

Year 12 English Literature Mock Revision List

The week beginning **December 6th** is the start of a one week mock examination period for Year 12. In English Literature you will have 1 paper: 2 hours.

Question 1: Richard III Extract 45 minutes	Question 2: Dystopian extract linked to 1984 1 hour 15 minutes
<ul style="list-style-type: none">• Revise the key characters in the play: Richard, Ann, Margaret, Buckingham, Elizabeth.• Revise key events to the end of Act 2.• Revise key terminology.• Look back in your book and revise the structure of an extract question.• Look at your specific target from your last piece of work and think about how you will achieve this in the exam.• Plan and complete the sample papers attached.	<ul style="list-style-type: none">• Revise the context of 1984. Stalinist Russia/ Nazi Germany/ post war Britain.• Revise the first part of 1984.• Identify and revise key quotations for the following themes: violence, war, fear, rebellion.• Revise the structure of the exam using your exercise book. Look at the feedback on your last assessment and think about how you can achieve this target in the exam.

To access past papers, in addition to the revision materials you are set by your teacher, see:

[AS and A Level - English Literature - H072, H472 \(from 2015\) - OCR](#)

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9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell presents relationships in *Nineteen Eighty-Four*.

In your answer you should make connections with the following passage, an extract from a science fiction novel set in a totalitarian future, where people are given alphabetical codes (THX, LUH) instead of names. [30]

The shift was a nightmare. He couldn't concentrate. He kept thinking about LUH. Twice his supervisor had to warn him. THX knew that those warnings went into the permanent record for review by Control. Yet, despite the babble of voices in his earphones, despite the tension of the work, the exasperated looks of the supervisors, his own gut-turmoil and shaking hands, THX felt – not happy, certainly, but different. These things, these people around him, they didn't touch him. And he realized that they never did. LUH was the one who counted. She was the only one that mattered to him.

He left the assembly center after his shift, walking tiredly through the homeward-bound workers.

'I've put in forty-three requests for a transfer,' he heard someone in the crowd say, 'but I haven't heard one word. DRG, my supervisor, agrees that I'm better suited to work in the fantasy bureau ...'

'Please move briskly. Do not stop or block passageways.'

'Please do not linger in module dispersal areas. The carbon monoxide rate is plus eight hundred.'

Abruptly, he saw LUH standing at the edge of the slideway, searching the crowd. For him. Then she saw him and pushed her way against the homebound pedestrians who were streaming up onto the slideway belt.

'What are you doing here?' he shouted at her, over the hubbub of the scurrying masses.

'I thought ... THX, I'm afraid ...'

He took her by the arm and guided her through the rushing pedestrian traffic. 'You're not cleared for this precinct. They'll spot your badge. Let's get across the slideway and out of here.'

Ben Bova, *THX 1138* (1978)

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4 *Richard III*

Answer both parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 4, exploring Shakespeare's use of language and its dramatic effects.

[15]

CLARENCE	If you do love my brother, hate not me; I am his brother, and I love him well. If you be hir'd for meed, go back again, And I will send you to my brother Gloucester, Who shall reward you better for my life Than Edward will for tidings of my death.	5
2 MURDERER	You are deceiv'd: your brother Gloucester hates you.	
CLARENCE	O, no, he loves me, and he holds me dear. Go you to him from me.	
1 MURDERER	Ay, so we will.	
CLARENCE	Tell him when that our princely father York Bless'd his three sons with his victorious arm And charg'd us from his soul to love each other, He little thought of this divided friendship. Bid Gloucester think of this, and he will weep.	10
1 MURDERER	Ay, millstones; as he lesson'd us to weep.	15
CLARENCE	O, do not slander him, for he is kind.	
1 MURDERER	Right, as snow in harvest. Come, you deceive yourself. 'Tis he that sends us to destroy you here.	
CLARENCE	It cannot be; for he bewept my fortune And hugg'd me in his arms, and swore with sobs That he would labour my delivery.	20
1 MURDERER	Why, so he doth, when he delivers you From this earth's thralldom to the joys of heaven.	
2 MURDERER	Make peace with God, for you must die, my lord.	
CLARENCE	Have you that holy feeling in your souls To counsel me to make my peace with God, And are you yet to your own souls so blind That you will war with God by mur'd'ring me? O, sirs, consider: they that set you on To do this deed will hate you for the deed.	25
2 MURDERER	What shall we do?	30
CLARENCE	Relent, and save your souls.	
1 MURDERER	Relent! No, 'tis cowardly and womanish.	
CLARENCE	Not to relent is beastly, savage, devilish. Which of you, if you were a prince's son, Being pent from liberty as I am now, If two such murderers as yourselves came to you, Would not entreat for life?	35
	My friend, I spy some pity in thy looks; O, if thine eye be not a flatterer, Come thou on my side and entreat for me— As you would beg were you in my distress.	40
2 MURDERER	A begging prince what beggar pities not? Look behind you, my lord.	

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1 MURDERER	[Stabbing him] If all this will not do,	Take that, and that.	
2 MURDERER	I'll drown you in the malmsey-butt within. A bloody deed, and desperately dispatch'd! How fain, like Pilate, would I wash my hands Of this most grievous murder!	[Exit with the body.	45