

English Revision - Term 1 Summative Assessment

Get yourself prepared - exercise books (old and current); reading texts/revision guides at the ready.

Each box should only take you **10 minutes** to complete.**Resources:**■ **Quote Bank - Dr Jekyll and Mr Hyde - Edexcel English Literature GCSE.pdf**■ **Dr-Jekyll-and-Mr-Hyde-LitChart (1).pdf****‘Macbeth’****‘Dr Jekyll’ Plot****Summarise the plot of ‘Dr Jekyll’ in 8 bullet points:**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

Challenge: What are the most significant moments in the story? Why? (Make notes below)

→

‘Dr Jekyll’ Characters**Major characters and adjectives to describe them:**

- Dr Jekyll:
- Mr Hyde: violent, immoral
- Mr Utterson: archetypal Victorian gentleman;

5 Key Quotations: Dr Jekyll

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge: Select a quotation and analyse what it shows about Jekyll’s personality, motivations, ambitions. (Make notes below, remember to use subject terminology)

→

5 Key Quotations: Mr Hyde

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge: Select a quotation and analyse what it shows about Hyde’s personality, motivations, ambitions. (Make notes below, remember to use subject terminology)

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5 Key Quotations: Mr Utterson

- 1.
- 2.
- 3.
- 4.
- 5.

Challenge: Select a quotation and analyse what it shows about Utterson’s personality, motivations, ambitions. (Make notes below, remember to use subject terminology)

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Context: The Duality of Human Nature**Explain what the duality of human nature is:**

→

List 3 quotations where the duality of human nature is shown:

- 1.
- 2.
- 3.

Challenge: explain how Stevenson’s depiction of London (i.e. the setting) reflects the duality of human nature:

→

Context: Reputation and respectability in Victorian society**Explain why reputation and respectability were important in Victorian society:**

→

List 3 quotations where the importance of reputation and respectability are shown in the story:

- 1.
- 2.
- 3.

Challenge: Select one of your 3 quotations, explain and analyse what is shown about reputation and respectability.**Any further notes:**

One Sheet Micro Paper AQA Language Paper 1 Section A

Begin by reading all the questions on the sheet. Carefully read the extract once and annotate for meaning, techniques and effect, and a second time to annotate structure.

Recommended time: 10 minutes

Question 1:

List four details about the dolls' house as described in the extract.

4 marks

Recommended time: 5 minutes

Question 2:

Look in detail at lines 1 to 21 of the extract. How does the writer convey the narrator's disbelief? Refer to:

- Use of words and phrases
- Language and methods
- Sentence forms

8 marks

Recommended time: 10 minutes

Question 3:

Now think about the whole of the extract; how has the writer structured the text to interest you and other readers?

You may want to write about:

- Where your attention is focused at the beginning of the extract.
- How or why this focus is changed as the extract progresses.
- Any other structural features that you find interesting.

8 marks

Recommended time: 10 minutes

Question 4:

Now take a look at line 22 to the end of the extract.

A student said 'In this part of the extract, the narrator creates a sense of realism around the dolls in the house to unsettle the reader.'

To what extent do you agree?

In your response, you could include:

Your own impression of the behaviour of the dolls in the house.

How the writer presents these behaviours.

References from the text.

20 marks

Recommend time: 20 minutes

Glossary

indubitable: unquestionable

slumber: sleep

kneehole: space for your legs

transacted: carried out/performed

brocade: a type of fancy fabric

Perron: a set of stairs

In this short Victorian ghost story, an antiques dealer acquires a curious antique dolls' house for a very low price complete with a family of wooden dolls. The antiques dealer is startled awake by the toll of a bell.

There was no striking clock within earshot—none on the staircase, none in the stable, none in the distant church tower. Yet it is indubitable that Mr. Dillet was startled out of a very pleasant slumber by a bell tolling One.

5 He was so much startled that he did not merely lie breathless with wide-open eyes, but actually sat up in his bed.

He never asked himself, till the morning hours, how it was that, though there was no light at all in the room, the Dolls' House on the kneehole table stood out with complete clearness. But it was so. The effect was that of a bright harvest moon shining full on the front of a big white stone mansion—a quarter of a mile away it might be, and yet every detail was photographically sharp. There were trees about it, too—trees rising behind the chapel and the house. He seemed to be conscious of the scent of a cool still September night. He thought he could hear an occasional stamp and clink from the stables, as of horses stirring. And with another shock he realized that, above 15 the house, he was looking, not at the wall of his room with its pictures, but into the profound blue of a night sky.

There were lights, more than one, in the windows, and he quickly saw that this was no four-roomed house with a movable front, but one of many rooms, and staircases—a 25 real house, but seen as if through the wrong end of a telescope. "You mean to show me something," he muttered to himself, and he gazed earnestly on the lighted windows. They would in real life have been shuttered or curtained, no doubt, he thought; but, as it was, there was nothing to intercept his view of what was being transacted inside the rooms.

Two rooms were lighted—one on the ground floor to the right of the door, one upstairs, on the left—the first brightly enough, the other rather dimly. The lower room 35 was the dining-room: a table was laid, but the meal was over, and only wine and glasses were left on the table. The man of the blue satin and the woman of the brocade were alone in the room, and they were talking very earnestly, seated close together at the table, their 40 elbows on it: every now and again stopping to listen, as it seemed. Once he rose, came to the window and opened it and put his head out and his hand to his ear. There was a lighted taper in a silver candlestick on a sideboard. When the man left the window he seemed 45 to leave the room also; and the lady, taper in hand, remained standing and listening. The expression on her face was that of one striving her utmost to keep down a fear that threatened to master her—and succeeding. It was a hateful face, too; broad, flat and sly. Now the 50 man came back and she took some small thing from him and hurried out of the room. He, too, disappeared, but only for a moment or two. The front door slowly opened and he stepped out and stood on the top of the perron, looking this way and that; 55 then turned towards the upper window that was lighted, and shook his fist.

One Sheet Micro Paper AQA Language Paper 1 Section A

Begin by reading all the questions on the sheet. Carefully read the extract once and annotate for meaning, techniques and effect, and a second time to annotate structure.

Recommended time: 10 minutes

Question 1:

List four things that we learn about Marlow in lines 6-10 of the extract.

4 marks

Recommended time: 5 minutes

Question 2:

Look in detail at lines 1 to 25 of the extract. How does the writer use language here to convey the serenity of the day on the deck of the boat?

You could mention:

- Use of words and phrases
- Language and methods
- Sentence forms

8 marks

Recommended time: 10 minutes

Question 3:

Now think about the whole of the extract; how has the writer structured the text to interest you and other readers?

You may want to write about:

- Where your attention is focused at the beginning of the extract.
- How or why this focus is changed as the extract progresses.
- Any other structural features that you find interesting.

8 marks

Recommended time: 10 minutes

Question 4:

Now look once again at the entirety of the extract.

A student said, 'Although the feel of the extract begins in a positive way, it ends with a strong sense of foreboding.'

To what extent do you agree?

In your response, you could:

- Give your own impression of the opinions of the narrator.
- Write about how the writer presents these actions.
- Use references from the text.

20 marks

Recommend time: 20 minutes

Joseph Conrad's *Heart of Darkness* was published in 1899 during the King of Belgium's colonisation of the Congo. At this time, the Congolese people were enslaved and treated with cruel brutality. Within the novel, the protagonist Marlow finds himself in charge of a ship sailing along the Congo to obtain ivory. It follows his journey and discovery of the awful treatment of the natives by the European traders.

5 The lawyer – the best of the old fellows – had, because of his many years and many virtues, the only cushion on the deck and was lying on the only rug. The accountant had brought out already a box of dominoes and was toying architecturally with the pieces.

10 Marlow sat cross-legged right aft, leaning against the mizzen mast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and with his arms dropped, the palms of the hands outwards, resembled an idol.

15 The Director, satisfied the anchor had good hold, made his way aft and sat down amongst us. We exchanged a few words lazily. Afterwards, there was silence on board the yacht. For some reason or other we did not begin that game of dominoes. We felt meditative and fit for nothing but placid staring. The day was ending in a serenity of still and exquisite brilliance. The water shone pacifically, the sky without a speck was a benign immensity of unstained light, the very mist on the
20 Essex marshes was like a gaudy and radiant fabric hung from the wooded rises inland and draping the low shores in diaphanous folds. Only the gloom to the west, brooding over the upper reaches, became more sombre every minute as if angered by the approach of
25 the sun.

And at last, in its curved and imperceptible fall, the sun sank low, and from the glowing white changed to a dull red without rays and without heat, as if about to go out suddenly, stricken to death by the touch of that
30 gloom brooding over the crowd of men on the ship.

Heart of Darkness by Joseph Conrad

Two Sheet Micro Paper AQA Language Paper 2 Section A

Source A: *Saving the World* by Sam McGinn

Saving the World is an autobiography by British aid worker Sam McGinn who worked in Sierra Leone during the height of the Ebola outbreak in 2014. Here, he describes a typical day working at a clinic just outside Freetown.

I awake from a disturbed sleep to the sound of a child crying somewhere. Yesterday's massive influx of new patients has taken its toll on me, and my body feels heavy with a strange mixture of fatigue and fear. I swing my feet onto the dirty concrete floor and consider the situation. We are running out of beds. We are running out of burial bags. We are running out of hope. In my darkest moments, I feel like we are trying to save a sinking ship by baling out the water with a teacup.

I dress and breakfast quickly, and make my way down to the clinic. The food helps to lift my mood. Experience has taught me that the best way to combat setbacks is to ignore them as far as possible. My mum always says "you have to get back on the horse that threw you". Well, as an aid worker in Sierra Leone, I feel like I am riding a jittery, three-legged horse through a minefield – but I'm still going to get back on every time it throws me. I am not going to give up.

At the clinic I quickly discover the source of the crying that woke me. There is already a considerable queue of hot, dusty men, women and children, waiting to be seen by the medical staff. Some are leaning on each other, some are sitting slumped on the ground, only the occasional twitch or flicker of an eyelid indicating any sign of life. I find myself doing the unthinkable – weighing up the odds for each person so that valuable time is not wasted treating the impossible cases. Ebola can be a fast-acting illness: symptoms can go from flu-like (aching muscles, fever, headache and sore throat) to severe (vomiting, diarrhoea and bleeding from the eyes and mouth) within hours. The child who is crying appears to be at an early stage of the virus. She is around five years old, and the fact that she has the energy to make such a racket is actually a good sign. As I lift her from her mother's arms, her eyes roll back and she gazes at me with a mixture of panic and entreaty.

Source B: *Cholera Outbreak, 1853*

This is an extract from a newspaper report in 1853, discussing the virulence of cholera. Which newspaper is unknown, although it is probably one based in London.

PRECAUTIONS AGAINST CHOLERA

May 1847

Since the last visitation of Cholera, Newcastle-upon-Tyne and Gateshead have made but little improvement on their condition, the numbers of persons have increased, particularly amongst the poor. The houses in many instances are so peculiarly placed that the one catches the refuse of the other.

The river Tyne is even polluted with filth; and, without entering into distressing particulars, these towns were in 1853 the ready vehicle to convey this scourge once more to England. The pestilence has passed over its regular course. Who can say if Newcastle had been put into a proper state of defence to meet the enemy which will sweep away many thousands, this island might not have altogether escaped the visitation. The Plague, before the Fire of 1666, found constant harbour in London and spread itself in different directions. After the Fire it only slightly attacked the metropolis and was speedily banished from the country... [there is part of the article missing here]

Drury Lane

Here are from sixteen to eighteen large families living in small, inconvenient apartments above cow sheds, donkey and horse stables. Sometimes many cartloads of refuse are allowed to remain in the yard; the pavement is uneven, and filled here and there with stagnant water. It is shocking to see the squalid children attempting to play in such a place and yet this place is within a stone's throw of the spot on which the Great Plague broke out, as may be seen by reference to the Parish-clerk's Reports, the Diaries of Evelyn and Pepys, and De Foe's Account of the Plague.

Begin by reading all the questions on the sheet. Carefully read the extracts twice: once to annotate for language and meaning, and a second time to annotate for structure.

Recommended time: 10-15 minutes

Read Source A.

Question 1:

Read source A again from line 1 to 16. Look at the list below and choose four statements that are TRUE.

Shade the boxes of the statements you think are TRUE.

- McGinn has slept well.
- The author feels tired and afraid.
- The author feels the clinic has all the things it needs.
- McGinn has been taught to give up if things become difficult.
- McGinn feels in control of the situation.
- The author has learned to ignore setbacks.
- McGinn finds making choices about who is treated very difficult.
- McGinn feels overwhelmed at times by the work he is trying to do.

4 marks

Recommended time: 5 minutes

Refer to sources A and B for this question.

Question 2:

Looking at the sources, write a summary of the differences between infectious disease control in the 21st century and in the 19th century.

8 marks

Recommended time: 8-10 minutes

Refer to only source B for this question.

Question 3:

How does the report use language to influence the authorities to take action?

12 marks

Recommended time: 12-15 minutes

Look at both sources A and B.

Question 4:

Compare how the two writers convey their different attitudes to infectious disease and the people involved.

16 marks

Recommend time: 20 minutes