Why do the witches appear in thunder and lightning?
3. How does Shakespeare use speech in this scene to let the audience know what kind of weather the witches meet in?

We often feel darkness coming, especially because both Macbeth and Lady Macbeth seem to invoke and invite it. They need darkness to do their worst.

1. Retrieve a short quotation where Macbeth asks for darkness.
2. Retrieve a short quotation where Lady Macbeth asks for darkness.
3. What is darkness symbolic of?

Audiences will be most aware of the gathering of darkness when Duncan comes to stay at Macbeth's castle. What Lady Macbeth chillingly calls 'This night's great business' (1.5.68) must happen in the dark.

1. What does Duncan initially think of Macbeth's castle when he first arrives. Retrieve a short quotation.
2. What does the Porter joke the castle has become in the scene after Duncan's murder?

A little later, after Banquo has retired, Lady Macbeth enters and catches herself starting at the shriek of an owl, just before her husband comes to meet her. 'Who's there? What ho?' (2.2.8) asks Macbeth, and at first she hardly seems to recognise him: 'My husband!' (2.2.13). Their dialogue creates a darkness in which sounds and apprehensions are amplified: 'Didst thou not hear a noise?' (2.2.14), 'Did not you speak?' (2.2.16). The terrible deed has been done and the darkness that made it possible concentrates their fears.

1. What kind of character is Banquo in the play?
2. Why are the Macbeths so afraid of noise?
3. Lady Macbeth only calls Macbeth by the name of 'husband' once in the play. Why do you think this is?

Darkness may seem to become Macbeth's element, but his wife, once the prime mover of their plots, comes to dread it. Watching her sleepwalking, her Gentlewoman tells the Doctor that 'she has light by her continually, 'tis her command' (5.1.22). 'Enter Lady with a Taper' is the stage instruction in the First Folio, on which text all later editions are based. The taper, the smallest kind of candle, is Lady Macbeth's safeguard against the powers of darkness.

1. Retrieve a short quotation which shows Lady Macbeth is scared of darkness.
2. What kind of character is Lady Macbeth at the end of the play?

The following activities are designed around exam questions. This means you will complete a series of small activities to help you answer an essay question like the one you will receive in your GCSE Literature paper. Use the notes from this booklet and a copy of the text to help you prepare.

Activity 9: Essay Preparation

You will be answering the following question:

Read the extract and answer the question that follows:

DUNCAN

My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

MACBETH

The rest is labour, which is not used for you:
I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

DUNCAN

My worthy Cawdor!

MACBETH

[Aside] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see.

Starting with this extract, explore how far Shakespeare presents Macbeth as an ambitious character.

You could write about:

- how Shakespeare presents Macbeth as an ambitious character in the extract
- how Shakespeare presents Macbeth as an ambitious character in the play as a whole.

Highlight and annotate the extract with initial ideas that jump out at you. What could you discuss from the extract in your answer?

Language Paper 1
Section B
Writing

You will be given an image and asked to write a story inspired by the picture.
This is the highest scoring question on the paper.

40 marks

24 for the content and style of your story

16 marks for SPaG

- The image usually links in some way with the extract you have been analysing. You can use some ideas from the extract **WITHOUT SIMPLY COPYING**.
- You should craft a story with a start, middle and an ending.
- You must show off your ability to use:
 - **Description**
 - **Language features**
 - **Expressive vocabulary**
 - **A range of punctuation**

Misconceptions

I went to the park with Mary, Steve, Robbie, Susan, Anne, David and Marie. X

- *Will you have time to describe and develop each character?*
- *Will each character play a part in your story?*
- *And, worse, will these characters lead to...*

Needless dialogue!

- *Pointless dialogue (talking) in your story will literally be POINTLESS, you will score no marks!*
- **NOTE:** *This also includes text messages and phone calls!*
- **Tip**
- *Minimise dialogue, stick to narrative and description.*

Narrative structure

- **Start** Use the **weather** to establish setting and mood at the start.
- **Middle** Change the focus of your story in the middle (could be a character/setting/problem).
- **End** Draw some kind of conclusion – you do not have tie up every strand of the story, some can be left to engage the reader. *Change the weather accordingly.*

Description and narrative

- *Change the weather accordingly (worse for a sad or frightening development; better for a more positive change). Pathetic fallacy.*
- *Where is your character at the end? How do you want the reader to feel at the end of your story?*
- **AVOID!**
- *It was all a dream*
- *And then ...*

Language checklist

- Simile Metaphor Rule of three Alliteration Personification
Sibilance Pathetic fallacy Onomatopoeia

Sentence starters

- Tip
- *Move some language features to the start of your sentence. This is a simple way to add variety to your writing.*
- AVOID!
- *As*
- *I* *These are not wrong, but can make your writing style boring!*
- *The*

For example...

- *I looked around, but I was all alone. As I walked down the street, I felt nervous. The rain started to fall.*
- This could be improved by:
- *Glancing around, I checked that I was alone. Nervously stepping out of the door, I started to creep down the street. Tears of rain rolled down my face as I moved forward.*

Modelled Response

- *The following piece was written by a Year 9 pupil from Saint Julie's.*
- *Task: Describe a funeral in winter*
- Sorrow and mournfulness filled the car. My eyes gazed blankly at the ground as the rain smacked against the window, then running down it as if reflecting our tears. Clouds shrouded the sky like a dark blanket, turning the streets dark and miserable. Sniffing and sighing sounds increased as we moved ever closer to the graveyard. Closer and closer and closer. Nobody spoke as all eyes fixed on the car carrying the coffin at the head of the snaking procession.
- This combination of **sentence starters** and **language features** results in an engaging piece.

Modelled Response

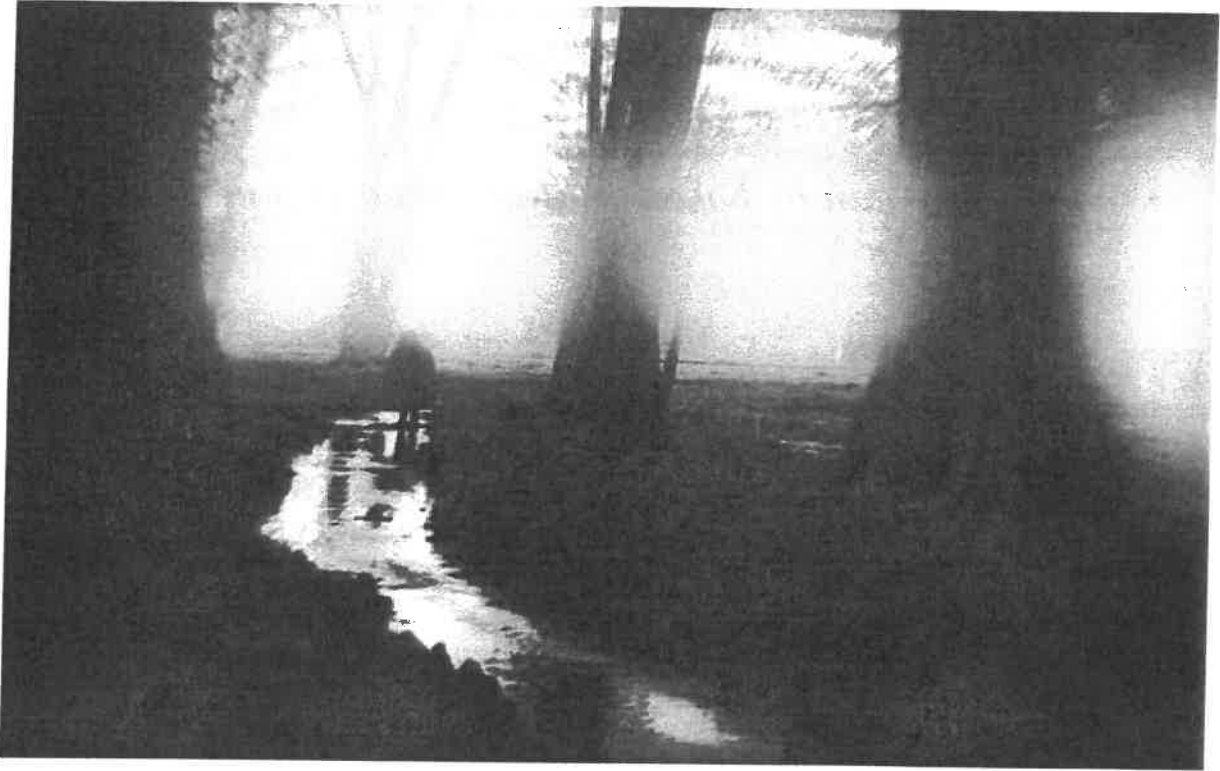
- *Describe a visit to the cinema. Vary sentence starters. Include a range of language features for effect.*
- **Escaping rain as heavy as a monsoon, I entered the cinema – the dim lights of the foyer welcoming me and inviting me in. After browsing the attractive posters, I slowly approached the ticket booth. The queue was a long snake; the polished tiled floor reflected the image of the customers as the scrumptious smell of popcorn wafted warmly about them. Collecting my ticket, I finally gave in to temptation and bought a selection of snacks for the film. It had been a really hard week after all!**
- *Here the language variation creates a strong narrative ‘voice’.*

Conclusion

- *How will your story end?*
- *Happy ending?*
- *Frightening ending?*
- *Tense ending?*
- **For example**
- *If your character was on their way to an interview, have them enter the interview room feeling nervous/positive but leave the outcome hanging.*
- *If your character was entering a graveyard/abandoned building etc. you can also leave the ending suspended, but make sure you build up to that moment effectively.*

Now you try!

- *Write a story based in a setting suggested by this image.*



Now you try!

- *Write a story based on the image below.*



Remember!

- *Your character can be male/female/old/young*
- *You can write in first or third person*
- *You can write in present or past tense*
- *Your story can be based on the character's memories*

STILL STUCK?

You could try...

- If you are stuck for ideas, try coming up with 2 phrases:
one to start your story, the other to end it.
- This will give you a clear framework to develop your writing.

You could try...

Look at the image.

Think of your **opening line** and your **closing line**. Write them down.

Decide on your **character**, your **setting** and your **time frame**.

Use the story sections to shape your narrative.

Think!

How will you *change the mood* of your story?

How will you *create atmosphere*?

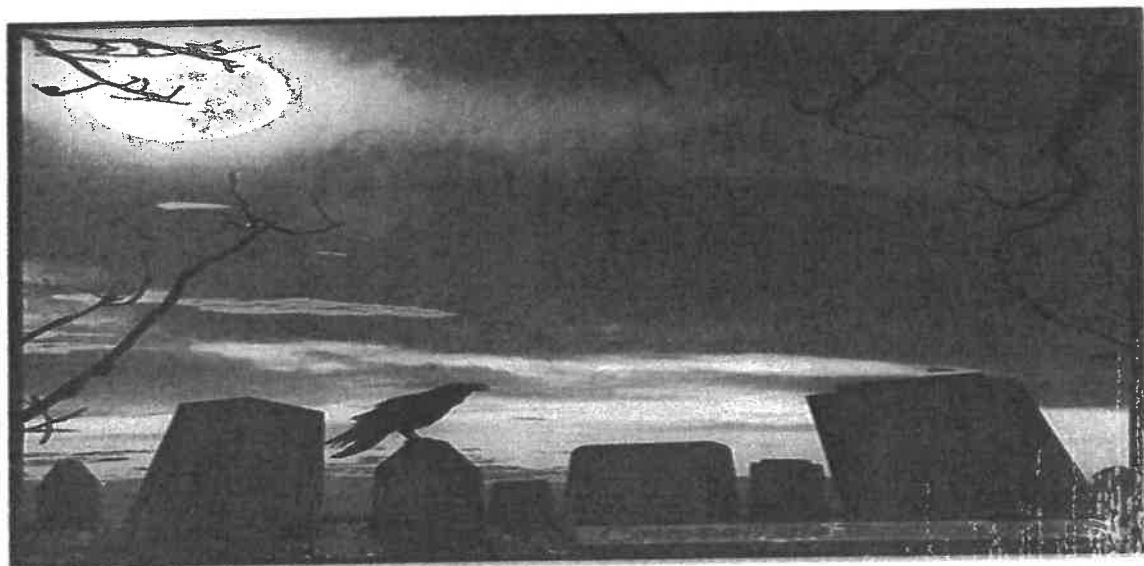
How do you want the reader to feel *at the end*?



Now Practise!

You can use anything to practise: a postcard, a photograph, something from a magazine or newspaper, a book cover, and advertisement... anything!

Here are some images to help you practise your creative writing skills.



Complete the following analytical verbs to help you explore Shakespeare's authorial intent with Macbeth's character. Authorial intent is when you explain **what** an author is doing and **why** they are doing it. The 'why' is extremely important and often missed out by students in their exams so that is what we are going to start with today. One has been done for you.

Shakespeare may be presenting Macbeth as an ambitious character:

- to warn audiences of the tragic consequences that could occur if one is blinded by their desires.
- to teach
- to reveal the importance of
- to criticise
- to advocate

Pick three of your sentences from above and rewrite them below. This time, extend your sentences with the connectives 'because', 'but' or 'so'. Look at the example below to help you.

Shakespeare may be presenting Macbeth as an ambitious character to warn audiences of the tragic consequences that could occur if one is blinded by their desires so he traps his eponymous tragic hero in a cyclical nature of violence which eventually leads to his downfall.

1.

2.

3.

Pick one of the sentences above. Copy it out again. Extend it by using one analytical verb to lead in to a second analytical verb in order to explore more of Shakespeare's authorial intent. Look at the example below to help you.

Shakespeare may be presenting Macbeth as an ambitious character to warn audiences of the tragic consequences that could occur if one is blinded by their desires, so he traps his eponymous tragic hero in a cyclical nature of violence which eventually leads to his downfall. By warning his audience about this, Shakespeare is also criticising ambitious people and the lengths they would go to in order to get what they want, a reference perhaps to the plotters who aimed to blow up Parliament in order to kill the king but failed.

1.

Write down five quotations you could use in your essay. They do not necessarily have to be spoken by Macbeth himself. One has been done for you to give you a sixth quotation.

'We will proceed no further in this business.'

1.

2.

3.

4.

5.

Use your analytical verbs to quickly explain what Shakespeare is doing with each quotation. You do not need to write in full sentences as this is just a plan. Look at the example to help you.

Eg. 'We will proceed no further in this business.' – revealing that even though Macbeth has had these thoughts, he is still wary of going ahead with the murder.

1.

2.

3.

4.

5.

Activity 10: I Do

Identify the following in this example response which I have pre-prepared.

- Clear points at the beginning of each paragraph which relate to the question
- Embedded quotations
- Single word analysis
- Analytical verbs
- Authorial intent (what the writer is doing and why they are doing it.)
- Social/historical context

Pay close attention to how I am writing. You should aim to replicate this style of writing in your own answer.

Macbeth's ambitions are inextricably linked with violence; he needs to commit violent acts in order to achieve what he wants. Perhaps this is why he sees a dagger, which directs him to Duncan's chambers. His ambition is making him see it. He even comments that 'it is the bloody business' which is causing him to hallucinate, suggesting Macbeth himself is aware that violence is the key to unlocking his ambition. Shakespeare may have used 'bloody' to warn audiences that if Macbeth does not change his ways, he will be stuck in a cyclical nature of violence which will never end, blindly leading him to his downfall. Through this warning, perhaps he wants his audiences to learn of the dangers of ambition and the trouble it can cause, cementing the play's status as pro-royalist propaganda in the wake of the gunpowder plot, an attempt to end the persecution of Roman Catholics by the English government by killing the king. Macbeth's ambitions are not too dissimilar to those of the failed plotters and the lesson is they learn is the same: actions have consequences and no-one can disrupt the Great Chain of Being.

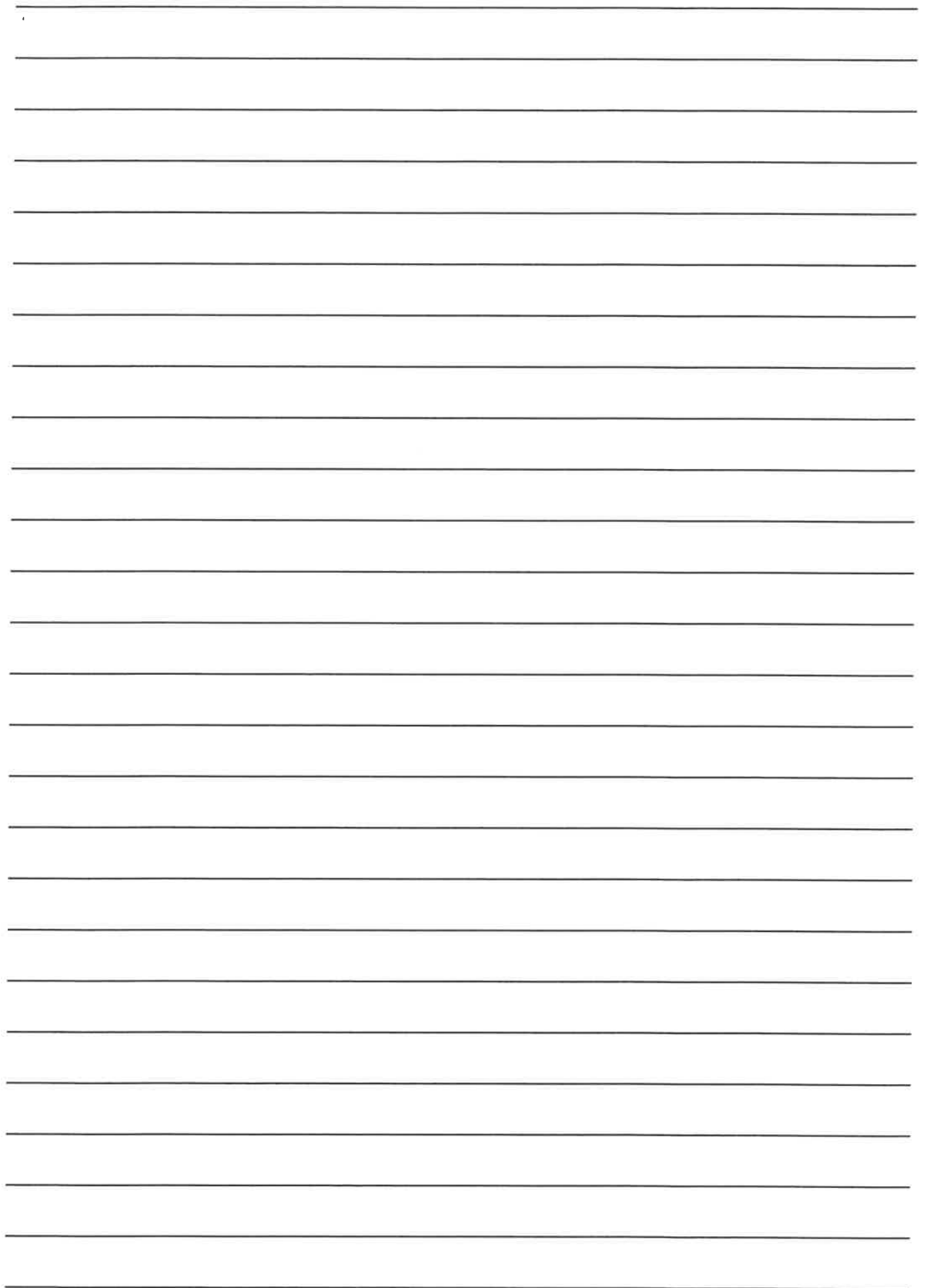
Activity 11: Exam Question

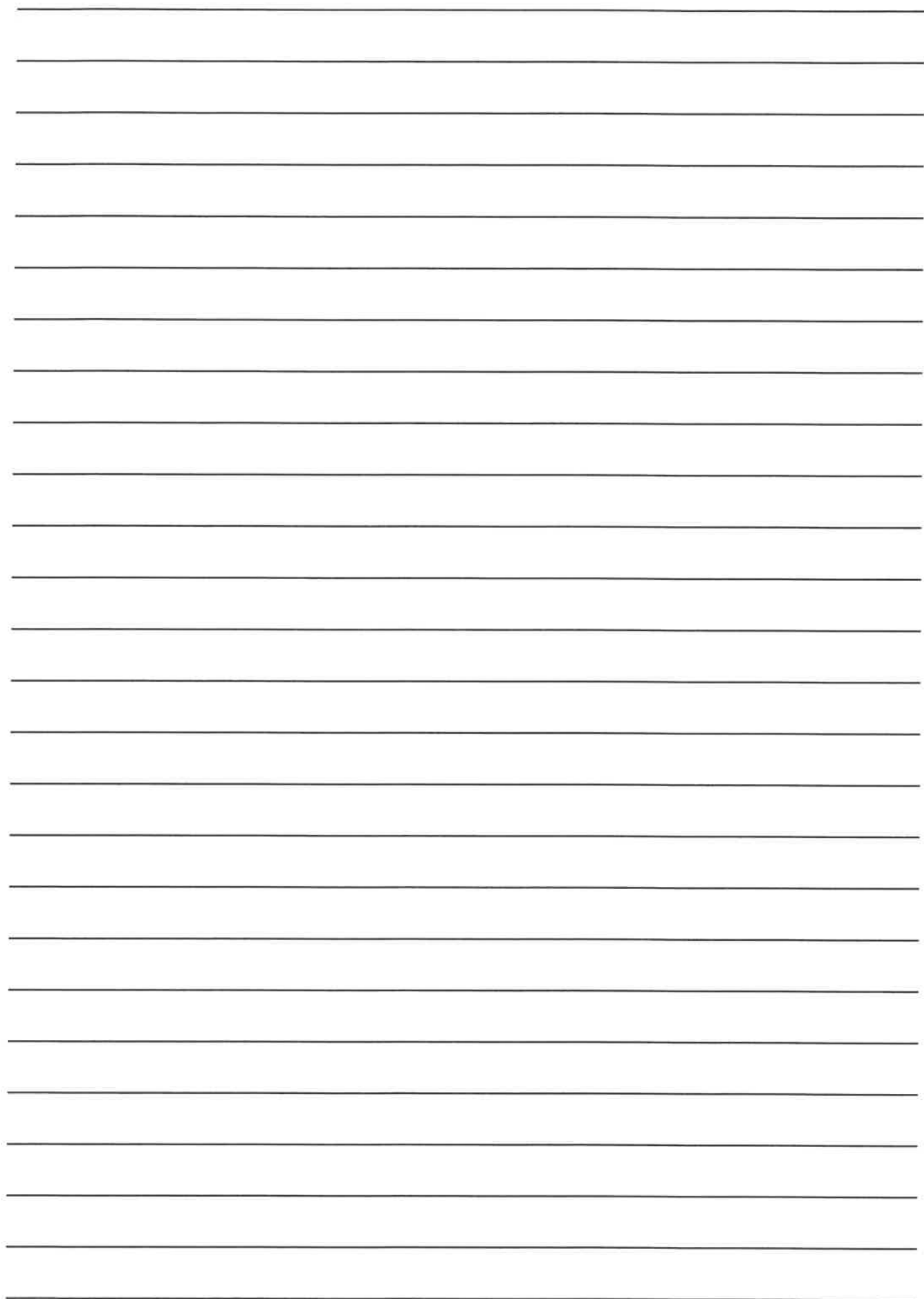
Answer the following exam question. Use everything in this booklet to help you. If you need your copy of the text with you to help, you may use it but remember you will not have a copy in your real exam. Don't forget to include the following:

- Clear points at the beginning of each paragraph which relate to the question
- Quotations
- Single word analysis (You could use your analytical verbs here too. Eg. 'Shakespeare has Macbeth talk about 'ambition' to criticise...')
- Authorial intent (what the writer is doing and why they are doing it.)
- Social/historical context

If you are unsure how to structure your essay, start with what Macbeth is like at the beginning of the play and explain how he develops. Remember, the question is asking 'how far' Shakespeare presents Macbeth as ambitious which means you need to make a decision and then use the essay to explain your thoughts. Is he very ambitious, partially ambitious or not ambitious at all? Why? Use the paragraph above to help you start if needed.

Starting with this extract, explore how far Shakespeare presents Macbeth as an ambitious character.





'Macbeth' Answers

Retrieval Grid

Mark your answers to the following questions:

What becomes of Lady Macbeth at the end of the play?	Who leads the attack against Macbeth's castle near the end of the play?	Why do Macbeth and Lady Macbeth continually ask for darkness throughout the play?	How is Duncan's blood and skin described by Macbeth upon 'discovery' of the king's body?
What are the prophecies given to Macbeth and Banquo?	Who does the Porter imagine is knocking on the castle gates, or hell-gate'?	Why does Macbeth kill Macduff's children and what is the correct term for this?	What becomes of Macbeth at the end of the play?
What are 'hands' symbolic of in the play?	What does Lady Macbeth have by her side as she sleepwalks and why is this significant?	How is Macbeth described by the Captain in his report and why is he described in this way?	What does the term 'hamartia' mean and what is Macbeth's?

One Point	Two Points	Three Points	Four Points
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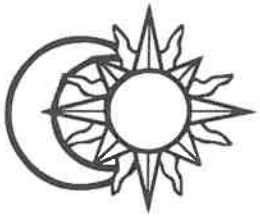
Lady Macbeth ends her life after being driven mad by the guilt that consumes her.	Malcolm and Macduff lead the attack against Macbeth's castle.	Macbeth and Lady Macbeth continually ask for darkness so that no one can see the evil acts they commit.	Duncan's skin is described as 'silver' and his blood as 'golden', perhaps highlighting his royal, holy status.
Macbeth is told he will be Thane of Glamis (which he is already), Thane of Cawdor and King. Banquo is told he will not be king but that his children will be.	The Porter images a farmer who has hoarded his produce, an equivocator and a tailor are knocking on the gates of the castle.	Macbeth kills Macduff's children after being told to beware Macduff. Macbeth slaughters Macbeth's wife and children to ensure they are not a threat. The killing of children is called infanticide.	Macbeth is killed by Macduff.
Hands represent honourable and loyal actions at the beginning of the play yet as time progresses, they come to represent dishonesty and betrayal.	Lady Macbeth has a candle by her side. This is significant because she has spent the rest of the play asking for darkness to conceal her actions and now she is afraid of it.	Macbeth is described as 'brave'. Shakespeare is setting up the audiences' expectations so that it is all the more horrific when this loyal character betrays his king.	'Hamartia' is a fatal flaw in one's character. Macbeth's hamartia is his ambition.

Activity 2: Picture Prompts

Consider the basic knowledge I would have expected you to include and add any missing gaps in knowledge in a different colour pen.



Macbeth is tempted with the idea of kingship. The crown offers him power and, in Macbeth's view, invincible. Of course, this is incorrect. The crown could also link to the idea of the Divine Right of Kings, the idea that monarchs were chosen by God to be their spokesperson on earth. To commit regicide would have been the ultimate sin. An attack on the monarch was an attack on God.



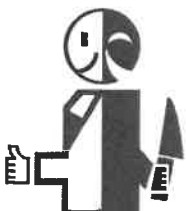
Light and darkness is a common theme in the play. Macbeth and Lady Macbeth ask for darkness at the beginning of the play ('stars hide your fires' / 'come thick night') in order to hide their scheming actions. Darkness is symbolic of secrecy. By the end of the play, however, light is desired instead. Lady Macbeth holds a candle near here. She is afraid of darkness and its associations with guilt.



Violence becomes a cycle which is impossible to escape. The Captain confirms that Macbeth is capable of violent actions at the very beginning of the play. As soon as he kills Duncan, however, Macbeth feels violence, which is celebrated at the beginning of the play, is the only way to consolidate and keep his power. Violence actions are committed through the play in a desperate attempt to hold on to power.



Macbeth's fate is linked to the supernatural. The witches look to the future to see what will become of Macbeth and Banquo. Macbeth is very much taken with his prophecy and desires to see more. What could be seen as a positive thing, soon leads Macbeth to his downfall. Banquo's ghost appears to hold Macbeth to account for his actions. Guilt takes on a supernatural form.



Duplicity (being two-faced) is a major theme in the play. Lady Macbeth often instructs Macbeth to look innocent whilst they plan the murder of Duncan. Shakespeare concerns himself with the idea of appearance vs reality. What things appear to be are not always reality.

Quotation Retrieval

Mark your answers for this exercise.

Quotation	Who says it?	What does this tell us about their character?
' <u>Fair</u> is <u>foul</u> and foul is <u>fair</u> .'	<i>The Witches</i>	The witches are used at the beginning of the play to show that things are not as they see. The dualism in this statement shows appearance is not always reality.
'Stars <u>hide</u> your <u>fires</u> , let not <u>light</u> see my black and <u>deep</u> desires.'	<i>Macbeth</i>	Macbeth reveals his desires are 'black', implying he is already having murderous thoughts about killing his king. His ambition is beginning to stir within him and asks for darkness so he can make them a reality in secret.
'I do <u>fear</u> thy nature, It is too full o'th' <u>milk</u> of human <u>kindness</u> .'	<i>Lady Macbeth</i>	Lady Macbeth does not seem to have faith in her husband. She does not believe he will be able to go through any action that will make them king and queen quickly. Her doubts place her in a position of control.
'The raven himself is <u>hoarse</u> that croaks the fatal <u>entrance</u> of Duncan under my battlements.'	<i>Lady Macbeth</i>	Lady Macbeth is certain Duncan will die in their castle. This quotation shows she is ambitious and will do anything to get what she wants. The use of 'my' shows she believes she is in control of the situation and Macbeth will follow her lead.
'I have no <u>spur</u> to prick the sides of my <u>intent</u> , but only vaulting <u>ambition</u> .'	<i>Macbeth</i>	Macbeth realises there is no other reason for him to kill the king besides his ambition and decides to proceed no further. This shows he can still be redeemed at this point because of his reluctance to kill Duncan.
'Is this a <u>dagger</u> which I see before me.'	<i>Macbeth</i>	Macbeth imagines the violence he will soon be committing. We begin to wonder if Macbeth is of sound mind but the fact the dagger disappears before he kills Duncan shows he is not mad and is in complete control of himself.

'I fear thou play'st most <u>foully</u> for't.'	Banquo	Banquo, a loyal friend of Macbeth's begins to have his doubts. He echoes the witches' words 'foul'. He has his suspicions and this makes him a threat to Macbeth.
'We have <u>scorched</u> the snake, not killed it.'	Macbeth	Macbeth begins to fear for the security of his kingship. He is stumbling into a cycle of violence at this point in the play which he will find it difficult to escape from.
'Thou canst not <u>say</u> I did it. Never <u>shake</u> thy <u>gory</u> locks at me.'	Macbeth	Macbeth's guilt is beginning to consume him. Banquo's ghost appears to him to hold him to account for his actions. His ghost terrifies Macbeth showing he is beginning to lose control of himself. Violence does not come without its consequences.
' <u>Out</u> damned <u>spot</u> .'	Lady Macbeth	Lady Macbeth believes she has a spot of blood on her hand which she cannot scrub away, just like she cannot rid herself of her guilt. She has a light near her as she is afraid of the darkness which is also associated with guilt. Lady Macbeth's fate has caught up with her and she becomes a weak and vulnerable character.
'Tomorrow and <u>tomorrow</u> and <u>tomorrow</u> , creeps in this petty pace from <u>day</u> to <u>day</u> .'	Macbeth	Macbeth, although determined to fight on, seemingly questions the point of life upon hearing news of his wife's death. He had lost all sense of right and wrong, all sense of purpose and has nothing left but to fight for what little he has.
'This dead <u>butcher</u> and his <u>fiend-like</u> queen.'	Malcolm	Malcolm, Duncan's son, describes Macbeth in this way. He believes Macbeth killed for no reason but for himself. Macbeth has left a legacy of blood and death and will be remembered for the tyrannical rule he imposed over Scotland.

Further Questions

Mark your answers:

1. **Why does Shakespeare open the play with thunder and lightning?** To create an atmosphere of fear and terror. The weather could foreshadow the turbulent times Scotland will face throughout the play.
2. **Why do the witches appear in thunder and lightning?** Shakespeare has the witches appear in this weather to show they are characters to be feared; they are associated with supernatural imagery.
3. **How does Shakespeare use speech in this scene to let the audience know what kind of weather the witches meet in?** The witches ask when they will meet again, 'in thunder, lightning or in rain.'
4. **Retrieve a short quotation where Macbeth asks for darkness.** 'Stars hide your fires. Let not light see my black and deep desires.'
5. **Retrieve a short quotation where Lady Macbeth asks for darkness.** 'Come thick night and pall thee in the dunnest smokes of hell.'
6. **What is darkness symbolic of?** Guilt, scheming, murderous thoughts, plots and machinations
7. **What does Duncan initially think of Macbeth's castle when he first arrives. Retrieve a short quotation.** He likes the location of the castle. He says it 'hath a pleasant seat.'
8. **What does the Porter joke the castle has become in the scene after Duncan's murder?** He jokes that he is the porter of hell-gate, meaning the castle has become a metaphorical hell.
9. **What kind of character is Banquo in the play?** Noble, loyal, a trusted friend.
10. **Why are the Macbeths so afraid of noise?** The Macbeths worry that noise will lead to discovery of their secrets and plans.
11. **Lady Macbeth only calls Macbeth by the name of 'husband' once in the play. Why do you think this is?**
Perhaps because she believes herself to be superior or to play on the fact that he has somewhat disappointed her with his reaction to Duncan's murder.
12. **Retrieve a short quotation which shows Lady Macbeth is scared of darkness.** 'She has light by her continually, 'tis her command.'
13. **What kind of character is Lady Macbeth at the end of the play?** Weak, vulnerable, scared, like a child.

ENGLISH LANGUAGE PAPER 2 QUESTIONS

Reading Time

- Use this to actually read **both** texts!
- Highlight elements for each questions in different colours/styles.
- Prepare and plan your answers as you are reading!

15 minutes

Question 1

- Small section of text;
- Identify **four** true statements from a choice of eight.
- These will need **inference** skills! Careful not to be tricked!

4 marks in 5 minutes

Question 2 – Synthesis

- Whole text coverage of both texts;
- The question will give you a focus – either similarities or differences.
- Have a statement that summarises your point, and incorporate evidence;
- **Make an inference** from this quotation – what is the writer hinting at/suggesting?

8 marks in 10 minutes



Question 3 – Language

- Whole text coverage
- Analyse how the writer uses language for effect
- Use terminology to introduce your points
- Analyse elements such as effect on reader, and link directly back to focus of question.

12 marks in 12 minutes



Question 4 – Comparison of Viewpoints and Perspectives

- Whole text comparisons of both texts;
- What is the writer's perspective? How are they writing? Through what lenses?
- What is the writer's viewpoint? What do they think/feel about the issue?
- Support every idea with evidence?
- How does the writer use **language** to convey this? What is the effect on the reader?
- Could you make an **inference** to take your understanding further?

16 marks in 16 minutes



Question 5

- Writing to present your viewpoint and opinion.
- You will be given a purpose from **persuade, argue, explain or instruct/advise**.
- You will be asked to write for one of five purposes – **essay, speech, letter, leaflet or article**.
- Employ all the language features you know to develop an argument!
- Consider the effect you want to achieve – show people you are fair, balanced and reasonable.
- Remember to paragraph and structure deliberately!
- 40% of marks are for **Spelling, Punctuation and Grammar**!

40 marks in 45 minutes

24 marks for Content and Organisation

16 marks for Spelling, Punctuation, Grammar and Sentence Structure



Questions for Set 1: Travels to Africa

1. Read again the first part of Source 1A, lines 1 to 18.

Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true
- Choose a maximum of four statements.

A	The writer sees John Travolta when she arrives in South Africa.	
B	The first Safari Trip takes place very quickly after arrival.	
C	The Game Reserve is very popular and fashionable.	
D	The staff at the Game Reserve enjoy their jobs.	
E	The writer is travelling alone.	
F	The group are only interested in seeing big animals like lions.	
G	The Reserve contains a variety of different plants and animals.	
H	The tourists must take precautions against the Malaria virus.	

[4 marks]

2. You need to refer to **source 1A** and **source 1B** for this question:

The experiences of the writers' in Africa are very different.

Use details from **both** sources to write a summary of the differences.

[8 marks]

3. You now need to refer **only** to **source 1B**, Henry Morton Stanley's description of the approaching Africans and the ensuing battle (**from line 22 to the end**).

How does Stanley use language to convey a sense of threat and intimidation?

[12 marks]

4. For this question, you need to refer to the **whole of source 1A** together with the **whole of source 1B**.

Compare how the writers have conveyed their different views about Africa and the experiences they have.

In your answer, you could:

- compare their different views and experiences
- compare the methods used to convey those views and experiences
- support your ideas with quotations from both texts.

[16 marks]

Source 1A: 21st Century Non-Fiction

Janette Smith describes her experience of a safari at a famous South African Safari Park in 2010.

On safari in South Africa

Janette Smith

Friday 5 October 2012

"Keep an eye out for John Travolta!" laughs our driver, as we peer out of the taxi window, hoping to spot a warthog or two in the African bush. We are on our way to the swish Shamwari Game Reserve in South Africa's Eastern Cape, one of the world's leading luxury safari destinations, and occasional retreat for various species of celebrity.

- 5 My boyfriend Tony and I arrive at Shamwari with only 10 minutes until our first game drive. Our ranger, Ryan, gives a passionate introduction to the reserve, explaining the rich and diverse ecosystem (which contains five out of the seven South African "biomes") within a 25,000-hectare malaria-free plot. He asks our newly formed group of six what we'd like to see most and on the face of it seems enthused by our almost collective response – lions.



- 20 Ryan's genuine enthusiasm for what he does is matched by the speed at which he drives. We skid down valleys, bounce out of our seatbelts and streak through mud in pursuit of a dot on the horizon. The land is thick with pine bushes, like huge oversized brittle dandelions, positioned against the dense green vegetation and scorched red soil. The bush is vast and stark, and there is a simple pleasure in feeling lost and small within it.
- 25 Shamwari's well-managed system, whereby rangers radio each other with key sightings, means that after a couple of drives we've been about a metre away from most of the big five. Highlights included: seeing the elephant calf feeding from its mother (a reminder that there really is milk and flesh inside these massive clay units); the agility of the baby rhino (so swift and light of foot I felt I could blow her one-tonne weight over in one breath); and feeling trapped by a leopard's fixed glare as we intruded on her mating territory (which quickly turned the usual zoo dynamic of "the viewer" and "the viewed" on its head).

- 35 The natural excitement of being outdoors and on the game drive is amplified by brilliant stage management by the Shamwari staff; the rangers are the stars of the show. Ryan's genuine love of the environment shines through any manufactured feel. His admiration for the whole ecosystem ensures that this is not just a whistlestop tour around the Big Five. We chew spekboom – a succulent known as elephant bush – and understand from its sweet taste why elephants like it so much, we taste aloe², hold dung from black and

40 white rhino in our hands to learn how to spot evidence of the black rhino's hooked upper lip and "browser" diet. Ryan's skilled at teaching us to slow down, appreciate whatever comes our way and challenge our own preconceptions of what we will enjoy most.

When we go on a trail walk, the dramatic belly of the bush comes to life and for a couple of hours we become part of the landscape. There is a huge variety of birdlife at Shamwari and the trail walk lets us experience the flame-licked wings of the Knysna
45 touraco³, the guttural⁴ blare of the heron and the orange belly of the Malachite kingfisher.

Towards the end of the week the drives become more relaxed. We spend half an hour listening to the melancholy call of the African fish eagle; we opt for watching springbok leaping into the air (pronking) over a rumoured leopard sighting; we track a lion by
50 following her footprints and trying to analyse the behaviour of the antelope that are spread out around her. When we eventually find her we follow her until it gets dark.

In our taxi to the airport the driver asks if we saw Prince William or Oprah Winfrey. Despite experiencing all the luxuries that Shamwari has to offer, it's the first time all week that I'm reminded of my earlier concerns about a sanitised⁵ safari experience.

¹ Biomes: A large community of plants and animals.

² Aloe: A large plant.

³ Knysna touraco: A bird found in South Africa.

⁴ Guttural: A harsh-sound noise.

⁵ Sanitised: Something with the unacceptable or less welcoming elements removed.

Source 1B: 19th Century Literary Non-Fiction

In the late 19th Century, European countries sought to colonise (take control over) large parts of the African continent. In this piece, explorer Henry Morton Stanley describes a confrontation his expedition party has with a group of African tribes-people on the Livingstone River.

In these wild regions our mere presence excited the most furious passions of hate and murder, just as in shallow waters a deep vessel stirs up muddy sediments. It appeared to be a necessity, then why should we regret it? Could a man contend with the inevitable?

- 5 At 2pm, heralded by savage shouts from the wasp storm, which from some cause or other are unusually exultant¹, we emerge out of the shelter of the deeply wooded banks in presence of a vast affluent², nearly 2000 yards across at the mouth. We pull briskly on to gain the right bank, and come in view of the right branch of the affluent, when, looking upstream, we see a sight that sends the blood tingling through every nerve and fibre of
- 10 the body, arouses not only our most lively interest, but also our most lively apprehensions – a flotilla³ of gigantic canoes bearing down upon us, which both in size and numbers utterly eclipse anything encountered hitherto⁴! Instead of aiming for the right bank, we form in line, and keep straight down the river, the boat taking position behind. Yet after a moment's reflection, as I note the number of the savages, and the
- 15 daring manner of the pursuit, and the desire of our canoes to abandon the steady compact line, I give the order to drop anchor. Four of our canoes affect not to listen, until I chase them, and threaten them with my guns. This compelled them to return to the line, which is formed of eleven double canoes, anchored 10 yards apart. The boat moves up to the front and takes position 50 yards above them. The shields are next lifted by the
- 20 non-combatants, men, women and children, in the bows, and along the outer lines, as well as astern⁵, and from behind these, the muskets⁶ and rifles are aimed.

- We have sufficient time to take a view of the might force bearing down on us, and to count the number of the war-vessels which have been collected from the Livingstone⁷ and its great affluent. There are fifty-four of them! A monster canoe leads the way, with
- 25 two rows of upstanding paddles, forty men on a side, their bodies bending and swaying in unison with a swelling barbarous⁸ chorus they drive her down towards us. In the bow, standing on what appears to be a platform, are ten prime young warriors, their heads bright with feather of the parrot, crimson and grey: at the stern, eight men, with long paddles, whose tops are decorated with ivory balls, guide the monster vessel; and
- 30 dancing up and down from stern to stern are ten men, who appear to be chiefs. The crashing sound of large drums, a hundred blasts from ivory horns and a thrilling chant from two thousand human throats, do not tend to soothe our nerves or to increase our confidence. We have no time to pray, or to take sentimental looks at the savage world, or even breathe a sad farewell to it. So many other things have to be done speedily and
- 35 well.

As the foremost canoe comes rushing down, and its consorts on either side beating the water into foam, and raising their jets of water with their sharp prows⁹, I turn to take a last look at our people, and say to them:

- 40 "Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, for only your guns can save you".

The monster canoe aims straight for my boat, as though it would run us down; but, when within fifty yards off, swerves aside, and, when nearly opposite, the warriors above the manned prow let fly their spears, and on either side there is a noise of rushing bodies.
45 But every sound is soon lost in the ripping, cracking musketry. For five minutes we are so absorbed in firing that we take no note of the anything else; but at the end of that time we are made aware that the enemy is reforming about 200 yards above us.

Our blood is up now. It is a murderous world, and we feel for the first time that we hate the filthy, vulturous¹⁰ ghouls who inhabit it.

¹ Exultant: Triumphant or happy.

² Affluent: A stream that flows into a larger river.

³ Flotilla: A small fleet of boats sailing together.

⁴ Hitherto: Up until that point.

⁵ Astern: Behind or towards the rear of a ship.

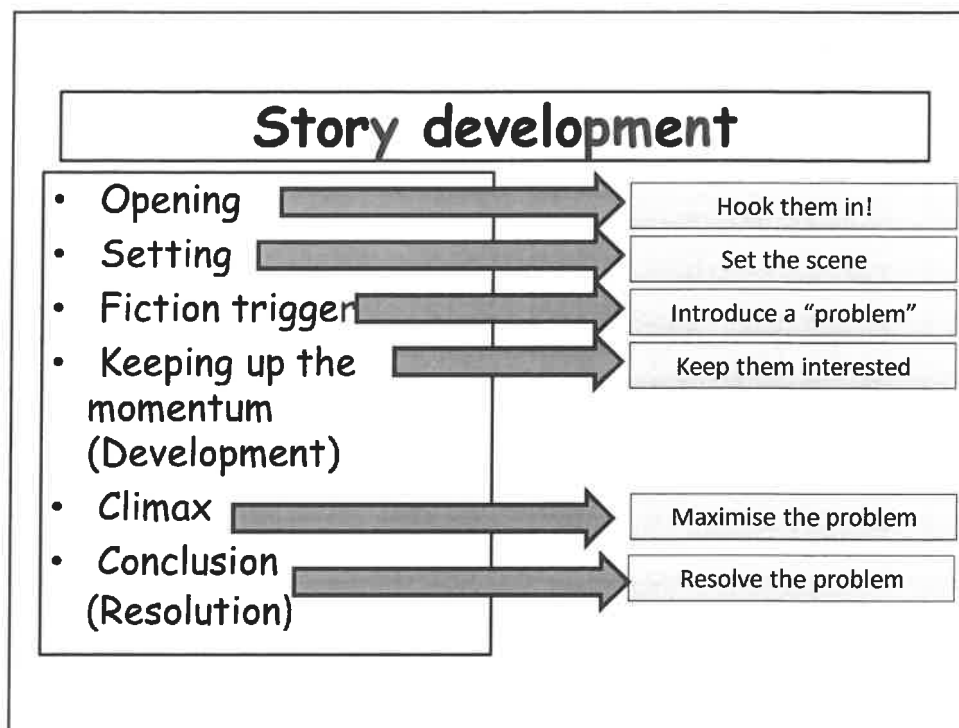
⁶ Muskets: Light guns with long barrels.

⁷ Livingstone: A River in Africa.

⁸ Barbarous: Extremely brutal, primitive and uncivilised.

⁹ Prows: The pointed front of a ship.

¹⁰ Vulturous: Resembling the vulture.



As I said in the previous slide: you need to make sure that your choice of words are exciting and creating some lovely imagery for the reader. We do this by **UPGRADING OUR SENTENCES.**(TOP TIP 4)

Upgrade Your Sentence!	Simile_start The boys grubby face was flecked with mud and oil, like beard stubble across his young face.	Triple_noun_colon Dirt, oil, grease: the boy's face was smeared with his grubby work of the day.
Brackets_although The boy's face looked grubby (although, it wasn't as if he wasn't trying to keep clean) and grease, mud and oil was smeared across his cheeks.	The boy looked grubby.	Adverb_comma Self-consciously, the boy gave a wry smile through the grub on his face.
so,so The boy's face was so grubby, so filthy, it wasn't until he turned his head and smiled that I realised he was a boy at all.	it isn't/it is The grub isn't just your ordinary every day dirt, it is layers of deep grime that needed to just washed but scrubbed away.	Verb_beginning Smiling sadly, the boy's face was just about visible through the layers of grub that had built up over not just hours- but days and weeks.

Heart pounding, I stared nervously down the empty street. The eerie silence did nothing to calm my nerves and I felt my body start to shake uncontrollably. The streetlights flickered, casting shadows across the shop fronts.

Was someone there?

I stepped slowly onto the cold, grey, tarmac, my footfall echoing around the abandoned street. All I needed to do was reach the end of the street and the warm comfort of home...and safety. My hot breath hit the air in smoky curls, betraying my position to anyone lurking in the shadows of the buildings.

Paper 1 - Q5 - NARRATIVE HOOKS

LO: To create an outstanding response to Q5.

To captivate our reader by using narrative hooks

Do now: Can you recall any of last lessons top narrative writing tips? - write them down...

- 4- Compelling, Convincing narrative response
- 3- Consistent, Clear narrative response
- 2- Some success in creative a narrative response

NARRATIVE HOOKS	
The Puzzling Hook	This immediately makes you ask questions of the story.
The Visual Hook	Appeals to our sense of sight.
The Direct Address Hook	You are spoken to directly and feel involved from the start.
The Funny Hook	This is a tricky hook and only works if it appeals to your sense of humour.
The Subtle Hook	This appeals to your sense of curiosity. <u>Who is she?</u>
The Direct Speech Hook	This implies lots of action and a fast pace.
The Atmospheric Hook	This is descriptive, and could evoke any variety of moods.
The Character Hook	This type opens with a description of a character in depth.

- My whole body jolted forward, hitting my head on the front seat....

- She ran. Somehow, though her legs were long past exhaustion, she kept running...

- The house was deserted and stood alone on the windswept hill, silent except for the shriek of an owl, echoing suddenly from the sky above. I was alone....
-

Effective endings

The ending to a piece of fiction is really important. It can make or break your story!

Don't spoil a good story by having a rubbish ending. JK Rowling wrote the ending to the Harry Potter series before the first book was published.

This way she makes sure that all the events that happen in between lead to and build up to, a spectacular ending.

When planning your story you should make sure the ending is effective and matches earlier events in the plot.

MACBETH AS A VIOLENT MAN

MACBETH: We will proceed no further in this business:
 He hath honour'd me of late; and I have bought
 Golden opinions from all sorts of people,
 Which would be worn now in their newest gloss,
 Not cast aside so soon.

LADY MACBETH: Was the hope drunk
 Wherein you dress'd yourself? hath it slept since?
 And wakes it now, to look so green and pale
 At what it did so freely? From this time
 Such I account thy love. Art thou afeard
 To be the same in thine own act and valour
 As thou art in desire? Wouldst thou have that
 Which thou esteem'st the ornament of life,
 And live a coward in thine own esteem,
 Letting 'I dare not' wait upon 'I would,'
 Like the poor cat i' the adage?

MACBETH: Prithee, peace:
 I dare do all that may become a man;
 Who dares do more is none.

Starting with this extract from Act 1 Scene 7, how does Shakespeare present ideas about honour?

Thesis statement		
Quotes to use from inside the extract	1.	2.
Quotes to use from outside the extract	1.	2.
Compare extract to outside extract		
Shakespeare's Jacobean purpose		

SERGEANT/CAPTAIN: Doubtful it stood;
 As two spent swimmers, that do cling together
 And choke their art. The merciless Macdonwald--
 Worthy to be a rebel, for to that
 The multiplying villanies of nature
 Do swarm upon him--from the western isles
 Of kerns and gallowglasses is supplied;
 And fortune, on his damned quarrel smiling,
 Show'd like a rebel's whore: but all's too weak:
 For brave Macbeth--well he deserves that name--
 Disdaining fortune, with his brandish'd 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 unseam'd him from the nave to the chaps,
 And fix'd his head upon our battlements.

Starting with this extract from Act 1 Scene 2, how does Shakespeare present courage in the play?

Thesis statement		
Quotes to use from inside the extract	1.	2.
Quotes to use from outside the extract	1.	2.
Compare extract to outside extract		
Shakespeare's Jacobean purpose		