

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowings suddenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and bloodthirsty in the streets, stirred up tomorrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol; but, at the first sound of

'God bless you, merry gentleman!

May nothing you dismay!'

Scrooge seized the ruler with such energy of action that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

Q1

List **four** things from this part of the text about the weather.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at the first paragraph.

How does the writer use language here to bring the scene to life?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer from 'Foggier' to 'frost' (the final paragraphs).

A student, having read this section of the text said: 'The depiction of the cold is surreal and unconvincing.'

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the city of London, even including - which is a bold word - the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven years' dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change - not a knocker, but Marley's face.

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

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.

He did pause, with a moment's irresolution, before he shut the door; and he did look cautiously behind it first, as if he half expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said 'Pooh, pooh!' and closed it with a bang.

The sound resounded through the house like thunder. Every room above, and every cask in the wine-merchant's cellars below, appeared to have a separate peal of echoes of its own. Scrooge was not a man to be frightened by echoes. He fastened the door, and walked across the hall, and up the stairs: slowly too: trimming his candle as he went.

Q1

List **four** things from this part of the text about Marley’s appearance.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at the final two paragraphs.

How does the writer use language here to describe how the narrator feels?

You could include the writer’s choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the first two paragraphs.

A student, having read this section of the text said: ‘The comic tone detracts from the seriousness of this episode’.

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

It beckoned Scrooge to approach, which he did. When they were within two paces of each other, Marley's Ghost held up its hand, warning him to come no nearer. Scrooge stopped.

Not so much in obedience, as in surprise and fear: for on the raising of the hand, he became sensible of confused noises in the air; incoherent sounds of lamentation and regret; wailings inexpressibly sorrowful and self-accusatory. The spectre, after listening for a moment, joined in the mournful dirge; and floated out upon the bleak, dark night.

Scrooge followed to the window: desperate in his curiosity. He looked out.

The air was filled with phantoms, wandering hither and thither in restless haste, and moaning as they went. Every one of them wore chains like Marley's Ghost; some few (they might be guilty governments) were linked together; none were free. Many had been personally known to Scrooge in their lives. He had been quite familiar with one old ghost, in a white waistcoat, with a monstrous iron safe attached to its ankle, who cried piteously at being unable to assist a wretched woman with an infant, whom it saw below, upon a door-step. The misery with them all was, clearly, that they sought to interfere, for good, in human matters, and had lost the power forever.

Whether these creatures faded into mist, or mist enshrouded them, he could not tell. But they and their spirit voices faded together; and the night became as it had been when he walked home.

Scrooge closed the window, and examined the door by which the Ghost had entered. It was double-locked, as he had locked it with his own hands, and the bolts were undisturbed. He tried to say 'Humbug!' but stopped at the first syllable. And being, from the emotion he had undergone, or the fatigues of the day, or his glimpse of the Invisible World, or the dull conversation of the Ghost, or the lateness of the hour, much in need of repose; went straight to bed, without undressing, and fell asleep upon the instant.

Q1

Read again the fourth paragraph.

List **four** things from this part of the text about the ghosts.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at the final two paragraphs.

How does the writer use language here to describe how the narrator feels?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the first four paragraphs.

A student, having read this section of the text said: 'The sense of mystery becomes almost monotonous and therefore less effective'.

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

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

To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped.

Twelve!

It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve! He touched the spring of his repeater, to correct this most preposterous clock. Its rapid little pulse beat twelve: and stopped.

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

The idea being an alarming one, he scrambled out of bed, and groped his way to the window. He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then. All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people running to and fro, and making a great stir, as there unquestionably would have been if night had beaten off bright day, and taken possession of the world.

This was a great relief, because ‘three days after sight of this First of Exchange pay to Mr. Ebenezer Scrooge or his order,’ and so forth, would have become a mere United States’ security if there were no days to count by.

Scrooge went to bed again, and thought, and thought, and thought it over and over and over, and could make nothing of it.

The more he thought, the more perplexed he was; and the more he endeavoured not to think, the more he thought.

Marley’s Ghost bothered him exceedingly. Every time he resolved within himself, after mature inquiry, that it was all a dream, his mind flew back again, like a strong spring released, to its first position, and presented the same problem to be worked all through, ‘Was it a dream or not?’

Q1

Read again the first paragraph.

List **four** things from this part of the text about Scrooge's actions and thoughts.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at this extract from 'To his great astonishment' to 'this is twelve at noon!'

How does the writer use language here to describe how Scrooge feels?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

A student, having read this section of the text said: 'Scrooge is starting to show his 'human' side here'.

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

The Ghost stopped at a certain warehouse door, and asked Scrooge if he knew it.

‘Know it!’ said Scrooge. ‘I was apprenticed here!’

They went in. At sight of an old gentleman in a Welsh wig, sitting behind such a high desk, that if he had been two inches taller he must have knocked his head against the ceiling, Scrooge cried in great excitement:

‘Why, it’s old Fezziwig! Bless his heart; it’s Fezziwig alive again!’

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

‘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!’

‘Yo ho, my boys!’ said Fezziwig. ‘No more work tonight. 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 - 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!’

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, as you would desire to see upon a winter’s night.

Q1

Read again the final paragraph.

List **four** things from this part of the text about the apprentices' duties.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at this extract from the beginning to 'alive again'.

How does the writer use language here to describe how the narrator feels?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer from 'Yo ho' to the end.

A student, having read this section of the text said: 'The pace and excitement is tangible here, and excites the reader.'

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

‘No more!’ cried Scrooge. ‘No more. I don’t wish to see it. Show me no more!’

But the relentless Ghost pinioned him in both his arms, and forced him to observe what happened next.

They were in another scene and place; a room, not very large or handsome, but full of comfort. Near to the winter fire sat a beautiful young girl, so like that last that Scrooge believed it was the same, until he saw her, now a comely matron, sitting opposite her daughter. The noise in this room was perfectly tumultuous, for there were more children there, than Scrooge in his agitated state of mind could count; and, unlike the celebrated herd in the poem, they were not forty children conducting themselves like one, but every child was conducting itself like forty. The consequences were uproarious beyond belief; but no one seemed to care; on the contrary, the mother and daughter laughed heartily, and enjoyed it very much; and the latter, soon beginning to mingle in the sports, got pillaged by the young brigands most ruthlessly. What would I not have given to be one of them! Though I never could have been so rude, no, no! I wouldn’t for the wealth of all the world have crushed that braided hair, and torn it down; and for the precious little shoe, I wouldn’t have plucked it off, God bless my soul! to save my life. As to measuring her waist in sport, as they did, bold young brood, I couldn’t have done it; I should have expected my arm to have grown round it for a punishment, and never come straight again. And yet I should have dearly liked, I own, to have touched her lips; to have questioned her, that she might have opened them; to have looked upon the lashes of her downcast eyes, and never raised a blush; to have let loose waves of hair, an inch of which would be a keepsake beyond price: in short, I should have liked, I do confess, to have had the lightest licence of a child, and yet to have been man enough to know its value.

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.

Q1

Read again the final paragraph.

List **four** things from this part of the text about how the children treat their father.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at the third paragraph.

How does the writer use language here to describe how the narrator feels?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer from the beginning to 'its value'.

A student, having read this section of the text said: 'The intrusive narrator makes the reader feel more involved in the events of the text'.

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

They left the busy scene, and went into an obscure part of the town, where Scrooge had never penetrated before, although he recognised its situation, and its bad repute. The ways were foul and narrow; the shops and houses wretched; the people half-naked, drunken, slipshod, ugly. Alleys and archways, like so many cesspools, disgorged their offences of smell, and dirt, and life, upon the straggling streets; and the whole quarter reeked with crime, with filth, and misery.

Far in this den of infamous resort, there was a low-browed, beetling shop, below a pent-house roof, where iron, old rags, bottles, bones, and greasy offal, were bought. Upon the floor within, were piled up heaps of rusty keys, nails, chains, hinges, files, scales, weights, and refuse iron of all kinds. Secrets that few would like to scrutinise were bred and hidden in mountains of unseemly rags, masses of corrupted fat, and sepulchres of bones. Sitting in among the wares he dealt in, by a charcoal stove, made of old bricks, was a grey-haired rascal, nearly seventy years of age; who had screened himself from the cold air without, by a frousy curtaining of miscellaneous tatters, hung upon a line; and smoked his pipe in all the luxury of calm retirement.

Scrooge and the Phantom came into the presence of this man, just as a woman with a heavy bundle slunk into the shop. But she had scarcely entered, when another woman, similarly laden, came in too; and she was closely followed by a man in faded black, who was no less startled by the sight of them, than they had been upon the recognition of each other. After a short period of blank astonishment, in which the old man with the pipe had joined them, they all three burst into a laugh.

‘Let the charwoman alone to be the first!’ cried she who had entered first. ‘Let the laundress alone to be the second; and let the undertaker’s man alone to be the third. Look here, old Joe, here’s a chance! If we haven’t all three met here without meaning it!’

‘You couldn’t have met in a better place,’ said old Joe, removing his pipe from his mouth. ‘Come into the parlour. You were made free of it long ago, you know; and the other two an’t strangers. Stop till I shut the door of the shop. Ah! How it skreeks! There an’t such a rusty bit of metal in the place as its own hinges, I believe; and I’m sure there’s no such old bones here, as mine. Ha, ha! We’re all suitable to our calling, we’re well matched. Come into the parlour. Come into the parlour.’

The parlour was the space behind the screen of rags. The old man raked the fire together with an old stair-rod, and having trimmed his smoky lamp (for it was night), with the stem of his pipe, put it in his mouth again.

Q1

Read again the second paragraph.

List **four** things from this part of the text about the dwelling.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at the penultimate paragraph.

How does the writer use language here to describe how the narrator feels?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

Focus this part of your answer on the first two paragraphs.

A student, having read this section of the text said: 'The tone of this passage is more nightmarish than anything else'.

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

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

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

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

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

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

The Spirit was immovable as ever. Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE.

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

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

'No, Spirit! Oh no, no!'

The finger still was there.

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

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

The kind hand trembled.

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

In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him. Holding up his hands in one last prayer to have his fate reversed, he saw an alteration in the Phantom's hood and dress. It shrunk, collapsed, and dwindled down into a bedpost.

Q1

Read again the first part of the source.

List **four** things from this part of the text about the graveyard.

- a.
- b.
- c.
- d.

[4 marks]

Q2

Look in detail at the final two paragraphs.

How does the writer use language here to describe how the narrator feels?

You could include the writer's choice of:

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

[8 marks]

Q3

You now need to think about the **whole** of the **source**. This text is from 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 extract develops
- any other structural features that interest you.

[8 marks]

Q4

A student, having read this section of the text said: 'The writer compares and contrasts the two characters closely throughout the passage to great effect'.

To what extent do you agree?

In your response, you should:

- write about your own impressions
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]