**Y10 2018 Exam Revision Booklet**

**An Inspector Calls**

Section 1 – Fiction Reading A1 to A5

Page 2 – Reminder of approach for A1 to A5

Page 3 – Paper 1 Practice Uncles

Page 4 – Paper 2 Practice Aunt Pegg

Page 5 – Metacognition tasks to understand how to approach each question

Section 2 – Essay with chronological embedding of the extract – An Inspector Calls

Page 6 – Structure of the essay and approach guidance

Page 7 – Practice Question 1

Page 8 – Practice Question 2

Page 9 – Metacognition tasks to understand how to approach each question

1A – Fiction Paper Reminder of the questions

|  |  |  |  |
| --- | --- | --- | --- |
| **Component 1A –Fiction Reading** | **Exam Skills** | **What does this mean?** | **Typical Question** |
| **A1** | Identifying explicit/implicit information (5 marks) | AO1 - Five individual comprehension questions | List five reasons why Obed Ramotswe went to South Africa. |
| **A2** | Language / writer’s effects / terminology  (5 marks) | (AO2 1a and 1c) PEA on language   * 1a =Comment on language using correct terminology * 1c = Comment on, explain and analyse writer effects using terminology | How does the writer show what Obed went through to become a miner? You must refer to the language used in the text to support your answer. |
| **A3** | Language / writer’s effects / terminology / how writers influence readers  (10 marks) | (AO2 1a, c and d) PEA on language with writer’s effects   * 1a =Comment on language using correct terminology * 1c = Comment on, explain and analyse writer effects using terminology * 1d = Comment on, explain and analyse how writer’s influence the reader using terminology | What impressions do you get of the work in the mines from these lines? |
| **A4** | Language / structure / writer’s effects / terminology / how writers influence readers  (10 marks) | (AO2 1a, b, c and d) PEA on structure and how tension and drama are built   * 1a =Comment on language using correct terminology * 1b = Comment on, explain and analyse structure using terminology * 1c = Comment on, explain and analyse writer effects using terminology * 1d = Comment on, explain and analyse how writer’s influence the reader using terminology | How does the writer make these lines tense and dramatic? [10]  You should write about:   * what happens to build tension and drama; * the writer’s use of language to create tension and drama; * the effects on the reader. |
| **A5** | Evaluating  (10 marks) | AO4 - Reading response A5 (AO4) Evidence Opinion based question   * Evaluate texts critically, supporting with evidence (quotes from the text) | “In the last twenty or so lines of this passage, the writer encourages the reader to feel  sympathy for Obed.” [10]  To what extent do you agree with this view?  You should write about:   * your own impressions of Obed as he is presented here and in the passage as a  whole; * how the writer has created these impressions. |

What you need to remember:

A1 – List 5 things using bullet points

A2, A3 A4 – Use concise Analysis style responses:

What is your short response to the question?

What evidence supports this?

Explain meaning and effect and link to terminology

Explain the writers’ intention or the reader response

A5 – Evidence and opinion is needed

**Practice Paper 1 - Uncles Fiction 1A**

They come in all shapes and sizes, are young and old and may or may not have children of their own,

but the only thing that matters about uncles is whether they are good or useless.

Good uncles show you love and attention, because they are part of your family but know that they do

not have the long-term responsibility of parents. They probably only appear briefly for a week or two

at a time and are unlikely to find you irritating. When they do come they bear presents, not necessarily

expensive ones, but welcome presents that your parents avoid buying, such as noise-making objects.

Remember too that uncles are on holiday and are available to whisk you away to the places that you

love to go. Not being responsible for your diet, they feed you on fatty foods and burgers that they call

‘treats’, knowing full well that your parents disapprove on health grounds. They encourage you to do

risky things like climb up high walls, and they rescue you when you can’t get down. Here now is a

simple test by which you can identify a useless uncle. On such occasions, watch for a jittery blinking

of the eye and listen for these telling words: ‘I think that’s enough. It might be dangerous.’ These

uncles have even less confidence than your parents and have failed at the first hurdle.

Useless uncles spend too much time sitting in chairs doing what they call ‘holiday reading’, usually of

books called ‘Lives of the Great Philosophers’ or ‘How to Solve the World’s Economic Problems’. If

you ask them for a game of football, they reply, ‘Later! I’m too busy at the moment.’ A real uncle

shows no sign of being able to read at all. For example, he ignores all signs that say ‘No Ball Games’.

As soon as he sees a ball, you and he are away to the nearest open space. The reason for this

enthusiasm is that most good uncles are keen to play games and they see you as an ideal opportunity

for them to show off.

Because uncles are not your parents, they have lived separate and maybe exciting lives. You know all

your parents’ stories, at least those they are prepared to tell you. Useless uncles will have spent an

unadventurous, sheltered life and anyway are unaware of anything that you might find interesting

about them. An enterprising uncle will tell you about his life among the gorillas or how he saved his

companion’s life by driving off a charging rhinoceros.

Maybe these stories are not strictly true, but that is not the point. Good uncles have an imaginative,

creative spirit and a talent for fiction, such as the adventures of a Mr Snodgrass who lives in an

obscure corner of your house and who only emerges when you are asleep. No doubt a useless uncle

will try to entertain you as follows: ‘I once read about a chap called Proust who went on a journey to

…Oh dear, I’ve totally forgotten where.’ It is clear that such uncles have no qualities that appeal to

children and they should be locked up in a library surrounded by volumes written in Latin until they

crumble amongst the dusty pages.

Sooner or later it is time for your uncles to depart. Bad uncles will shamble down the drive bearing two

old suitcases full of extra underwear, old woollen garments and half-read books. Good uncles wave

their arms, smile big smiles and wink at you to promise more wickedness next time.

When you turn back to the care of your parents, you will discover that your good uncles have left

gentle hints which, if followed up, will be of at least a little advantage to you.

A1 – List five qualities of good uncles.(5)

A2 – How does the writer explore what uncles should not be like? (5)

*Write about the language used*

A3 – What impression are you given of good uncles? (10)

A4 – How is tension and drama created in the article? (10)

A5 – “Good uncles are better than having parents”. How far would you agree or disagree with this statement? (10)

**PRACTICE PAPER 2**

Read Passage A carefully, and then answer A1 to A5

Passage A: Aunt Pegg

Our parents were over-indulgent towards us, and we were happy but not particularly well-behaved

children. Maybe they felt guilty because, on one occasion, they had to leave home for two weeks on

business and invited our Aunt Pegg to look after us. She accepted the challenge eagerly.

Vile Aunt Pegg! Leering, sneering, peering Aunt Pegg! We would be enjoying a friendly fight or just

sitting doing nothing when she would pounce on us like a cat, and savage retribution would follow. As

we stood in the corner of the room with hands on heads, she would snarl, ‘How dare you! Making my

tidy room messy, wasting your time. I saw you!’

Aunt Pegg had eyes on sticks. How she saw us we never knew: one moment she wasn’t there, the

next she was on top of us. She was a wizened, tiny woman of great muscular strength and energy,

and her mouth was like an upside-down new moon without the hint of a smile.

She constantly spoke of her ‘philosophy of life’ but we only experienced the superficial features of it.

She kept us occupied at all times, sweeping the yard, tidying the house and learning to cook

tasteless, crumbling cakes. On the first day she blew a whistle to order us downstairs to a breakfast of

chewy, sugarless oat cereal. The sugary, salty foods we loved were locked away, and eating our

morning bowlful was a lonely marathon. If we didn’t eat it all up, we were given extra cleaning to do.

By day two we were very mournful children. Nostalgia set in as we remembered our happier past. We

went about our daily tasks like little zombies. We became uncommunicative and even forgot (to our

Aunt’s extreme pleasure) to insult each other. Both of us longed for the day when our dear parents

would return and unlock the barred doors of our prison.

On day three we were introduced to our educational programme. She set us impossible mental

arithmetic sums at tremendous speed and always finished with ‘And twenty-nine, add ’em all together

and take away the number I first said’. Then there was ‘Reading Improvement’, which consisted of

moral tales from the nineteenth century, and ‘Practical Farmwork’, which mostly involved the

identification and eradication of weeds. We were not allowed to re-enter the house until we had

successfully whispered the name of the plant into Aunt Pegg’s good ear. If we did not use the official

Latin name she would snap at us. ‘You wicked child! It is certainly not Hairy Stinkweed. I’ll not have

swearing in my house!’

Of course we attempted to break free. It happened on a visit to town, while we were carrying the

heavy bags with Aunt Pegg marching behind, tapping her walking stick like an officer in the army. At a

mutual sign we dropped the bags and ran for it. Our Aunt seemed prepared for this. She blew her

whistle and shouted ‘Stop thief!’ and we were painfully restrained by several burly members of the

public.

When we reached home we were given a stern lecture on ‘philosophy’ and ‘morals’ and sent to bed

with just a slice of bread, some cheese and a lettuce leaf. We hated lettuce. Apparently much of Aunt

Pegg’s philosophy was connected with diet.

She must have thought that we were lazy, naughty children who needed strong routine and discipline

to prevent the rot from setting in. How we cried with joy when our smiling parents returned, bearing

presents and hugging us tight.

Questions:

**A1 - List 5 things the children dislike about Aunt Pegg (5)**

**A2 - How does the writer show the relationship between the children and Aunt Pegg? (5)**

***write about language used***

**A3 – What impressions are you given about Aunt Pegg in paragraphs 2-3 (10)**

**A4 – How is tension and drama built in the extract? (10)**

**A5 - Aunt Pegg is doing a good job at looking after** **naughty lazy children. How far do you agree with this? (10)**

**Metacognition Tasks**

1. Create a revision guide which explains how you have to answer A1 to A5 questions
2. Create a quiz which has questions that explore how to approach the exam.
3. Find a fiction extract and make up your own exam questions using the A1 to A5 style of question (very challenging!)
4. Write a letter to a friend with advice on how to approach Fiction Reading A1 to A5 paper. Include everything you would need to know to succeed.
5. Create revision flash cards to test yourself
6. Write out the process that you completed for either paper 1 practice or paper 2 practice:

Example: first I read the question A1 and then I started reading and highlighting the…

|  |  |
| --- | --- |
| **Essay for An Inspector Calls** | |
| **Essay Section** | **Recommended Approach – Student Guide** |
| **Remember that you get given an extract and you should embed this where it comes chronologically within the text (this means write about the whole text for 2/3rds of the essay from your memory and write about 1/3 of the essay using the extract in front of you)** | |
| Introduction | Refer to the whole meaning of the whole text, set the extract in context (say where it is from in the play and link to the key points from the question |
| Extract Focus | This should be an analysis paragraph on the extract – it can be placed where relevant in the essay *(if the extract is from the start – analyse the extract in the first paragraph, middle – analyse the extract in the middle of the essay and if at the end of the play/prose – analyse the extract at the end of the essay)*.  This paragraph should explore how the extract links to the question and analyse a range of quotes across the extract aiming to analyse the top, middle & bottom of the extract in the same paragraph – **up to** 6 short sharp focused analysis points could be covered, whereas realistic expectation for all may be 3 - 4 . You should take the opportunity to closely analyse language and structure where relevant in this section of the essay, but move on to the whole text if you are running out of time as you get more marks for the whole text analysis.  **The extract focus is only 1/3 of the whole essay** |
| **Whole Play/Prose Focus**  **MOST IMPORTANT FOCUS** | This should be the main body of the essay 2 – 3 paragraphs that cover events from the start, middle and end of the play to ensure full coverage of the story. Again, you should link to the question and analyse the way in which the whole play answers the question. Quotes from memory do help you analyse more effectively, however a solid knowledge of the play with paraphrasing is also acceptable.  **\*\*\*\*\*This should make up 2/3 of the body of the essay approximately. \*\*\*\*\*** |
| Conclusion | A short summary linking to the extract & whole play showing how the question has been answered. |

**Practice One – An Inspector Calls**

*Eric goes for a whiskey. His whole manner of handing the decanter and then the drink shows his familiarity with quick heavy drinking. The others watch him narrowly.*

BIRLING*: (Bitterly)* I understand a lot of things now I didn’t understand before.

INSPECTOR: Don’t start on that. I want to get on. (*To Eric*) When did you first meet this girl?

ERIC: One night last November.

INSPECTOR: Where did you meet her?

ERIC: In the Palace bar. I’d been there an hour or so with two or three chaps. I was a bit squiffy.

INSPECTOR: What happened then?

ERIC: I began talking to her, and I stood her a few drinks. I was rather far gone by the time we had to go.

INSPECTOR: Was she drunk too?

ERIC: She told me afterwards that she was a bit, chiefly because she’d not had much to eat that day.

INSPECTOR: Why had she gone there-?

ERIC: She wasn’t the usual sort. But – well, I suppose she didn’t know what to do. There was some woman who wanted her to go there. I never quite understood about that.

INSPECTOR: You went with her to her lodging that night?

ERIC: Yes, I insisted – it seems. I’m not very clear about it, but afterwards she told me she didn’t want me to go in but that - well, I was in that state when a chap easily turns nasty – and I threatened to make a row.

INSPECTOR: So she let you in?

ERIC: Yes. And that’s when it happened. And I didn’t even remember – that’s the hellish thing. Oh – my God! – how stupid it all is!

MRS BIRLING: (*with a cry*) Oh – Eric – how could you?

BIRLING: (*sharply*) Sheila, take your mother along to the drawing room –

SHEILA: (*protesting*) But – I want to –

BIRLING: (*very sharply*) You heard what I said.

**You should use the extract above and your knowledge of the whole play to answer this question.**

**Write about Eric and how he changes throughout the play.**

**In your response you should:**

** refer to the extract and the play as a whole;**

** show your understanding of characters and events in the novel;**

** refer to the contexts of the play. [40]**

**Practice Two – An Inspector Calls**

SHEILA: The worst part is. But you’re forgetting one thing I still can’t forget. Everything we said happened really happened. If it didn’t end tragically, then that’s lucky for us. But it might have done.

BIRLING: (*Jovially*) But the whole thing’s different now. Come, come, you can see that, can’t you? (*Imitating Inspector in his final speech*) You all helped kill her. (*Pointing at Sheila and Erica, and laughing.*) And I wish you could have seen the look on your faces when he said that.

*Sheila moves towards the door.*

Going to bed, young woman?

SHEILA: (*tensely)* I want to get out of this. It frightens me the way you talk.

BIRLING: (*heartily)*  Nonsense! You’ll have a good laugh over it yet. Look, you better ask Gerald for that ring you gave back to him, hadn’t you? Then you’ll feel better.

SHEILA: (*passionately)* You’re pretending everything’s just as it was before.

ERIC: I’m not!

SHEILA: No, but these others are.

BIRLING: Well, isn’t it? We’ve been had, that’s all.

SHEILA: So nothing really happened. So there’s nothing to be sorry for, nothing to learn. We can all go on behaving just was we did.

MRS BIRLING: Well, why shouldn’t we?

SHEILA: I tell you – whoever the inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you’ve stopped. You’re ready to go on in the same old way.

BIRLING: (*amused*) And you’re not eh?

SHEILA: No, because I remember what he said, how he looked, and what that made me feel. Fire and blood and anguish. And it frightens me the way you talk., and I can’t listen to any more of it.

ERIC: And I agree with Sheila. It frightens me too.

**You should use the extract above and your knowledge of the whole novel to answer this question.**

**Write about the way J B Priestley writes about the difference between generations in the play.**

**In your response you should:**

** refer to the extract and the play as a whole;**

** show your understanding of mood/atmosphere and events in the play;**

** refer to the contexts of the play. [40]**

**Key tasks to help you revise**

1. Create revision flash cards or a quiz let with key quotes from across the text – choose quotes that link to key characters – you could use your KO to help you
2. Create theme linked mind maps – link themes in the text to key quotes and explore how the theme develops across the play
3. Create explode the quote key cards to help you remember details about the – language, meaning, effect and structure of the key quotes that you have exploded
4. Summarise the text – create a 100 word summary – reduce to 50 words – reduce to 10 key words and then link these key words to quotes
5. Write a timeline of events across the text and chart whether the tension is high/medium/low and explain how this links to key events/themes/characters
6. Create character profiles with key quotes for the protagonists and for all the other characters in the text
7. Make quizzes to test your knowledge of the text