



English 5-a-day



“Mrs Cratchit, dressed in a twice-turned gown, brave with _____”



“Nobody would have dared say it was a small pudding for such a large _____”



“Shaking hands with every person _____”



“He has the _____ to render us happy or unhappy”



“The boy is Ignorance, the girl is Want. Beware them both, but most of all beware this _____”



English 5-a-day

1

“Mrs Cratchit, dressed in a twice-turned gown, brave with ribbons”

2

“Nobody would have dared say it was a small pudding for such a large family”

3

“Shaking hands with every person individually”

4

“He has the power to render us happy or unhappy”

5

“The boy is Ignorance, the girl is Want. Beware them both, but most of all beware this boy”

Tuesday 11th January

What are we learning?

How to revise the Dickens' methods in *A Christmas Carol*

Why?

To prepare for our PPEs in Term 4

Words

Methods, form, structure, language



Plot

When we study a text we are always thinking about these things.

Characters



Form
 a novella
 a ghost story

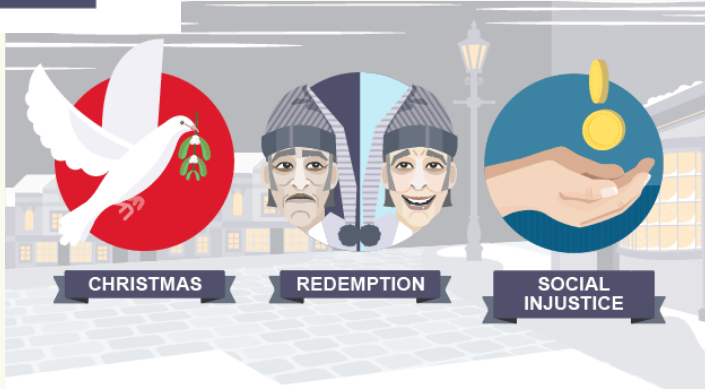
Structure
 Carols and five staves
 Three ghosts

Language
 Clear narrative voice
 Simile/ metaphor/ personification
 Dialogue

Context



Themes



What are the Assessment Objectives for Literature?

AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations.
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>

What?

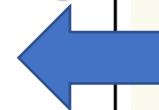
Respond to the question (make a point).
Use references (evidence) to support your ideas

How?

Explore the writer's methods.
Explain the effect on the reader.

Why?

Link to the writer's big ideas and the context of the text.



Writers' methods - When we discuss the writers' methods, we are referring to anything the writer does to get their ideas across:

Methods can include:

- Form – what type of writing is it? Why?
- Structure – how is the text organized? Why?
- Characterisation – how characters are presented to us through physical description, action, dialogue
- How are characters and scenes contrasted or mirrored?
- Language – what language choices has the writer made at word and sentence level, and what techniques are used (figurative language, imagery alliteration, onomatopoeia, lists, etc)
- Anything else the writer does deliberately to have an effect on the reader.

Use of Form in *A Christmas Carol*

Dickens wrote *A Christmas Carol* in the form of:

- a novella
- a ghost story

The tale is written as a **novella**. This is a short piece of fiction - longer than a short story, but shorter than a novel. Dickens published *A Christmas Carol* on 19th December 1843. It was traditional for **ghost stories** to be read at Christmas time, and this short novella form meant that the whole tale could be read aloud in one sitting.

Use of structure in A Christmas Carol

How important is the overall structure of this novella?

- the structure links to **the theme of Christmas** by reflecting the shape of a typical carol
- it has a clear **beginning, middle and end** through which we see a character's transformation
- the **structure of three** ghosts, showing the past, present and future, appeals to readers
- Scrooge's **redemption** in the **final stave** leaves the reader with a sense of both completion and possibility

Use of structure in A Christmas Carol

The novella is set out in **five Staves**. This is an unusual structure that mimics the way a musical piece is put together. The Staves follow the action of the story with the first stave setting the scene, the middle stave showing the turning point for Scrooge and the final stave concluding the story by presenting him as a changed man.

Carols and the five staves

- Carols are songs that are popular at Christmas time and usually deal with stories of Christ's birth or with themes associated with the festive season. Some carols focus on joy and the spirit of giving to others.
- The structure of Dickens's novella uses a similar structure to a song to present a moral tale of transformation.

Three ghosts

- The structure of the three ghosts showing the past, present and future appeals to readers on many levels. The number three is significant in fairy stories, religious tales and in traditional myths and legends. Characters are often faced with three choices, granted three wishes, or given three opportunities to change. Scrooge is shown his past, the present and a possible future and then finally finds the willingness to transform.

Use of language in A Christmas Carol

Dickens uses language to draw us into the story and to present characters and scenes that are entertaining.

He uses a strong narrative voice that comments on the characters at the same time as telling their story.

The narrator, though unnamed, has opinions about Scrooge and his tale.

He also places himself and the reader at the heart of the action, by suggesting that he is 'standing in the spirit at (the reader's) elbow.'

Read through these paragraphs. Notice the construction and how the effect is discussed at the end of each paragraph.

	How?	Why?	Effect?
Clear narrative voice	Dickens uses a narrative voice that offers opinions on the characters. For example 'Oh! But he was a tight-fisted hand at the grindstone, Scrooge!'	The narrative voice is entertaining and instructs the reader how to feel about Scrooge.	We trust the narrator and know instantly that Scrooge is a man who is miserly and unpleasant.
Simile	When Dickens first presents Scrooge he describes him as 'Hard and sharp as flint'.	The simile likens the character to something that the reader can recognise.	We see that Scrooge is tough and unbreakable.
Dialogue	Dickens reveals the characters through the things they say. Scrooge famously uses the words 'Bah!' and 'Humbug!' in response to Christmas wishes.	The simple words are memorable and show that Scrooge is dismissive about Christmas.	Scrooge's determination to disengage with the spirit of Christmas shows him to be bad-tempered.
Personification	When Dickens describes Scrooge's childhood, he uses personification to emphasise how 'merry' the sound of the young boys is by saying 'the crisp air laughed to hear it!'	The sound of the boys playing and shouting is so delightful that even the 'air' is laughing.	The effect of this personification is to show how everything is affected by the good nature of the children. This contrasts with Scrooge's adult self.
Metaphor	The children 'Ignorance' and 'Want' are used to represent all the poor children in society: 'They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish'.	The children under the Ghost of Christmas Present's cloak are a metaphor showing the effects of greed and miserliness.	The reader, like Scrooge, feels pity for these 'ragged' children and this extends to a sense of responsibility for all the poor and homeless children in society.

When we talk about writers' methods, we also need to write about the **effect** of these on the reader.

Useful phrases for writing about methods:

- *Dickens presents Scrooge as...*
- *This scene contrasts with Stave 1 where Scrooge was...*
- *Dickens creates a mysterious atmosphere by...*
- *Dickens uses dialogue to show Fred's character...*
- *Dickens gives the reader an overview of the city...*
- *Dickens uses cold imagery to show*
- *Dickens uses the Ghost of Christmas Spirit as a mouthpiece for his own views...*

Useful phrases about the effect on the reader:

- *This suggests...*
- *This implies...*
- *This helps the reader understand that...*
- *This creates empathy for Tiny Tim as...*
- *This shocks the reader because...*
- *This would have shown the Victorian audience that...*
- *Dickens reveals to the reader that...*

Now look through the extracts and analyse them in terms of the different methods Dickens uses.

10. The Ghost of Christmas Present		
<p>TASK #1 – What atmosphere does Dickens intend to create in this stave and how does he do it?</p>	<p>The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter. He obeyed.</p> <p>It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrification of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were 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. In easy state upon this couch, there sat a jolly Giant, glorious to see: who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.</p>	<p>TASK #3 - What does the 'scabbard but no sword' symbolise?</p>
<p>TASK #2 – Focus on the paragraph in bold. Highlight all the adjectives used and explain their effect.</p>	<p>“Come in!” exclaimed the Ghost. “Come in, and know me better, man!”</p> <p>Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.</p> <p>“I am the Ghost of Christmas Present,” said the Spirit. “Look upon me!”</p> <p>Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdainful to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air. Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.</p> <p>“You have never seen the like of me before!” exclaimed the Spirit.</p> <p>“Never,” Scrooge made answer to it.</p> <p>“Have never walked forth with the younger members of my family; meaning (for I am very young) my elder brothers born in these later years?” pursued the Phantom.</p> <p>“I don't think I have,” said Scrooge. “I am afraid I have not. Have you had many brothers, Spirit?”</p> <p>“More than eighteen hundred,” said the Ghost.</p>	<p>TASK #4 – How does the transformed setting of Scrooge's room contrast with earlier descriptions of it?</p> <p>TASK #5 – ‘Scrooge reverently did so’ – How is Scrooge beginning to change?</p>

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9. Mr and Mrs Fezziwig

TASK #1 – Highlight language devices and word classes used to describe the Fezziwigs. Explain their effect in this box.

“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.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother’s particular friend, the milkman. In came the boy from over the way, who was suspected of not having board enough from his master; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her Mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once; hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again, as soon as they got there; all top couples at last, and not a bottom one to help them. When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, “Well done!” and the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorning rest, upon his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, exhausted, on a shutter, and he were a bran-new man resolved to beat him out of sight, or perish.

There were more dances, and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a great piece of Cold Boiled, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up “Sir Roger de Coverley.” Then old Fezziwig stood out to dance with Mrs. Fezziwig. Top couple, too; with a good stiff piece of work cut out for them; three or four and twenty pair of partners; people who were not to be trifled with; people who **would** dance, and had no notion of walking.

But if they had been twice as many: ah, four times: old Fezziwig would have been a match for them, and so would Mrs. Fezziwig. As to **her**, she was worthy to be his partner in every sense of the term. If that’s not high praise, tell me higher, and I’ll use it. A positive light appeared to issue from Fezziwig’s calves. They shone in every part of the dance like moons. You couldn’t have predicted, at any given time, what would become of ’em next. And when old Fezziwig and Mrs. Fezziwig had gone all through the dance; advance and retire, hold hands with your partner, bow and curtsy; corkscrew; thread-the-needle, and back again to your place; Fezziwig cut -- cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

TASK #3 – How does Fezziwig differ from Scrooge in his attitude to business ethics? Why does Dickens include this contrast? Explain your ideas using quotations from the extract and wider novel.

TASK #2 – Earlier in the text, Fezziwig’s voice is described as ‘comfortable, oily, rich fat and jovial’. Complete single word analysis on these adjectives.

TASK #4 – Even though he does not appear in this part of the novel, how does this extract increase the reader’s sympathy for BOB CRATCHIT?

13. Christmas in the mines

TASK #1 – What is happening in this extract?

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

“What place is this?” asked Scrooge.

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

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

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

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

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

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

TASK #3 - Explain the significance of light and darkness in this extract.

TASK #4 – Focus on ONE of the groups the ghost shows Scrooge. Explain what Scrooge could learn from them using quotations from the text.

TASK #2 – Why does the ghost show Scrooge what he does? What is Dickens trying to tell his readers about the power of Christmas? Explain your ideas using quotations from the text.

3. 'Are there no prisons?'

TASK #1 – What kind of character is Scrooge in this extract?

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

“Are there no prisons?” asked Scrooge.

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

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

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

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

“Both very busy, sir.”

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

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

“Nothing!” Scrooge replied.

“You wish to be anonymous?”

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

“Many can’t go there; and many would rather die.”

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

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

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

TASK #4 - How does Scrooge isolate himself from the rest of society?

TASK #5 – What does Scrooge mean by the ‘surplus population’? Explain.

TASK #6 – Considering what happens at the end of the story, why is Dickens making Scrooge SO unlikeable here?

TASK #2 – How does this scene prove that ‘A Christmas Carol’ is a political diatribe?

TASK #3 – What was ‘the Poor Law’? Why is Scrooge asking about it?