



# Revision Booklet: Literature Paper 1

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## Introduction

This paper is called *Paper 1 Shakespeare and the 19th-century novel*. It is 1 hour and 45 minutes long. Students are advised to spend an equal amount of time on each question.

### **Section A: *Romeo and Juliet***

#### **Summary of the question**

Students will answer one question on *Romeo and Juliet*. They will be required to write in detail about an extract from the play and then to write about the play as a whole. The extract will be printed on the exam paper. Students will have to write about the rest of the play from prior learning. This question is also marked for spelling, punctuation and grammar, for which 4 marks are available.

## Sample Question

### William Shakespeare: *Romeo and Juliet*

Read the following extract from Act 1 Scene 2 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Lord Capulet and Paris are discussing Juliet.

	<b>PARIS</b>
	But now, my lord, what say you to my suit?
	<b>CAPULET</b>
	But saying o'er what I have said before:
	My child is yet a stranger in the world, She hath not seen the change of fourteen years;
5	Let two more summers wither in their pride, Ere we may think her ripe to be a bride.
	<b>PARIS</b>
	Younger than she are happy mothers made.
	<b>CAPULET</b>
	And too soon marred are those so early made. The earth hath swallowed all my hopes but she;
10	She's the hopeful lady of my earth. But woo her, gentle Paris, get her heart, My will to her consent is but a part; And she agreed, within her scope of choice Lies my consent and fair according voice.

Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Write about:

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

[30 marks]  
AO4 [4 marks]

## How to approach the task

Students should consider the following steps:

- Break down the question – ensure you know exactly which characters or aspect of the play you are being asked about
- Analyse the extract – students should annotate the extract, making sure to identify language, imagery, structure, stage-craft, character and theme
- Choose at least one other section of the play that links to the question and to this extract – this might be a section which reinforces what is in the extract, or something which shows a contrast/change/development/alternative reading of the theme
- Think about context – writing about the theme in the question will make certain you are responding to context, but you should also think about whether the time of writing/first performance means a Shakespearian audience would respond differently from the way a modern audience would respond

## Structure of response/sentence stems

Thinking must start with the extract. The response can start with either the extract or the wider text. Both must be included, but the focus can be more on one than the other.

Response to the extract:

Statement (with reference to technique/word class): *In this extract, Shakespeare uses the (name of technique)...*

Quotation: *He says '.....' about/to describe*

Analysis: *The (word/phrase) '.....' connotes/suggests/implies...*

Impact on the reader: *which makes the audience.....*

Link to context: *This links to the time, because.../This links to the idea of \_\_\_\_\_, because.../This conveys Shakespeare's idea that...*

Response to the wider text:

*This is also seen (state place in play), when.../This is different from.../This is a development, because.../This is reinforced by.../This has changed from...*

### **Sample response**

This is a Level 5 sample response to the sample question.

Shakespeare presents Lord Capulet in Act 1 Scene 2 as a loving, caring father as he only wants what's best for Juliet, saying 'We may think her ripe to be a bride'. This suggests that he thinks that she is too young to be married, even though she would be married to a nobleman, Paris, who would be able to provide for her and give the family a higher status in society as Paris is related to the Prince. Lord Capulet doesn't exactly turn down Paris' suit but he does tell him to wait. Capulet uses the word 'ripe'. This is a metaphor, comparing her to a fruit, when a fruit isn't ready to be eaten, as he doesn't think she is ready for marriage. He doesn't think that her mind will be able to take the emotional and physical aspects to being married and becoming a mother. He is protective and may still want to be the male figure in her life instead of passing her over to Paris.

In Shakespearian times this would be unheard of. Fathers would have made their daughters marry and succumb to parenthood before Juliet's age. In many people's eyes, Juliet would have been seen as an older lady, maybe as far as say a bit past it, that a suitor could get a better younger – fresh lady. So this scene shows everyone/the audience the nurturing, loving, affectionate side to Lord Capulet so they believe that he is a nice man who truly cares and respects his daughter as well as wanting what is best for Juliet.

However, later on Shakespeare begins to show Lord Capulet as opposite to his past behaviour. Lord Capulet shows his true colours when he forces Juliet to marry Paris. He becomes extremely outraged when Juliet refuses, saying 'Hang thee young baggage, disobedient wretch'. He is used to having everyone respect his wishes, especially his own daughter, as every girl in Shakespearian times was forced to do. He calls her 'baggage', meaning that she is a weight that he needs to be rid of. She is just dragging him and the family name down. As all girls were expected to marry at a young age, Capulet may not have wanted to be known as the guy that couldn't marry his daughter off. His social status is affecting his loving father image that the audience was led to believe was the real deal.

Capulet is demanding so Juliet's refusal to the marriage makes Capulet become an angry, unsympathetic, bitter figure causing the audience to feel empathy for Juliet in this situation. He goes on to say 'are you not proud?' This could be him trying to get Juliet to understand that she could be in a worse position with a horrible husband like other ladies her age and that he is secretly still a caring father because he chose a suitor that would be gentle and loving to his daughter that would look after her now that he can't. Past the hatred filled words I believe he is doing what he thinks is right for his little girl like any father would. Capulet could be saying cruel words to make Juliet want to leave him, that his fiery temper was a ploy to make Juliet go running into Paris' arms. So he'd have been able to achieve giving Juliet all she would ever need, making him an amazing father.

### Practice question

#### William Shakespeare: *Romeo and Juliet*

Read the following extract from Act 1 Scene 4 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Romeo and Mercutio are discussing Romeo's love.

507	<b>Romeo</b> Give me a torch: I am not for this ambling; Being but heavy, I will bear the light.  <b>Mercutio</b> Nay, gentle Romeo, we must have you dance.
510	<b>Romeo</b> Not I, believe me: you have dancing shoes With nimble soles: I have a soul of lead So stakes me to the ground I cannot move.  <b>Mercutio</b> You are a lover; borrow Cupid's wings, And soar with them above a common bound.
515	<b>Romeo</b> I am too sore enpierced with his shaft To soar with his light feathers, and so bound, I cannot bound a pitch above dull woe: Under love's heavy burden do I sink.
520	<b>Mercutio</b> And, to sink in it, should you burden love; Too great oppression for a tender thing.  <b>Romeo</b> Is love a tender thing? it is too rough, Too rude, too boisterous, and it pricks like thorn.
525	<b>Mercutio</b> If love be rough with you, be rough with love; Prick love for pricking, and you beat love down. Give me a case to put my visage in: A visor for a visor! what care I What curious eye doth quote deformities? Here are the beetle brows shall blush for me.

Starting with this conversation, explain how far you think Shakespeare presents love as a negative experience?

Write about:

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

[30 marks]  
AO4 [4 marks]

## **Suggested study guides/resources**

### **Printed Study Guides (available on Amazon UK)**

- Romeo and Juliet: York Notes for GCSE (9-1) 2015
- Romeo and Juliet: York Notes for GCSE Workbook: Grades 9-1

### **On-line resources**

- <http://www.sparknotes.com/shakespeare/romeojuliet/>
- <http://www.shmoop.com/romeo-and-juliet/>
- <http://nfs.sparknotes.com/romeojuliet/>

## **Suggested revision tasks**

- a. Draw a story-board for the play
- b. Draw a story-board for a key section of the play
- c. Create a mind-map for each character in the play. On each mind-map, include:
  - i. their key characteristics
  - ii. their key actions
  - iii. what they symbolise or are used for in the play
  - iv. at least 5 key quotations for this character
  - v. whether they change/develop during the play
- d. Create a plan for each of the following:
  - i. How Shakespeare presents love
  - ii. How Shakespeare presents duty
  - iii. How Shakespeare presents women
  - iv. How Shakespeare presents men
  - v. How Shakespeare presents strong emotions
- e. Plan a response to the practice question
- f. Write a response to the practice question



## **Section B: A Christmas Carol**

### **Summary of the question**

Students will answer one question on *A Christmas Carol*. They will be required to write in detail about an extract from the novella and then to write about the novella as a whole. The extract will be printed on the exam paper. Students will have to write about the rest of the novella from prior learning.

### **Sample Question**

**Read the following extract from *A Christmas Carol*. In it, Scrooge has just woken up after his visits with the ghosts.**

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

“They are not torn down,” cried Scrooge, folding one of his bed-curtains in his arms, “they are not torn down, rings and all. They are here: I am here: the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

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

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

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

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

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

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

Running to the window, he opened it, and put out his stirring, cold cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious. Glorious!

**Starting with the extract, explore how Dickens presents the changes in the character of Scrooge.**

**Write about:**

- **How Dickens presents Scrooge in this extract**
- **How Dickens presents Scrooge’s transformation through the novel as a whole**

**[30 marks]**

## **How to approach the task**

Students should consider the following steps:

- Break down the question – ensure you know exactly which characters or aspect of the play you are being asked about
- Analyse the extract – students should annotate the extract, making sure to identify language, imagery, structure, character and theme
- Choose at least one other section of the novella that links to the question and to this extract – this might be a section which reinforces what is in the extract, or something which shows a contrast/change/development/alternative reading of the theme
- Think about context – writing about the theme in the question will make certain you are responding to context, but you should also think about whether the time of writing means a Dickensian audience would respond differently from the way a modern audience would respond. You can also consider what about his life and times has made Dickens want to write about these themes and situations.

## **Structure of response/sentence stems**

Thinking must start with the extract. The response can start with either the extract or the wider text. Both must be included, but the focus can be more on one than the other.

Response to the extract:

Statement (with reference to technique/word class): *In this extract, Dickens uses the (name of technique)...*

Quotation: *He says '.....' about/to describe*

Analysis: *The (word/phrase) '.....' connotes/suggests/implies...*

Impact on the reader: *which makes the reader.....*

Link to context: *This links to the time, because.../This links to the idea of \_\_\_\_\_, because.../This conveys Dickens' idea that...*

Response to the wider text:

*This is also seen (state place in play), when.../This is different from.../This is a development, because.../This is reinforced by.../This has changed from...*

### **Sample response**

This is a Level 4 sample response to the sample question.

I think Dickens presents Scrooge in this extract as a changed man who is delighted to have a second chance at life. When Scrooge is moving around his room, he is full of energy and happiness. Dickens says he 'frisked into the sitting-room'. This makes it clear he now has too much energy when earlier in the book he didn't. Dickens has Scrooge say 'Oh, glorious. Glorious!' The fact he says 'glorious' twice tells us that Scrooge is completely happy to have this second chance and he isn't the bad-tempered man he was earlier, when he said 'Bah, humbug' about Christmas and said people should be buried with a 'stake of holly' in their hearts.

Secondly Dickens shows us how he is going to stay a changed man. 'The father of a long, long line of brilliant laughs!' This suggests there will be many more laughs, because Scrooge is now full of joy instead of dislike. Positive words such as 'brilliant' and 'glowing' are used in the description to suggest that Scrooge is a brighter and better person now.

I believe Dickens presents Scrooge as being so happy and full of joy now to emphasise how strong the change is. Scrooge now has a different perspective on humanity and how he should treat people and Dickens wants the reader to see this new attitude is better so they might follow it.

Dickens shows this is a new start by using the metaphor 'I'm quite a baby', to imply that Scrooge is starting again with a new stage of his life and like a baby he has his new life ahead of him. It makes the change seem full of hope and new chances and also shows how little experience Scrooge has yet with being this way.

By having Scrooge keep laughing, saying 'Ha ha ha!', Dickens makes the reader hear the happiness and fun in Scrooge and the relief at not ending up dead like in his vision of the future. Using all the exclamation marks also shows the level of Scrooge's emotions so the reader can see how strong his new feelings are and how he's almost overwhelmed by it.

Dickens wants the reader to see this total change from Scrooge being described through imagery which is about being cold and isolated, such as 'solitary as an oyster'. That simile makes him sound shut off and alone, and the words about being cold make him seem emotionally cold-hearted. That's in Stave One, and here in Stave Five Scrooge is more full of light and warmth, with the words such as 'glowing'. This shows how much he has changed and how good it is.

### **Practice question**

**Read the following extract from *A Christmas Carol*. In it, Marley's Ghost is leaving Scrooge after warning him about the spirits.**

The apparition walked backward from him; and at every step it took, the window raised itself a little, so that when the spectre reached it, it was wide open.

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, w

ith 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 for ever.

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.

**Starting with the extract, explore how Dickens presents the idea of a responsibility to mankind.**

**Write about:**

- **How Dickens presents this responsibility in this extract**
- **How Dickens presents a responsibility to mankind through the novel as a whole**

## **Suggested study guides/resources**

### **Printed Study Guides (available on Amazon UK)**

- A Christmas Carol: York Notes for GCSE (9-1) 2015
- A Christmas Carol: York Notes for GCSE Workbook: Grades 9-1

### **On-line resources**

- <http://www.sparknotes.com/lit/christmascarol/>
- <http://www.shmoop.com/christmas-carol/>

## **Suggested revision tasks**

- g. Draw a story-board for the novella
- h. Draw a story-board for a key section of the novella
- i. Create a mind-map for each character in the play. On each mind-map, include:
  - i. their key characteristics
  - ii. their key actions
  - iii. what they symbolise or are used for in the play
  - iv. at least 5 key quotations for this character
  - v. whether they change/develop during the novella
- j. Create a plan for each of the following:
  - vi. How Dickens presents Scrooge
  - vii. How Dickens presents compassion and forgiveness
  - viii. How Dickens presents isolation
  - ix. How Dickens presents family
  - x. How Dickens presents memory and the past
- k. Plan a response to the practice question
- l. Write a response to the practice question