



Cardinal Newman
CATHOLIC SCHOOL

Year 11

English

An Inspector Calls

Knowledge Book for Assessments

2017-2018

Instructions:



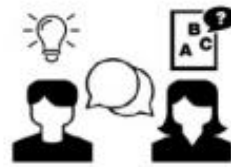
Plan ahead



Use technology wisely



Use post-its



Test each other



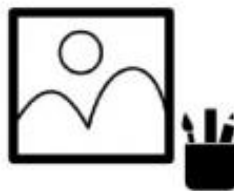
Draw mind maps



Draw pictures and diagrams



Use colours and highlighters



Make posters



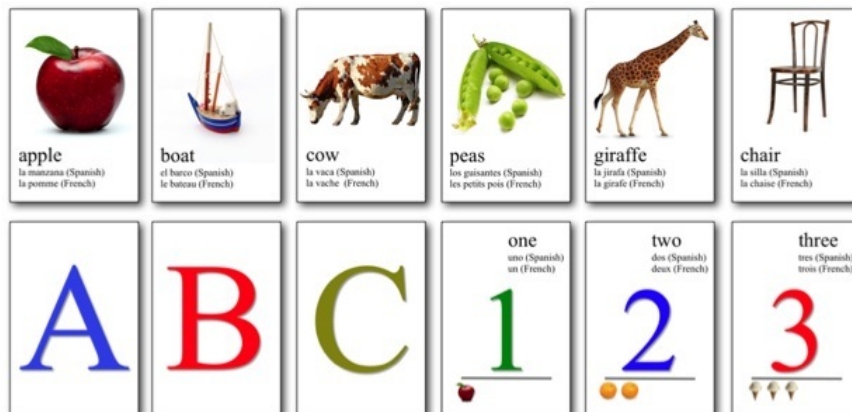
Focus on keywords



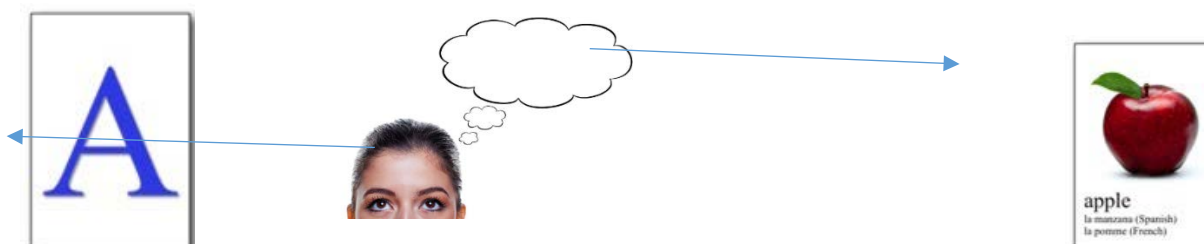
Create index cards

Use the support information in this booklet and your exercise books to make revision materials. Below are some more detailed explanations of how to create effective revision cards and mind maps...

Revision Cards: If you are making cards put a heading for the card on one side and the information that you want to remember on the other side.



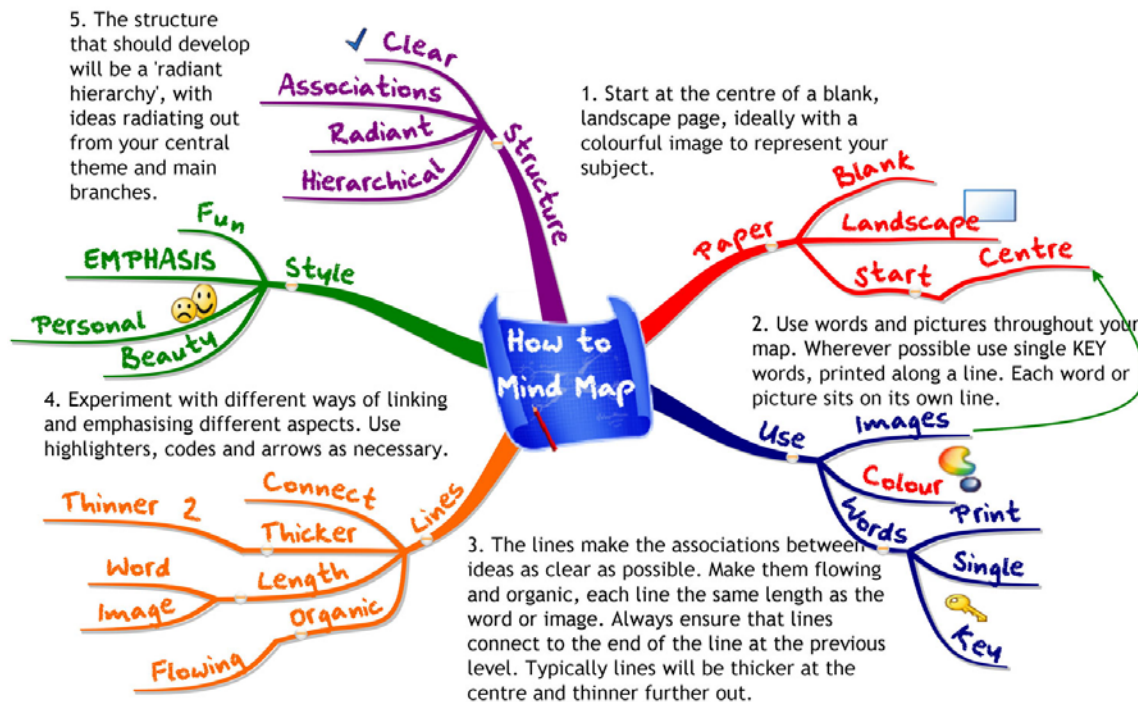
Once you have read through a card, turn it over and try to remember the information from memory.



Eventually revise by just looking at the card titles and trying to recall the information without looking!



Mind-map: Make a mind-map for the topic that breaks the topic down into “spurs” and “sub-spurs” working out from the middle. You could focus on a specific character or theme, or look at a specific Act or chapter.



1. Once you have studied the mind map put it away and try to draw it again from memory.
2. Once you have drawn all that you can take the original mind map out again and add any details that you missed out on the map that you drew from memory.
3. Repeat this process until you can produce it perfectly from memory.

Key Skills

The assessments in English this year are broken into 3 bringing together all prior knowledge into one Walking Talking Mock and two Pre Public Exams as preparation for your GCSE exams in May/June. These are to ensure you have the knowledge and confidence with the exam structures that you need.

An Inspector Calls will be used for the Walking Talking Mock (Assessment 1) and Pre Public Exam (Assessment 2):

Format: Essay question asking you to explore a character, theme or statement – 45 minutes

(Based on Literature: Paper 2, Section A - Essay Question - 34 marks)

This assessment will be taken into consideration when formulating a final predicted grade for sixth form or college.

Glossary of Literary Terms

You should be familiar with most of these terms and be able to use them in your discussions about English language or literature.

Make sure you note down any new terms that you come across during your study. It would be useful to create your own glossary. One way of doing this is by buying an address book with A-Z sections, then you can record the terms alphabetically to make referencing them easy!

Alliteration	The repetition of the same consonant sound, especially at the beginning of words
Allusion	A reference to another event, person, place or work of literature. The allusion is usually implied rather than explicit and provides another layer of meaning to what is being said
Ambiguity	Use of language where the meaning is unclear or has two or more possible meanings or interpretations. It could be created by a weakness in the writer's expression, but it is more likely it is a deliberate device used by the writer to create layers of meaning
Anthropomorphism	The endowment of human characteristics to something that is not human
Assonance	The repetition of similar vowel sounds
Atmosphere	The prevailing mood created by a piece of writing
Colloquial	Ordinary, everyday speech and language
Connotation	An implication or association attached to a word or phrase. It is suggested or felt rather than being explicit
Diction	The choice of words a writer uses. Another word for "vocabulary"
Empathy	A feeling on the part of the reader of sharing the particular experience being described by the character or writer
End stopping	A verse line with a pause or stop at the end of it
Enjambment	A line of verse that flows on into the next line without a pause
Figurative language	Language that is symbolic or metaphorical and not meant to be taken literally
Genre	A particular type of writing – e.g. prose, poetry, drama
Imagery	The use of words to create a picture or "image" in the mind of the reader. Images can relate to any of the senses, not just sight
Internal rhyme	Rhyming words within a line rather than at the end of lines
Irony	At its simplest level, it means saying one thing while meaning another. It occurs where a word or phrase has one surface meaning but another contradictory, possibly opposite meaning is implied. Irony is often confused with sarcasm. Sarcasm is spoken, relying on the tone of voice and is much more blunt than irony
Metaphor	A comparison of one thing to another to make the description more vivid. The metaphor actually states that one thing is another.

Metre	The regular use of unstressed and stressed syllables in poetry
Narrative	A piece of writing that tells a story
Onomatopoeia	The use of words whose sounds copies the thing or process they describe
Pathos	The effect in literature which makes the reader feel sadness or pity
Personification	The attribution of human feelings, emotions, or sensations to an inanimate object. Personification is a type of metaphor where human qualities are given to things or abstract ideas
Plot	The sequence of events in a poem, play, novel or short story that make up the main storyline
Point of View	A story can be told by one of the characters or from another point of view. The point of view can change from one part of the story to another when events are viewed through the minds of two or more characters.
Protagonist	The main character or speaker in a poem, monologue, play or story
Pun	A play on words that have similar sounds but quite different meanings
Rhyme	Corresponding sounds in words, usually at the end of each line, but not always
Rhyme scheme	The pattern of rhymes in a poem
Rhythm	The 'movement' of the poem as created through the meter and the way that language is stressed within the poem
Satire	The highlighting or exposing of human failings or foolishness through ridiculing them. Satire can range from being gentle and light to extremely biting and bitter in tone
Simile	The comparison of one thing to another in order to make the description more vivid
Sonnet	A fourteen-line poem, usually with 10 syllables in each line. There are several ways in which the lines can be organised, but they often consist of an octave and a sestet
Stanza	The blocks of lines into which a poem is divided. [Sometimes these are, less precisely, referred to as verses, which can lead to confusion as poetry is sometimes called 'verse']
Structure	The way a poem or play or other piece of writing has been put together
Style	The individual way in which the writer has used language to express his or her ideas
Symbol	Like the use of images, symbols present things which represent something else. In very simple terms, a red rose can be used to symbolise love; distant thunder can symbolise approaching trouble. Symbols can be very subtle and multi-layered in their significance
Syntax	The way in which sentences are structured. Sentences can be structured in different ways to achieve different effects
Theme	The central idea or ideas that a writer explores through a text

Independent Study Guidance: Term 1a

<p>Week 1</p>	<p>Key Words /Spellings</p> <p>Students must be able to spell them, supply a definition AND an example</p>	<p>Spellings:</p> <ol style="list-style-type: none"> 1. Modern drama 2. Stagecraft 3. Theatricality 4. Interpretation 5. Conceptualising 6. Context 7. Dramatic irony 8. Atmosphere 9. Portentous 10. The worlds of the play 11. Arrogant 12. Protagonist 13. Climax 14. Complication 15. Conflict 16. Exposition 17. Foreshadowing 18. Pathos 19. Dramatic tension 20. Inciting incident
<p>Week 2</p>	<p>Research Homework</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>Expectation is one page in your own words on your given focus:</p> <ul style="list-style-type: none"> • Responsibility • Classes • Women’s roles • Employment and wages • Life in Victorian Era • Capitalism v Socialism <p>Make sure you look at the context information in this booklet and the school library and useful websites listed will provide you with plenty of information to read and collate.</p>
<p>Week 3</p>	<p>Essay Question</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>EITHER:</p> <p>Question: How does Priestley present the parents’ relationship with their two children in Act 1?</p> <p>DL Support: Sample responses (3B), Question 2 PPT and Commentary Analysis (AO1 and A02) available to set up HW or when reflecting on responses depending on ability of group</p>

		<p>OR Question: How does Priestley make the arrival of the Inspector dramatically interesting?</p> <p>Cambridge Online/Book Pages 30 and 31</p>
Week 4	<p>Key Words /Spellings</p> <p>Students must be able to spell them, supply a definition AND an example</p>	<ol style="list-style-type: none"> 1. discharged 2. wretched 3. restless 4. labour costs 5. context 6. judgement 7. stereotype 8. adaptation 9. dialogue 10. climax 11. cliff-hanger 12. subtext 13. ignorance 14. misunderstanding 15. dilemma 16. exposition 17. dramatic irony 18. arrogance 19. uncertainty 20. agitation 21. monologue 22. expression
Week 5	<p>Memorisation of key quotations and create a quiz</p>	<p>Learn key quotes given and create a quiz to test your learning partners knowledge of key quotes (who said what) and/or key plot points in the play so far</p> <p>Either use quotations selected in class or by your teacher OR refer to key quotations page in the knowledge book to help you.</p> <p>Remember you can use your own initiative and look online (see useful websites) to aid your understanding and try to make sure these quotes allow you to discuss implicit ideas/themes/character traits</p>
Week 6	<p>Essay and analysis practise</p> <p>REMEMBER the useful websites listed on the last page of this booklet</p>	<p>Written Home work –</p> <p>Characterisation of Mrs Birling (DL 4B)</p> <p>Write two or three paragraphs describing what we learn about Mrs Birling's attitudes and perspectives in this section of the play.</p>

	if you need additional support	Write two or three paragraphs about how Sheila's attitude to her mother changes. (Cambridge: Learning Checkpoint – Page 68)
--	--------------------------------	--

Independent Study Guidance: Term 1b

Week 1	Key Words / Spellings	<p>Spellings –</p> <ol style="list-style-type: none"> 1. naturalism 2. drawing-room drama 3. detective plays 4. unity of time unity of place unity of action cyclical structure 5. well-made play 6. set-up confrontation 7. resolution denouement 8. Responsibility and duty 9. the generations (youth and age) appearance and reality gender 10. social class and establishment lies and secrecy
Week 2	Memorisation of key quotations and create a quiz	<p>Themes: Give students a theme to create an A3 poster about linking to context, key characters, quotations and writer's messages – FOR DISPLAY/REVISION</p> <p>Themes: Responsibility and duty, the generations (youth and age), appearance and reality, gender, social class and establishment, lies and secrecy.</p>
Week 3	<p>REVISION</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you</p>	<p>REVISE AN INSPECTOR CALLS AND ALL POEMS STUDIED IN ANTHOLOGY SO FAR FOR ASSESSMENT 2</p>

	need additional support	
Week 4	<p>REVISION</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>REVISE AN INSPECTOR CALLS AND ALL POEMS STUDIED IN ANTHOLOGY SO FAR FOR ASSESSMENT 2</p> <p>Complete essay question on 'Bayonet Charge' and 'Exposure' as revision</p>
Week 5	<u>PPE Exam Week</u>	<p><u>PPE WEEK</u></p> <p>Complete essay question on Poem Pair 3 as final revision</p>
Week 6	<p>Research Homework</p> <p>REMEMBER the useful websites listed on the last page of this booklet if you need additional support</p>	<p>Research -</p> <p>Answer the (minimum 5) questions you came up with as you watched the play</p> <p>Ask students to research the following historical figures and produce a short powerpoint on them for next lesson:</p> <ul style="list-style-type: none"> • Touissant L'Ouverture • Nanny of the Maroons • Lord Nelson • Shaka Zulu • Christopher Columbus • Florence Nightingale • Mary Seacole
Week 7	Written HW – Catch up/ completion	Written HW - Students are to ensure they have caught up on any missed work and have notes on all anthology poems and texts studied

Support Material

An Inspector Calls

Revision Guide



The Story

SUMMARY

ACT 1

The Birling family is celebrating the engagement of Sheila to Gerald Croft, the son of Lord and Lady Croft, who comes from 'an old country family – landed people'. Arthur Birling is in a good mood and makes a number of speeches giving his views about the state of the world, technology and industrial relations. One of his main themes is about everyone being responsible for themselves; he doesn't believe that anyone has a responsibility to others apart from his family.

When Inspector Goole is announced, Birling and Gerald make a joke about Eric who shows his guilty conscience by reacting strongly to this.

The inspector informs Birling about the death of a young woman who has committed suicide by drinking disinfectant. It emerges that Birling had sacked the girl, Eva Smith, two years earlier after she had been one of the ring-leaders in a strike and demanding higher wages.

Sheila Birling is also connected to the girl, having had her sacked from her new job at Milwards. She is horrified by what she did and is genuinely remorseful.

The inspector seems to know details of the family's involvement before they speak and when he tells them that the girl changed her name to Daisy Renton, Gerald's reaction tells us that he, too, knew the girl. When they are temporarily left alone, Sheila warns Gerald not to try to hide anything from the inspector.

By the end of the first act, the audience is expecting the inspector to reveal further connections with members of the Birling family.

ACT 2

Although Gerald tries to get Sheila to leave the room, she insists on staying; Gerald admits to having had an affair with Eva Smith, the girl he knew as Daisy Renton, the previous summer. Sheila is hurt and disappointed in Gerald who had told her he was busy at the works at that time. After Gerald broke off the affair, Eva/Daisy had left Brumley for a few months. After Sheila has returned her engagement ring to him, Gerald goes out, seemingly genuinely affected by the news of the girl's death.

Despite Sheila's warnings Mrs Birling tries to intimidate the inspector, believing that she could have no possible connection to the girl. When the inspector reminds her of the pregnant girl she turned away from the charity organisation she chaired, Mrs Birling concedes but felt herself to be justified because the girl had lied to her about her name [calling herself Mrs Birling]. She also disbelieved the girl's claim that she had refused the offer of help from the father of her baby because she believed that he had stolen the money. Mrs Birling digs herself deeper into a hole by insisting that the father of the baby should be made to pay.

Eric has been out during this exchange but re-enters right at the end of the scene to expectant faces; we are expecting Eric to be the father of the baby.

ACT 3

Eric immediately realises that they all know and tells them of how he met Eva and of her subsequent pregnancy. Questioned closely by the inspector, he also reveals that he had tried

to support the girl by giving her money but he had stolen it from his father's business. The Birlings seem more horrified by this than his responsibility for the girl's condition.

Having done his job, the inspector makes a speech about social responsibility and leaves the Birlings to examine their behaviour.

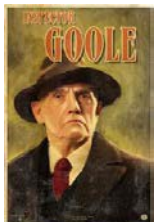
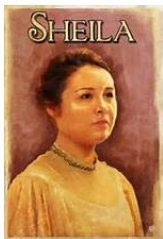
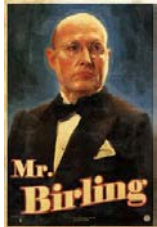
When Gerald re-enters he has news that there is no Inspector Goole is employed by the local police. Birling and Gerald now set about disproving the inspector's case although Sheila and Eric feel that that is not the point. When Gerald confirms that no girl has died of drinking disinfectant by telephoning the infirmary, The Birlings and Gerald are delighted and their mood of jollity and good-humour of the beginning of Act 1 returns.

Sheila and Eric do not feel the same way, continuing to feel guilt for what they have done and are appalled at the behaviour of Gerald and their parents. When Birling suggests that Sheila take back her engagement ring from Gerald, Sheila remarks that it is too soon.

Just at the point where Birling is teasing them for their lack of a sense of humour, the telephone rings and Birling is obviously stunned by what he hears: a girl has died in the infirmary and a police inspector is on his way to ask them some questions.

The Characters

Who is the character? How are they related to other characters? What part do they play in the story? **What part did each of these characters play in the death of Eva Smith?**



Explain how this picture is important when you think about the story and Priestley's message.



SOCIAL, HISTORICAL CONTEXT AND HOW THIS IS REFLECTED IN 'AN INSPECTOR CALLS'

<p><u>STRIKES AND SOCIAL UNREST</u></p> <p>STRIKES WERE OCCURRING ALL OVER THE COUNTRY. IN THE SUMMER OF 1911, THE MINERS' UNION TOOK ACTION IN FAVOUR OF A MINIMUM WAGE LEADING TO VIOLENT RIOTS.</p> <p>STRIKES CONTINUED RIGHT THROUGH THE PERIOD BETWEEN 1912 TO 1945 – E.G. THE GENERAL STRIKE IN 1926.</p>	<p>“Last month, just because the miners came on strike, <u>there’s lots of wild talk about possible labour trouble in the near future. Don’t worry. We’ve passed the worst of it.</u>” Mr B</p> <p><u>Mr B says: “It’s my duty to keep labour costs down.”</u></p> <p><u>Eric defends the strike: “Why shouldn’t they try for higher wages? We try for the highest possible prices.”</u></p>
<p><u>TROUBLED FUTURE – 1912 - 1945</u></p> <p>BIRLING THINKS THE FUTURE LOOKS GOOD – PRIESTLEY IS DELIBERATELY PRESENTING HIM AS FOOLISH TO AN AUDIENCE THAT HAS SEEN TWO WORLD WARS, SOCIAL UNREST AND A WIDENING GAP BETWEEN RICH AND POOR.</p>	<p>“There’s a good deal of silly talk about these days – but – and I speak as a hard-headed business man, who has to take risks and know what he’s about – I say, you can ignore all this silly pessimistic talk. <u>When you marry you’ll be marrying at a very good time.</u> Yes, a very good time – and soon it’ll be an even better time.” Mr B</p>
<p><u>AUSTERITY + RICH versus POOR</u></p> <p>AGAIN, THE AUDIENCE WILL KNOW THAT EVERYTHING BIRLING IS SAYING IS WRONG. THE PERIOD BETWEEN 1912 AND 1945 WAS A TIME OF AUSTERITY: WWI, FOR EXAMPLE, MEANT THAT INCOME TAX WAS DOUBLED, MEANING LESS IN WAGES FOR WORKERS.</p> <p>THE 1930S SAW THE GREAT DEPRESSION WITH VERY HIGH UNEMPLOYMENT.</p> <p><i>“Here in a country rich beyond description there are people poor beyond description”</i> said by Will Crooks, a Labour MP in 1908</p>	<p>“We employers at last are coming together to see that our interests – and the interests of Capital – are properly protected. <u>And we’re in for a time of steadily increasing prosperity.</u>” Mr B</p>
<p><u>TWO WORLD WARS</u></p> <p>TWO WORLD WARS THAT SAW THE GREATEST LOSS OF LIFE DUE TO MODERN KILLING</p>	<p>“...you’ll hear some people say that war’s inevitable. And to that I say – fiddlesticks! The Germans don’t want war. <u>Nobody wants war...</u> And why? ... Everything to lose and nothing to</p>

<p>TECHNOLOGY AND (IN WWII IN PARTICULAR) PLANES BOMBING CITIES.</p>	<p>gain by war.” Mr B</p> <p>VERSUS</p> <p>“fire, blood and anguish” (which was what the two world wars created) The Inspector</p>
<p><u>SHIPS, PLANES AND AUTO-MOBILES!</u></p> <p>BIRLING WAS RIGHT IN THE SENSE THAT TECHNOLOGICAL PROGRESS WAS BEING MADE – CARS, AIRPLANES, SHIPS ETC.</p> <p>HOWEVER, MUCH OF THIS PROGRESS WAS DESTRUCTIVE/TRAGIC – E.G. THE SINKING OF THE TITANIC, AIRPLANES / TANKS ETC. BEING USED AS KILLING MACHINES IN WARS.</p>	<p>“Look at the progress we’re making. In a year or two we’ll have aeroplanes that will be able to go anywhere. And look at the way the auto-mobile’s making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the Titanic – she sails next week – forty-six thousand eight hundred tons - forty-six thousand eight hundred – New York in five days – and every luxury – <u>and unsinkable, absolutely unsinkable.</u>” Mr B</p>
<p><u>SOCIALISM VERSUS CAPITALISM</u></p> <p>BIRLING DID NOT BELIEVE IN SOCIETY AND COMMUNITY. HIS VIEWS WERE ENTIRELY CAPITALIST WHICH ENTAILS THAT WEALTH REMAINS IN THE HANDS OF THE FEW – THE WEALTH IS NOT SHARED. IT BENEFITS THE RICH OVER THE POOR.</p> <p>THE INSPECTOR (AND SHEILA AND ERIC) ARE MORE SOCIALIST IN THEIR OUTLOOK. E.G. ERIC THOUGH IT WAS VERY UNFAIR THAT EVA SMITH WAS SACKED FROM HER JOB. SOCIALISM IS THE BELIEF THAT AS A SOCIETY, WE HAVE TO LOOK AFTER ONE ANOTHER. IN PARTICULAR, SOCIALISTS BELIEVE THAT THE RICH HAVE A RESPONSIBILITY TO LOOK AFTER THE POOR.</p> <p>PRIESTLY HIMSELF WAS VERY CONCERNED ABOUT SOCIAL INEQUALITY IN BRITAIN. HE SET UP A NEW POLITICAL PARTY, THE COMMON WEALTH PARTY, WHICH ARGUED FOR PUBLIC OWNERSHIP</p>	<p><u>“But the way some of these cranks talk and write now, you’d think everybody has to look after everybody else,</u> as if we were all mixed up together like bees in a hive – community and all that nonsense.” Mr B</p> <p><u>“...a man has to make is own way – has to look after himself</u> – and his family too of course, when he has one – and so long as he does that he won’t come to much harm.” Mr B</p> <p>Versus</p> <p><u>“We are members of one body. We are responsible for each other.” – The Inspector</u></p> <p><u>“...there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives...”</u> The Inspector</p>

<p>OF LAND, GREATER DEMOCRACY AND A NEW MORALITY IN POLITICS.</p>	
<p><u>THE WELFARE STATE</u></p> <p>THE WELFARE STATE ENTAILED THE CREATION OF THE NHS, BENEFITS FOR THE UNEMPLOYED, STATE PENSIONS ETC. IT MEANT THAT THE VULNERABLE IN SOCIETY WOULD BE OFFERED SOME PROTECTION. <u>IT WAS NOT CREATED UNTIL 1945.</u> PRIESTLEY WAS INFLUENTIAL IN DEVELOPING THE IDEA.</p> <p><u>PRIOR TO THIS, CHARITY ORGANISATIONS WERE THE ONLY HELP AVAILABLE.</u> WHEN EVA SMITH FINDS HERSELF UNEMPLOYED, PREGNANT AND PENNILESS, A CHARITY ORGANISATION SUCH AS THE ‘BRUMLEY WOMEN’S CHARITY ORGANISATION’ WAS THE ONLY PLACE SHE COULD TURN TO FOR HELP. HOWEVER, <u>THIS LEFT HER AT THE MERCY OF WOMEN LIKE MRS BIRLING who could decide whether to help her or not.</u></p>	<p>“I think it was a piece of gross impertinence...and naturally that was <u>one of the things that prejudiced me against her case.</u>”</p> <p><u>“...I used my influence to have it [Eva’s case] refused.”</u></p>
<p>DRAMATIC IRONY</p>	<p>“In twenty or thirty years’ time – lets say, in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you, by that time you’ll be living in a world that will have forgotten all these Capital versus Labour agitations and <u>all these silly little war scares. There’ll be peace and prosperity and rapid progress everywhere.</u>”</p>
<p>ROLE OF WOMEN</p> <p>AT THE TIME THE PLAY WAS SET, WOMEN HAD FEWER RIGHTS. THEY WERE CONSIDERED TO BE INFERIOR TO MEN. RICH, MIDDLE CLASS WOMEN WERE EXPECTED TO GET MARRIED. POOR WOMEN WERE USED AS CHEAP LABOUR.</p> <p>BY 1945, HOWEVER, WOMEN HAD EARNED THE VOTE AND A MORE EQUAL PLACE IN SOCIETY.</p>	<p>Mr and Mrs Birling continually try to get Sheila to leave as they feel that it is not appropriate for a young woman to hear difficult truths. Priestley wants us to question their patronising attitude.</p> <p>Mr Birling, when Sheila asks why the Inspector is here: <u>“Nothing to do with you Sheila. Run along.”</u></p> <p>Mrs Birling in Act 2: <u>“I think you ought to go to bed – and forget about this absurd business.”</u></p> <p>Mr Birling, as Gerald is confessing his affair with</p>

	<p>Eva: "I protest against the way my daughter, a young unmarried girl, is being dragged into this –".</p> <p>Sheila replies: <u>"I'm not a child, don't forget."</u></p> <p>Mr Birling to Sheila at the end of the play: <u>"You'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better."</u></p>
<p>CLASS HIERARCHY</p> <p>IN 1912 THERE WERE STRONGER CLASS DIVISIONS. THE RULING (WEALTHY) CLASS SAW NO NEED TO CHANGE THE WAY THINGS WERE. WE CAN SEE CLASS PREJUDICE IN CHARACTERS LIKE MR AND MRS BIRLING.</p> <p>BY 1945, THERE WAS A GREAT DESIRE FOR SOCIAL CHANGE: PEOPLE WANTED MORE EQUALITY BETWEEN CLASSES. IMMEDIATELY AFTER WORLD WAR 2, THE LABOUR PARTY WON A LANDSLIDE VICTORY.</p>	<p>Mr Birling is focused on his social status: "I might find my way into the next Honours list. Just a knighthood, of course."</p> <p>Mrs Birling is prejudiced against Eva because she is working class: <u>"...a girl of that sort..."</u></p> <p><u>Mrs B "She was giving herself ridiculous airs..."</u></p> <p>YET Eva is portrayed as a very moral character – e.g. she refuses to accept stolen money. Priestley wants the audience to question the class prejudices of 1912.</p>
<p>EXTENSION: TIME THEORIES</p> <p>PRIESTLEY WAS INTERESTED IN THEORIES OF TIME. ONE INFLUENCE ON PRIESTLEY WAS A RUSSIAN PHILOSOPHER, OUSEPENSKY, WHO BELIEVED THAT TIME CONTINUED TO RECUR, OR REPEAT ITSELF AND THAT INDIVIDUALS MUST LEARN TO STOP REPEATING THE SAME MISTAKES. 'AN INSPECTOR CALLS' IS ONE OF PRIESTLEY'S 'TIME PLAYS' – PLAYS THAT ARE INTERESTED IN HOW TIME WORKS.</p>	<p>You could argue that the Inspector comes from the future or from some place outside of time to offer the Birlings an opportunity to change – an opportunity they don't take. In the end they have learned nothing and so will have to go through it all over again.</p>

DRAMATIC DEVICES IN 'AN INSPECTOR CALLS'

- **stage directions** are used at the beginning of the play to **give information about the set**; it tells us that the Birlings are well off and middle class [it is 'a fairly solid suburban house' with 'good solid furniture' which is 'substantial and heavily comfortable' rather than cosy]
- stage directions are used at the beginning of the play to **give information about characters**; Priestley tells us not only about their appearance but also about their character [Birling is 'heavy-looking' and 'rather portentous' (it means self-important or pompous); Mrs Birling is 'rather cold', Sheila is a 'pretty girl...very pleased with life and rather excited'; Gerald is an 'attractive chap' whilst Eric is 'not quite at ease, half shy, half assertive'; when the inspector enters, we are told that he 'has a disconcerting habit of looking hard at the person he addresses before actually speaking']
- stage directions are widely used to give information about the feelings or actions of the characters which would help the actors playing the characters ['bitterly', 'distressed', 'after a pause, with a touch of impatience', 'massively taking charge']
- **lighting** is used to create effect – at the beginning the lighting is described as 'pink and intimate'; after the inspector enters there is a reference to his moving 'nearer a light – perhaps a standard lamp'. This suggests that the inspector is shining a harsh light on the Birlings and Gerald Croft
- sparing use of **sound effects** help to enhance the drama – the doorbell in the first act and the ringing of the telephone in the final moments of the play are both highly significant
- Priestley frequently makes use of the **dash** – to show a character's emotional state; the dash represents the fact that the character is speaking in a disjointed rather than a flowing and articulate way [see Sheila's speech on page 29 and Eric's on p.55]
- not all the characters are on stage all the time; **exits and entrances** are cleverly used to create **dramatic tension** [see separate notes about this]with some characters being unaware of what has happened whilst they were out of the room [examples include; the entrance of the inspector shortly after Birling has made his pompous speeches; Mrs Birling's not knowing that the inspector is implicating everyone with his clever questioning techniques and Eric's re-appearance at the end of Act 2 just at the moment when the audience and the characters on stage realise that Eric is the father of Eva Smith's baby]
- **dramatic irony** – this is particularly evident in Birling's speeches at the beginning of the play when he makes pronouncements about war, the state of the nation in 30 years' time and, more immediately, the unsinkable nature of the Titanic; compare this apparent foolishness with the inspector's talk of 'blood and anguish'. An audience seeing this immediately after the second world war with knowledge of the first war would think of Birling as a fool and the inspector as a prophet
- the **major dramatic device** used by Priestley is that of the Inspector himself. He is used to good effect to **move the plot along, controlling the pace of events and deciding in which order the characters are questioned**. He is also used to **voice Priestley's socialist views and opinions**
- **contrast** between characters is another effective dramatic device - the **juxtaposition** of Birling and the inspector provides an effective contrast of beliefs; the attitudes of Sheila and her father to the fate of Eva Smith also provides effective contrast
- **symbolism** is a further dramatic device used by Priestley: Birling **represents capitalism** whilst the inspector as a mouthpiece for Priestley himself **represents socialism**. Mr and Mrs Birling and Gerald Croft represent the old order of things whilst Sheila and Eric are **symbolic of hope** for the future
- **cliff-hangers** – Priestley uses this device several times to make the audience wait in anticipation for what they know will happen: The end of Act 1 and beginning of Act 2 begin with the inspector saying 'Well?' to Gerald; the beginning of Act 3 is 'exactly as at the end of Act 2'

Use this sheet to gather one or more examples of each of these dramatic devices used by Priestley STAGE

DIRECTIONS

THE INSPECTOR

PUNCTUATION

DRAMATIC TENSION

CONTRAST

EXITS & ENTRANCES

SOUND EFFECTS



DRAMATIC IRONY

USE OF LIGHTING

CLIFFHANGERS

SYMBOLS

QUOTES TO LEARN/MEMORISE- Choose those to use for each essay area

Possible Essay Areas:

1. Eva Smith
2. Any of the members of the family including Gerald Croft
3. The Inspector
4. Social Responsibility
5. Social Class/Inequality/Prejudice
6. Love - parental/romantic
7. Society

Opening:

' large suburban house' P1

'Edna, the parlour maid, is just clearing the table, which has no cloth of dessert plates and champagne glasses' P1

'all five are in evening dress of the period' P1 'It's one of the happiest nights of my life'

Mr Birling:

"nobody wants war" P7

"there's a lot of wild talk about possible labour trouble in the future" P4

"unsinkable" P7

'hardheaded practical man of business' 'We're not all mixed up like bees in a hive'

"a man has to mind his own business and look after himself and his own-and-(door bell rings) P10

"(rather impatiently) Yes, yes. Horrid business. But I don't understand why you should come here, inspector" P12

"a good worker too...the foreman told me he was ready to promote her'

"It's my duty to keep labour costs down" P15 "How do you get on with our Chief Constable"

"She'd had a lot to say, far too much"

'I was quite justified' P17

“public scandal”

‘I’d give thousands’ P56 “We’ve been had, that’s all”

Sheila

“It’s a rotten shame” P19

“But these girls aren’t cheap labour they’re people” P19

‘I told my father-he didn’t seem to think it amounted to much’ P23 ‘you were jealous of her’

“ and I’d persuade mother to close our account with them” ‘very impertinent’(rude)

“So I’m really responsible” P23

“I’ll never do it again to anybody” P24 “if I could help her now I would” P24

“You’re just beginning to pretend all over again” “Well, he inspected us alright”

‘Fire and blood and anguish. And it frightens me the way you talk, and I can’t listen to any more of it’ P71

Gerald

‘(distressed) Sorry-I –well. I’ve suddenly realised-taken it in properly-that she’s dead’ P35

‘So I went across and told Joe Meggarty some nonsense’ P35

“I didn’t feel about her as she felt about me” P37

“I’m rather more upset by this business than I probably appear to be” P39 “I’d like to be alone for a while” P39

“There isn’t any such inspector. We’ve been had.”

“But how do you know it’s the same girl?”

"Everything's all right now Sheila"

Mrs Birling

'I don't think that we can help you much' "She called herself Mrs Birling-"

"She only has herself to blame"

"I didn't like her manner"

"I did nothing I'm ashamed of"

Insp: 'You admit about being prejudiced against her case' Mrs B: 'Yes'

"a girl in her position" "I accept no blame" "a girl of that class"

"I don't believe it. *I won't* believe it!" P49

"I was the only one who didn't give into him"

Eric

"Well, I think that it's a damn shame' P16

'He could have kept her, instead of throwing her out' P15 "I was in that state when a chap easily turns nasty"

" I wasn't in love with her or anything"

You're not the kind of father a chap could go to" "You killed her"

"He was our inspector alright" "we all helped to kill her"

The Inspector

“creates at once an impression of massiveness”

“she was in great agony”

‘no work, no money coming in, and living in lodgings, with no relatives to help her, lonely, half starved, she was feeling desperate’ P19

“young women counting their pennies in their dingy little back rooms’

“one line of inquiry at a time”

‘ a pretty, lively sort of girl who never did anybody any harm”

“each of you helped to kill her”

‘We often do on the young ones. They’re more impressionable” P30

“Public men , Mr Birling, have responsibilities as well as privileges”

“Millions and millions and millions of Eva Smiths and John Smiths” P56

“ with their lives, their hopes and fears, their chance of happiness, all intertwined with our lives” P56

“we are responsible for each other” P56

“ will be taught it in fire and blood and anguish”

How does Priestley present the Inspector in *An Inspector Calls*?

Point (device)	
Evidence	Quotation
Explanation	Meaning
	Language/Dramatic Device and what it shows
	Effect on the reader's understanding

“no thank you sir I am on duty” (page 11)
“he is a man in his fifties dressed in a plain darkish suit of the period. He speaks carefully ,weightily and has a disconcerting habit of looking hard at the person he addresses before actually speaking”
“(taking charge masterfully) stop ” orange”
“(cutting through, massively”)

Priestley presents the inspector as a powerful commanding character in ‘An Inspector Call’ by using stage directions. On Page 12 Priestley states, “He speaks carefully ,weightily and has a disconcerting habit of looking hard at the person he addresses before actually speaking” . This means that The Inspector is judging The Birling family carefully and not by his first impression of thinking they think they maybe more “superior” than working class and the unemployed. This suggests that the inspector is using his analytical skills to gain a more advanced first impression of the Birling family however an alternate suggestion would be that he is being intimidating because by not communicating orally he is building up a silence which increases the amount of stress and tension in the room. The phrase “looking hard” implies that he is challenging the authority and having them believe that their title doesn’t excuse them from the situation. Priestley is very careful of the structure of his words when he writes “Carefully, Weightily” because he is trying to discover the truth by seeing their natural reaction instead of being intimidating. The effect on the audience is that they would feel supportive towards the inspector as they recognise he is trying to fulfil his duty. They understand that this is someone they can trust and so are more willing to listen to his message.

Paper 2 Section A: Modern Prose/Drama

Students will select one question from a choice of two.

Each question assesses AO1, AO2, AO3 and AO4.

There are 12 marks available for AO1

There are 12 marks available for AO2

There are 6 marks available for AO3

There are 4 marks available for AO4

How does Priestley explore²⁴ responsibility²⁵ in *An Inspector Calls*²⁶?

Write about²⁷:

- the ideas about responsibility in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

Exemplar response

Priestley explores ideas about responsibility through the way the Birlings behave towards Eva Smith. Arthur Birling explains the family's philosophy when he says 'a man has to mind his own business and look after himself and his own' which suggests that he feels that he only has responsibility for his own family and himself²⁸. This is reinforced by the way the Birlings treat Eva Smith. First of all Arthur fires her from his factory to make an example of her because she asks for higher wages and dares to take responsibility for others by speaking up on their behalf²⁹. Arthur's prime motive is to keep wages down so that he could make more profits. Priestley reinforces this through Arthur's constant repetition of 'hard headed man of business', to remind the audience that he is representative of capitalism and the damage it causes. Priestley is showing the audience that a blind belief that generating profits and prosperity for the good of everyone is fundamentally wrong as it causes innocent people to suffer tragic consequences³⁰.

Although all the Birlings are responsible for Eva's mistreatment and death in some way, they react differently when they find this out from the Inspector. Mr and Mrs Birling do not change and are only concerned about their reputation the possible 'scandal' or Arthur's 'knighthood'³¹. However, Sheila and Eric do recognise that they have behaved badly by the end of the play³² and therefore Priestley is suggesting that it is the younger generation that have the responsibility for adopting more socialist principles. Through their attitudes Priestley suggests that socialism is the modern way and that it is young people who will change society for the better³³.

Commentary

This is a considered, developed response to ideas. The student has used some direct references to support their interpretation of the ways Priestley explores ideas about responsibility. There is clear understanding of the context of the play, and the student addresses AO2 through their comments on structural development and characterisation.

24. Focus on writer in order to remind students to think about the text as a conscious construct and thereby address AO2.

25. Addresses AO3 by focusing on the key social ideas in the play.

26. The task as a whole assesses AO1 in terms of students presenting a considered 'response' to the task and the text.

Comments

27. Bullets provide scaffold and a reminder of the focus of the question.

28. AO1: clear focus on task, relevant example with good use of direct reference.

29. AO1/AO3: understanding of central idea in the task, linked to contextual ideas.

30. AO1/AO2/AO3: focus on writer's craft, use of direct reference and understanding of the contextual influence.

31. AO1: further direct references integrated into comment.

32. AO2: structural comment.

33. AO1/AO2/AO3: thoughtful and developed response to task and text, focus on writer's use of character and contextual factors.

Planning Tool for 'An Inspector Calls'

Paragraph	Quotations from the whole novel to answer the question	<ul style="list-style-type: none"> • Reader's response to the quotations • Links to historical context.
Notes	<p><i>Identify quotations from the novel as a whole which link to the quotations from the extract in the last column.</i></p> <p><i>Identify any techniques being used.</i></p>	<p><i>Try to identify at least 4 <u>different points</u> to analyse the quotations.</i></p> <p><i>What does the reader feel/see/hear/imagine/ learn from the quotes?</i></p> <p><i>What do we understand about key themes or ideas?</i></p> <p><i>What would the Victorian reader have understood? What were their views about the world or themes/ideas identified?</i></p>
1		
2		
3		
4		
5		

Differences between how the older and younger generation react to the Inspector

Evidence (and who says it and at which point)	The Old (Mr and Mrs Birling)	The Young (Sheila and Eric)	Evidence (and who says it and at which point)
	The old are set in their ways. They are utterly confident that they are right and they see the young as _____.	The young are open to new _____. This is first seen early in Act 1 when both Eric and Sheila express sympathy for the strikers - an idea which horrifies Birling, who can only think of production costs and ignores the human side of the issue.	
	The old will do anything to protect themselves: Mrs Birling lies to the Inspector when he first shows her the photograph; Mr Birling wants to cover up a potential _____.	The young are _____ and admit their faults. Eric refuses to try to cover his part up, saying:	<i>"the fact remains that I did what I did."</i>
	They have never been forced to examine their consciences before and find they _____ do it now - as the saying goes, 'you can't teach an old dog new tricks.'	Sheila and Eric see the human side of Eva's story and are very troubled by their part in it. They do examine their _____.	
	Mr and Mrs Birling have much to fear from the visit of the 'real' _____ because they know they will lose everything.	Sheila and Eric have nothing to fear from the visit of the 'real' inspector because they have already admitted what they have done wrong, and will.	
<p>Gerald Croft is caught in the middle, being neither very young nor old. In the end he sides with the older generation, perhaps because his aristocratic roots influence him to want to keep the status quo and protect his own interests.</p> <p>Ultimately, we can be optimistic that the young - those who will shape future society - are able to take on board the Inspector's message.</p>			

Consciences	foolish	cannot	inspector	change	scandal	honest	ideas
-------------	---------	--------	-----------	--------	---------	--------	-------

Old versus young

Match the themes with the quotes:

<p>a. The Inspector tells Mrs Birling that his work makes more of an impact on the young. We go on to see how Sheila and Eric are conscience-struck by their actions while Mr and Mrs Birling try to absolve themselves of blame. The young are flexible enough to change, the old aren't. This gives the audience hope that future generations will learn from the mistakes of the past.</p>	<p>b. Mr Birling is so full of his success and his future knighthood that he tries to brush away his responsibilities: the Inspector reminds him of his duties. Mr Birling has forgotten that without the labour of the working classes - whom he now tries to brush aside - his business would have gone nowhere. He has been dependent on people he now ignores.</p>
<p>c. Mrs Birling is proud to display her prejudice against Eva when she called herself 'Mrs Birling' in front of the committee. Mrs Birling's position, as an upper class influential lady in the town, put her in a position of power above Eva: she had no conscience about punishing what she saw as rudeness on the part of Eva by denying her money.</p>	<p>d. This is the main message of the play. The Inspector, the moral mouthpiece, speaks to the Birling family just before he leaves, hammering his point home by repeating We to re-iterate that all of us are involved. Priestley wants the audience to go away with this lesson.</p>

1 "I think it was simply a piece of gross impertinence - quite deliberate - and naturally that was one of the things that prejudiced me against her case."

2. "We often do [make an impression] on the young ones. They're more impressionable."

3. "We don't live alone. We are members of one body. We are responsible for each other."

4. "Public men, Mr Birling, have responsibilities as well as privileges."

Quotation showing generational conflict	What does this reveal about the character and the difference between the generations?
<p>'Now you three young people, just listen to this ... by that time you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and these silly little war scares.' (Mr Birling, p.7)</p>	
<p>'You're the one I blame for this ...There'll be a public scandal ... I was almost certain for a knighthood ...' (Mr Birling to Eric, p.57)</p>	
<p>Mrs B: 'Eric, I'm absolutely ashamed of you.' Eric: 'Well, I don't blame you. But don't forget I'm ashamed of you as well - yes both of you.' (p.57)</p>	
<p>'I behaved badly too. I know I did. I'm ashamed of it. But now you're beginning all over again to pretend that nothing much has happened —' (Sheila, p.57)</p>	
<p>'You began to learn something. And now you've stopped ... it frightens me the way you talk, and I can't listen to any more of it.' (Sheila, p.71)</p>	
<p>'Now look at the pair of them - the famous younger generation who know it all. And they can't even take a joke—' (Mr Birling, p.72, interrupted by phone call)</p>	

How does Priestley present the opposing views of Mr Birling and the Inspector? Include reference to the social and historical context of the play. (30) + (4) SPG

1. Mr Birling is presented as a typical capitalist: selfish, greedy and interested in profit and social status.

2. Mr Birling's capitalist views are expressed in a speech just before the Inspector enters.

3. Mr Birling is presented as foolish and short sighted through his predictions about the future.

4. The Inspector's views are expressed through the way he exposes the selfish behaviour of the Birling family.

5. The Inspector's socialist views are given to the audience in his final speech.

6. Priestley uses the Inspector to express his own socialist beliefs in the hope of creating a better future.

An Inspector Calls Questions

Each question is worth 30 marks + 4 marks for spelling, punctuation and grammar

1. How does Priestley present the Inspector in *An Inspector Calls*?
2. Write about the differences between Arthur Birling and Eric Birling in the play *An Inspector Calls*.
3. How does Priestley present Sybil Birling in *An Inspector Calls*?
4. How does Priestley present the family life of the Birlings in *An Inspector Calls*?
5. How does Priestley present Arthur Birling in *An Inspector Calls*?
6. In *An Inspector Calls* Eric and Sheila Birling are brother and sister. How are they alike and how are they different?
7. How does Priestley present the relationship between Sheila Birling and Gerald Croft in *An Inspector Calls*?
8. How does Priestley present the different attitudes of Mr Birling and the Inspector in *An Inspector Calls*?
9. How does Priestley present Eric Birling in *An Inspector Calls*?
10. Write about the differences between Sheila and Sybil Birling in the play *An Inspector Calls*.
11. How does Priestley present Gerald in *An Inspector Calls*?
12. What do you think Priestley is trying to tell us about responsibility in *An Inspector Calls*?
13. How does Priestley present Eva Smith in *An Inspector Calls*?
14. Write about two characters in *An Inspector Calls* who you think feel guilty.
15. How does Priestley present Sheila Birling in *An Inspector Calls*?
16. 'An inspector Calls is a play about being selfish.' Write about two characters in *An Inspector Calls* whom you think are selfish.

To understand the **context** of the play, it's helpful to know a little about J B Priestley's life and his political views during the early 20th century - a time of great global change. He wrote *An Inspector Calls* after the Second World War and like much of his work contains controversial, politically charged messages. Keen to pioneer a new 'morality' in politics, Priestley's chief concerns involved social inequality in Britain and the need for nuclear disarmament.

Play set in 1912	Play written in 1945	
<p>The First World War would start in two years. Birling's optimistic view that there would not be a war is completely wrong.</p>	<p>The Second World War ended on 8 May 1945. People were recovering from nearly six years of warfare, danger and uncertainty.</p>	
<p>There were strong distinctions between the upper and lower classes.</p>	<p>Class distinctions had been greatly reduced as a result of two world wars.</p>	
<p>Women were subservient to men. All a well off women could do was get married; a poor woman was seen as cheap labour.</p>	<p>As a result of the wars, women had earned a more valued place in society.</p>	
<p>The ruling classes saw no need to change the status quo.</p>	<p>There was a great desire for social change. Immediately after The Second World War, Clement Attlee's Labour Party won a landslide victory over Winston Churchill and the C Conservatives.</p>	

The characters we see as the curtain rises are not the same as those at the plays conclusion. The events of the evening change everyone, as well as their expectations of the future. Inspector Goole is instrumental in disturbing the harmony; a purposeful, mysterious character who forces the characters to confront each other's social responsibility, snobbery and guilt. But is the inspector as genuine as he seems? All these changes take place because of the visit of Inspector Goole. But who is Inspector Goole? And who is the girl whose suicide he is apparently investigating?

Priestley deliberately set his play in 1912 because the date represented an era when all was very different from the time he was writing. In 1912, rigid class and gender boundaries seemed to ensure that nothing would change. Yet by 1945, most of those class and gender divisions had been breached. Priestley wanted to make the most of these changes. Through this play, he encourages people to seize the opportunity the end of the war had given them to build a better, more caring society.

Political views

During the 1930's Priestley became very concerned about the consequences of social inequality in Britain, and in 1942 Priestley and others set up a new political party, the Common Wealth Party, which argued for public ownership of land, greater democracy, and a new 'morality' in politics. The party merged with the Labour Party in 1945, but Priestley was influential in developing the idea of the Welfare State which began to be put into place at the end of the war.

He believed that further world wars could only be avoided through cooperation and mutual respect between countries, and so became active in the early movement for a United Nations. And as the nuclear arms race between West and East began in the 1950s, he helped to found CND, hoping that Britain would set an example to the world by a moral act of nuclear disarmament.

Mr Arthur Birling



Arthur Birling

- He is described at the start as a "heavy-looking, rather portentous man in his middle fifties but rather provincial in his speech."
- He has worked his way up in the world and is **proud** of his achievements. He boasts about having been Mayor and tries (and fails) to impress the Inspector with his local standing and his influential friends.
- However, he is aware of people who are his social superiors, which is why he shows off about the port to Gerald, "it's exactly the same port your father gets." He is proud that he is likely to be knighted, as that would move him even higher in social circles.
- He claims the party "is one of the happiest nights of my life." This is not only because Sheila will be happy, but because a merger with Crofts Limited will be good for his business.
- He is **optimistic** for the future and confident that there will not be a war. As the audience knows there *will* be a war, we begin to doubt Mr Birling's judgement. (If he is wrong about the war, what else will he be wrong about?)
- He is extremely **selfish**:
 - He wants to protect himself and his family. He believes that socialist ideas that stress the importance of the community are "nonsense" and that "a man has to make his own way."
 - He wants to protect Birling and Co. He cannot see that he did anything wrong when he fired Eva Smith - he was just looking after his business interests.
 - He wants to protect his reputation. As the Inspector's investigations continue, his selfishness gets the better of him: he is worried about how the press will view the story in Act II, and accuses Sheila of disloyalty at the start of Act III. He wants to hide the fact that Eric stole money: "I've got to cover this up as soon as I can."
- At the end of the play, he knows he has lost the chance of his knighthood, his reputation in Brumley and the chance of Birling and Co. merging with their rivals. Yet he hasn't learnt the lesson of the play: he is unable to admit his responsibility for his part in Eva's death.

Mrs Sybil Birling



Mrs Sybil Birling

- She is described at the start as "about fifty, a rather cold woman and her husband's social superior."
- She is a **snob**, very aware of the differences between social classes. She is irritated when Mr Birling makes the social gaffe of praising the cook in front of Gerald and later is very dismissive of Eva, saying "Girls of that class."
- She has the least respect for the Inspector of all the characters. She tries - unsuccessfully - to intimidate him and force him to leave, then lies to him when she claims that she does not recognise the photograph that he shows her.
- She sees Sheila and Eric still as "children" and speaks patronisingly to them.
- She **tries to deny things** that she doesn't want to believe: Eric's drinking, Gerald's affair with Eva, and the fact that a working class girl would refuse money even if it was stolen, claiming "She was giving herself ridiculous airs."
- She admits she was "prejudiced" against the girl who applied to her committee for help and saw it as her "duty" to refuse to help her. Her narrow sense of morality dictates that the father of a child should be responsible for its welfare, regardless of circumstances.
- At the end of the play, she has had to come to terms that her son is a heavy drinker who got a girl pregnant and stole money to support her, her daughter will not marry a good social 'catch' and that her own reputation within the town will be sullied. Yet, like her husband, she refuses to believe that she did anything wrong and doesn't accept responsibility for her part in Eva's death.

Sheila Birling



Sheila Birling

- She is described at the start as "a pretty girl in her early twenties, very pleased with life and rather excited."
- Even though she seems very playful at the opening, we know that she has had suspicions about Gerald when she mentions "last summer, when you never came near me." Does this suggest that she is not as naive and shallow as she first appears?
- Although she has probably never in her life before considered the conditions of the workers, she shows her **compassion** immediately she hears of her father's treatment of Eva Smith: "But these girls aren't cheap labour - they're people." Already, she is starting to change.
- She is horrified by her own part in Eva's story. She feels full of **guilt** for her jealous actions and blames herself as "really responsible."
- She is very **perceptive**: she realises that Gerald knew Daisy Renton from his reaction, the moment the Inspector mentioned her name. At the end of Act II, she is the first to realise Eric's part in the story. Significantly, she is the first to wonder who the Inspector really is, saying to him, 'wonderingly', "I don't understand about you." She warns the others "he's giving us the rope - so that we'll hang ourselves" (Act II) and, near the end, is the first to consider whether the Inspector may not be real.
- She is **curious**. She genuinely wants to know about Gerald's part in the story. It's interesting that she is not angry with him when she hears about the affair: she says that she respects his honesty. She is becoming **more mature**.
- She is **angry** with her parents in Act 3 for trying to "pretend that nothing much has happened." Sheila says "It frightens me the way you talk:" she cannot understand how they cannot have learnt from the evening in the same way that she has. She is seeing her parents in a new, unfavourable light.

- At the end of the play, Sheila is much **wiser**. She can now judge her parents and Gerald from a new perspective, but the greatest change has been in herself: her social conscience has been awakened and she is aware of her responsibilities. The Sheila who had a girl dismissed from her job for a trivial reason has vanished forever.

Eric Birling



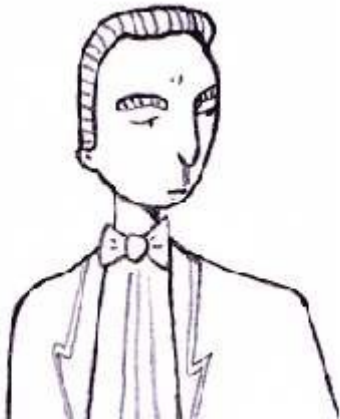
Eric Birling

- He is described at the start as "in his early twenties, not quite at ease, half shy, half assertive."
- Eric seems **embarrassed and awkward** right from the start. The first mention of him in the script is "Eric suddenly guffaws," and then he is unable to explain his laughter, as if he is nervous about something. (It is not until the final act that we realise this must be because of his having stolen some money.) There is another awkward moment when Gerald, Birling and Eric are chatting about women's love of clothes before the Inspector arrives. Do you feel that there is tension in Eric's relationship with his father?
- It soon becomes clear to us (although it takes his parents longer) that he is a **hardened drinker**. Gerald admits, "I have gathered that he does drink pretty hard."
- When he hears how his father sacked Eva Smith, he supports the worker's cause, like Sheila. "Why shouldn't they try for higher wages?"
- He feels **guilt and frustration** with himself over his relationship with the girl. He cries, "Oh - my God! - how stupid it all is!" as he tells his story. He is horrified that his thoughtless actions had such consequences.
- He had some innate **sense of responsibility**, though, because although he got a woman pregnant, he was concerned enough to give her money. He was obviously less worried about stealing (or 'borrowing' from his father's

office) than he was about the girl's future. So, was Eric, initially, the most socially aware member of the Birling family?

- He is appalled by his parents' inability to admit their own responsibility. He tells them forcefully, "I'm ashamed of you." When Birling tries to threaten him in Act III, Eric is aggressive in return: "I don't give a damn now." Do you think Eric has ever stood up to his father in this way before?
- At the end of the play, like Sheila, he is fully aware of his social responsibility. He is not interested in his parents' efforts to cover everything up: as far as he is concerned, the important thing is that a girl is dead. "We did her in all right."

Gerald Croft



Gerald Croft

- He is described as "an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred man-about-town."
- He is an **aristocrat** - the son of Lord and Lady Croft. We realise that they are not over-impressed by Gerald's engagement to Sheila because they declined the invitation to the dinner.
- He is not as willing as Sheila to admit his part in the girl's death to the Inspector and initially pretends that he never knew her. Is he a bit like Mr Birling, wanting to protect his own interests?
- He did have some genuine feeling for Daisy Renton, however: he is very moved when he hears of her death. He tells Inspector Goole that he arranged for her to live in his friend's flat "because I was sorry for her;" she became his mistress because "She was young and pretty and warm-hearted - and intensely grateful."
- Despite this, in Act 3 he tries to come up with as much evidence as possible to prove that the Inspector is a fake - because that would get him off the hook. It is Gerald who confirms that the local force has no officer by the name of Goole, he who realises it may not have been the same girl and he who finds out from the infirmary that there has not been a suicide case in

months. He seems to throw his energies into "protecting" himself rather than "changing" himself (unlike Sheila).

- At the end of the play, he has not changed. He has not gained a new sense of social responsibility, which is why Sheila (who has) is unsure whether to take back the engagement ring.

Inspector Goole



Inspector Goole

- He is described on his entrance as creating "an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking."
- He works very **systematically**; he likes to deal with "one person and one line of enquiry at a time." His method is to confront a suspect with a piece of information and then make them talk - or, as Sheila puts it, "he's giving us the rope - so that we'll hang ourselves."
- He is a figure of **authority**. He deals with each member of the family very firmly and several times we see him "massively taking charge as disputes erupt between them." He is not impressed when he hears about Mr Birling's influential friends and he cuts through Mrs Birling's obstructiveness.
- He seems to **know and understand** an extraordinary amount:
- He knows the history of Eva Smith and the Birlings' involvement in it, even though she died only hours ago. Sheila tells Gerald, "Of course he knows."
- He knows things are going to happen - He says "I'm waiting...To do my duty" just before Eric's return, as if he expected Eric to reappear at exactly that moment

- He is obviously in a great hurry towards the end of the play: he stresses "I haven't much time." Does he know that the real inspector is shortly going to arrive?
- His final speech is like a sermon or a politician's. He leaves the family with the message "We are responsible for each other" and warns them of the "fire and blood and anguish" that will result if they do not pay attention to what he has taught them.
- All this **mystery** suggests that the Inspector is not a 'real' person. So, what is he?
- Is he a ghost? Goole reminds us of 'ghoul'.
- Is he the voice of Priestley?
- Is he the voice of God?
- Is he the voice of all our consciences?
- Do you have any other suggestions?

Eva Smith



Eva Smith

- Of course, we never see Eva Smith on stage in the play: we only have the evidence that the Inspector and the Birlings give us.
- The Inspector, Sheila Gerald and Eric all say that she was "pretty." Gerald describes her as "very pretty - soft brown hair and big dark eyes."
- Her parents were dead.
- She came from outside Brumley: Mr Birling speaks of her being "country-bred."
- She was working class.
- The Inspector says that she had kept a sort of diary, which helped him piece together the last two years of her life:
- However, in Act 3 we begin to wonder whether Eva ever really existed. - Gerald says, "We've no proof it was the same photograph and therefore

no proof it was the same girl." - Birling adds, "There wasn't the slightest proof that this Daisy Renton really was Eva Smith." Yet the final phone call, announcing that a police inspector is shortly to arrive at the Birlings' house to investigate the suicide of a young girl, makes us realise that maybe Eva Smith did exist after all. What do you think?

- Think about Eva's name. *Eva* is similar to *Eve*, the first woman created by God in the Bible. *Smith* is the most common English surname. So, *Eva Smith* could **represent** every woman of her class.

STAGE DIRECTIONS

In the course of *An Inspector Calls* the Birling family and Gerald Croft change from a state of great self-satisfaction to a state of extreme self-doubt. The play is in 'real time' - in other words, the story lasts exactly as long as the play is on the stage. So, what happens in a comparatively short time to create such a dramatic **contrast**? How is the drama maintained and the audience involved? Think about these points.

Setting and Subtle Hints

The **Setting** and **Lighting** are very important. Priestley describes the scene in detail at the opening of Act 1, so that the audience has the immediate impression of a "heavily comfortable house." The setting is constant (all action happens in the same place). Priestley says that the lighting should be "pink and intimate" before the Inspector arrives - a rose-tinted glow - when it becomes "brighter and harder." The lighting reflects the mood of the play.

The dining room of a fairly large suburban house, belonging to a prosperous manufacturer. It has good solid furniture of the period. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.

There are **subtle hints** that not is all as it seems. For example, early on we wonder whether the happy atmosphere is slightly forced. Sheila wonders where Gerald was last summer, Eric is nervous about something, Lord and Lady Croft did not attend the engagement dinner. This arouses interest in the audience - we want to find out what is going on!

Dramatic Irony and Tone

There is **dramatic irony**. For instance, the audience knows how wrong Mr Birling is when he makes confident predictions about there not being a war and is excited about the sailing of The Titanic: famously, the ship sank on her maiden

voyage. This puts the audience at an advantage over the characters and makes us more involved.



The Birlings' Living Room

- There is a lot of **tension** as each member of the family is found to have played a part in Eva's death. New pieces of information contribute to the story being constructed. The audience is interested in how each character reacts to the revelations.
- **Inspector** himself adds drama:
- He controls the **pace** and **tension** by dealing with one line of enquiry at a time. Slowly the story of Eva's life is unravelled, like in a 'whodunnit'.
- He is in command at the end of Act I and the start of Act 2, and the end of Act 2 and the start of Act 3. He is a brooding, inescapable presence, very much in control.

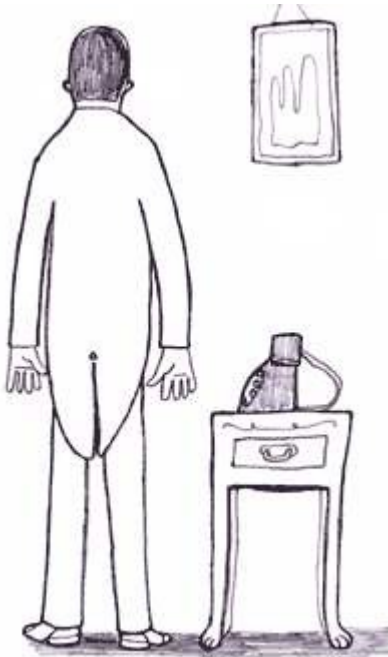
Tension and Timing

There are numerous changes in **tone**. For instance, Mr Birling's confidence is soon replaced - first by self-justification as he tries to explain his part in Eva's death, and then by anxiety.

Timing of entrances and exits is crucial. For example, the Inspector arrives immediately after Birling has told Gerald about his impending knighthood and about how "a man has to look after himself and his own."

The Ending

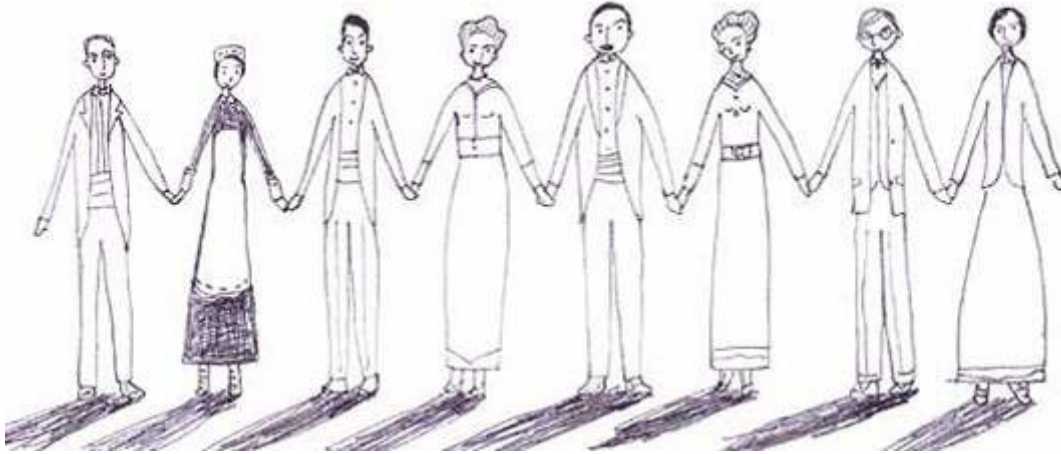
The **ending** leaves the audience on a cliff-hanger. In Act 3 the Birlings believed themselves to be off the hook when it is discovered that the Inspector wasn't real and that no girl had died in the infirmary. This releases some of the tension - but the final telephone call, announcing that a real inspector is on his way to ask questions about the suicide of a young girl, suddenly restores the tension very dramatically. It is an unexpected final twist.



THEMES

In *An Inspector Calls*, the central theme is responsibility. Priestley is interested in our personal responsibility for our own actions and our collective responsibility to society. The play explores the effect of class, age and sex on people's attitudes to responsibility, and shows how prejudice can prevent people from acting responsibly. In addition, the play also considers the following themes of morality and lies and deceit.

RESPONSIBILITY



Everyone in society is linked...

The words **responsible** and **responsibility** are used by most **characters** in the play at some point.

Each member of the family has a different attitude to responsibility. Make sure that you know how each of them felt about their responsibility in the case of Eva Smith.

The Inspector wanted each member of the family to share the responsibility of Eva's death: he tells them, "each of you helped to kill her." However, his final speech is aimed not only at the characters on stage, but at the audience too:

One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do.

The Inspector is talking about a **collective responsibility**, everyone in society is linked, in the same way that the characters are linked to Eva Smith. Everyone is a part of "one body", the Inspector sees society as more important than individual interests. The views he is propounding are like those of Priestley who was a socialist. Remember at the time the ethos was based on the individualism ethos of **laissez faire** (leave alone), Priestley wanted the characters to consider a social conscience and to embrace a collective responsibility.

He adds a clear warning about what could happen if, like some members of the family, we ignore our responsibility:

And I tell you that the time will soon come when, if men will not learn that lesson, when they will be taught it in fire and blood and anguish.

What would Priestley have wanted his audience to think of when the Inspector warns the Birlings of the "fire and blood and anguish"?

Probably he is thinking partly about the world war they had just lived through - the result of governments blindly pursuing 'national interest' at all costs. No doubt he was thinking too about the Russian revolution in which poor workers and peasants took over the state and exacted a bloody revenge against the aristocrats who had treated them so badly.

CLASS

Apart from Edna the maid, the cast of the play does not include any lower class characters. We see only the rich, upwardly mobile Birlings and the upper class Gerald Croft. Yet we *learn* a lot about the lower class as we hear of each stage in Eva's life and we see the attitude the Birlings had for them.

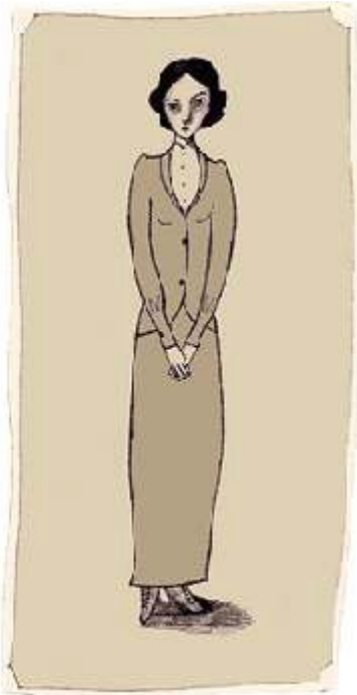
This table looks at the way the Birlings saw lower-class Eva when they came into contact with her, and the way that they see themselves within their own class.

Characters	Attitudes to the lower class:	Attitudes to the upper class:
	At the start of the play, this character was:	To this character, Eva was...
Mr Birling	keen to be knighted to cement his hard-fought rise to the upper class	cheap labour
Sheila	happy spending a lot of time in expensive shops	someone who could be fired out of spite
Gerald	prepared to marry Sheila, despite her lower social position	a mistress who could be discarded at will
Eric	awkward about his 'public-school-and-Varsity' life	easy sex at the end of a drunken night out
Mrs Birling	socially superior to her husband, and embarrassed at his gaffes	a presumptuous upstart

- The Palace Variety Theatre was a music hall. It was not seen as quite 'respectable' entertainment - probably not somewhere where Sheila would have gone. The **stalls** bar of the Palace Variety Theatre, where Eva Smith met both Gerald and Eric, was the bar for the lower classes and a favourite haunt of prostitutes. We could ask what Gerald and Eric were there in the first place! Alderman Meggarty, a local dignitary, also went there a lot.

Priestley is trying to show that the upper classes are unaware that the easy lives they lead rest upon hard work of the lower classes.

GENDER



Eva Smith

Because Eva was a woman - in the days before women were valued by society and had not yet been awarded the right to vote - she was in an even worse position than a lower class man. Even upper class women had few choices. For most, the best they could hope for was to impress a rich man and marry well - which could explain why Sheila spent so long in Milwards.

For working class women, a job was crucial. There was no social security at that time, so without a job they had no money. There were very few options open to women in that situation: many saw no alternative but to turn to prostitution.

Look at these quotations, showing the attitude to women of some characters:

- Mr Birling is dismissive of the several hundred women in his factory: "We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else."
- Gerald saw Eva as "young and fresh and charming" - in other words, someone vulnerable he could amuse himself by helping.
- Mrs Birling couldn't believe that "a girl of that sort would ever refuse money." Her charitable committee was a sham: a small amount of money was given to a small amount of women, hardly scratching the surface of the problem.
- Why did Priestley decide to hinge his play on the death of a young working class woman rather than the death of a young working class man?

AGE

The older generation and the younger generation take the Inspector's message in different ways. While Sheila and Eric accept their part in Eva's death and feel huge guilt about it, their parents are unable to admit that they did anything wrong.

This table looks at these contrasting ideas:

The Old (Mr and Mrs Birling)	The Young (Sheila and Eric)
The old are set in their ways. They are utterly confident that they are right and they see the young as foolish.	The young are open to new ideas. This is first seen early in Act 1 when both Eric and Sheila express sympathy for the strikers - an idea which horrifies Birling, who can only think of production costs and ignores the human side of the issue.
The old will do anything to protect themselves: Mrs Birling lies to the Inspector when he first shows her the photograph; Mr Birling wants to cover up a potential scandal.	The young are honest and admit their faults. Eric refuses to try to cover his part up, saying, " <i>the fact remains that I did what I did.</i> "
They have never been forced to examine their consciences before and find they cannot do it now - as the saying goes, 'you can't teach an old dog new tricks.'	Sheila and Eric see the human side of Eva's story and are very troubled by their part in it. They do examine their consciences.
Mr and Mrs Birling have much to fear from the visit of the 'real' inspector because they know they will lose everything.	Sheila and Eric have nothing to fear from the visit of the 'real' inspector because they have already admitted what they have done wrong, and will change.

Gerald Croft is caught in the middle, being neither very young nor old. In the end he sides with the older generation, perhaps because his aristocratic roots influence him to want to keep the status quo and protect his own interests.

Ultimately, we can be optimistic that the young - those who will shape future society - are able to take on board the Inspector's message.

SELF ASSESSMENT- ENGLISH LITERATURE EXAM ANSWERS

Question Title:	Not confident/ Not attempted	Attempted and ok	Secure- can do this well
1. Have I attempted to focus on the question throughout by using the language of the question at the start and finish of my paragraphs?			
2. Have I used quotes to back up my points?			
3. Have I analysed the language in the quotes I've used to show my understanding of the character/ theme or sub plot?			
4. Have I shown an awareness of the sub text?			
5. Have I discussed how meaning is conveyed through language, structure or style?			
6. Have I discussed alternative interpretations of events, characters or scenes?			
7. Have I shown understanding of dramatic devices?			
8. Have I considered a variety of ways in which effects are achieved?			
9. Have I discussed the relationships between characters/ situations or events?			
10. Can I comment on the social, historical and contextual features?			
11. Have I used paragraphs correctly?			
12. Have I used a range of vocabulary, sentence structures and punctuation?			

<p>TARGET FOR EXAM</p> <ol style="list-style-type: none">1.2.3.			
---	--	--	--

TEST YOURSELF- HOW WELL DO YOU KNOW THE PLAY?

ACT 1-Find quotes to back up your answer

1. Why is Mr Birling particularly pleased to be celebrating Sheila's and Gerald's engagement?
2. Why is Mr Birling's speech ironic on page 6 and 7?
3. How does Mr Birling show a dismissive attitude to Eric on page 6?
4. What is Mr Birling referring to when he states, " We can't let these Bernard Shaws and H G Wellses do all the talking?" page 7
5. Why does Birling think that Lady Croft may object to Sheila? page 8
6. How does Birling try to promote his social status to Gerald and why would he feel the need to do this? page 8
7. How does Birling show his laissez faire attitude in his speech on page 10?
8. How does the sound of the door bell work as a dramatic device considering its position in the script? Page 10
9. How does Birling respond when he first hears of the arrival of the inspector in order to assert his authority in front of Gerald?
10. How does Birling try to assert his authority and status over the Inspector? Page 11
11. How did Eva Smith die? - page 11
12. Why does the inspector chose to only show one person the photograph at time? Page 12
13. How is tension shown between Birling and Eric on page 13?
14. Why does Birling deliberately introduce Gerald to the Inspector on page 13?
15. How does Birling show that he has no sense of collective responsibility on page 14?
16. How does Birling describe Eva on page 14?
17. How does Eric show a sense of social compassion on page 15 and 16?
18. How does Birling try to intimidate the Inspector on page 16 and 17?
19. How does Gerald try to assert his social superiority on page 22?
20. Why did Sheila make the complaint against Eva in Milwards? Page 24
21. How does Gerald inadvertently show that he knew Eva Smith on page 25?
22. How does Gerald explain his acquaintance with Eva/ Daisy on page 26?

ACT TWO-Use quotes to back up your answers to each question

1. How would you describe the mood in the dining room at the beginning of Act Two?
2. Why is Sheila described as 'hysterical'?
3. How does the inspector constantly remind the audience and the Birlings of the fate of Eva?
4. How does the Inspector remind Sheila of her guilt on page 29 in such a way as to be protecting her? How is this a clever technique?
5. How does Mrs Birling try to assert her authority on page 29 , 30 and 31?
6. Why and how does Sheila try to change her mother's approach?
7. What does Mrs Birling reveal about her view when she says, 'girls of that class...?'
8. What does Mrs Birlings being 'staggered' about Eric's drinking reveal about their family relationship?
9. How does the conversation about Eric foreshadow later events and create suspense?
10. Why does Sheila respond 'wildly with a laugh' No he's giving us the rope- so that we'll hang

- ourselves'? What does she mean by this and what is implied by the way she states it?
11. Why does *Gerald* become distressed as he recounts his story and how might he be feeling?
 12. What is the Inspector suggesting about class and the *Birling's* parenting techniques when he states, 'Your daughter isn't living on the moon. She's here in *Brumley* too.?'
 13. Why do you think *Daisy Renton* knew the affair with *Gerald* 'couldn't last'?
 14. What does *Sheila* mean when she says, 'You and I aren't the same people who sat down to dinner here'? What could she be saying about *Gerald* and about herself?
 15. How does *Sheila* show a sense of collective responsibility on page 41?
 16. Why was *Mrs Birling* so prejudiced against *Eva Smith* when she appealed to the charity?
 17. How does the Inspector's attitude start to change as the act progresses?
 18. How does the inspector trick *Mrs Birling* into condemning her own son?
 19. What makes *Sheila* suddenly aware of *Eric's* involvement?
 20. Why does *Mrs Birling* react in a 'frightened' way?
 21. How would you describe the mood as *Eric* enters at the end of the scene?

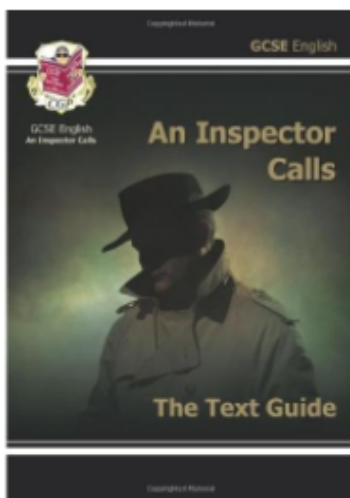
ACT THREE- Use quotes to back up your points

1. What do the first three pages reveal about the family relationships?
2. How does the Inspector over rule *Birling* on page 51?
3. What do we learn about *Eric* from his story?
4. How do the family react to *Eric's* story?
5. What is *Birling's* reaction when he hears how *Eric* obtained the money and what does he plan to do?
6. What do we learn about *Eric's* relationship with his parents?
7. How should each character react to the Inspector's final speech?
8. What message is the Inspector trying to communicate when he states, "We don't live alone. We are members of one body."?
9. How do the family react to each other once the Inspector has left?
10. What are *Birlings* and *Mrs Birlings* priorities?
11. Why does it 'not much matter' to *Sheila* if the Inspector was not a policeman?
12. What evidence do the family base their judgement on that the Inspector may not have been a real policeman?
13. How does each member of the family react to *Gerald's* news?
14. How does *Gerald's* news make each character feel about their part in *Eva's* life?
15. How should each character react to *Gerald's* theory about the photograph?
16. How does the atmosphere change as the scene progresses?
17. How do the characters react to the information received from *Gerald's* phone call?
18. How has each character been affected by the evening's events?
19. What is the effect of the final telephone call on the characters?
20. How should the final telephone call affect the audience?
21. Who do you think Inspector *Goole* was?
22. What message is the playwright trying to communicate to the audience throughout the play?
23. What is your lasting impression of each character?
24. How is the play 'a moral mystery'?

General questions

1. When is the play set?
2. Why is the date of the play important?
3. When was the play written?
4. What was happening at that time in history?
5. Name two historical events Mr Birling refers to
6. What does this show about Mr Birling?
7. What is the name of the Inspector?
8. Why might this name be important?
9. Write down 2 reasons that Mr Birling is pleased his daughter is marrying Gerald Croft
10. How can we tell that Mr and Mrs Birling come from different backgrounds?
11. How can we tell that the Inspector does not think much of Mr Birling?
12. What was Mr Birling's involvement with Eva Smith?
13. How can we tell that he does not regret what he did?
14. Does Gerald agree with Mr Birling or the Inspector?
15. What was Sheila's involvement with Eva Smith?
16. How can we tell that Sheila regrets what she did?
17. What was Eric's involvement?
18. How can we tell that Mrs Birling has a blinkered view of the world?
19. Which character has most regret for what they did?
20. Which character has least regret?
21. Who do you think the Inspector is and what is his message?
22. How do the younger and older generations react differently to his visit?
23. How do you think the play should be staged - in a traditional way around a table, or in an experimental way?
24. What are the advantages and disadvantages of the experimental setting?
25. In what ways is the play still relevant to us today?

Recommended Revision Guide: (available from the school library)



GCSE English Text Guide - An Inspector Calls

CGP Books

ISBN 10/EAN: 1841461156 / 9781841461151

Author: **CGP Books**

Publisher: **Coordination Group Publications Ltd (CGP)**

Publication date: **2002 August**

Format: **Paperback**

Language: **English**

Dimensions: **296 x 214 x 4**

Weight: **186 g** Pages: **62 pages**

Product range: **GOLD LABEL**

Useful Websites and YouTube videos for research and revision:

<http://www.aqa.org.uk/student-support/for-students/revision/revision-resources>

http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramainspectorcalls/

<http://www.sparknotes.com/drama/an-inspector-calls/>

<http://www.litcharts.com/lit/an-inspector-calls>

<http://www.litcharts.com/lit/an-inspector-calls/quotes>

<http://www.gradesaver.com/an-inspector-calls>

https://getrevising.co.uk/revision-tests/english_literature_an_inspector_calls_analysis

<https://www.youtube.com/watch?v=7WXhekXhtZc>

<https://www.youtube.com/watch?v=KtLBmtkWSX8>

<https://www.youtube.com/watch?v=Vukp3EFVweQ>

And don't forget you have GOOGLE at your fingertips and the school or public library is also a great resource to find out more about your topic or consolidate your learning.