



# English Literature

Paper 2 Modern Text

Section A

Name \_\_\_\_\_

Class \_\_\_\_\_

# English Literature Overview

Paper 1: Shakespeare and the 19 <sup>th</sup> century novel	Paper 2: Modern text and Poetry
<p><b>What's assessed:</b></p> <ul style="list-style-type: none"> <li>Shakespeare – Macbeth</li> <li>19<sup>th</sup> century novel – A Christmas Carol</li> </ul>	<p><b>What's assessed:</b></p> <ul style="list-style-type: none"> <li>Modern text – An Inspector Calls</li> <li>Poetry – Power and Conflict Cluster</li> <li>Unseen Poetry</li> </ul>
<p><b>How it's assessed:</b></p> <ul style="list-style-type: none"> <li>written exam: 1 hour 45 minutes</li> <li>64 marks</li> <li>40% of GCSE</li> </ul>	<p><b>How it's assessed:</b></p> <ul style="list-style-type: none"> <li>written exam: 2 hours 15 minutes</li> <li>96 marks</li> <li>60% of GCSE</li> </ul>
<p><b>Questions:</b></p> <p><b>Section A Shakespeare:</b> Students will answer one question on <u>Macbeth</u>. They will be required to write in detail about an extract from the play and then to write about the play as a whole.</p> <p><b>Section B 19<sup>th</sup> century novel:</b> Students will answer one question on <u>Jekyll and Hyde</u>. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole.</p>	<p><b>Questions:</b></p> <p><b>Section A Modern text:</b> Students will answer one essay question from a choice of two on <u>An Inspector Calls</u>.</p> <p><b>Section B Poetry:</b> Students will answer one comparative question on one named poem printed on the poem and one other poem from the <u>power and conflict cluster</u>.</p> <p><b>Section C Unseen Poetry:</b> Students will answer two questions – one question on one <u>unseen poem</u> and one question comparing this poem with a second unseen poem.</p>

## What will you be assessed on?

### Assessment Objectives (AOs)

<b>AO1</b>	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> <li>maintain a critical style and develop an informed personal response</li> <li>use textual references, including quotations, to support and illustrate interpretations.</li> </ul>
<b>AO2</b>	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
<b>AO3</b>	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>
<b>AO4</b>	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>

# The Features of a Play Script

Feature	Definition	Example
<b>A play</b>	Not a book or novel – Priestly wrote An Inspector Calls to be heard and performed on a stage.	
<b>Stage Directions</b>	Priestley uses Stage Directions to show how the play should look on stage. They include set changes, lighting and costumes. Stage directions are also used to convey the writer's message.	
<b>Props</b>	Significant items on stage that add to the plot. These items can be used to provide clues and create a sense of mystery and tension.	
<b>Acts</b>	A play is divided into Acts. Each Act develops the plot and contains elements of changing characters, action, climax and resolution	
<b>Entrances and exits</b>	How characters enter and exit the stage is significant to the plot. Sometimes they are accompanied with sound.	
<b>Beginnings and ends of each act</b>	Priestley uses the acts to create tension often 'freezing' the action to build suspense. He uses cliff-hangers to make the audience wait.	
<b>Warning signs</b>	Clues (props, stage directions, dialogue) that are present from the beginning – signs of problems that are presented to the audience.	
<b>Dramatic Irony</b>	When the audience knows more than the characters. Dramatic irony gives power to the audience. Priestly uses it to highlight character flaws.	
<b>Dialogue/ Language</b>	The character's language reveals information about them: mood and tone, emotions, social class, thoughts and feelings about events and other characters. Language is used to highlight social differences and changes in characters.	
<b>Audience</b>	The play is written for a group of people who will watch the performance. Everything that happens on stage is to create a reaction from the audience to convey the writer's message.	

# Identify the features of a play in the following extract from the opening of *An Inspector Calls*

## AN INSPECTOR CALLS

### ACT I

SCENE: Dining-room of a fairly large suburban house, belonging to a fairly prosperous manufacturer. It is a solidly built room, with good solid furniture of the period. Upstage right there is an alcove with a heavy sideboard. A door from the alcove leads to the kitchen. Upstage left is a large double door used almost exclusively. A fireplace is along the right wall with a curtained window on either side. There are two leather armchairs on either side of the fireplace and down stage from it an ornate floor lamp and a small table with telephone. A little upstage of center is a solid but not too large dining room table with solid set of dining room chairs around it. A few imposing but tasteless pictures and engravings. The general effect is substantial and comfortable and old-fashioned but not cozy and homelike.

AT RISE OF CURTAIN: The four BIRLINGS and GERALD are seated at table, with ARTHUR BIRLING at one end, his wife at the other, ERIC BIRLING downstage, and SHEILA and GERALD CROFT seated upstage. EDNA, a neatly dressed parlor maid, in her late twenties, is just clearing table which has no cloth, of dessert plates, champagne glasses and champagne bottle, taking them to sideboard, then going back to table with decanter of port. Port glasses are already on table. All five are in evening dress of the period, the men in tails and white ties. ARTHUR BIRLING is a heavy-looking, rather portentous man in his middle fifties, with fairly easy manners but rather provincial in his speech. His wife is about fifty, a rather cold woman and her husband's

social superior. SHEILA is a pretty girl in her early twenties, very pleased with life and rather excited. GERALD CROFT is an attractive chap about thirty, rather too manly to be a dandy, but very much the easy well-bred young-man-about-town. ERIC is in his middle twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.

BIRLING. Thank you, Edna. That's right. (*Pushes port toward ERIC. EDNA crosses to U. sideboard.*) You ought to like this port, Gerald. As a matter of fact, Finchley assured me it's exactly the same port your father gets from him.

GERALD. Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it. (*EDNA crosses down to table.*)

SHEILA. (*Gaily, possessively.*) I should jolly well think so, Gerald. I'd hate you to know all about port—like one of these purple-faced old men. (*EDNA crosses to sideboard.*)

BIRLING. Here, I'm not a purple-faced old man.

SHEILA. No, not yet. But then you don't know all about port—do you?

BIRLING. (*Noticing that his wife, SYBIL, has not taken any.*) Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?

SHEILA. Yes, go on, Mummy. You must drink our health. (*EDNA goes to table.*)

MRS. BIRLING. (*Smiling.*) Very well, then. Just a little, thank you. (*To EDNA, who is about to go with tray.*) All right, Edna. I'll ring from the drawing-room when we want coffee. Probably in about half an hour. (*EDNA crosses to kitchen door.*)

EDNA. (*Going.*) Yes, Ma'am. (*EDNA goes out. They now have all the glasses filled. BIRLING beams at them and clearly relaxes.*)

BIRLING. Well, well—this is very nice. Very nice. Good dinner too, Sybil. Tell Cook from me.

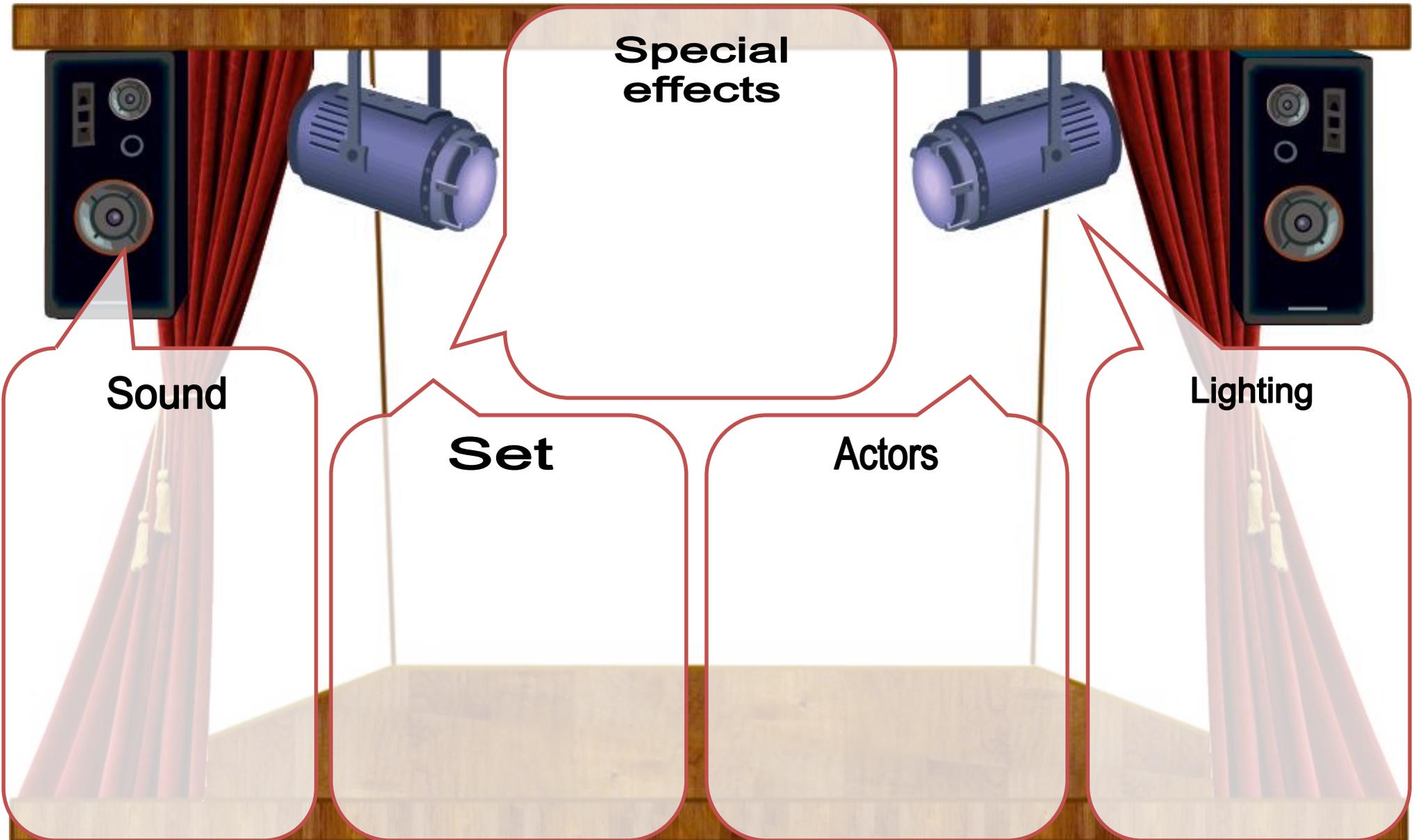
GERALD. (*Politely.*) Absolutely first-class.

MRS. BIRLING. (*Reproachfully.*) Arthur, you're not supposed to say such things—

# Play Production

Priestley wrote the play for a stage and he uses dramatic devices to build tension and create conflict.

Complete the boxes below with quotes from the stage directions. Explain the significance of the device and how Priestley uses it to create a dramatic play.



**Special effects**

**Sound**

**Set**

**Actors**

**Lighting**

# An Inspector Calls

by JB Priestley

Focus	<b>QUESTION MILD</b>	Question HOT	Question EXTRA HOT	Your question
The title	<b>WHAT ARE THE CONNOTATIONS OF THE WORD 'INSPECTOR'</b>	What sort of word is 'an'? Why is this significant?	Compare the word 'inspector' to the scene that is described in the stage directions- do the two go together?	
Answers				
The furniture and characters	<b>HOW IS THE FURNITURE DESCRIBED?</b>	Who has attended the dinner party?	What inferences and deductions can be made regarding the class and position in society of the Birlings?	
Answers				
The food and lighting	<b>WHAT BOTTLES ARE ON THE TABLE? WHAT IS THE LIGHTING LIKE?</b>	What deductions can be made about the atmosphere of the party and the closeness of the family?	What impressions does Priestley wish to give about this family? How should the audience feel about them?	
Answers				

## Relevant Vocabulary – find the full quote/example in the play.

<p><b><u>Suburban</u></b> (adjective) A residential area on the edge of a city or town where people who work in the city or town often live.</p>	<p><b><u>Prosperous</u></b> (adjective) Successful, usually by earning a lot of money. Rich and wealthy.</p>	<p><b><u>Decanter</u></b> (noun) A decorative glass container for wine and other alcoholic drink.</p>	<p><b><u>Scaremonger</u></b> (noun) A person who spreads stories that cause public fear.</p>
<p><b><u>Port</u></b> (noun) A strong, sweet red wine. Often served after dinner.</p>	<p><b><u>Portentous</u></b> (adjective) Serious and trying to be very important. Shows arrogance and conceit.</p>	<p><b><u>Provincial</u></b> (adjective) Having opinions and ideas that are old-fashioned and simple.</p>	<p><b><u>Agitations</u></b> (noun) Worry and anxiety</p>
<p><b><u>Guffaws</u></b> (verb) To laugh loudly, especially at something stupid that someone has said or done.</p>	<p><b><u>Squiffy</u></b> (adjective) Slightly drunk.</p>	<p><b><u>Fiddlesticks</u></b> (exclamation) Used to express disagreement or to say that something is nonsense.</p>	<p><b><u>Capital</u></b> (noun) A large amount of money used for producing more wealth.</p>
<p><b><u>Cranks</u></b> (noun) A person who has strange or unusual beliefs.</p>	<p><b><u>Disconcerting</u></b> (adjective) Anxious, unsettled and worried.</p>	<p><b><u>Infirmity</u></b> (noun) An old name for a hospital.</p>	<p><b><u>Labour</u></b> (noun) A polity party that believes in social equality, a more equal sharing of wealth and the rights of workers.</p>

<p><b><u>Modestly</u></b> (adverb) To downplay your own abilities and achievements.</p>	<p><b><u>By Jove</u></b> (noun) Used to express surprise or to emphasise a statement.</p>	<p><b><u>Officious</u></b> (adjective) Too eager to tell people what to do and having too high an opinion of your own importance.</p>	<p><b><u>Impertinent</u></b> (adjective) Rude and not showing respect towards someone older or in a higher position than you.</p>
<p><b><u>Vindictive</u></b> (adjective) Having or showing a wish to harm someone because you think they have harmed you.</p>	<p><b><u>Impressionable</u></b> (adjective) Easily influenced by other people, especially because you are young.</p>	<p><b><u>Absurd</u></b> (adjective) Believed to be stupid and unreasonable.</p>	<p><b><u>Wretched</u></b> (adjective) Unpleasant</p>
<p><b><u>Agitated</u></b> (adjective) Nervous because of worry or fear that is difficult to control.</p>	<p><b><u>Savagely</u></b> (adverb) In a violent, cruel or very severe way.</p>	<p><b><u>Bluffed</u></b> (verb) To deceive someone by faking or pretending to do something.</p>	<p><b><u>Women of the town</u></b> (euphemism) Prostitutes</p>
<p><b><u>Goose</u></b> (noun) 'Ghoul' – strange, suspicious and unnatural.</p>	<p><b><u>Dramatic Irony</u></b> The situation in which the audience of a play knows something that the characters do not.</p>	<p><b><u>Euphemisms</u></b> A word or phrase used to avoid saying an unpleasant or offensive word.</p>	<p><b><u>Prejudiced</u></b> Showing an unreasonable dislike for something or someone.</p>
<p><b><u>Omniscient</u></b> (adjective) Having unlimited knowledge – appears to know everything</p>	<p><b><u>Capitalism</u></b> (noun) An economic, political and social system in which people are motivated by profit and success.</p>	<p><b><u>Socialism</u></b> (noun) The set of beliefs that states that all people are equal.</p>	<p><b><u>Responsibility</u></b> (noun) To have a duty or obligation to help, support, provide, work so that certain things are done.</p>



# TEN VOCABULARY QUESTIONS

**Which adjective means 'successful, rich and wealthy'?**

1. Portentous.
2. Prosperous.
3. Port.
4. Provincial.

**Which verb means to deceive someone?**

1. Guffaws.
2. Modestly.
3. Savagely.
4. Bluffed.

**Which noun shows a large amount of money used for producing more wealth?**

1. Capitalist.
2. Capitalism.
3. Capital.
4. Capitalisation.

**Which adjective means 'stupid and unreasonable'?**

1. Agitated.
2. Vindictive.
3. Absurd.
4. Wretched.

**A euphemism is...**

1. The situation in which the audience of a play knows something that the characters do not.
2. Showing an unreasonable dislike for something or someone.
3. Used to express disagreement or to say that something in nonsense.
4. A word or phrase used to avoid saying an unpleasant or offensive word.

**Which adjective means to 'know everything'?**

1. Officious.
2. Omniscient.
3. Impertinent.
4. Provincial.

**What expression is used to show 'surprise'?**

1. Guffaws.
2. By Jove.
3. Squiffy.
4. Fiddlesticks.

**Which noun represents equality?**

1. Responsibility.
2. Labour.
3. Socialism.
4. Society.

**Which adjective is used to describe someone who is easily influenced?**

1. Modestly.
2. Disconcerting
3. Cranks.
4. Impressionable.

**Prejudice is ...**

1. Used to express disagreement or to say that something in nonsense.
2. The situation in which the audience of a play knows something that the characters do not.
3. A word or phrase used to avoid saying an unpleasant or offensive word.
4. Showing an unreasonable dislike for something or someone.

# An Inspector Calls

J.B.Priestley

It is a spring evening in 1912 at the Brumley home of the Birlings, a prosperous industrial family in the North Midlands.

The family is enjoying a dinner party celebrating the engagement of their daughter to a man who is heir to the most successful family business in the North - but they are about to be interrupted by the persistent Police Inspector, Inspector Goole.



## Act One: a family affair in 1912

Arthur Birling, a wealthy businessman, and his family are celebrating the engagement of his daughter Sheila. The play begins with the idea that all is well at the Birling household. Arthur gives a speech to Gerald and Eric about business. He says that every man should look after himself. The doorbell rings and they receive a visit from an Inspector, Inspector Goole, who has come to inform them that a young working class girl called Eva Smith has committed suicide by drinking disinfectant and that he is there to investigate her sudden suicide. It turns out that Arthur Birling sacked Eva Smith from his factory and Sheila Birling asked for Eva Smith to be sacked from Millwards (a clothing shop) last year. The Inspector explains that Eva Smith changed her name to Daisy Renton. Gerald appears shocked and Eric leaves.

## Act Two: the Inspector's investigation continues

The family are, in turn, interrogated by the Inspector, and evident cracks appear in their relationships with one another. Under the pressure of the Inspector's interrogation, every member of the family turn out to have a shameful secret linking them with Eva's death. Gerald is forced to confess he spent last summer with Daisy Renton, who was his mistress. Sheila returns his engagement ring and Gerald leaves. Sybil Birling (who sits on the Woman's Charity Organisation) confesses to having rejected Eva/Daisy's appeal for help. Sybil blames the father of Eva/Daisy's unborn child for her death. Sheila guess that Eric is the father of the child.

## Act Three: who is responsible?

Eric returns and confesses to being the father of Eva/Daisy's unborn child. He describes how he drunkenly forced her to have sex with him, got her pregnant and then stole money from his father's office to support her. Evan/Daisy rejected the money and went to Sybil's charity for help. Eric blames his mother, Sybil, for having murdered her own grandchild. The Inspector reminds everyone that they have all been responsible for the death of Eva/Daisy. He warns the Birling's that everyone must look after one another. The Inspector leaves.

## Act Three: the big reveal

Gerald returns and announces that there is no 'Inspector Goole' at Brumley police station. Arthur Birling confirms this when he calls the station. Gerald then calls the infirmary and no one has committed suicide. Mr Birling, Sybil and Gerald all believe it was hoax and begin to relax. Sheila and Eric argue that they are all still guilty and must take responsibility. The phone then rings, informing the family that a young woman has been found dead after drinking disinfectant and a Police Inspector is to visit them that evening. *The curtain falls*

## CONTEXT Britain in 1912 and 1945 – What key events happened during this time period? Label the events below.

**Match the quote to the event Mr Birling is describing. Explain the significance of each context point – write your answers around the outside of each hexagon.**

**Mr Birling:** “Last month, just because the miners came out on strike, there’s a lot of wild talk about possible labour trouble in the near future. Don’t worry. We’ve seen the worst of it.”

**Mr Birling:** “Just because the Kaiser makes a speech or two, or a few German officers have too much to drink and begin talking nonsense, you’ll hear some people say that war’s inevitable. And to that I say – fiddlesticks!”

**Mr Birling:** “The world’s developing so fast that it’ll make war impossible.”

**Mr Birling:** “the *Titanic* – she sails next week – forty-six thousand eight hundred tons – forty-six thousand eight hundred tons – New York in five days – and every luxury – and unsinkable, absolutely unsinkable.”

**Mr Birling:** “And we’re in for a time of steadily increasing prosperity.”

**Mr Birling:** “...in the forties...by that time you’ll be living in a world that’ll have forgotten all these Capital versus Labour agitations and all these silly war scares.”

**Mr Birling:** “they suddenly decided to ask for more money...it’s my duty to keep labour costs down.”

Why did Priestley write the play in 1945 but set the play in 1912?

# Edwardian Society

The **Edwardian era** or **Edwardian period** covers the reign of King Edward VII 1901-1910, but also covers the period of time from the mid-1890s to the outbreak of WW1 in 1914. During the early 1900s there were significant political shifts in society. Where previously common labourers and women were excluded from society they became increasingly politicised. The Edwardian period maintained a rigid class system, however the changing economic system creating more social mobility. This included an increased interest in **socialism**, attention to the **plight of the poor** and the issue of **women's suffrage**. As industry rapidly increased, so did economic opportunities.



## Glossary

**Elite:**

**Etiquette:**

**Servant's entrance:**

**Upstairs vs Downstairs:**

## The Rules of Edwardian Society

- A poor person has no manners / class / sophistication / education.
- A poor person cannot ever become wealthy / rich.
- The poor and the rich should never mix – friendships / relationships / work.
- A poor person should be grateful for all that the rich help to provide them.
- The rich didn't want to see or hear the poor; they just needed them to do a job.
- The rich employed the poor.
- A rich person could sack or punish a poor employee without consequences.

**The play is about the relationship between the poor and the rich.**

**Discuss:**

**At the beginning of the play:**

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**At the end of the play:**

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# Who's who in Brumley?

Label the characters with their name and a brief outline of their key characteristics.



Empty box for labeling the character.



Empty box for labeling the character.



Empty box for labeling the character.



Empty box for labeling the character.



Empty box for labeling the character.



Empty box for labeling the character.

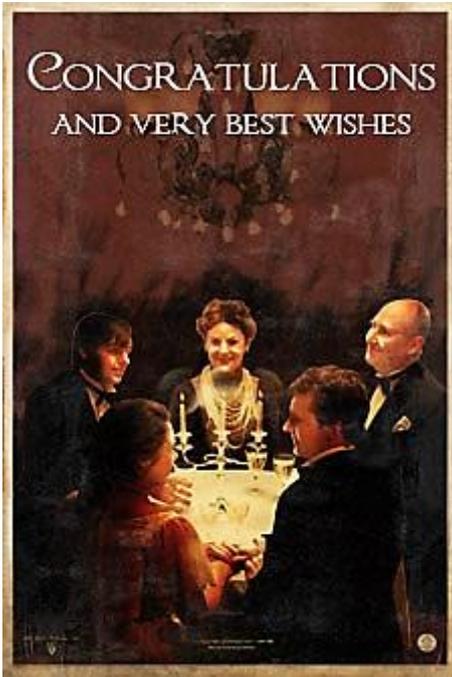


Empty box for labeling the character.



Empty box for labeling the character.

## Act One: a family affair



As the play begins we see the Birlings, a middle-class family, celebrating the engagement of their daughter Sheila to Gerald Croft. Everyone is joyous and content, saying the right things and creating a perfect picture. But underneath the surface there are hints of conflict.

Arthur Birling is keen to impress Gerald, who is from a more established and socially superior family. His anxiety is portrayed through pompous speeches in a bid to prove that his daughter will make an eligible wife.

Sheila is suspicious of Gerald's whereabouts the previous summer and is not satisfied by Gerald's excuse that he was working all summer. We begin to see the differences in what is expected of men and women in 1912.

### Act One: Consolidation

#### Summary: fill in the gaps!

The Birling family live in \_\_\_\_\_. It is described as an \_\_\_\_\_ city in the North Midlands and would likely to have had factories and housing for the thousands of workers. When the play opens the Birling family are celebrating the \_\_\_\_\_ of Sheila and Gerald \_\_\_\_\_. The mood seems to be \_\_\_\_\_, friendly and happy. Arthur Birling hopes that the marriage will help his \_\_\_\_\_. The ladies retire to the \_\_\_\_\_ and leave the men to drink their \_\_\_\_\_ and have a 'man to man' chat. Birling's social aspirations become apparent when he tells Gerald that he might be in line for a \_\_\_\_\_. He says that 'a man has to make his \_\_\_\_\_' and not worry about \_\_\_\_\_. As he is telling them this the \_\_\_\_\_ rings and an impressive and serious man enters.

#### Comprehension: answer in full sentences on lined paper.

- What type of person is Mr Birling? How does he define himself?
- How does Priestley show the confidence of the Birlings in their social position?
- What does Mr Birling want to achieve through his speeches?
- How does Priestley want Mr Birling to appear to the audience? Why?
- What does Eric reveal about Sheila?
- What phrase does Mr Birling repeat 3 times? Why is this significant?
- What clues are there that all is not as perfect as it seems?

## In these extracts, Arthur Birling presents his views on war and business.

1. Give each speech a heading from those listed below to sum up what it is about.
2. Annotate each speech with comments on the use and impact of dramatic irony.

**Strikes**  
**Business prospects**

**War won't happen**  
**Look after number one**

**Progress**  
**History doesn't matter**

**No such thing as society**  
**The future looks good**

“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. When you marry you’ll be marrying at a very good time. Yes, a very good time – and soon it’ll be an even better time.”

“Last month, just because the miners came on strike, there’s lots of wild talk about possible labour trouble in the near future. Don’t worry. We’ve passed the worst of it.”

“We employers at last are coming together to see that our interests – and the interests of Capital – are properly protected. And we’re in for a time of steadily increasing prosperity.”

“Glad you mentioned it, Eric. I’m coming to that. Just because the Kaiser makes a speech or two, or a few German officers have too much to drink and begin talking nonsense, you’ll hear some people say that war’s inevitable. And to that I say – fiddlesticks! The Germans don’t want war. Nobody wants war, except some half-civilised folks in the Balkans. And why? There’s too much at stake these days. Everything to lose and nothing to gain by war.”

“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 automobile’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 – and unsinkable, absolutely unsinkable.”

“In twenty or thirty years’ time – let’s 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 all these silly little war scares. There’ll be peace and prosperity and rapid progress everywhere – except of course in Russia, which will always be behindhand naturally.”

“But what so many of you don’t seem to understand now, when things are so much easier, is that a man has to make his own way – has to look after himself – and his family too of course, when he has one – and so long as he does that he won’t come to much harm.”

“But the way some of these cranks talk and write now, you’d think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense.”

"LAST MONTH, JUST BECAUSE THE MINERS  
**CAME OUT ON STRIKE,**  
THERE'S A LOT OF WILD TALK ABOUT  
**POSSIBLE LABOUR TROUBLE**  
IN THE NEAR FUTURE. DON'T WORRY.  
**WE'VE SEEN THE WORST OF IT."**

- the early 20th century saw the beginning of a movement away from an elite few controlling everything towards a situation where society tried to be more equal.
- there were an increasing number of strikes during this period and on the time after the play is set (undermining Mr Birling again).
- women were also becoming more insistent in their demands for equality - the suffragette movement becomes particularly militant at this time in history.

"And we're in for a time of  
steadily increasing prosperity."

In the years after the play is set, there was an economic depression, which was not helped by the cost of the war.

Explain how Priestley has used **dramatic irony** to present his ideas to the audience:





## How is Birling presented in this extract? Sample Answer

<p><b>How does the writer achieve it?</b></p> <p><b>Lit AO1:</b> use textual references, including quotations, to support and illustrate interpretations.</p>	<ul style="list-style-type: none"> <li>• Identify a technique/interesting use of language</li> <li>• Use a quote</li> </ul>	<p>Priestley portrays Mr Birling as a successful but <b>self-important</b> business man who shows no compassion for the working class, “working together – for lower costs and higher prices.”</p>
<p><b>What is the writer’s intention?</b></p> <p><b>Lit AO1:</b> Read, understand and respond to texts, maintain a critical style and develop an informed personal response</p> <p><b>Lit AO2:</b> Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to purpose and audience</li> <li>• Writer’s message</li> <li>• Writers’ attitude</li> </ul>	<p>Mr Birling believes that he is a team player and wants Gerald, the son of his rival and finance to his daughter, to recognise this. Priestley however presents Arthur as <b>arrogant</b> through the use of the dash creating a subsidiary clause implying that like many upper class men his thoughts are self-indulgent and ignorant to the <b>plight of the lower classes</b>.</p> <p>Priestley shows Birling’s <b>capitalist nature</b> “higher prices”, the adjective signaling him as a hardheaded man of business who has ambitions to merge with the larger company owned by Gerald’s father. Birling does not think about his workers as anything more than <b>cheap labour</b>, “lower prices” and he fails to recognise his <b>responsibility</b> as their employer, a symbolic message that cannot be ignored after Mr Birling is implicated in the death of Eva Smith.</p>
<p><b>Why is it effective?</b></p> <p><b>Lit AO2:</b> Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<ul style="list-style-type: none"> <li>• Link to the actual words used</li> <li>• What does it make you feel/do?</li> <li>• What are the connotations?</li> <li>• Does it have an emotional impact?</li> </ul>	
<p><b>Context</b></p> <p><b>Lit AO3:</b> Show understanding of the relationships between texts and the contexts in which they were written.</p>	<ul style="list-style-type: none"> <li>• Does it link to Edwardian society, values or beliefs?</li> <li>• Does it link to Priestley’s own beliefs?</li> </ul>	<p>From the start of the play the audience is positioned against Mr Birling who reflects the characteristics of the upper class <b>elite</b> in Edwardian society. It was a period of rapid <b>industrial growth</b> and perhaps Priestley was using Birling to show the need for social equality and equal pay in the workplace.</p>

- Read the sample paragraph provided.
- Tick the bullet-points which have been achieved and draw arrows to where this happened (using different colours will make it easier to spot).
- If possible, identify the different AOs where they appear.
- Go back to your paragraph. Choose a bullet-point you didn’t include. Use a purple pen to add this to your work.

## Arthur Birling

Mr Birling is a successful businessman who is well respected in Brumley.

He owns a factory and is head of the Birling factory.

**Explain what the following quotations tell us about him:**

“I might find my way into the next honours list. Just a knighthood of course.”

“But the way some of these cranks talk and write now, you’d think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive....”.

“Rubbish! If you don’t come down sharply on some of these people, they’d soon be asking for the earth.”

“Look here, Inspector, I consider this uncalled-for and officious. I’ve half a mind to report you.....”

“Well I only did what any employer might have done.” (Page 37)

“Of course. Somebody put that fellow up to coming here and hoaxing us. There are people in this town who dislike me enough to do that.”

# ***“Unsinkable, absolutely unsinkable.”***

**Titanic** is perhaps the most iconic ship in history. It was one of three 'Olympic Class' liners commissioned by the White Star Line. These magnificent vessels were the industrial marvels of their age and Titanic was to be the **biggest, fastest and most luxurious liner**. Titanic was an incredible feat of **engineering and ambition**.

After just three years, Titanic was finished – described as a floating city, it was ready to set sail on her maiden voyage from Southampton to New York. On board was a collection of passengers comprising millionaires, silent movie stars, school teachers and emigrants, in search of a better life in the United States.

Its voyage ended tragically on 14<sup>th</sup> April 1912 when it struck an iceberg and sank killing more than 1500 passengers and crew. For many, the tragic fate that befell Titanic would come to mark the passing of the **opulence of the Edwardian era** and **foreshadowed the global tragedy of World War One**.

(<http://www.bbc.co.uk/history/titanic>)

## **Titanic Microcosm**

- It was seen as indestructible.
- It was expensive.
- It was seen as symbol of prosperity, strength and wealth.
- The sinking could have been prevented.
- Both rich and poor died as a result.
- The rich were more likely to survive as they were nearest to the life rafts.



**LITERALLY** what does this quote mean? Filter the key words.

**FIGURATIVELY** what techniques have been used? What inferences can you make?

**SYMBOLICALLY** what is Priestley's message? How does it reflect Edwardian society?

***“Unsinkable, absolutely unsinkable.”***

## ***Disasters!***

### ***HMS Titanic: A survivor's story***

#### **SOURCE A**

***Elizabeth Shutes, aged 40, was governess to nineteen-year-old Margaret Graham who was travelling with her parents. As Shutes and Margaret sit in their First Class cabin they feel a shudder travel through the ship. At first comforted by her belief in the safety of the ship, Elizabeth's confidence is soon shattered by the realisation of a terrible disaster:***



"Suddenly a strange shaking ran under me, apparently the whole length of the ship. Startled by the very strangeness of the shivering motion, I sprang to the floor. With too perfect a trust in that mighty vessel I again lay down. Someone knocked at my door, and the voice of a friend said: 'Come quickly to my cabin; an iceberg has just passed our window; I know we have just struck one.'

No confusion, no noise of any kind, no immediate danger. Our stewardess came and said she could learn nothing. Looking out into the corridor I saw heads appearing, asking questions from half-closed doors. All was still, no excitement. I sat down again. My friend was by this time dressed; still her daughter and I talked on, Margaret pretending to eat a sandwich. Her hand shook so that the bread kept parting company from the chicken. Then I saw she was frightened, and for the first time I was too, but why get dressed, as no one had given the slightest hint of any possible danger? An officer's cap passed the door. I asked: 'Is there an accident or danger of any kind?' 'None, so far as I know', was his polite answer, spoken quietly and most kindly. This same officer then entered a cabin a little distance down the companionway and, by this time distrustful of everything, I listened intently, and distinctly heard, 'We can keep the water out for a while.' Then, and not until then, did I realise the horror of an accident at sea. Now it was too late to dress; no time for a waist, but a coat and skirt were soon on; slippers were quicker than shoes; the stewardess put on our life-jackets, and we were just ready when Mr Roebing came to tell us he would take us to our friend's mother, who was waiting on the deck above...

Now only pale faces, each form strapped about with those white bars. So gruesome a scene. We passed on. The awful good-byes. The quiet look of hope in the brave men's eyes as their wives were put into the lifeboats. Nothing escaped one at this fearful moment. We left from the sun deck, seventy-five feet above the water. Mr Case and Mr Roebing, brave American men, saw us to the lifeboat, made no effort to save themselves, but stepped back on deck. Later they went to an honoured grave.

Our lifeboat, with thirty-six in it, began lowering to the sea. This was done amid the greatest confusion. Rough seamen all giving different orders. No officer aboard. As only one side of the ropes worked, the lifeboat at one time was in such a position that it seemed we must capsize in mid-air. At last the ropes worked together, and we drew nearer and nearer the black, oily water. The first touch of our lifeboat on that black sea came to me as a last good-bye to life, and so we put off - a tiny boat on a great sea - rowed away from what had been a safe home for five days."

## SOURCE B

### ***The Real Story of the RMS Titanic***

*Taken from [www.teenink.com](http://www.teenink.com) an online magazine written for teens, by teens*

SOS! SOS! On April 15, 1912, RMS Titanic frantically summons help as the ship sinks farther and farther in the frigid water. Sadly, all the other nearby ships have their radios off at night and no-one answers the Titanic's call for help. Shortly before midnight, the Titanic struck an iceberg and sank. The wreck changed 706 people's lives and ended the lives of 1,517 more.

Claimed 'Unsinkable', the Titanic did not live up to its name. However, what made this accident such a big deal was the huge error the White Star Line made. The ship had a lifeboat capacity of 1,178 people, yet carried 3,547 passengers. When the ship started to sink, people panicked and left with the lifeboats only half-full. Many people jumped off the boat, only to catch hypothermia and die. Surviving passengers still remember the ghostly wails of dying passengers.

To truly understand the awful fate of the Titanic you have to go back to the very beginning. The Titanic was christened the 'Unsinkable' ship, but soon proved its nickname to be wrong. The actual voyage of the Titanic got off on the wrong foot. As the Titanic was pulling away from the port for the first time, the suction from its enormous size caused the ropes of a nearby boat to snap. The small boat almost crashed into the Titanic. Some passengers took this to be a bad omen and coincidentally or not, it was.

There are a number of odd rumours and legends about the Titanic but most are false. Among the more popular ones are that the bottle of champagne used to christen the Titanic didn't break on the first swing. This is untrue however, as the White Star Line did not believe in the custom. Other rumours include the fact that the Titanic had the cursed Hope diamond aboard the ship and that's why it sank, but this is also false. Another is that one of the ship's builders was accidentally sealed in the hull – also false. Silly rumours or not, they seemed to have predicted the Titanic's future better than we did.

At 11:40 pm on April 14, 1912, the two lookouts on duty, Fredrick Fleet and Reginald Lee spotted a large mass of ice and immediately rang the warning bell three times. "DING! DING! DING!" was all that the captain heard as he hurriedly gave the order "hard-a-starboard", meaning an abrupt turn toward the left. The iceberg managed to brush the right-side of the ship crushing the hull. The Titanic's safe design included water-tight compartments that would allow the ship to stay floating in case of a minor incident. However, the ship could only stay floating as long as less than 5 compartments were filled; 5 compartments were filling fast. Several ships hear the Titanic's calls for help but are too far away to be of any assistance. The ship's crew members were given the awful job of trying to persuade reluctant passengers that the boat was really sinking. Many passengers only heard a dull scraping noise as the ice went past the ship's side and went back to sleep.





**Collective nouns**

**Clichéd/Idiomatic Language**

**BIRLING (SOLEMNLY)**

But this is the point. I don't want to lecture you two young fellows again. But what so many of you don't seem to understand now, when things are so much easier, is that a man has to make his own way - has to look after himself - and his family too, of course, when he has one - and so long as he does that he won't come to much harm. But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive - community and all that nonsense. But take my

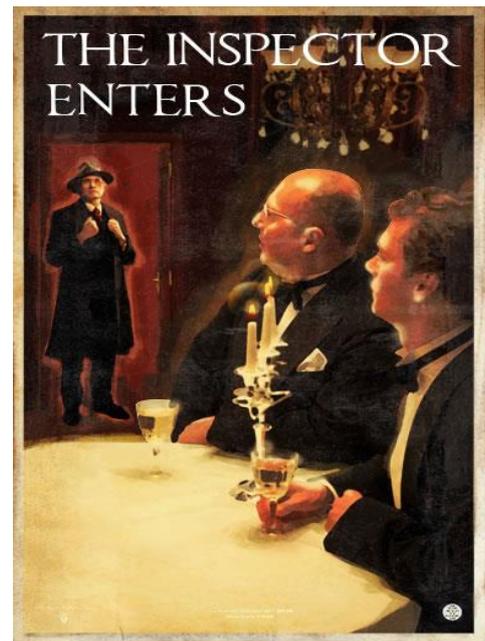
**Metaphorical (metonymy)**

**Simile**

## Act One: The Inspector Arrives

Inspector Goole announces that he has come to investigate the suicide of a young working-class girl who died that afternoon. Her name was Eva Smith.

After seeing a photograph of her, Birling admits that she used to be one of his employees: he discharged her when she became one of the ring-leaders of a strike asking for slightly higher wages. Birling justifies sacking her by saying he paid his workers the usual rates; he cannot see that he has any responsibility for what happened to her afterwards.



### Act One: Consolidation

#### Summary: fill in the gaps!

Inspector Goole arrives immediately after this and announces that he is investigating the suicide of a girl named \_\_\_\_\_ who killed herself by swallowing \_\_\_\_\_. He says that she left a diary and a \_\_\_\_\_. With the arrival of the Inspector a note of \_\_\_\_\_ and menace is introduced, and the audience expects the complacency of the Birlings to be \_\_\_\_\_.

The Inspector shows Birling a photograph and he then recognises her as the girl he \_\_\_\_\_ after a dispute over wages. The inspector soon adopts a very \_\_\_\_\_ tone which continues throughout the play. Birling tries to defend himself by referring to his friendship with \_\_\_\_\_.

#### Comprehension: answer in full sentences on lined paper.

- How does Mr Birling justify the Inspector calling to Gerald?
- What does Gerald say about Eric? How could this be a clue?
- How is Inspector Goole described?
- How does Mr Birling try to intimidate the Inspector?
- Compare and contrast the reaction of Arthur Birling and Sheila Birling to interrogation by the Inspector.
- How does the Inspector stress the pain the girl died in?
- Who seems most upset by her death?

# What is the Function of the Inspector in 'An Inspector Calls'?

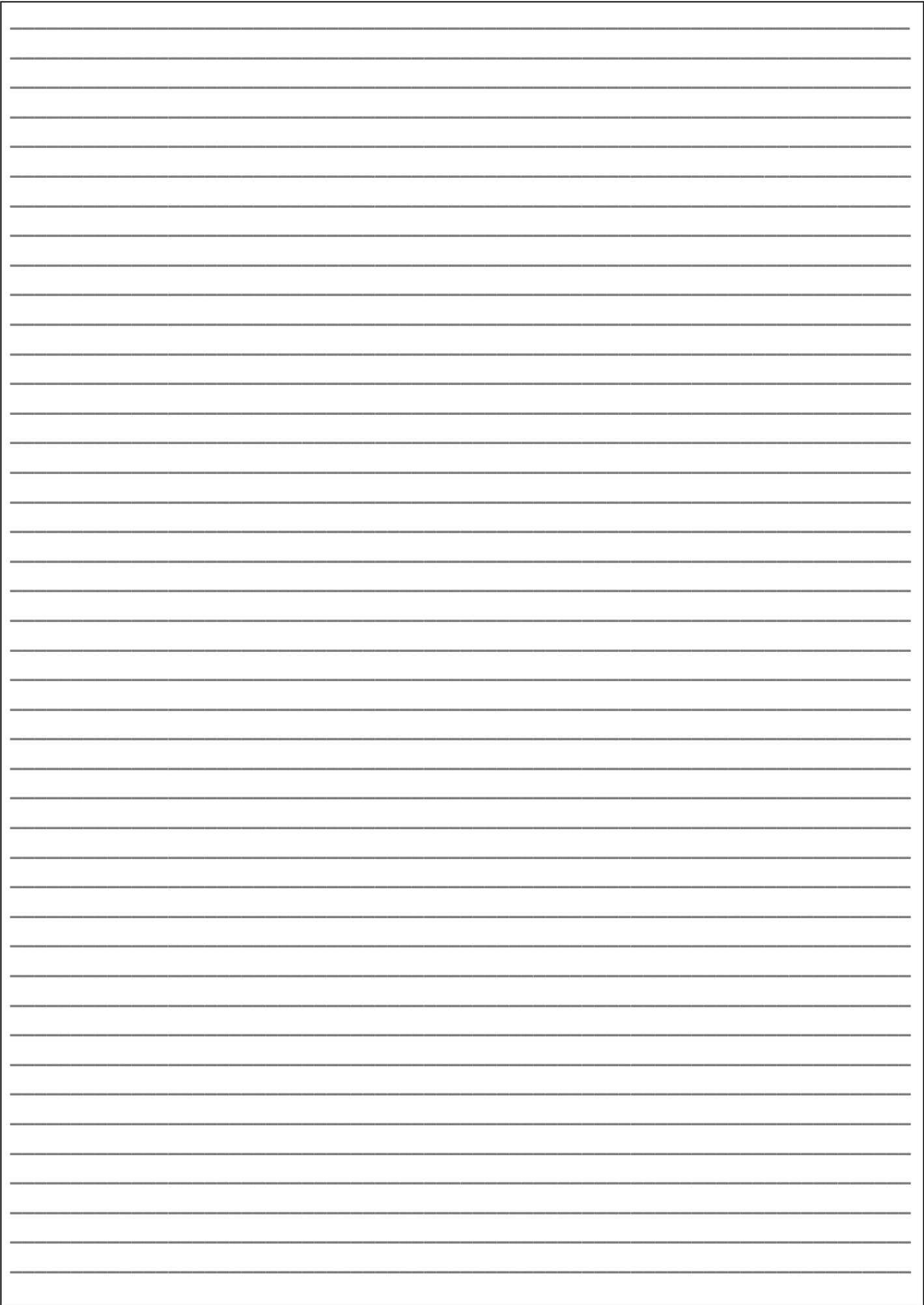
Function	Quotation	Explanation
<b>To maintain an aloof professionalism.</b>	Birling: ... I know the Brumley police officers pretty well – and I thought I'd never seen you before.  The Inspector: Quite so.	He doesn't appear very friendly and is not impressed by Mr. Birling's credentials, showing that he is solely here to uncover the truth. He does not believe that social status and reputation put you above the law, therefore is not intimidated by Birling's suggestions that he has friends in high places.
<b>To control speech and movement on stage.</b>	Birling: But I don't understand why you should come here, Inspector-  Inspector: ( <i>cutting through, massively</i> )	
<b>To create moments of tension and intrigue.</b>	Gerald: Any particular reason why I shouldn't see this girl's photograph, Inspector?  Inspector: ( <i>cooly, looking hard at him</i> ) There might be.	
<b>To show the characters and audience that all our lives are linked; to act as a vehicle for Priestley's moral message;</b>	'Because what happened to her then may have determined what happened to her afterwards...'	
<b>To force the characters to reveal their involvement in Eva's suicide.</b>	Inspector: I think you remember Eva Smith now, don't you, Mr Birling?	
<b>To shock the characters, and the audience, with the consequences of their involvement in Eva Smith's life.</b>	Inspector: She wasn't pretty when I saw her today, but she had been pretty – very pretty.	

# Mr Birling Vs Inspector Goole

Match up the explanation with the quotes.

<p><b>Mr Birling:</b> "Have a glass of port ..." <b>Inspector:</b> "No, thank you..."</p>	<p>The Inspector is organised and methodical. He is tenacious – he will not give up his questions.</p>
<p><b>Mr Birling:</b> "I was alderman...lord mayor...still on the bench." <b>Inspector:</b> "Quite so"</p>	<p>The inspector implies that Sheila and Gerald are involved. There is an air of mystery which allows him to have his power – he explains nothing, only shows a photograph to one character at a time.</p>
<p><b>Mr Birling:</b> (rather impatiently)...why should you come here, Inspector – <b>Inspector:</b> (cutting through massively)</p>	<p>Mr Birling tries to draw the Inspector into his atmosphere of celebration and at the same time show his privileged status. He gives blunt, monosyllabic answers which Mr Birling cannot answer.</p>
<p><b>Inspector:</b> "It's the way I like to work. One person and one line of enquiry at a time."</p>	<p>Mr Birling tries to keep control of the conversation but the Inspector will not let him.</p>
<p><b>Inspector:</b> "I see. Mr Croft is going to marry Miss Sheila Birling...Then I'd prefer you to stay"</p>	<p>The inspector is forcing Mr B to contradict himself – thus showing that Mr B's values are flawed.</p>
<p><b>Mr Birling:</b> "(to Eric) Look – just you keep out of this"</p>	<p>Mr Birling in a show of power implies that he is of a higher status and that he has the support of the highest ranking officers. However, the inspector is not impressed.</p>
<p><b>Mr Birling:</b> "I can't accept any responsibility... (To Eric) ...It's about time you learnt to face a few responsibilities"</p>	<p>Mr Birling becomes agitated and flustered.</p>

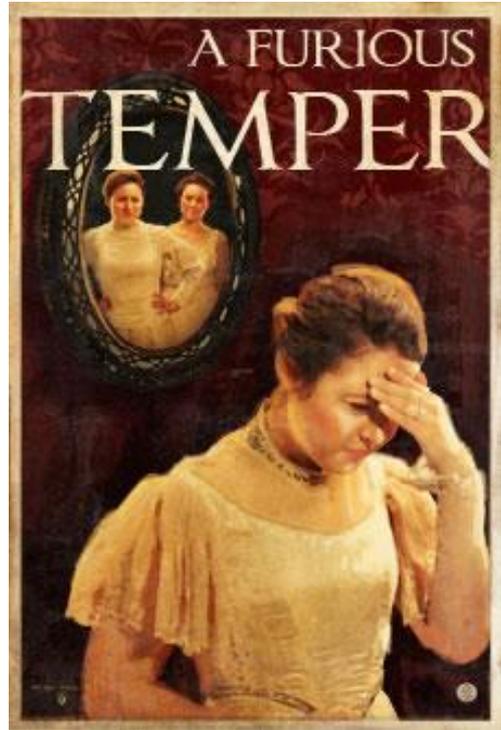




## Act One: Sheila's Confession

When Sheila enters, the Inspector reveals that he would also like to question her about Eva Smith's death. He tells Sheila that Eva's next job was at a big shop called Milwards, but that she was sacked after a customer complained about her.

When she too is shown a photograph of the girl, Sheila is very affected. She admits that it was her fault that Eva was sacked: when Sheila had gone in to try on a dress that didn't suit her, she had caught Eva smirking to another shop assistant - in her anger, Sheila had told the manager that if Eva wasn't fired, Mrs Birling would close their account. Sheila is hugely guilty and feels responsible for Eva's death.



When the Inspector then states that Eva, in despair, changed her name to Daisy Renton, Gerald Croft's involuntary reaction reveals that he knew her too. When the act ends, the audience is poised to find out what part Gerald had to play in her death.

## Act One: Consolidation

### Summary: fill in the gaps!

Sheila is the next to be interrogated. She admits \_\_\_\_\_ to the manager at Milwards because she thought Eva was \_\_\_\_\_ at her when she tried on a dress. As a result of this, Eva, or Daisy Renton was \_\_\_\_\_. Sheila feels very \_\_\_\_\_ about her behaviour and feels \_\_\_\_\_ towards Eva Smith. She is open and \_\_\_\_\_ about her involvement with the girl.

When Gerald hears the name Daisy Renton he reacts so \_\_\_\_\_ that his own involvement with the girl is \_\_\_\_\_. At the end of Act I he admits to \_\_\_\_\_ that he was having an \_\_\_\_\_ with Daisy Renton over the \_\_\_\_\_.

### Comprehension: answer in full sentences on lined paper.

- How does Sheila react when she realises she knows Eva Smith?
- How does this differ to the reaction of her Arthur Birling?
- Why did Sheila get Eva sacked? What does this show about her character?
- How does the Inspector change his language when he's speaking to Sheila?
- Sheila's character changes from the beginning of Act 1 to the end of Act 1. What does this suggest about the younger generation?

# Look Both Ways

Sheila Looking Back

Evidence to demonstrate how  
Sheila feels about his past  
behaviour

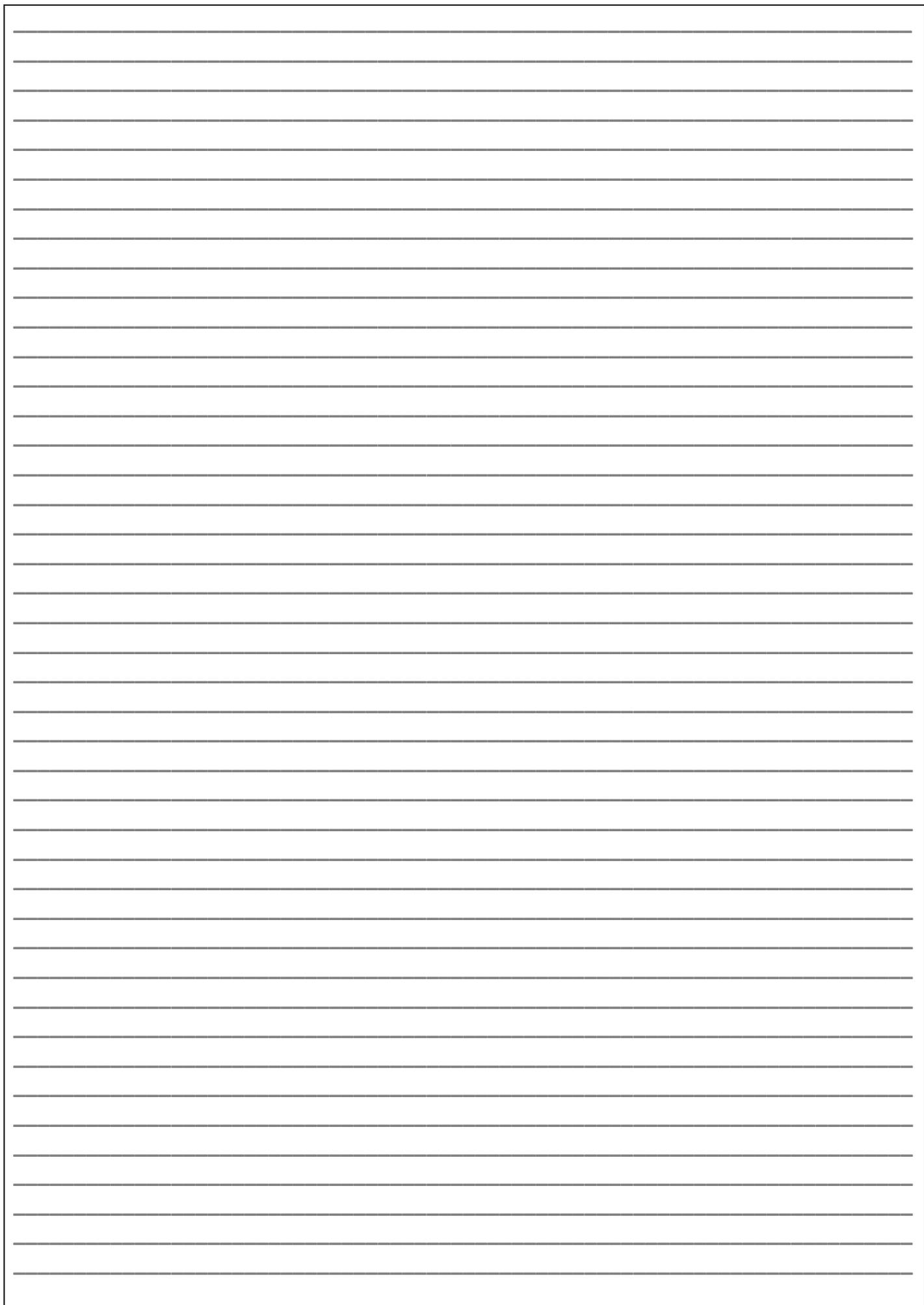
Sheila Looking Forward

Evidence to show how Sheila  
has changed the way she  
perceives herself and others

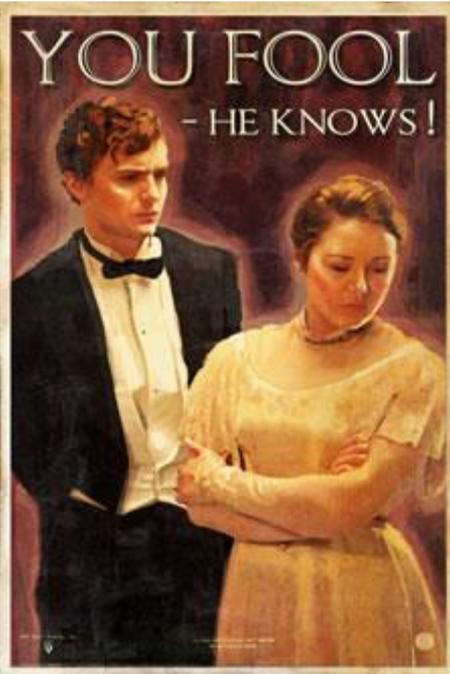
Evidence to show how Sheila  
perceived herself and others

Evidence of the reactions of  
others to Sheila's new  
outlook





## Act Two: Gerald's Affair



After some tense words between Sheila and Gerald, an attempt by Mrs Birling to usher the Inspector away and the revelation that Eric Birling is a hardened drinker, Gerald admits that he too had known Daisy Renton. He had met her at the local Variety Theatre - known to be the haunt of prostitutes - and had 'rescued' her from the unwelcome attentions of Alderman Meggarty, a local dignitary. When he found out that Daisy was almost penniless, Gerald let her stay in the flat of a friend of his and she became his mistress. He ended the affair when he had to go away on business, giving her some money to see her through for a few months.

### Act Two: Consolidation

#### Summary: fill in the gaps!

Gerald knows that the inspector's questions will \_\_\_\_\_ his involvement with Daisy Renton. He wants \_\_\_\_\_ to leave but she insists on staying. Mrs. Birling enters and meets the inspector for the first time. She tries to make light of the situation which she refers to as 'this \_\_\_\_\_ business.' Sheila realises that her mother's \_\_\_\_\_ and uncaring attitude will eventually be turned against her and tries to \_\_\_\_\_ her. We realise that the family really know very \_\_\_\_\_ about each other. At this point, for example, Mrs. Birling discovers that Eric has been \_\_\_\_\_ heavily for years.

The inspector questions Gerald who admits that he know Daisy Renton. He met her at the \_\_\_\_\_ at the Palace Variety Theatre in Brumley. Gerald explains that Alderman Meggarty was \_\_\_\_\_ Daisy and he \_\_\_\_\_ her. He set her up as his \_\_\_\_\_ until \_\_\_\_\_ when the affair came to an end. He seems genuinely \_\_\_\_\_ about the girl's death, particularly as Eva was very \_\_\_\_\_ when he broke off the relationship. Sheila then gives Gerald back her \_\_\_\_\_.

#### Comprehension: answer in full sentences on lined paper.

- What do we learn about Eva Smith from Act II? How does Priestley contrast her behaviour with that of the Birling family and Gerald Croft?
- How does Gerald and Sheila's relationship change in this scene?
- How does Mr Birling react to Gerald's involvement with another woman?
- How does Mrs Birling react to Gerald's involvement with another woman?
- What does this scene show about gender differences?
- Why do you think Sheila is prepared to give Gerald another chance?

“

He's a notorious womaniser as well as being one of the worst sots and rogues in Brumley.

”

Notorious womaniser  
rogue and sot

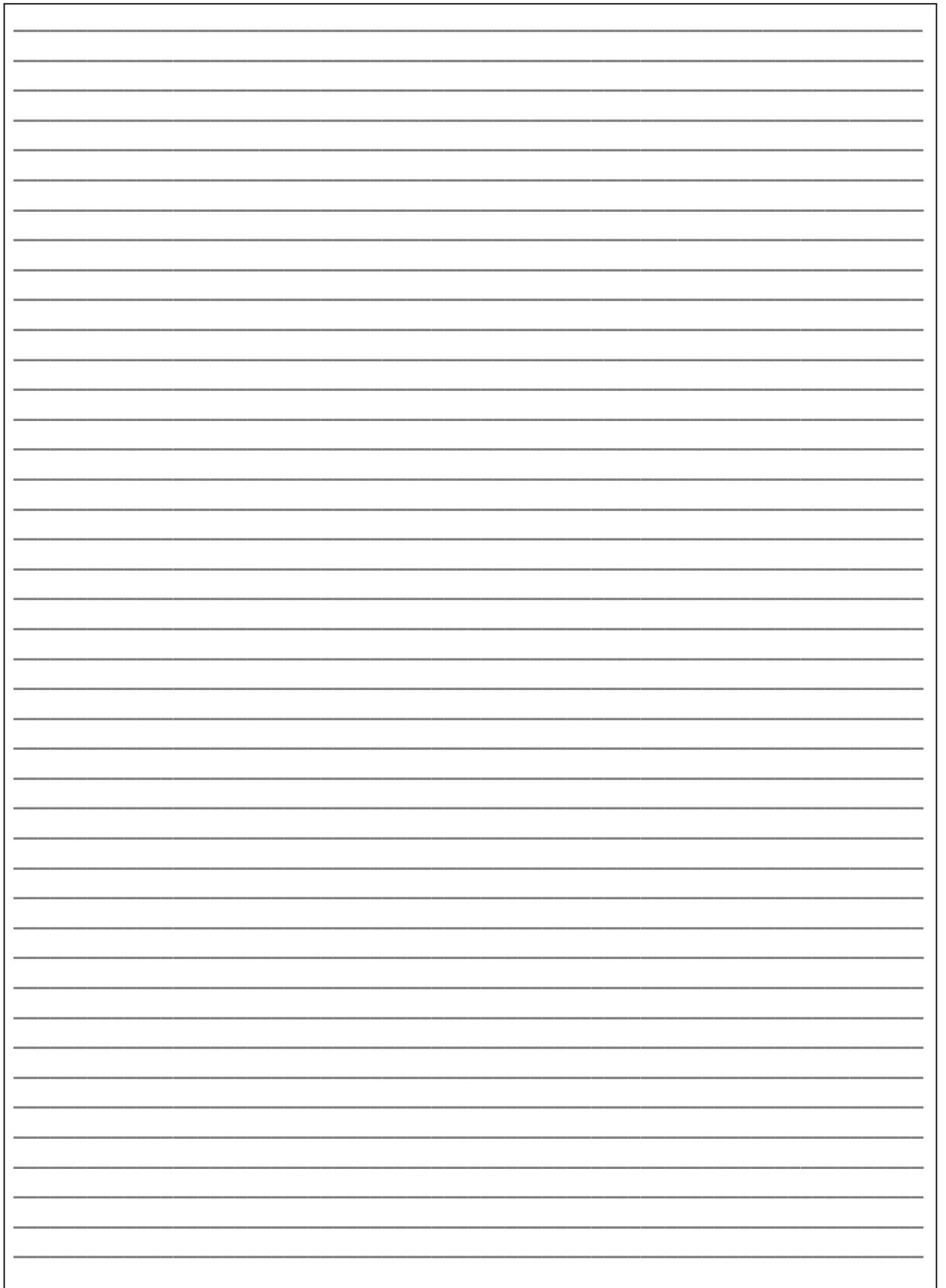
Gerald shocks the Birlings when he describes a respectable friend of theirs as a "notorious womaniser", and further more, a "rogue and sot".

## Vocabulary Check

Key Word	Definition	Synonyms
notorious		
womaniser		
rogue		
sot		

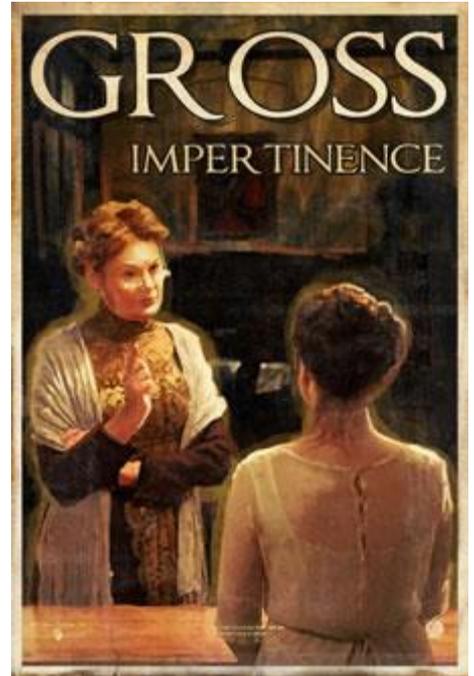






## Act Two: Mrs Birling's refusal to help – the father is to blame

Sheila is glad to have heard this confession from her fiancé, although Mrs Birling is scandalised. Once Gerald has left to go for a walk and get over the news of Daisy's death, Inspector Goole shows a photograph to Mrs Birling. She grudgingly admits that she had seen the girl two weeks previously, when the girl - now pregnant - had come to ask for financial assistance from the Brumley Women's Charity Organisation.



Mrs Birling was the chairwoman and persuaded the committee to turn down the girl's appeal on the grounds that she had the impudence to call herself Mrs Birling and because she believed that the father of the child should bear the responsibility. She says the girl refused to let the father of the child support her because she believed money he had given her previously to be stolen, yet Mrs Birling is proud of refusing the girl aid. She claims that she did her duty and sees no reason at all why she should take any blame for the girl's death.

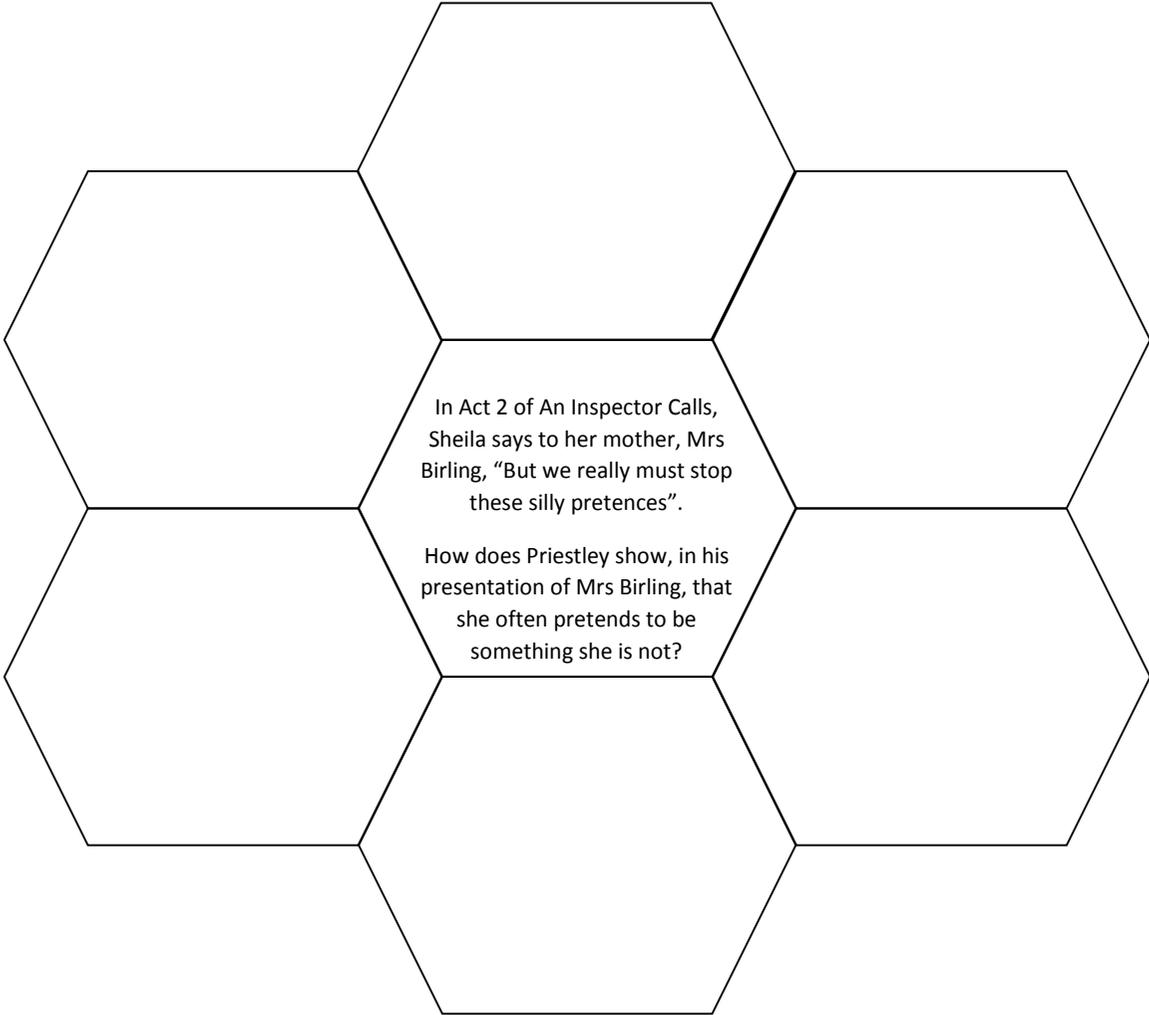
### Act Two: Consolidation

#### Summary: fill in the gaps!

After some prompting Mrs. Birling admits that the girl had approached the \_\_\_\_\_ organisation which she is involved with. Eva, who was \_\_\_\_\_, had unfortunately called herself \_\_\_\_\_ when she first met the committee which \_\_\_\_\_ Mrs. Birling against her. Mrs. Birling \_\_\_\_\_ the committee not to help her and told her to go and look for the \_\_\_\_\_ of her \_\_\_\_\_. The inspector traps Mrs. Birling into stating that the man should be made an \_\_\_\_\_ of. Mrs. Birling is a \_\_\_\_\_ character who remains \_\_\_\_\_ throughout.

#### Comprehension: answer in full sentences on lined paper.

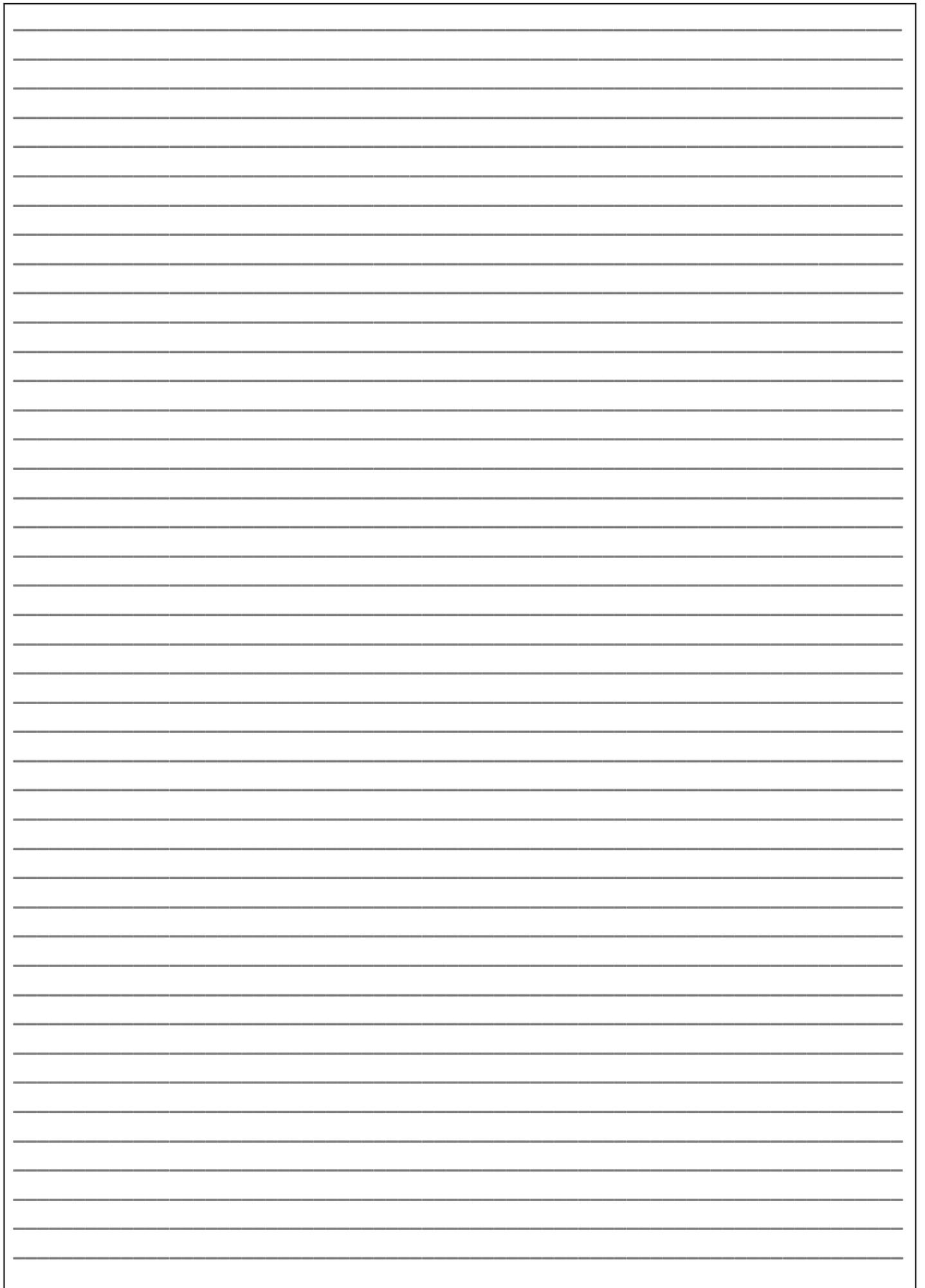
- Act II ends with Mrs. Birling finally weakening. What is the cause of this? How does the inspector trap her into condemning her own son?
- Compare and contrast the reaction of Gerald Croft and Mrs. Birling to the interrogation by the inspector.
- How has Eric's guilt been suggested by Priestley in Acts I and II?
- How does the relationship between Sheila and Mrs Birling change in Act II? What do you notice about their language choices?
- What does this show about the changing beliefs of the younger generation?



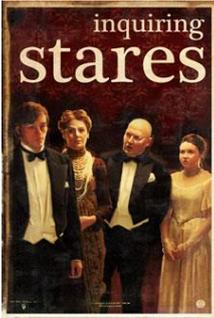
In Act 2 of *An Inspector Calls*,  
Sheila says to her mother, Mrs  
Birling, "But we really must stop  
these silly pretences".

How does Priestley show, in his  
presentation of Mrs Birling, that  
she often pretends to be  
something she is not?





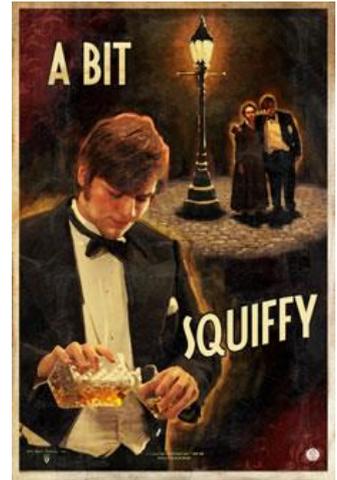
## Act Two: Eric Returns



Right at the end of the scene, as Mrs Birling denounces the father of the child and claims he needs to be made an example of, Sheila (and the audience) realise that Eric is involved. When Eric comes into the room, the act ends.

## Act Three: Eric's Confession

There is a bitter meeting between Eric and his parents, which the Inspector interrupts so that he can question Eric. Eric tells the story of his own involvement with the girl. He had met her in the same theatre bar as Gerald, had got drunk and had accompanied her back to her lodgings. He almost turned violent when she didn't let him in, so she relented and they made love. When he met her two weeks later they slept together again and soon afterwards she discovered that she was pregnant. She did not want to marry Eric because she knew he didn't love her, but she did accept gifts of money from him until she realised it was stolen. Eric admits that he had taken about £50 from Mr Birling's office - at which Mr and Mrs Birling are furious



## Act Three: Consolidation

### Summary: fill in the gaps!

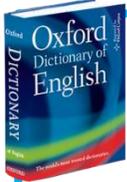
Eric seems \_\_\_\_\_ and awkward from the start of the play. It becomes clear to the audience (and the \_\_\_\_\_ that he is a hardened \_\_\_\_\_ although it takes his \_\_\_\_\_ longer to realise this. He is not intimidated by the Inspector's questioning and he feels \_\_\_\_\_ and frustrated with himself for his relationship with the girl. Eric is horrified that his thoughtless actions had such terrible \_\_\_\_\_. He had some \_\_\_\_\_, as although he got her pregnant he was concerned enough to give her money. He was obviously less worried about \_\_\_\_\_ from his father's office than he was about the girl's future. Eric is appalled by his \_\_\_\_\_ inability to admit their responsibility and tells them he is ashamed of them.

### Comprehension: answer in full sentences on lined paper.

- What do the stage directions tell the audience about Eric at the beginning of the scene?
- What comment half way down page 50 tells us that Eric is angry at his mother?
- What have the family learnt about Eric?
- What action by the Inspector tells us that he is in charge now, not Mr Birling?
- What is Eric politely suggesting that he might have done to Eva, at the top of page 52?
- What does Eric's attitude towards Eva reveal about the way wealthy young men treat working class women?
- Why does Mr Birling send Sheila and his wife out? What does this tell us about gender roles during the period?
- What is revealed about the relationship between Eric and his father on page 54?
- How does Priestley use punctuation to show Eric's distress on page 55?
- What is now revealed about the mother/son relationship?

Explore Eric's  
relationship with  
Eva/Daisy

A student, having read this section of the text said 'The Inspector's questioning of Eric reveals as much about the tensions in the Birling family as it does about Eric's involvement with the dead girl.' To what extent do you agree?



**Word definitions**

**Inspector:** 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 stood her a few drinks. I was rather far gone by the time we had to go.  
**Inspector:** Was see drunk too?  
**Eric:** She told me afterwards that she was a bit, chiefly because she'd not had much to eat that day.

**'An Inspector Calls' by J.B.Priestley. Act Three**

1. "...she **wasn't the usual sort**. But – well, I suppose **she didn't know what to do**."

2. "I was in that state when a **chap easily turns nasty** – and I threatened to make a row."

3. "... 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!**"

4. "I wasn't in love with her or anything – but I **liked her** – she was pretty and a good sport."

6. "Inspector: The girl **discovered that this money you were giving her was stolen** didn't she? **Eric:** (miserably) Yes. That was the worst of all. She **wouldn't take any more** and she **didn't want to see me again**"

5. "... she didn't want me to marry her. Said I didn't love her – and all that. **In a way, she treated me – as if I were a kid**. Though I was nearly as old as she was."

What **language** features create tension?



What are **your opinions** about how Priestley creates tension? What kind of atmosphere is created and how do we feel?

What **structural** features might be effective at drawing us in?

**Keywords and terms**

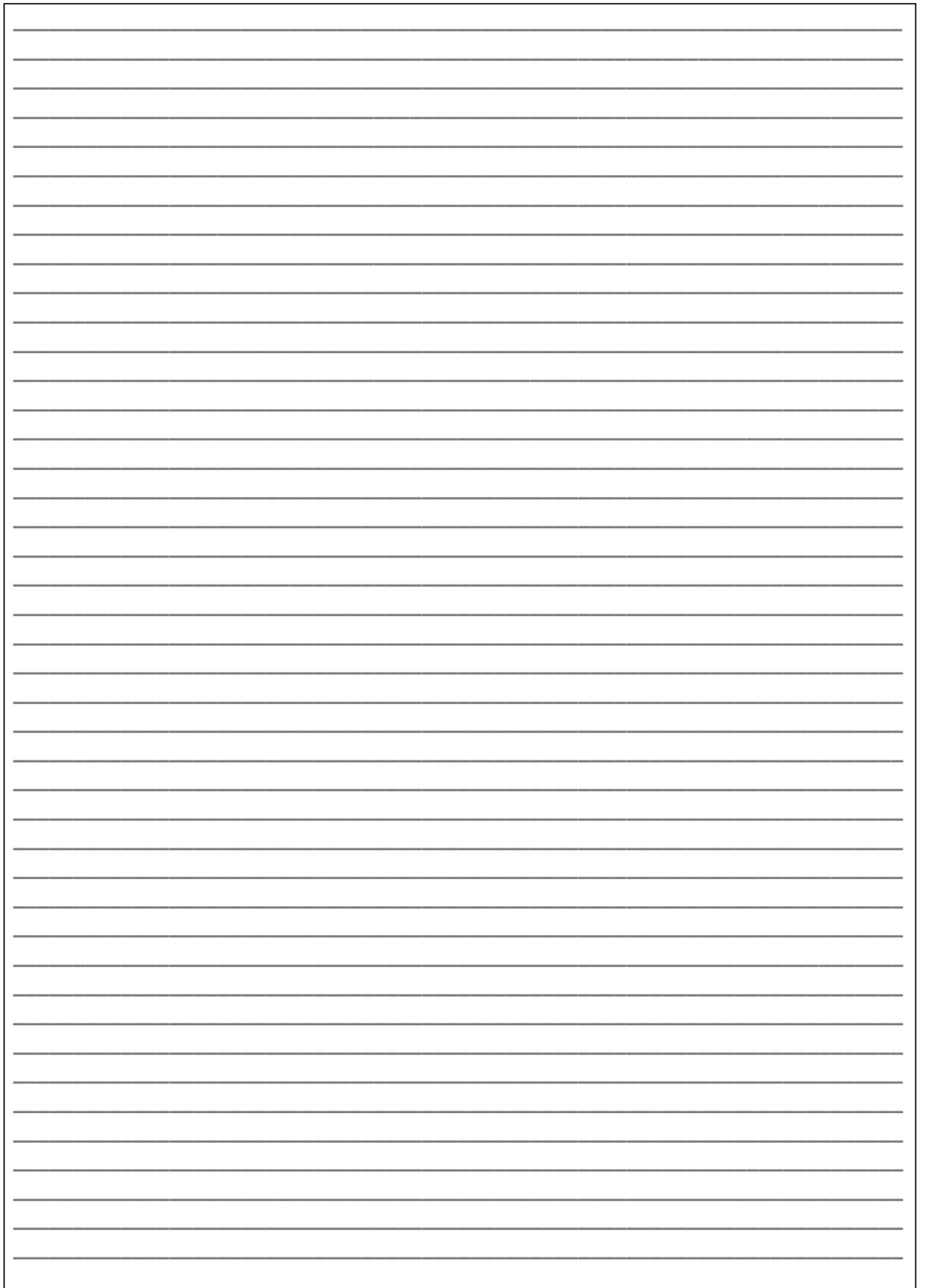
- Adjectives
- Verbs
- Adverbs
- Nouns
- Pronouns
- Lists
- Repetition
- Questions
- Alliteration
- Hyphens

- Stage directions
- Positioning on stage
- Gender
- Atmosphere
- Character
- Uncomfortable
- Tension
- Sentence length
- Context
- Women in 1900s



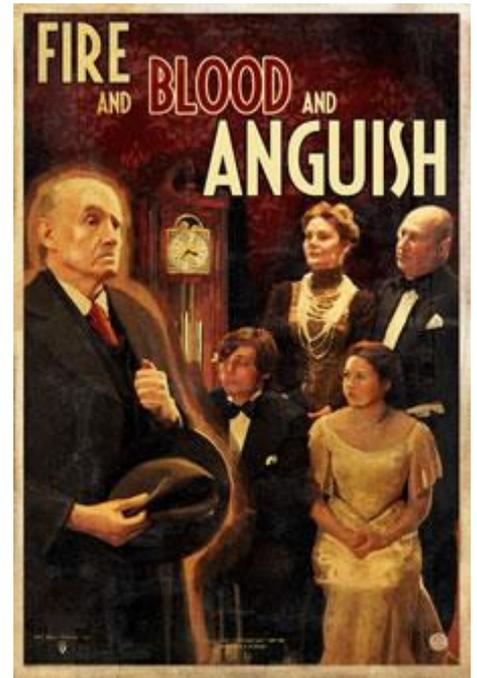






## Act Three: The Inspector's Speech

All the Birlings now know they played a part in the girl's death. Mr and Mrs Birling are concerned about covering up their involvement, whereas Sheila and Eric are more aware of the personal tragedy and feel guilty. The Inspector leaves, after delivering a strong message about how we all should be responsible for each other.



### Act Three: Consolidation

#### Summary: fill in the gaps!

The Inspector has an unusual method confronting \_\_\_\_\_ member of the \_\_\_\_\_ family at a time. He is a figure of authority and speaks to the Birlings firmly often taking \_\_\_\_\_. He is \_\_\_\_\_, seemingly to know and understand everything: he knows the history of Eva Smith and the Birlings' involvement even though she only \_\_\_\_\_ a few hours before.

Be his departure he appears to be in a great \_\_\_\_\_, as if he knows the real Inspector is about to arrive. His final speech is like a \_\_\_\_\_ or a politicians. He leaves the family with the message: "We are \_\_\_\_\_ for each other" and warns them of the "fire and \_\_\_\_\_ and anguish" that will result if they do not pay attention to what he has \_\_\_\_\_ them.

#### Comprehension: answer in full sentences on lined paper.

- Finally, the play opens with a façade (a false image) of a perfectly happy united family. How would you summarise it now?
- How is the Inspector presented as being omniscient?
- What does the Inspector mean by "fire and blood and anguish"?
- What impression has the Inspector made on Sheila and Eric? How does this compare to Arthur and Sybil?
- All this mystery suggests that the Inspector is not a 'real' person. So what is he?  
Is he a ghost? Goole remind us of 'ghoul'  
Is he the voice of Priestley?  
Is he the voice of God?  
Is he the voice of all our consciences?

**Sentence construction- repetition**

**Figurative Language**

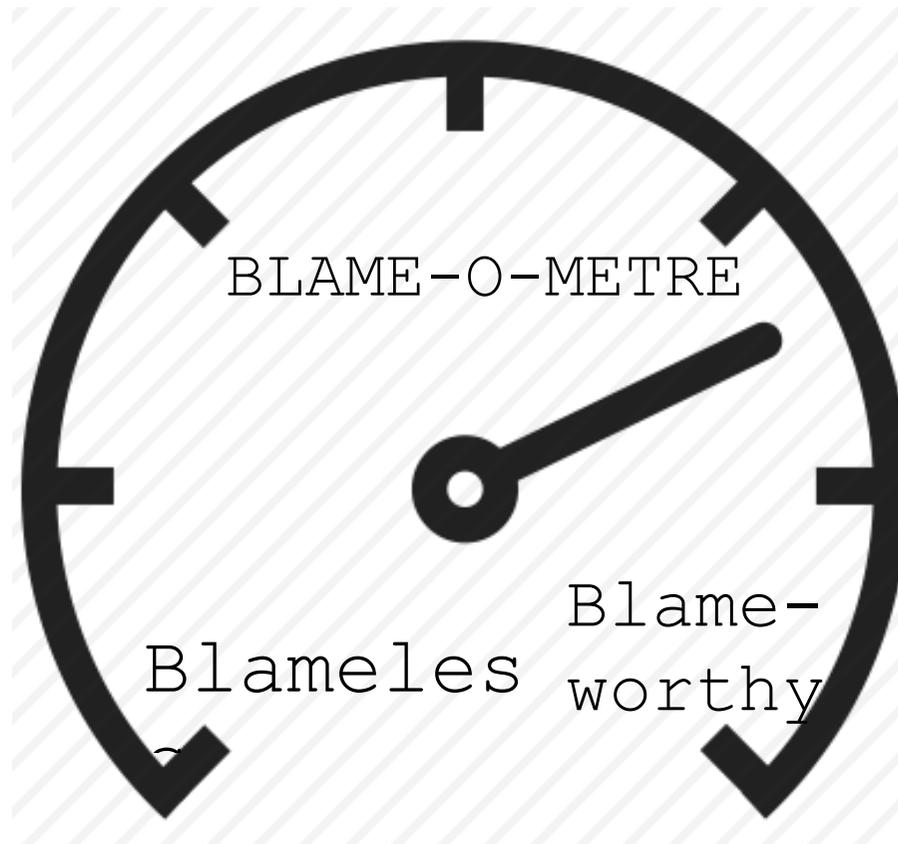
One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do.

**Metaphorical (metonymy)**

**Tone**

# Who is to blame for Eva Smith's death?

Arrange the different individuals around the blame-o-metre and explain your decisions using precise supporting quotations.



# “fire and blood and anguish”

The Inspector **prophesies** a terrible future if the Birlings don't take responsibility for the actions and amend their ways.



## Biblical Reference: Cast out of the Garden of Eden

**Genesis 3:22-24** - "And the LORD God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever: Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden Cherubim, and a **flaming sword** which turned every way, to keep the way of the tree of life."

In the bible an angel with a flaming sword casts Adam and Eve out of the Garden of Eden for eating the forbidden fruit stopping them from visiting the tree of life.

The 'flaming sword' – symbolic of Priestley's words holding the Birlings accountable.

## The Worst is Yet to Come (Revelation 8:1-13)

Recognize and respond before God's wrath is revealed (8:7-13). In 8:7, "The first sounded, and there came hail and **fire**, mixed with **blood**, and they were thrown to the earth; and a third of the earth was burned up, and a third of the trees were burned up, and all the green grass was burned up."

In the Old Testament, hailstorms are a common element in God's judgment. Why were these judgments "mixed with blood"? "Blood" is a key word here. Blood is the symbol of vengeance. Blood and fire were often combined as symbols of judgment.

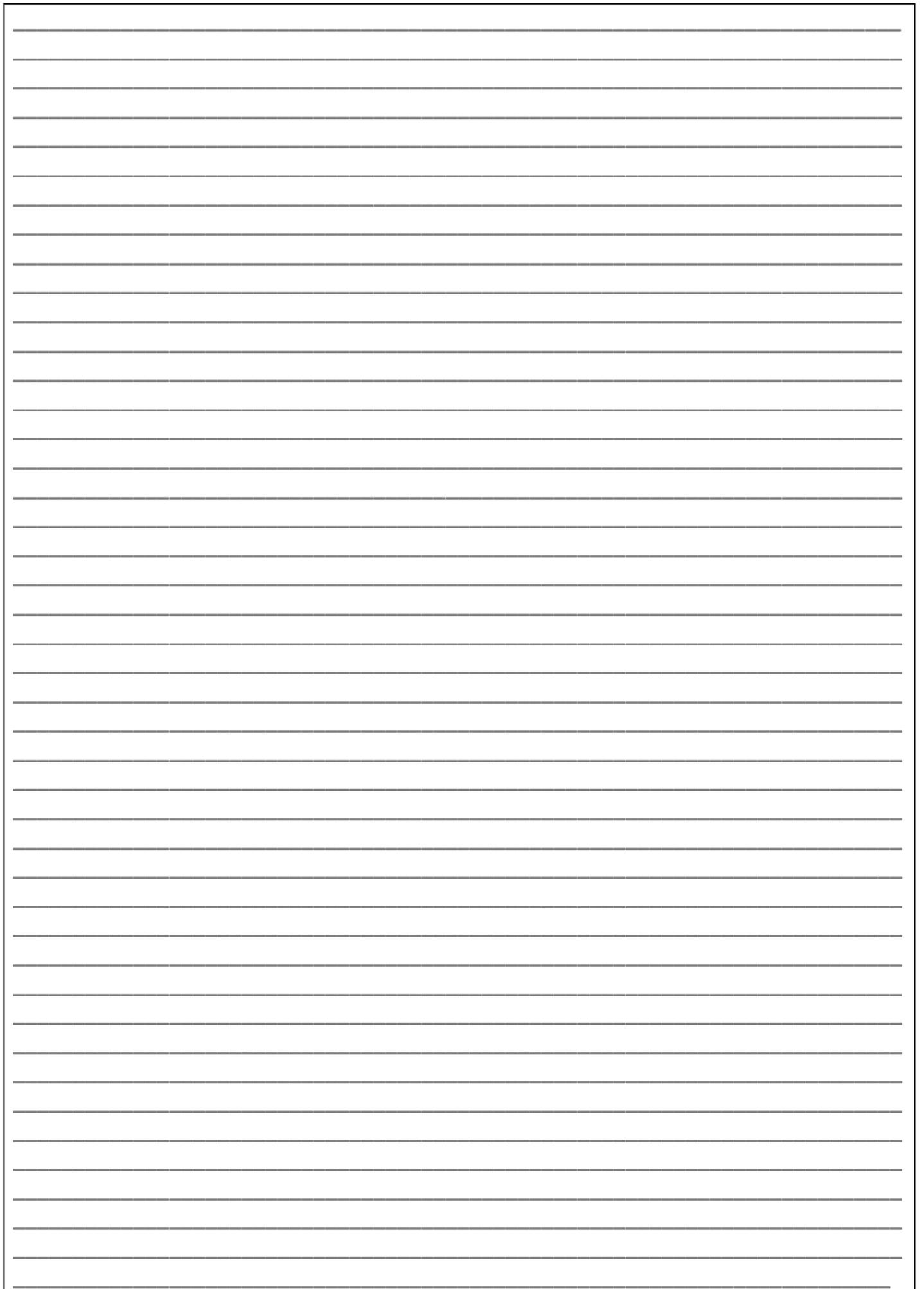


"anguish" The Inspector predicts a hell like future filled with 'blood' and 'fire'. Priestley experienced war first hand and this is influenced the Inspector's final speech.

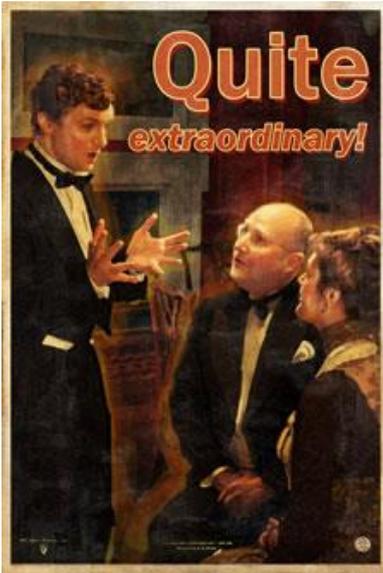
The Inspector is a spirit-like prophet who was able to manipulate the characters of the Birling family by revealing the chain of events and the hypocrisy behind the Birling family. He did not want to punish the family lawfully as he was more concerned with how immoral the upper class had become. Inspector Goole also stated in his final didactic and sermon-like speech that "if men will not learn that lesson, they will be taught it in **fire and blood and anguish**". This divine-like quote connotes that people will suffer the consequences if they do not accept that society should be entwined and that everyone should be responsible for each other. Priestley uses Inspector Goole as God's messenger and a spirit who came to torment the consciousness of the living. Furthermore "**anguish**" can be interpreted as a reference to WW1 which shows that Inspector Goole is omniscient as the audience knows that WW1 had occurred shortly after the time in which the play was set.





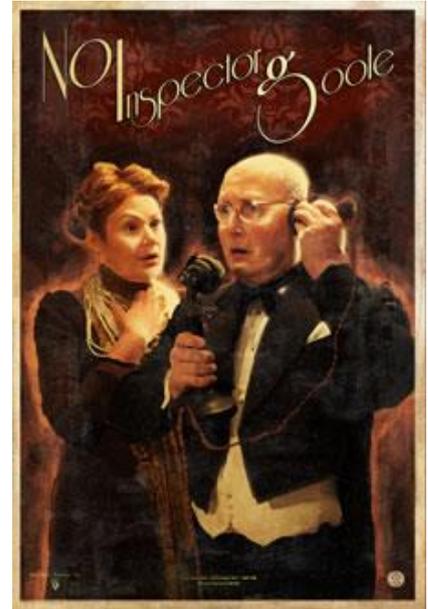


## Act Three: Was it a hoax?



All the Birlings now know they played a part in the girl's death. Mr and Mrs Birling are concerned about covering up their involvement, whereas Sheila and Eric are more aware of the personal tragedy and feel guilty. The Inspector leaves, after delivering a strong message about how we all should be responsible for each other

Then the telephone rings. Mr Birling answers it, and after hanging up tells the family that it was the police on the line: an inspector is on his way to ask questions about the suicide of a young girl...



### Act Three: Consolidation

#### Summary: fill in the gaps!

After the \_\_\_\_\_ leaves the Birling's are unsettled. Eric and \_\_\_\_\_ are the most shaken and are \_\_\_\_\_ to see their parents avoiding \_\_\_\_\_ for their actions. Gradually the family begin to think that the Inspector is a \_\_\_\_\_ and not a real police inspector after all. The \_\_\_\_\_ mood is almost restored until the \_\_\_\_\_ rings announcing that an Inspector is on his way to investigate a girl's \_\_\_\_\_.

#### Comprehension: answer in full sentences on lined paper.

- How is the generation gap highlighted in this scene?
- How does Priestley use Eric and Sheila as a voice for his own purpose?
- Why do you think Arthur and Sybil are reluctant to take responsibility? What does this suggest about class?
- What is the impact of the stage directions in this scene?
- How is the telephone used as a tool to create tension?

# Generation

## Youth vs Age

Priestly uses the theme of age to show his belief in the younger generation and their ability to change the future.

Mr Birling refuses to accept responsibility and Mrs Birling is blind to the truth about herself and her children. Eric and Sheila, the younger generation, are more impressionable and accept the mistakes they have made.



### The older generation are old-fashioned

- Traditional views
- They think they know best
- They believe children should be seen and not heard
- They attempt to control the younger generation
- They don't like to be challenged
- They represent the ruling class
- Mr and Mrs Birling don't learn from their mistakes
- Stubborn
- Fixed mind-set

### The younger generation are different

- Some are ambitious, determined, motivated
- They challenge authority
- Eric and Sheila accept responsibility
- They represent an equal and fair future
- Eva was courageous – and Mr Birling sacked her
- Colloquial use of language - “squiffy”, “Don't be an ass, Eric”
- By the end of the play they are no longer controlled by their parents

### Glossary:

Repentant:

Pretence:

Reformed:

## “the famous younger generation who know it all”

Who says this?

What tone of voice do they use?

Why?

What does Priestley want the audience to understand?

## Older vs Younger Generations

Throughout the play, one of the key ideas that Priestley communicates is the differences between the older generations (Mr and Mrs Birling) and the younger (Eric and Sheila). Gerald seems to sit somewhere in the middle, sharing traditional capitalist views with Mr Birling, but also showing a tender emotional side towards Eva. However, at the end he agrees entirely with the Birling parents.

<u>Older</u>	<u>Technique/Key Word</u>	<u>Younger</u>	<u>Technique/Key Word</u>	<u>Priestley's Idea</u>
<b>Birling:</b> All mixed up together like bees in a hive		<b>Sheila:</b> But these girls are not cheap labour, they're people!		<b>Early on in the play, Priestley is demonstrating the differences between father and daughter. Birling is a , and Sheila is a</b>
<b>Birling:</b> (Triumphantly) There you are! The whole story's just a lot of moonshine.	<b>Stage directions – the word "triumphantly" shows</b>	<b>Sheila:</b> (tensely) I want to get out of this. It frightens me the way you talk.	<b>Stage directions – the word "tensely" shows</b>	<b>At the end of the play, the generations respond differently to learning that the Inspector was fake and Eva Smith isn't dead (yet).  The older generations  whilst the younger</b>
<b>Birling:</b> Nonsense! You'll have a good laugh over it yet.		<b>Sheila:</b> (passionately) You're pretending everything's just as it was before		<b>In the final scene of the play, Priestley shows us which characters have learnt a lesson, and which haven't.  Priestley seems to be on the side of the generation because</b>

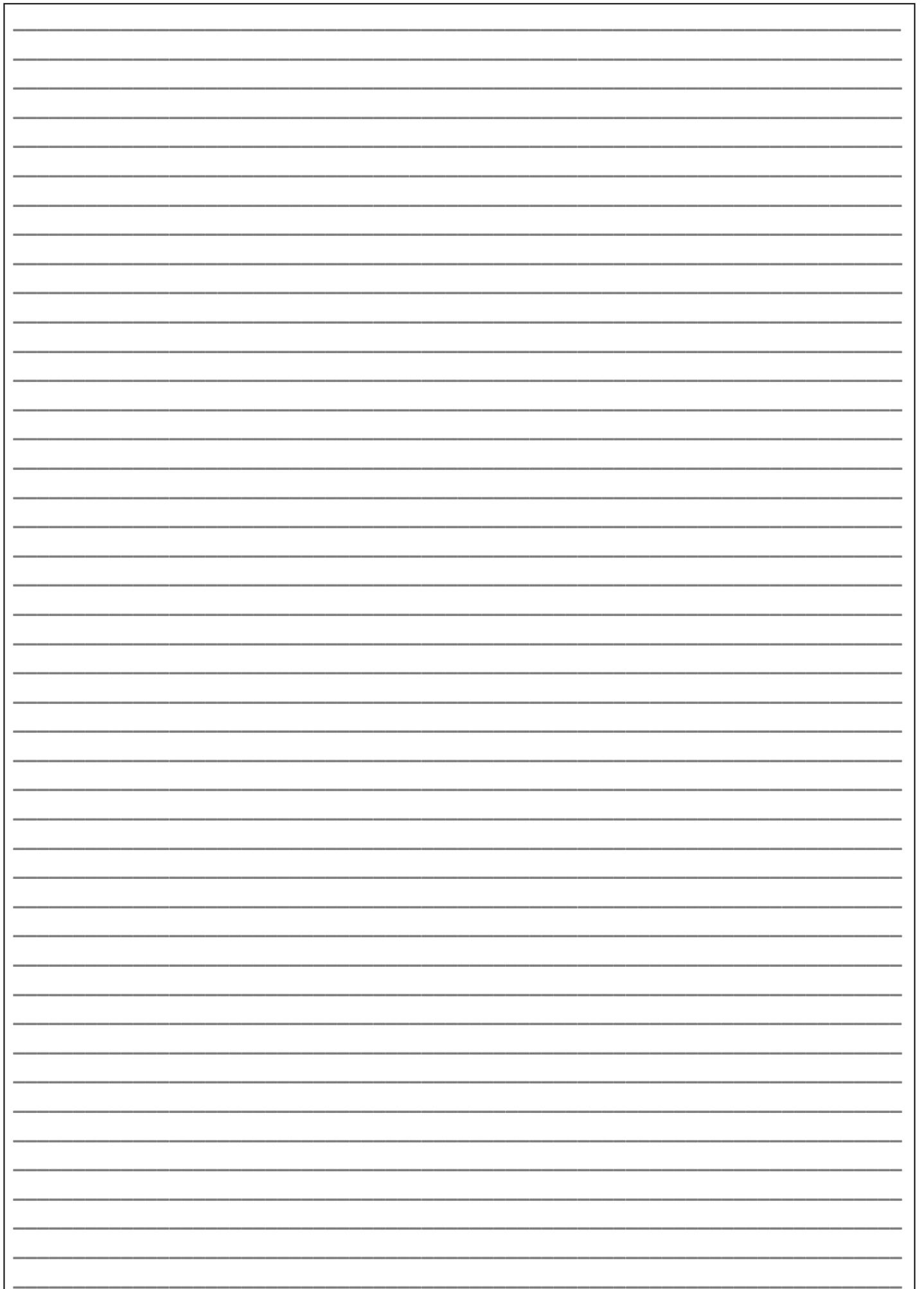


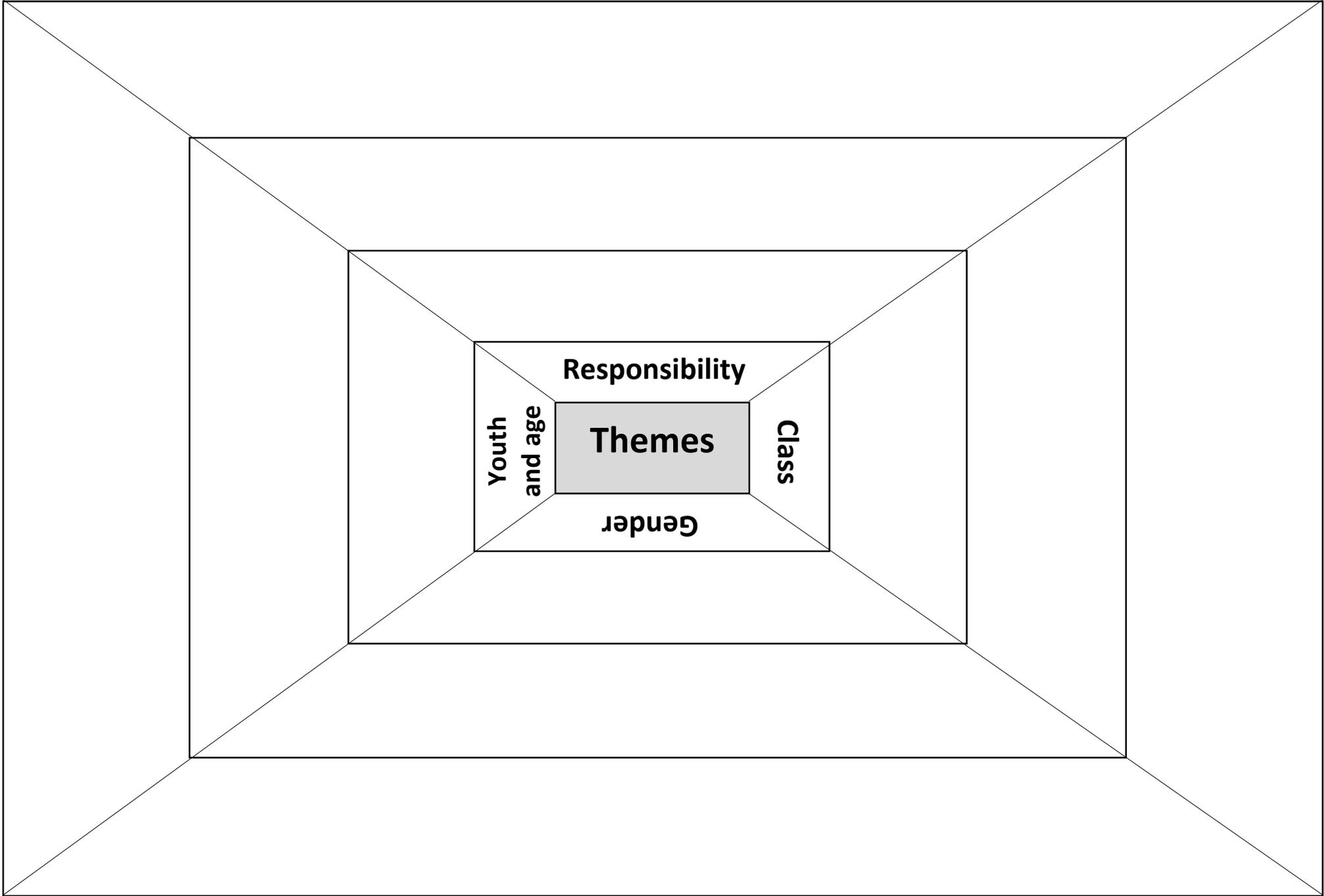
# Justice

## in 'An Inspector Calls'

Focus	Question MILD	Question HOT	Question EXTRA HOT	Your question
The Inquiry	What item does the Inspector show to each suspect?	Who decides the order in which the Inspector speaks to the family?	How does the Inspector defend his approach when challenged?	
Answers				
Stage Directions	Where does the Inspector keep the photograph?	Where does the Inspector take each character when she shows them the photograph?	Why is the photograph a contentious issue at the end of the play?	
Answers				
Real justice	Throughout Eva's life, what injustice did she face?	Who (individuals and groups) failed to protect Eva whilst she was alive?	At the end of the play, is there any suggestion that Eva Smith may finally get justice? And through which group?	
Answers				







# Gender in 'An Inspector Calls'

Consider Gender as a social construct- how does each female character adhere to the conventions of femininity?

To what extent does Eva experience intolerance for breaking gender social expectations, whereas Mrs Birling does not? What is the difference between the two that grants Mrs Birling that privilege?



## Gender in the Family

Consider the family set up from the very beginning of the play, when we open with The Birlings and Gerald celebrating the engagement. The very typical Edwardian etiquette rules are adhered to, where the men stay to discuss more serious and complex matters, and the women move to another room. This idea that women of the upper classes were too sensitive to hear about important issues is repeated when the Inspector arrives and Mr Birling wishes for Sheila to leave, as he doesn't believe she should hear such things. Women were patronised, and believed to be mentally incapable of making important decisions- one of the main objections to giving women the vote was that there was no point, as women were not interested in politics and couldn't understand it anyway. Whilst the women are away from the table, Mr Birling again, patronises Sheila and his wife, making comments about how important clothes are to women, as if that were all they were capable of caring about. This contrasts sharply with the way in which Sheila is able to mentally comprehend and appreciate what the family have done to Eva, and is the first to realise that Mrs Birling was blaming the father- who was in fact Eric. Mr Birling's low opinion of his daughter was clearly ill-founded, and she is far more capable than he gives her credit for.

## Gender in the Work Place

Eva suffers at the hands of her employers in every job she does: in the factory when she joins a union and objects to her low pay, a typically masculine demand and one that would have been shocking in Edwardian society, she is sacked so as to make an example of her; when working in Milwards she demonstrates absolutely no inadequacy at her job, and yet they let her go on the whim of a customer, something that you could argue was due to Sheila's feminine vanity- a trait encouraged by society and her unreasonable reaction would not have occurred if the genders had been reversed; later, when under the pressures of financial hardship, Eva turns to prostitution as a means to fund herself, she is exploited by the men who use her- here her 'employer' Eric forces himself upon her and out of fear that the that the police will be called she allows him into her room.

Find key quotations to support this analysis of Eva Smith's disadvantage:

Find key quotations to support this analysis of gender roles in the family:

### Other points:

Mrs Birling's total lack of sympathy for Eva, when she herself has had two children and could appreciate the difficulties of pregnancy, demonstrates a particular type of callousness. The audience would find this particularly unpleasant, and build upon their disapproval of Mrs Birling.

Eric struggles with the pressures of being the male 'heir' to the Birling company- he clearly isn't interested in business, but due to his gender it is expected that he should adhere to convention and follow his father into the same business. To an extent, this pressure could be seen to contribute to his drinking and reckless behaviour that then resulted in the initial incident with Eva.

## Women in the Twentieth Century

Since early times women have been uniquely viewed as a creative source of human life. Historically, however, they have been considered not only intellectually inferior to men but also a major source of temptation and evil. In Greek mythology, for example, it was a woman, Pandora, who opened the forbidden box and brought plagues and unhappiness to mankind. Early Roman law described women as children, forever inferior to men.

In looking back, it is clear that common patterns of thought regarding gender have run through the course of history, so it shouldn't be surprising that we still are influenced by and experience the effects of these beliefs.



By the early 20<sup>th</sup> Century suffrage was again an issue, as women began participating more in public life. Still, everything that was important, in terms of power and prestige, was under male control: politics, economy, etc.

Underlying all of these theories about women's suitability or lack of suitability for professional public work, was the idea of suffrage. Voting was seen as symbolic of all the rights women were denied, and they believed voting would allow them to get into other areas of influence in society.

For the most part, men didn't want women to vote, usually for a number of reasons. They feared a loss of their control over women. They didn't want women to vote as a block, a very logical fear as women represent 51% of the population. Some men (and some women as well) didn't believe women were capable of understanding all the ramifications of situations they would be voting on—remember logical reasoning was not seen to be in their natures. Finally, some people saw that allowing women to vote and have a voice in governmental decision-making broke down part of tradition.

The perception of the time (not necessarily the reality) was that women were more moral than men; they were the upholders of the moral standard. Women were seen to be more religious than men. Even though the religious leaders of day were all male, women were the strongest component of the congregations. This was important because, as in the nineteenth century, women were the ones to uphold morals in the family.

The political battle for suffrage—equal voting rights—took many years with women and men working together, but the 19<sup>th</sup> amendment was eventually passed in 1920. At this point, after women voted in their first federal election in 1922, many women believed that they were the political equals of men, and women began to pursue more personal freedoms. Women began engaging publicly in “male” activities. They began to drink publicly, which was also an illegal activity at the time, since it was during the Prohibition, when alcohol consumption was a crime. Skirt lengths went up, and thus were less constraining of women's movements. Their hair was cut shorter than in the past, to be more associated with men's traditionally shorter hair, and indeed the “bobbed” hair became a symbol of freedom. Women began smoking, and they worked toward attaining sexual freedom in order to try to combat the traditional double standard which saw men who had taken many lovers as healthy but women who had many as evil or flawed. Cosmetics and change in dress styles were marketed to women during this time period to represent that new freedom, and that freedom was ultimately represented by the flappers of the time.

This era of good feeling ended somewhat abruptly in 1929, when the stock market crashed. Prosperity vanished almost over-night, and very quickly, gender roles tightened up again. Many people blamed the crash on the loose morals of the previous decade, and the employment crisis—too many labourers, too few jobs—seemed to dictate a return to the “natural” roles. At the height of the depression, 33% of labour force was out of work. This meant vast economic hardships, which lasted for years, creating crises for most Americans. There was an emotional crisis, as well, especially as men had been traditionally defined by working, but couldn't find work. In other words, without work, they couldn't see themselves as men. To this end, many areas enacted laws to privilege women in regard to employment. Women were thrown out of work, and many states had laws mandating that if men were available, women could not legally work.

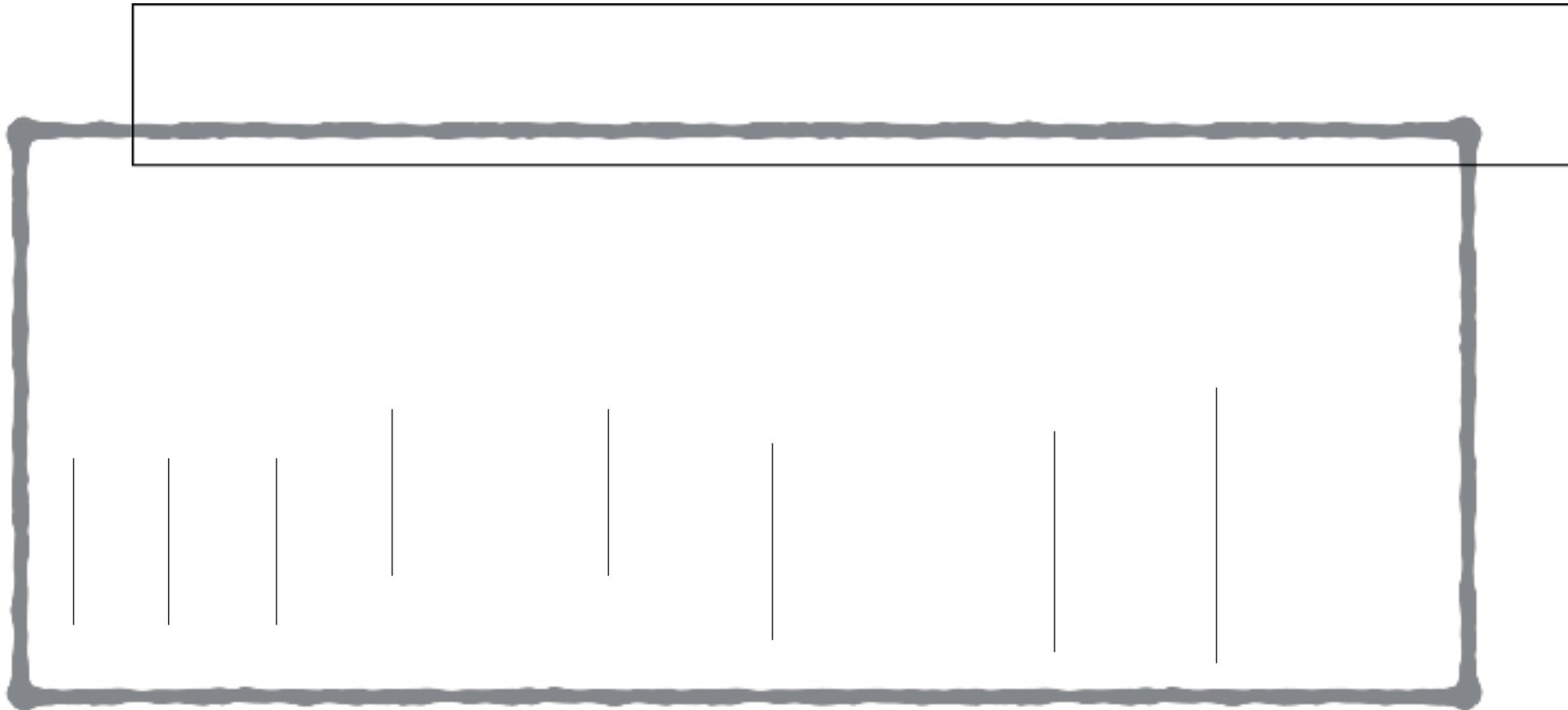




# What and Who pushes Eva Smith off the cliff?

Eva Smith is on the poverty cliff. Each encounter with the Birlings pushes her closer to the edge.

Label the diagram below showing how each member of the Birling family moves Eva closer the edge.



How does Priestley use Eva Smith to reflect his own attitude towards the poor Working Class in Edwardian Society?

How does the Inspector feel towards Eva? Consider what different roles he plays in the text.

Who is responsible for her death? Describe each person.

Who is Eva Smith?



Take a highlighter and pick out the important words, then put it into context by using your own words around the micro quotation.

Quotation	Embedded micro quotation into a sentence
<p>"I tell you, by that time you'll be living in a world that'll have forgotten all these Capital versus Labor agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere." Birling Act 1</p>	
<p><b>Birling: It's a free country, I told them.</b></p> <p><b>Eric: It isn't if you can't go and work somewhere else.</b> Act 1</p>	
<p>Sheila: But these girls aren't cheap labor. They're people. Act 1</p>	
<p>"It happened that a friend of mine, Charlie Brunswick, had gone off to Canada for six months and had let me have the key of a nice little set of rooms he had – in Morgan Terrace – and had asked me to keep an eye on them for him and use them if I wanted to. So I insisted on Daisy moving into those rooms and I made her take some money to keep her going there." Gerald Act 2</p>	
<p>"She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position." Act 2</p>	

# An Inspector Calls

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.

MRS BIRLING: Secondly, I blame the young man who was the father of the child she was going to have. If, as she said, he didn't belong to her class, and was some drunken young idler, then that's all the more reason he shouldn't escape. He should be made an example of. If the girl's death is due to anybody, then it's due to him.

INSPECTOR: And if her story is true — that he was stealing money —

MRS BIRLING [rather agitated now]: There's no point in assuming that —

INSPECTOR: But suppose we do, what then?

MRS BIRLING: Then he'd be entirely responsible — because the girl wouldn't have come to us, and have been refused assistance, if it hadn't been for him —

INSPECTOR: So he's the chief culprit anyhow.

MRS BIRLING: Certainly. And he ought to be dealt with very severely —

SHEILA [with sudden alarm]: Mother — stop — stop!

BIRLING: Be quiet, Sheila!

SHEILA: But don't you see —

MRS BIRLING [severely]: You're behaving like an hysterical child tonight. [SHEILA begins crying quietly. MRS BIRLING turns to INSPECTOR.] And if you'd take steps to find this young man and then make sure that he's compelled to confess in public his responsibility — instead of staying here asking quite unnecessary questions — then you really would be doing your duty.

INSPECTOR [grimly]: Don't worry, Mrs Birling. I shall do my duty. [He looks at his watch.]

## Quotation

"There are 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, with what we think and do. We don't live alone. We are members of one body. We are responsible for each other." Inspector Act 3

Symbolic and significant events

## Embedded micro quotation into a sentence

Analysis of language and feelings

**BIRLING (SOLEMNLY)**

But this is the point. I don't want to lecture you two young fellows again. But what so many of you

**GERALD**

(now at telephone) Of course. (At telephone.)

# The Plot in pictures

Complete the storyboard below with appropriate images or symbols and the correct word choices from the bottom of the next page. Think of an alternative title to replace *An Inspector Calls*, e.g. *The Sad Tale of a Mystery Woman*

<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Picture</b></p>					
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Description</b></p>	<p>1. It is Spring 1912. The Birlings are _____ the engagement of daughter Sheila to wealthy Gerald Croft. They are disturbed by the _____ of an inspector.</p>	<p>2. He tells them a girl has committed _____ hours earlier by drinking disinfectant. She left a diary and a _____.</p>	<p>3. The Inspector shows Birling a photograph. He ____ the girl as Eva Smith, who was in his factory.</p>	<p>4. Birling tells the Inspector that he sacked Eva along with four or five others in September 1910 for going on strike for better _____. Birling sees nothing _____ with what he did.</p>	<p>5. Eva was out of work for _____ months before she found another job at Millwards shop in December 1910.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Quotations</b></p>					

Picture					
Description	<p>6. Sheila is interrogated next and readily admits to getting Eva _____ in Jan 1911 because of her jealousy and _____ . She is now ashamed of her behaviour.</p>	<p>7. After this the Inspector mentions that Eva changed her name to Daisy _____ . Gerald seems shocked to hear the name. He admits that he had an _____ with her.</p>	<p>8. Gerald met 'Daisy' in the Palace bar in March 1911. He _____ to Sheila that he was working in the _____ . Gerald ended the affair in September 1911.</p>	<p>9. After spending two months by the seaside, Daisy/Eva met _____ in the Palace _____ . They had a short relationship during which she became pregnant.</p>	<p>10. Due to Eric's immaturity, Eva was forced to go to Mrs Birling's _____ organisation. Mrs Birling turned Eva away because she used the _____ name. This was two weeks before the play begins – Spring 1912.</p>
Quotations					

lied	wages	charitable	suicide	Renton	Eric	celebrating	dismissed	recognises	two
Birling	arrival	wrong	letter	bar	pride	dress	summer	affair	employed

# Responsibility

Priestley wrote the play in 1946 after WWII. Britain was undergoing a great period of change and many people were concerned for the wellbeing of the poor. Priestley was keen for his audience to recognise that each and every one of them had a social responsibility for the welfare of others.



**In An Inspector Calls, Priestley explores social responsibility through:**

- the treatment of Eva Smith
- how each character does or doesn't take responsibility for their behaviour
- the Inspector's lessons

## Mr Birling

He believes that community responsibility is:

*“nonsense”*

*“awkward”*

He is more interested in business than his worker's rights.

## Mrs Birling

She believes they have no responsibility for the working class. She is *“ashamed”* of Eric for his involvement with Eva, yet she refuses to believe that her actions played a part in her death.

## Sheila

She understands her actions towards Eva /Daisy were irresponsible and accepts that she is responsible.

*“At least I'm trying to tell the truth.”*

## Eric

He is presented as a selfish character who realises too late his actions in ruining Eva/Daisy's life chances.

*“You lot may be letting yourselves out nicely, but I can't. Nor can mother. We did her in all right.”*

## Glossary:

Prejudiced

Irresponsible

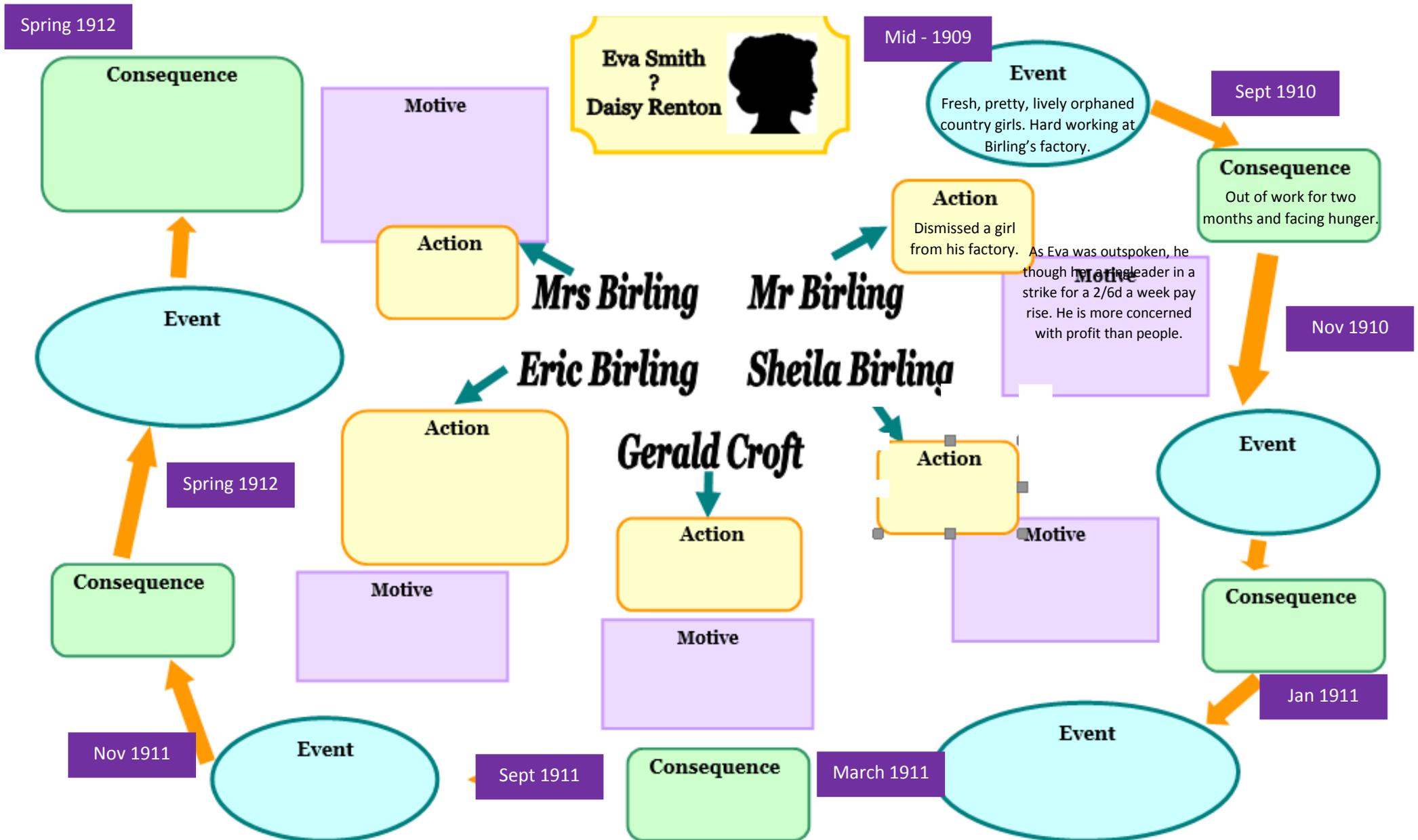
Socialist

Equality

**What does Priestley believe will happen if we do not learn to take responsibility for each other?**

# Responsibility – links in a chain

For each character, explain their actions towards Eva/Daisy and their motive. Explain the event in Eva/Daisy's life and the consequence of the Birling's action on her life. The first one has been completed for you.





# Responsibility

*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.*

*millions  
and  
millions  
and  
millions  
suffering  
intertwined*

*The Inspector reminds  
The Birlings that  
"millions and millions  
and millions" of  
others like Eva are  
"suffering" and that  
as a society all our  
lives are "intertwined".*

## 15 minute challenge:

How did the Inspector feel at this time?

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---

How do the other characters feel about it?

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How does the audience feel about it?

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## *Class in 'An Inspector Calls'*

**Define class:**

**Categorise each character by their class and how their class defines them:**

### **The Privileged Upper Classes**

Mrs Birling, despite her work on a 'charity panel' seems to be entirely ignorant of the struggles of the lower classes, moving the blame from society and the disadvantages they face from the Edwardian legal system, onto the people themselves. This attitude was prevalent in Edwardian society, and seems to be rooted in a belief that the poor were born into their situation by God's divinity, and are therefore deserving of their plight.

Mr Birling is of a slightly lower social standing than Mrs Birling, but typifies the keen social climber, who is keen to join the elite upper classes of the titled (like Gerald's parents). Mr Birling doesn't seem to appreciate that he himself has had a privileged beginning in contrast to his factory employees, and even when he remonstrated the union strike action and Eric pointed out that he would behave the same way with his business partners- he couldn't see the parallel. This could be because Mr Birling perceives himself to be so fundamentally different to the lower classes, that any comparison he finds both incomprehensible and reprehensible; or that he doesn't believe that the lower classes are capable of such sophisticated thinking- somewhat similar to his wife's attitude to Eva's reluctance to take stolen money and believing the working classes were unable to be in possession of such morals and ethics.

Similarly, Gerald also appears to be oblivious to the privilege that he abuses in order to exploit Eva. Not only does he frequent a bar known for its popularity with prostitutes (something in itself that fundamentally exploits the poverty of women), he uses his friend's empty house in order to lead a double life with Eva as a mistress. This sharp contrast of fortunes: a person with too many homes compared to a woman forced to prostitute herself in order to avoid being homeless. When Gerald sends her away, he continues with his life totally oblivious to the hardship she would face without his support.

**Find key quotations to support this analysis of Gerald and Mr and Mrs Birling's privilege:**

### **The Poor Working Class**

Eva Smith and her downfall at the hands of the upper classes is arguably the most important theme of the entire play. Although we never meet Eva, the Inspector acts as her 'voice' when he reads from her diary and provides an insight into her thoughts and feelings with his omniscient observations. It is as if The Inspector is the only one who can explain how Eva felt to the Birlings, as if her Working Class status made her an enigma to them, and The Inspector was there to force them to understand how their behaviour impacted upon Eva, and in fact all of the Eva Smiths and John Smiths that they had trampled on from their positions of privilege.

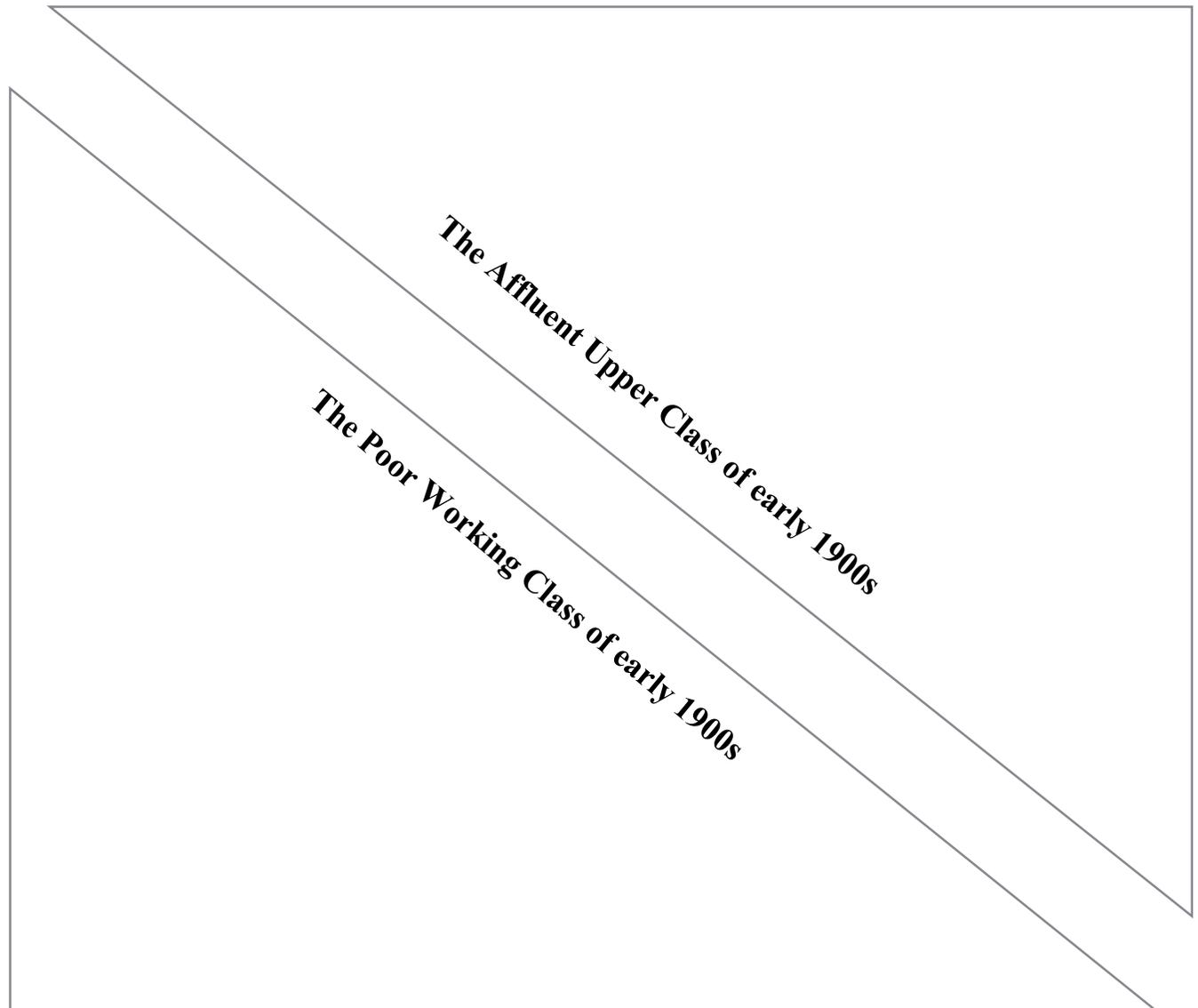
**Find key quotations to support this analysis of Eva Smith's disadvantage:**

## Class in 'An Inspector Calls'

### What divides society?

Describe the features and lifestyle of the two classes inside each triangle using precise textual support.

Between the triangles describe what prevents the two classes mixing, and how society is engineered to keep the working class poor and the upper classes rich.







# Poverty

## Source A

### Mhairi Black's Maiden Speech

Now, my constituency has a fascinating history far beyond the Hollywood film and historical name. From the mills of Paisley, to the industries of Johnstone, right to the weavers in Kilbarchan, it's got a wonderful population with a cracking sense of humour and much to offer both the tourists and to those who reside there. But the truth is that within my constituency it's not all fantastic. We've watched our town centres deteriorate. We've watched our communities decline. Our unemployment level is higher than that of the UK average. One in five children in my constituency go to bed hungry every night. Paisley Job Centre has the third highest number of sanctions in the whole of Scotland.

Before I was elected I volunteered for a charitable organisation and there was a gentleman who I grew very fond of. He was one of these guys who has been battered by life in every way imaginable. You name it, he's been through it. And he used to come in to get food from this charity, and it was the only food that he had access to and it was the only meal he would get. And I sat with him and he told me about his fear of going to the Job Centre. He said "I've heard the stories Mhairi, they try and trick you out, they'll tell you you're a liar. I'm not a liar Mhairi, I'm not." And I told him "It's OK, calm down. Go, be honest, it'll be fine."

I then didn't see him for about two or three weeks. I did get very worried, and when he finally did come back in I said to him "how did you get on?"

And without saying a word he burst into tears. That grown man standing in front of a 20-year-old crying his eyes out, because what had happened to him was the money that he would normally use to pay for his travel to come to the charity to get his food he decided that in order to afford to get to the Job Centre he would save that money. Because of this, he didn't eat for five days, he didn't drink. When he was on the bus on the way to the Job Centre he fainted due to exhaustion and dehydration. He was 15 minutes later for the Job Centre and he was sanctioned for 13 weeks.

Now, when the Chancellor spoke in his budget about fixing the roof while the sun is shining, I would have to ask on who is the sun shining? When he spoke about benefits not supporting certain kinds of lifestyles, is that the kind of lifestyle that he was talking about?

If we go back even further when the Minister for Employment was asked to consider if there was a correlation between the number of sanctions and the rise in food bank use she stated, and I quote, "food banks play an important role in local welfare provision." Renfrewshire has the third highest use of food banks use and food bank use is going up and up. Food banks are not part of the welfare state, they are symbol that the welfare state is failing.

1. Read again the last three paragraphs of Source A from lines.  
Choose four statements below which are TRUE. (4 marks)

- A Mhairi Black's constituent went without food to fund his bus fare to the Job Centre.
- B Whilst re-telling his account of what happened at the Job Centre, the constituent remained calm.
- C Whilst travelling to the Job Centre, the constituent fainted due to lack of food.
- D The Chancellor believes that cuts need to be made whilst the economy is improving.
- E In the end, Mhairi Black's constituent did have a positive experience with the Job Centre.
- F Mhairi Black does not think Food Banks should have to exist.
- G Food Bank use is in decline.
- H Mhairi Black is sceptical about the Minister of Employment's opinion of Food Banks

**Source B**

***The journalist Henry Mayhew wrote a series of articles about the lives of the poor in Victorian England. In this article, published in 'London Labour and the London Poor' in 1851, he interviews a young girl who sells bundles of watercress on the street to make money for her family.***

The poor child, although the weather was severe, was dressed in a thin cotton gown, with a threadbare shawl wrapped around her shoulders. She wore no covering to her head, and the long rusty hair stood out in all directions. When she walked she shuffled along, for fear that the large carpet slippers that served her for shoes should slip off her feet.

"I go about the streets with water-creases, crying, 'four bunches a penny, water-creases.' I am just eight years old – that's all, and I've a big sister, and a brother and a sister younger than I am. On and off, I've been near a twelvemonth in the streets. My mother learned me to needle-work and to knit when I was about five. I used to go to school, too; but I wasn't there long. I've forgot all about it now, it's such a long time ago; and mother took me away because the master whacked me. I didn't like him at all. What do you think? He hit me three times, ever so hard, across the face with his cane, and made me go dancing down stairs.

The creases is so bad now, that I haven't been out with 'em for three days. They're so cold, people won't buy 'em; for when I goes up to them, they say, 'they'll freeze our bellies.' In summer there's lots, and 'most as cheap as dirt; but I have to be down at Farringdon market between four and five, or else I can't get any creases, because everyone is selling them and they're picked up so quick. Some of the saleswomen – we never calls 'em ladies – is very kind to us children, and some of them altogether spiteful. I used to go down to market along with another girl, as must be about fourteen, 'cos she does her back hair up. When we've bought a lot, we sits down on a doorstep, and ties up the bunches. We never goes home to breakfast till we've sold out; but if it's very late, then I buys a penn'orth of pudden, which is very nice with gravy.

It's very cold before winter comes on reg'lar – specially getting up of a morning. I gets up in the dark by the light of the lamp in the court. When the snow is on the ground, there's no creases. I bears the cold – you must; so I puts my hands under my shawl, though it hurts 'em to take hold of the creases, especially when we takes 'em to the pump to wash'em. No, I never see any children crying – it's no use.

**2. You need to refer to Source A and Source B for this question.**

Use details from both Sources. Write a summary of the differences between Mhairi Black's constituent and The Poor Child.

[8 marks]

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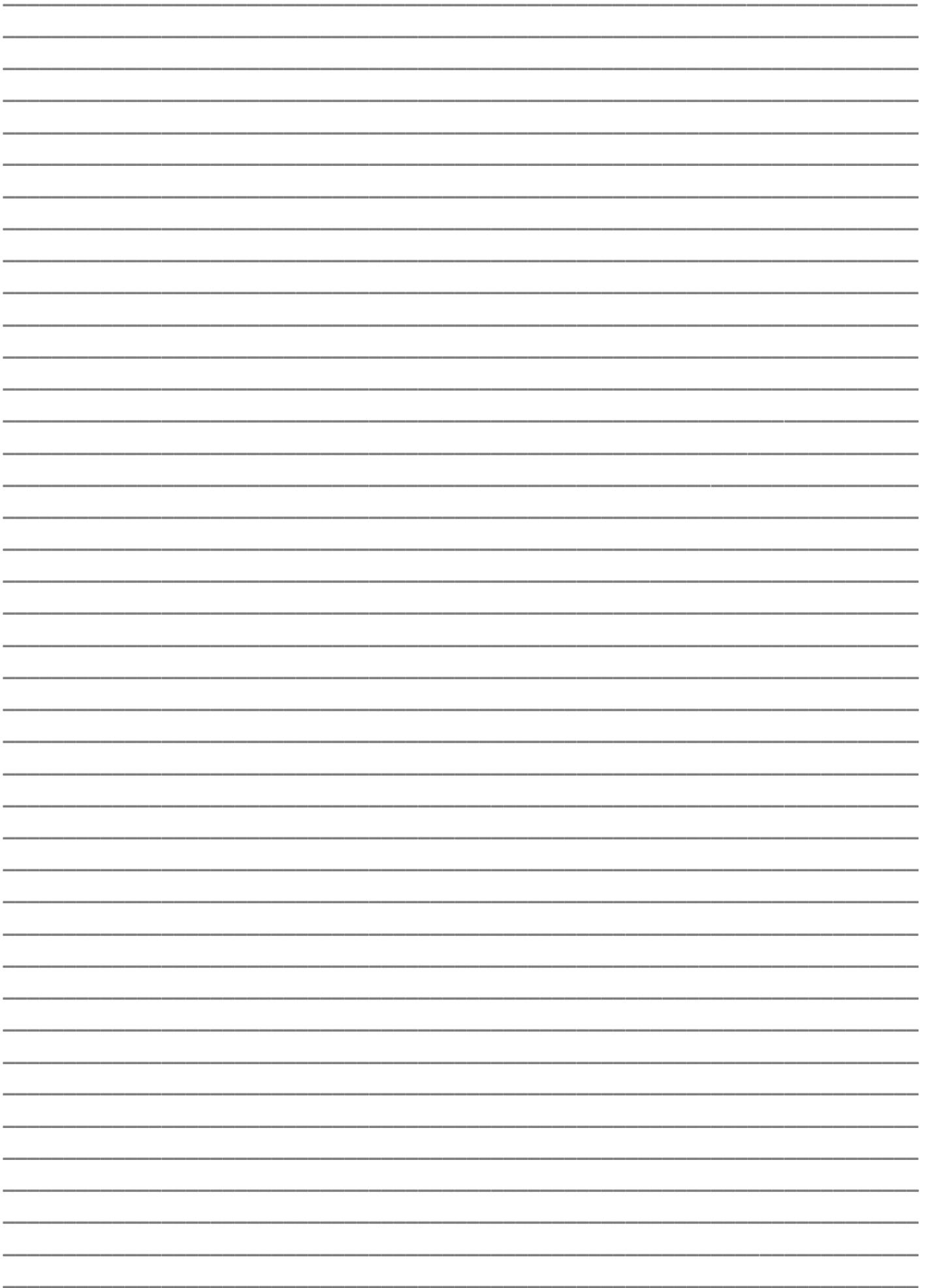
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## Analysis of characters – Key ideas and quotes

Complete the table for each character. Add quotes to support your understanding.

Character's name	How did they view Eva Smith and contribute to her death?	How are they manipulated or controlled by the Inspector?	Do they accept responsibility and show remorse for their actions? What are their concerns?	What have they learnt from their experience with the Inspector?	What is your lasting opinion of them?
Arthur Birling					
Sybil Birling					

## Analysis of characters – Key ideas and quotes

Complete the table for each character. Add quotes to support your understanding.

Character's name	How did they view Eva Smith and contribute to her death?	How are they manipulated or controlled by the Inspector?	Do they accept responsibility and show remorse for their actions? What are their concerns?	What have they learnt from their experience with the Inspector?	What is your lasting opinion of them?
Sheila Birling					
Eric Birling					

## Analysis of characters – Key ideas and quotes

Complete the table for each character. Add quotes to support your understanding.

Character's name	How did they view Eva Smith and contribute to her death?	How are they manipulated or controlled by the Inspector?	Do they accept responsibility and show remorse for their actions? What are their concerns?	What have they learnt from their experience with the Inspector?	What is your lasting opinion of them?
Gerald Croft					
Inspector Goole					

## Analysis of characters – Key ideas and quotes

Complete the table for each character. Add quotes to support your understanding.

Character's name	How did they view Eva Smith and contribute to her death?	How are they manipulated or controlled by the Inspector?	Do they accept responsibility and show remorse for their actions? What are their concerns?	What have they learnt from their experience with the Inspector?	What is your lasting opinion of them?
Eva Smith					



