

An Inspector Calls

Pearson Edexcel
International GCSE
Activity Pack



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Teacher's Introduction

How to Use This Pack

This resource is packed with a range of great activities to run alongside your teaching of the play.

'Super Skills!' boxes are used on activity sheets so that students are aware of the assessment objectives they are working towards.

Extension tasks are available for many exercises. These are suitable to stretch and challenge particularly able students who work quicker than their peers. Such students could do extension tasks on their own or in pairs to finish. Likewise, the extension-task answers can also help to guide the remainder of the class when feedback is taken.

Specification Information

An Inspector Calls is examined by Pearson Edexcel IGCSE as part of English Literature.

This pack applies to the following components:

Component 2: Modern Drama and Literary Heritage Texts Section A: Modern Drama and

Component 3: Modern Drama and Literary Heritage Texts (coursework)

Component 2 is worth 40% of the total qualification. In this component candidates must study one Modern Drama text and one Literary Heritage text.

Component 3 is available as an alternative to Component 2 and also assesses 40% of the total qualification through two coursework assignments, internally set and assessed, at the end of the course.

The focus of this pack is, therefore, on drawing out key features of the play across the board. It includes key characters and relationships in the play, implicit and explicit themes, lines, themes, writer's choice of language and style.

Text Edition

The version of the play referred to in this resource is Heinemann Plays, ISBN 0-435-05111-1. All students must have the prescribed edition: Penguin Modern Classics; New Edition 014041185354.

Sensitivity Note

Sensitivity in teaching this resource is important as it deals with very sensitive content which may be difficult for some students. It is vital that the teacher checks any content carefully for suitability for their class. In particular some content deals with sensitive subjects such as suicide and the 'Gender Equality Corner Debate' (FGM (female genital mutilation) and 'Before Reading Debate' (sensitive issues) (page 5). Please ensure that these additional content you intend to use, before using them in class.

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A webpage containing all the links listed in this resource is conveniently available on Zig Zag Education's website at zzed.uk/11062

You may find this helpful for accessing the websites rather than typing in the addresses.



Assessment Objective

You should know what you will be assessed on. Here are the assessment objectives (AOs).

AO1	Demonstrate a close knowledge and understanding of texts, mainly presenting an informed personal engagement. Student-friendly version: critically analyse, choose good quotations and develop a line of thought. Who is to blame, who learns and who doesn't, difference between generations, reactions to the Inspector, how characters change, or not, how we can tell some characters are in charge or have control.
AO2	Analyse the language, form and structure used by a writer to create meaning. Student-friendly version: Analyse terms such as metaphor, simile, entrances, exits, stage directions, how characters react to one another, e.g. length of turns, alliteration, repetition, lies, apologies, fluency, pauses, dashes, hesitancy and other effects.

In addition, **AO4** 'Show understanding of the relationships between texts and the world in which they were written' has also been touched on in this pack as it is helpful to have an overview of the context in which the text was written to develop a deeper understanding.

Note: You will not need to write about context in your exam.

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Pre-Reading Activities

Equality and Inequality – War – Politics – Priestley

In order to develop a deep understanding of the text, you will need to know what sorts of things were important to Priestley and what life was like when he was writing.

Go to
Understand

Here is an overview of some of the important background you will be working on and come back to when you begin the play. It will remind you of things you need to know.

Explore what equality actually is and how people might see this differently. We will look at gender and economic inequality. Although many inequalities still exist, we will look in particular at the gender and economic inequality. We will also look at some wider context; in particular the author himself.

1. Definition of equality and inequality – explore how this abstract concept is defined by listening to those of others.
2. Corners debate – what is equality? Exploring different types of inequality.
3. Gender inequality – is this still an issue today? Corners debate.
4. Gender inequality – watch some interesting clips to extend the debate.
5. Research questions on gender inequality.
6. Linking gender inequality to the play.
7. Economic inequality – how far are matters such as wages important today?
8. Shocking facts to consider in order to extend the corners debate on economic inequality.
9. Recap question – which type of character do you think you will sympathise with?
10. Information quest on war, politics and Priestley – to be presented to the class.
11. More about the author.
12. Two truths and a lie (summary task).
13. Class debate – five useful introductory activities including discussions, flowcharts and a class debate to make notes on class issues that occur during reading (provided).

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Equality?

Equality is a major theme in the play. The following tasks are designed to help you understand exactly what equality is (according to a wide range of views) and to give you thinking time to consider its complexities.

Go to
Understand

1. Definition time

- In pairs, on whiteboard or a piece of A4, write down a dictionary-style definition of equality.
- Show your definition to the neighbouring pair. Discuss what you described or agreed?
- Now reveal your answers to the rest of the class. Hold up your whiteboard and see if you can find others with a different definition. Do you agree with your definition now? Share what you added with the class.
- Has the definition of equality changed over time?

2. Equality corners debate

- Class debate – *does equality exist?* One side of the room represents yes, the other represents no and the middle of the room represents undecided.
- Some of you will be chosen to explain why you went to which side (or to move) and encourage people to swap sides (or to make those who are undecided down what different types of inequality exist even today – think about the starter).

3. Gender equality

- Corners debate – now move to a different corner as we narrow down the debate. Do you think men and women are equal today? Is feminism outdated? One corner for 'yes the genders are now equal', middle for 'undecided' and the other for 'no we are not equal yet'.
- As well as your discussions on female genital mutilation, also think about women in important jobs, page 3 models, etc.
- Don't forget the boys! How much pressure are they under to live up to the ideal of a perfect man? Are they under increasing pressure to live up to a certain body image? Is there a stereotype or is this an outdated stereotype?


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4. Challenge your views on gender inequality

- Watch the following clips. Do these change how you feel about gender inequality?
- Are men and women truly equal? Is this so worldwide? This BBC documentary will raise some interesting questions for you to debate and possibly make you switch to a different corner.


 <https://www.youtube.com/watch?v=19jv52Zt1>

 Go to Zig Zag Education

- Also watch Emma Watson's 'He For She' speech to extend your debate on gender equality. Enter her name into a search engine to look at her balanced view.
- Check the Guardian's article on female genital mutilation – does this show equality?

 <https://www.theguardian.com/theobserver/2012/jul/29/the-big-issue>

- Should men and women earn the same for doing the same job? Does this vary by civilization?
- According to the British Medical Association, male doctors earn between £5,000 more per year than female doctors who do the same jobs, amounting to around £5,000 more per year.

 <http://careers.bmj.com/careers/advice/view-article.html?id=20013>

5. Research questions on gender inequality linked to *An Inspector Calls*

- When did women aged over 30 first get the vote in the UK? If this play was set in 1945) could the women characters have voted?
- When did all women over 18 get to vote? Use this website and look for the date.

 http://en.wikipedia.org/wiki/Timeline_of_women's_suffrage

- What was Emily Davison's role?



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6. Linking gender debates to the play

What do all these gender inequality issues mean to the background of this play?

It is set in 1912 and the jobs/positions/roles in society women had are important. certain jobs women were expected to do, what their rights might have been, how they had limited choices, etc.

Task!



In a paragraph, explain what sort of characters you think the family because of their gender and who will have. Use the following sentence stems if you need to:

- *I think the most powerful character will be... because of their gender)*
- *The least powerful type of character could be... because of their gender)*
- *Female characters could be this sort of person...*
- *Male characters could be this type of person...*

Types

- Boy
- Woman
- Unemployed
- Poor
- Middle class
- British
- British



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7. Economic inequality

Corners Debate:

Is what we earn fair? Do richer people work harder? Do you because you have better qualifications? Or because your pa

8. Shocking facts

Consider these facts from *inequality* and feel free to change your position in. Discuss each paragraph in turn.

- 'Between 1979 and 2007, the real incomes of the richest 1% almost doubled, while the real incomes of the average household inched up only about 25 per cent. The increase in people in work, working more hours
- 'Among the world's wealthy countries (those with an average adult income of \$100,000 or more), the US ranks dead last on the inequality measure.
- 'The gender gap in wages, income, and wealth has closed very slowly, and that progress is driven by the collapse of male wages rather than rising wages for working women.'
- 'The racial gap in wages, incomes, and wealth has closed little... while racial segregation in our cities has abated somewhat over the last generation, racial segregation—the likelihood that Americans live in enclaves of wealth or poverty—has hardened'
- 'Inequality matters to society at large as much as it matters to the health and prosperity of the individuals within it. The evidence on this point is overwhelming. Citizens in unequal societies are more likely to end up sick, obese, unemployed, or in jail. These social ills, bad in themselves, also undercut the productivity of the economy, as the high costs of poor public health, education, and incarceration siphon off our resources.'

<http://scalar.usc.edu/works/growing-apart-a-political-history-of-inequality>

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9. Power and inequality in the play

In the play, there is a factory owner with a wealthy and somewhat spoiled family (a son and a daughter with an overbearing husband and wife who like to show off their riches and importance), plus a worker, a young girl, who is pushed aside in her time of need.

Understand
Understand

- In light of the current debates on gender, class and economic inequality, might you sympathise with when you read the play and why?
- Should the factory worker try to improve the lot of his staff? Or should they look for better jobs elsewhere? Should the factory workers work harder in order to get better jobs?



Write a paragraph to explain your feelings.



Hot Seat

Have a hot-seating debate once your ideas are clear. Different people take on different roles and let the characters try to convince one another, in role, of their own point of view.

'She should have been glad of the job, no matter what I paid her. How dare she demand more money?'

'She's a
dad
up'

'I can't live on this low wage. Socialism is on the rise. If we all stick together and go on strike, we can make a difference!'

'That girl was rude to me, mummy. She should be sacked immediately!'

'How dare
money
know
get no ch

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10. Information quest – group task

Your mission here is to explore more background to the play.

Your teacher will guide you to either use the full-length or quick version of this task.

You will need to know about each of the following subjects, as well as what you have already learned about Churchill.

- War
- Politics
- The Labour Party (W. Churchill)
- Major events of 1912

You can find this information in a number of ways:

- Online search engines
- School or local library
- Cross-referencing with History lessons
- Watching documentaries online or on TV (you could even search catch-up)
- Using the sheets in this resource for prompts

Your teacher will set a deadline when you will be required to present what you know.

Choose which way you will present your findings:

- Describing to the rest of the class using cue cards
- Showing your findings using a PowerPoint presentation
- Showing your findings using an interactive device (apps such as Keynote, etc)
- Drawing a sketch or interpretation
- News desk presentation
- Other idea (to be agreed with your teacher)

Go to
Understand

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War

You should look at:

WWI and WWII

- Key dates
- What started the war
- What ended the war
- Major battles

Then link to the play:

- What sort of character might think that war is positive?
- What sort of character might think that WWII will never happen?
- What might Priestley try to show us about war through his characters?

Politics

You should look at these issues in particular. Your teacher may assign one or all of these. You will eventually need to know about all these areas in order to understand the play.

- Socialism
- Capitalism
- Communism
- Prime Minister
- H H Asquith
- Miner's strike of 1912
- Minimum wage
- Suffragette movement
- Marconi scandal
- Formation of the modern Conservative Party

Then link to the play:

- What sort of political era was this? Remember to consider both when the play was written (1945) and when Priestley wrote the play (1945).
- What might it have been like to live at this time? 1. If you were rich and 2. If you were poor.
- What sort of policies might you want? 1. If you were rich and 2. If you were poor.

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The Author (J B Priestley)

You should look at:

- Key dates in his life
- His personal relationships
- His politics
- Other things he wrote
- Other things he had

Then link to the play:

- What sort of play might a man like this write?
- What sort of things would he try to teach his audience?

Major Events Of 1912

You should look at:

- Sinking of the Titanic
- Scott reaches the South Pole – and dies there
- Stockholm Olympics
- British Board of Film Censorship
- Blackpool illuminations
- Any other event you think is relevant – that shows what living in 1912 was like

Then link to the play:

- How might Priestley use these events to create drama in his play?
- How might Priestley link these events to his characters?
- What might it have been like living in 1912? What were people's hopes, fears, dreams?

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Information Quest (Quick Version)

1. War

- When did the First World War take place?
- When did the Second World War take place?
- Priestley fought in the First World War. He received physical and mental injuries. In a letter to his father, he wrote:

On Saturday morning we were subjected to a fearful bombardment by heavy artillery and heavily rained shells. One shell burst right in our midst that so few – only four – were injured. I escaped with a wound out of my thumb. But poor Murphy got a shrapnel wound in his leg – a horrible great hole – and the other two were the same. They were killed after and I don't know how they are going on.¹

How would you describe Priestley's feelings about war and why did you? Your group, come up with a three-sentence answer that takes into account the quotation above.

- By the time of WWII, Priestley's views had changed radically after his experience in WWI. What does Priestley mean when he later called soldiers 'pitiful cannon fodder'?

Extension task:

Explore the connotations of this metaphor and Priestley's emotions.

- What were Priestley's feelings about nuclear war? In your group, write full sentences for your answer. Aim to write no more than three sentences. Remember to use the quotation above.

In plain words: now Britain has told the world that she has decided to reject in all circumstances nuclear warfare... And this might well mean that after a certain date one power able to engage in nuclear war will be the evil thing for ever.²

2. Politics

- Priestley is often labelled a 'socialist'. Research this term. What does it mean? What does it say about Priestley's character? Useful websites are listed below.
- Priestley was involved in socialist movements and was a founder of CND. What do their supporters believe in? How far do you believe in these things?
- However, Priestley's political feelings were complex. He did not think that socialism was the answer to everything. Examine the quotation below. What might Priestley have said about war, society and the future? Write a short speech to explain his views. Start with a sentence that begins, 'Mr Church... my advice to you is...'

We cannot go forward and build up this new world order, and unless we begin to think differently one must stop thinking in terms of individualism and begin thinking in terms of community and co-operation.³

¹ Letter dated 27th September, 1915, source <http://sanesca.blogs.uv.es/page/2/>

² J B Priestley, *New Statesman* (2nd November, 1957), source <http://sanesca.blogs.uv.es/>

³ J B Priestley, *Postscripts*, radio broadcast (21st July, 1940), source <http://sanesca.blogs.uv.es/>

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12. More about the author (Research For Homework)

Find out the following information about Priestley:

1. What does the JB stand for?
2. When and where was he born?
3. Was he just a playwright/dramatist?
4. Apart from writing, what did he like to do in his spare time?
5. How many times was he married?
6. Extend your research and see if you can find the most unusual fact in your research.



Helpful websites:

Go to ZZed.uk/

- <http://encyclopedia.kids.net.au/page/so/Socialism>
- <http://www.merriam-webster.com/dictionary/socialism>
- <http://www.wisegeek.com/what-is-socialism.htm>
- http://www.bbc.co.uk/history/historic_figures/davison_emily.shtml
- http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramainpectorcalls/0drama_inspector_contrev2.shtml
- <http://www.fantasticfiction.co.uk/p/j-b-priestley/>
- http://www.jbpriestley.co.uk/JBP/Biography_1.html
- <http://www.jbpriestleysociety.com/biography-3/>

13. Two truths and a lie

Gather all your knowledge (and that of the other students in the class) together. In pairs, create two truths and one lie (turned into a believable 'false fact') about

- J B Priestley (his life and works)
- World War I
- World War II
- The Titanic
- Scott of the Antarctic
- Blackpool illuminations
- Stockholm Olympics
- Politics of 1912
- Suffragette movement

The class have to guess which is the 'false fact'. The winners are the pair who most successfully fool the others.

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Basic fact sheet

Taking all the knowledge you have gained from your pre-reading activities, fill in the answers. Your answers will show that you have been actively listening and taking notes throughout the lesson. Some of these answers will take a little more research or can be found at the start of the play.



• Who is the author:

• Author's political beliefs:

• Author's thoughts about society:

• Where the play is set (town and place):

• When the play is set:



• Main characters:

• Main themes:

• Other interesting information:



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Before-reading debates

Enjoy lively debates in the classroom on these issues which are in the play but are still very relevant today.

Ensure that you are using skills of both speaking and listening. Are you any good at helping other people be heard, maybe by using questioning skills?

Your teacher might give you the debate topic before it takes place so that you can prepare beforehand. This will help you to have a stronger persuasive position.

Go to
Understand

Children before Marriage

Do you think you should be married before having children?

Drinking

Is the legal age for drinking too high or too low? Can teenagers handle drink or could they later regret? At what point do people know they are drinking too much?

Families

Do your parents always know best? Are they in a good position to give their children advice?

Moral Dilemma

If you knew that somebody had done something wrong, would you tell? Would it be for you to speak out?

Ghoulies and Ghosts

Is there such a thing as ghosts? Have you ever had any supernatural experience? Do you believe in 'reality' ghost shows?

Criminal justice

Is there ever an excuse for crime? Do people deserve a second chance? Would you have been to court?

Socialism

Do you believe in Socialism? What are its positives and drawbacks?

Extension task:

Choose one of the above topics and find out three *amazing, shocking or unusual* facts. Share them with the class.

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During-Reading Activity

The opening scene

Obviously the opening scene has to do two things:

- Grab the audience's attention
- Quickly show what the action is about

The following exercises will help to show how Priestley's stage directions (on pp.

Matching exercise

Match up the boxes on the right-hand side to those on the left. The left-hand column contains stage directions. You have to find the matching analysis from the right-hand column.

Stage Direction
Good solid furniture
The lighting should be pink and intimate until the Inspector arrives, and then it should be brighter and harder.
Arthur Birling is a heavy-looking, portentous man
Eric is ... quite at ease, half shy, half assertive
Birling is ... rather provincial in his speech

He is well fed, well dressed, and well off himself. He has a certain luxury about him.
Suggests he is a bit of a snob, but also that he is trying to explain himself to the Inspector.
Even though he is a heavy-looking man, Mr Birling is not a portentous man.
A form of power that is immediately apparent in his presence.
Suggests that the family is not as well off as they seem, and that the family is not as well off as they seem.

Extension task:

Why does the light change from 'pink' to 'brighter and harder'? Explore the connotations of the colours and the effects upon the audience.

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Act One

You will need to have read up to the pages included in the questions. You will also need a mini-whiteboard or a few pieces of A4 paper. You should also decide who will be your talk partner for some of the discussion questions.

Understand
Form, language

Remember that every question you answer here is part of a performance. You build up information as you write down here will form really useful notes that you can use for revision!

1. Mr Birling is the head of the household and very much a man of his age. of the room and the table. Find at least two examples of quotation con (from pp. 2–3). Follow each quote with the phrase 'which suggests of what the quotation could show. This is called PEE analysis (Point, Evidence

(Point)	Mr Birling is clearly in charge of the family when he
(Evidence)	Insert a quotation to show Mr Birling is in charge. (for example 'Sybil, you must take a little [port] tonight')
(Exploration)	which suggests ... (for example) that Mr Birling is very much the traditional head of the family. He feels that he can order anybody around, even to the drinks and when. We can, therefore, imagine that the family, possibly more so, and can speculate that he will challenge.

2. Using higher-level thinking skills of speculation (guessing!), what do you p. 3 that Gerald has been trying to become part of the family 'except for came near me'?
3. Using mini-whiteboards or pieces of A4, in pairs, race your partner to be that shows p. 3 that is very old-fashioned (on p. 3). There are two possible it u you are ready.
4. On p. 4, Mr Birling seems happier that his daughter is engaged because is the son of his business rival). He talks about 'lower costs and higher prices of A4, write down one word you feel best describes Mr Birling. Hold it up choice.
5. With your talk partner, discuss your feelings about Mr Birling's comment look after themselves and that 'community' is 'nonsense'. Write down y at a later date. Be prepared to share your answer with the class.
6. What is shown to the audience when the doorbell is described as having How is the mood on stage changed by this noise?
7. Why do you think Mr Birling is especially worried that a police inspector Find at least one quotation from p. 6 that might back up your ideas.
8. With your talk partner, discuss any connotations of the name Inspector 'you' with the class.
9. How does Mr Birling try to influence the Inspector on p. 11? Write a PEE

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10. With your talk partner and using the information you discovered about the views, what do you think the author would think about Mr Birling's response to suicide on p. 12, 'why should you come here?'
11. Write a paragraph to explain how you feel when the Inspector refuses to show the photograph of Eva. What is Priestley doing here?
12. Notice on p. 13 that Mr Birling says Eva was 'discharged' not 'sacked'. This is making something sound better than it actually is. What is the difference? Why did Priestley make this choice?

Extension Task:

Make a list of other euphemisms and their meanings. There are often many euphemisms for people being ill or having died.

13. On p. 14, what does Mr Birling reveal that he remembers about Eva Smith's statements?
14. On p. 15, we find out that Eva Smith and her colleagues went 'on strike'. Do you agree with the strike?
15. With your talk partner, write down what you think the Inspector means when he says to Mr Birling, '... it's better to ask for the earth than to take it'.
16. On p. 19, what does the Inspector suggest keeps factories such as Mr Birling's making massive profit? Write a PEE sentence as your answer.
17. On your whiteboard or sheet of A4, write down how you feel about Sheila's statement, '... these girls aren't cheap labour - they're people'. Be prepared to discuss this in class.
18. Write a paragraph about Eva Smith's fault. Why was Sheila so angry with her? Write a paragraph about the useful information on p. 24.

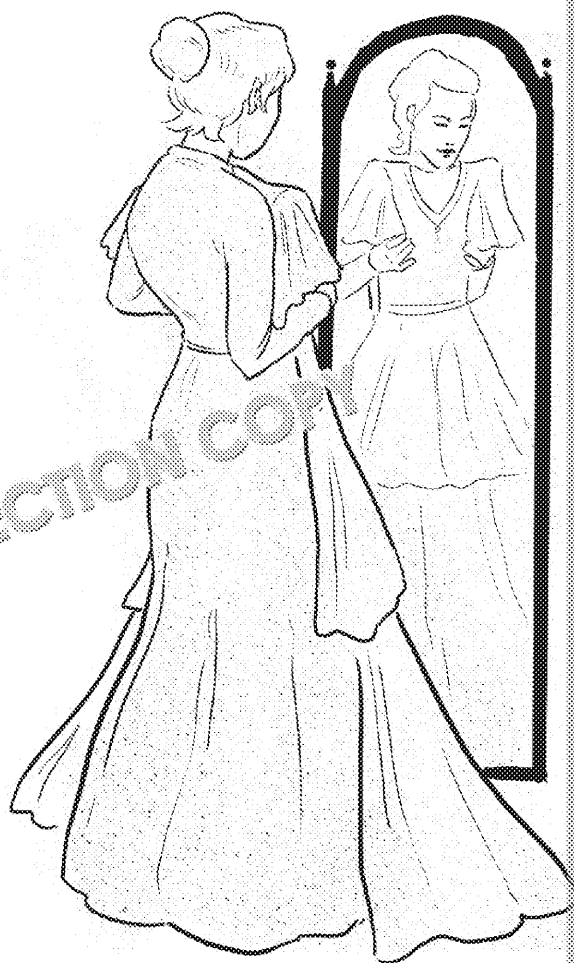
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Too much information

The Inspector's description of Eva Smith's suicide could be described as very blunt and descriptive.

- Surround this picture with quotations from pp. 17–18 when the Inspector describes Eva.
- With your talk partner, choose one quotation from the Inspector that you are prepared to explain your choice (write down your reasons for choosing).



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Extension task:

Explain why you think Priestley decided to use such vivid descriptions of Eva's suicide.

Power

There is a definite power shift when the Inspector enters, from Mr Birling to the Inspector. Explore how this shift in power is revealed not just by what is said but by the characters' actions. Fill in the column to analyse the use of stage directions on pp. 12–13 (form):

Analysing form

Stage Direction	How this reveals a shift
 <i>putting through, massively'</i>	
p. 12 <i>'the photograph, which the Inspector then replaces in his pocket'</i>	
p. 12 <i>'coolly, looking hard at him [Gerald]'</i>	
p. 13 Mr Birling <i>'Moves restlessly'</i>	
 p. 13 <i>'gravely'</i>	
p. 13 Mr Birling <i>'somewhat impatiently'</i>	

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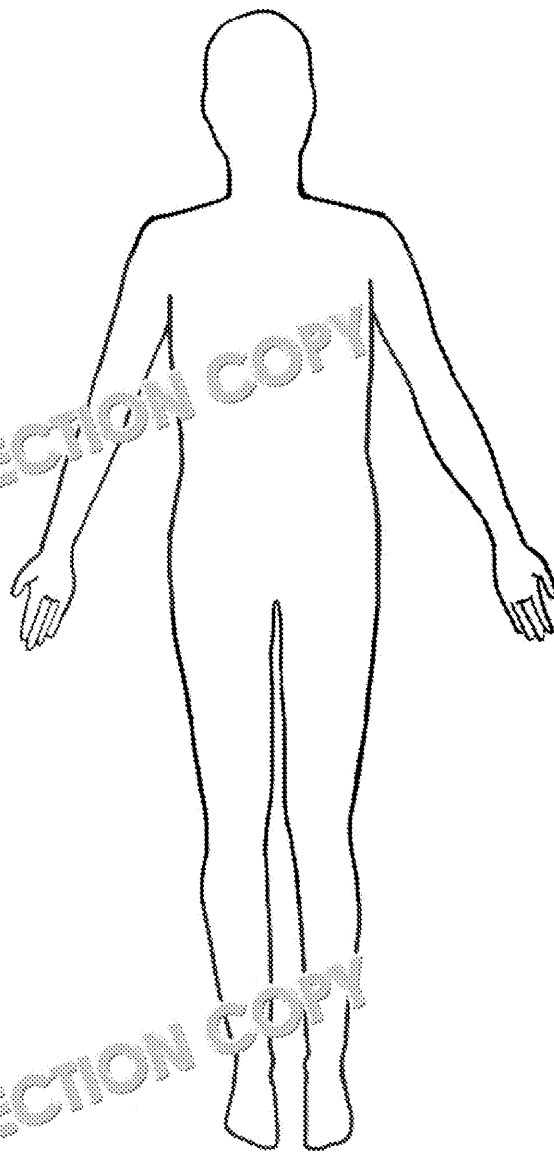
Fashionistas

On p. 9, the men talk about what clothes mean to women. Birling says, 'clothes mean something different to a woman. Not just something to wear – and not only something to make 'em look prettier – but – well, a sort of sign or token of their self-respect'.

Understand



- Label the body outline with (or draw on) clothing of your choice. How would you choose to wear it? How would it show what sort of person they are?
- Then analyse your drawing – what does the clothing say about the person? A top hat shows that the man is upper class and is at a formal event. Discuss your ideas with the class and see if you either agree or disagree with it. How far do you agree with Mr Birling?



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Poor old Sheila

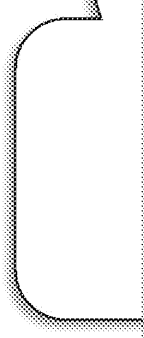
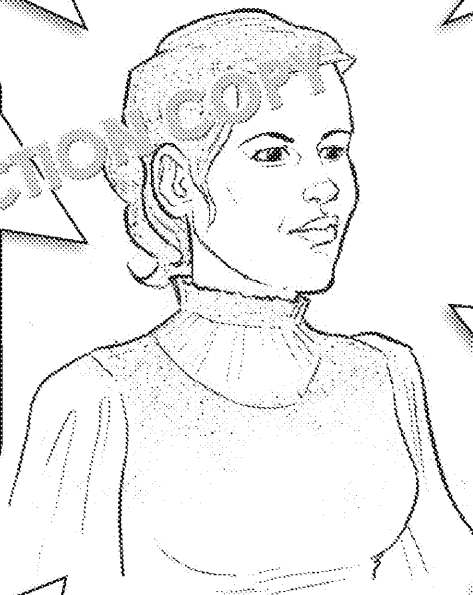
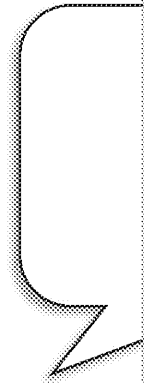
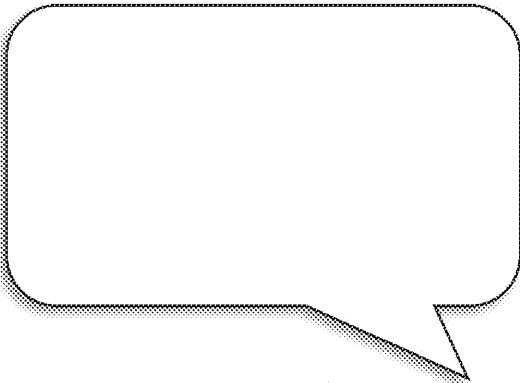
Sheila's character shows an enormous change after meeting the Inspector.

She moves from being a silly, excited girl to somebody with a moral conscience.

Task



Fill in the speech bubbles surrounding this picture of Sheila. She is upset because she hears about Eva's suicide. You can



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Under

A[illegible]

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Where's Wally Eric?

Sometimes a character doesn't have to be on stage or saying anything for them to still be creating meaning.

For instance, look at what happens to Eric during Act One. Examine these three extracts and discuss what you think Priestley is trying to reveal:

1. Eric: My God, it's a bit thick, when you come to think of it (p. 24)
2. Inspector: ...changed her name to Daisy Renton (p. 24)
3. As Eric moves, the Inspector looks from Sheila to Gerald, then goes out with Eric. (p. 25)

Eric doesn't return to the stage until the very end of Act Two (don't worry, no spoilers here!). He doesn't say anything but his presence is obviously ominous:

Eric enters, looking extremely pale and distressed. He meets their inquiring stares. Curtain falls quickly. (p. 49)

Task!

Explain here how Priestley is using the exit and absence of Eric to create a

Anal

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Know-it-all!

Mr Birling thinks he knows it all... but does he?



Discuss

With your talk partner, discuss what you think about Mr Birling's reliability as a sensible, knowledgeable person after reading his views on the war and the Titanic on pp. 6–7.



Slow writing

Choose three or more features from the list below (or let your talk partner choose). You must write up your partner's ideas (from the previous discussion task) using these features. Write up one sentence per letter or, as an extra challenge, use all three chosen features (with correct punctuation of subordinate clauses):

- | | |
|--|--|
| a) Make your sentence 15 words long | i) Use a preposition (under, between, etc.) |
| b) End with an exclamation mark | j) Use a colon |
| c) Use a question mark or rhetorical question | k) Make your sentence a compound sentence |
| d) Use a simile or metaphor | l) Start with a conjunction (and, but, so, etc.) |
| e) Use a one- or two- word sentence | m) Use two adjectives |
| f) Start with an adverb (ending '-ly', e.g. quickly, heavily, sadly, noisily, hastily) | n) Start with a subordinate clause (although, because, etc.) |
| g) Use alliteration (e.g. dancing dog, words beginning with the same letter) | |
| h) Start with a verb plus '-ing' (present progressive tense) | |

You can also ask your talk partner for ideas – use your devices to look up further language features.

Share

Share your partner's ideas (written in your slow writing) with the rest of the class. Do you respond to anything else Mr Birling says? Has this changed his power as figurehead?

Extend and Improve

- Look at every sentence.
- Can each be started or ended in a better way?
- Should the sentences be longer or shorter to be more effective?
- Do they flow logically?
- Is there a better word that could be used (expanding vocabulary)?
- Or any other improvements you think could be made... Make changes and did and why it improved your writing to create a successful argument about Birling.
- Now apply this knowledge to the rest of your writing, particularly in the next task.

⁴ The point of [slow writing] is that you [the students] have to slow right down in order to think about what you want to say. When speaking, it is straightforward to write *what* you want but it's much harder to think about the *process* forces you to concentrate on the *how* instead of the *what*.

⁵ Ideas from <http://www.learningspy.co.uk/english-gcse/how-to-improve-writing>

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How can we change the world?

On p. 22, the Inspector declares there isn't much difference between 'respectable citizens' and 'criminals'. With your talk partner, make a mind map of things people could do which would make them less like 'criminals', according to Priestley's socialist values.

Understand
Understand



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Things that would
prove society

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Sympathy for Sheila

How sorry do you feel for Sheila after reading pp. 22–23?

- Look at these quotes from p. 22 that show different aspects of her character.
- Next, add some quotes and analysis of your own from p. 23. Put the positive aspects which show she has changed on the right-hand side that show the 'old' Sheila on the left-hand side.
- After considering this evidence, in a mini-whiteboard or sheet of A4, 10 on the left and 5 on the right. Put a cross on the line to show how sorry or not sorry at all you are prepared to explain your thoughts.

Analysis

'... if they didn't get rid of that girl, I'd never go near the place again and I'd persuade mother to close our account'

Sheila has used her money as a weapon.

'I expect
ashamed'



Sheila

'I was in a furious temper.'

Sheila is  and acted like a child.

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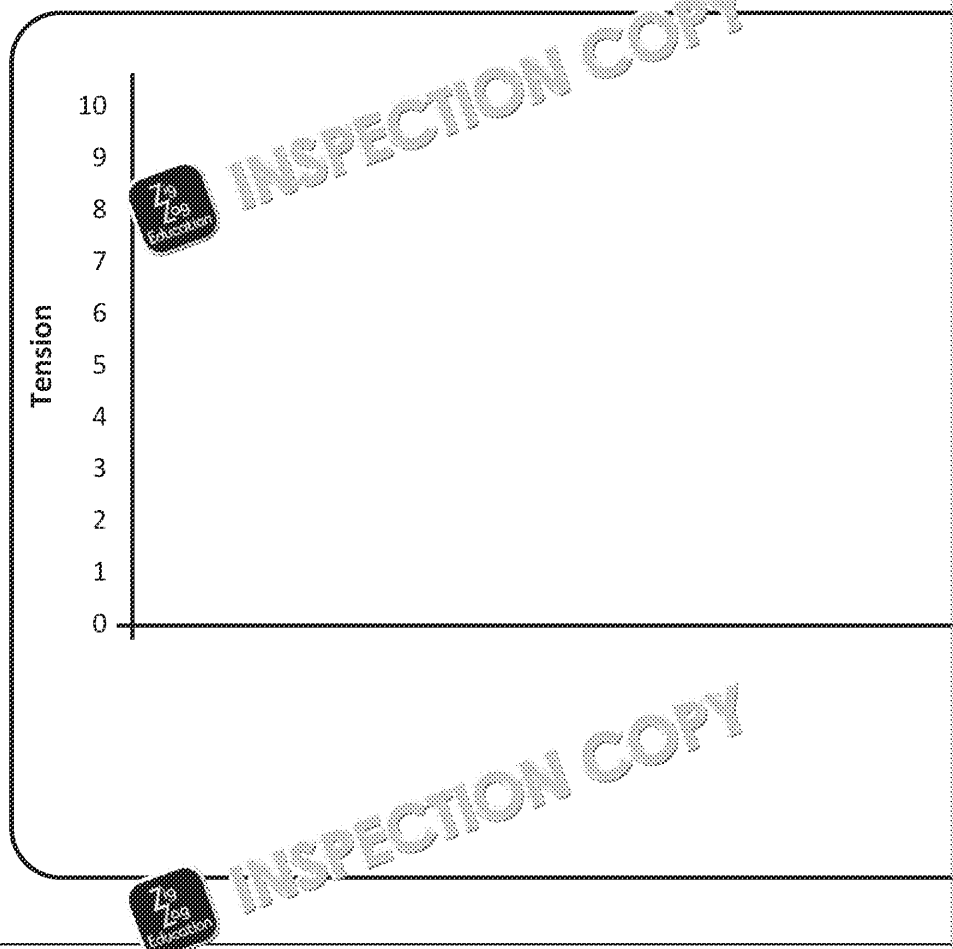
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Tension graph

Chart the amount of tension and how this changes throughout the act (the horizontal axis should have at least four key moments along it).

Answer
Understand



Extension task:

Rather than just having one line for each key moment, you could have a different character and see how this creates interplay on stage.

Write a paragraph to explain the amount of changing tension within Act One and tension that finishes the end of the act.

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End of act one mini-essay

Write a short essay to answer this question exploring key characters and relationships:

Understand

Analyse



Explore the way Sheila and Gerald handle the revelation that Gerald had an affair with Eva Smith / Daisy in Act One.

Six Steps to Success

1. Examine the question for evidence.
2. Work through the plan below.
3. Write up your essay (some will write a page, some will write more).
4. Compare your essay to the sample essay.
5. Give your essay a grade using the exam board's mark scheme.
6. Set yourself one or two targets for improvement (how can you get into the next grade?).

Plan

Step 1:

Find about four useful and interesting 'ways' of how the situation is handled. Aim to show a difference between the ways the characters react.

Step 2:

Back up these 'ways' of handling the situation with quotations.

Step 3:

Add in analysis of the quotations using phrases such as 'this suggests', 'this implies', 'this indicates'.
Make some analysis of single words where possible.*

Step 4:

Add in any writing techniques where applicable, e.g. repetition, simile, metaphors, emotive language.*

**These are higher level skills and will help you reach the top grades!*

Extension task:

If you feel confident enough, make your own plan without any assistance. Be prepared to explain your plan to the rest of the class. After all, there is no single 'correct' way to write an essay – and should – be encouraged.

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Sample plan

Step 1:

Find about four useful and interesting 'ways' of how the situation is handled.

Aim to show a difference between the ways the characters react.

Gerald's Reactions	Sheila
Defensive	
Thinks he can fool the Inspector	Knows they can't

Step 2:

Back up the 'ways' of handling the situation with quotations.

Gerald's Reactions	Sheila
Defensive 'Why should I have known her?' (p. 25)	'When did you first know?' (p. 25)
Thinks he can fool the Inspector 'We can keep it from him' (p. 26)	Knows they can't 'you fool -' (p. 26)

Extension task:

Add in an extra reaction for both Gerald and Sheila.

Step 3:

Add in analysis of the quotations using phrases such as 'this suggests', 'which conveys', 'this shows'.

Make some analysis of single words where possible.*

Suggestions have been made for Gerald. Add in your own table for Sheila.

Gerald's Reactions (P)	Quotation (E)	
Defensive	'Why should I have known her?' (p. 25)	
Thinks he can fool the Inspector	'We can keep it from him' (p. 26)	Suggests

Step 4:

Add in any writing techniques where applicable, e.g. Repetition, simile, tone, intertext, emotive language.*

Gerald's Reactions (P)	Quotation (E)	
Defensive	'Why should I have known her?' (p. 25)	
Thinks he can fool the Inspector	'We can keep it from him' (p. 26)	Suggests (S) pa 'w

*These are higher level skills and will help you reach the top grades!

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Sample essay

Explore the way Sheila and Gerald handle the revelation that Gerald had an affair with Daisy Renton (step 4).

Task!

Essay skills revealed! Look at the right- and left-hand columns. The sample essay has been done well. Highlight the middle column to show exactly what the examiner has done. Highlight the repeated key words and the names 'Gerald' and 'Daisy' / 'Eva' in the first row).

Did you manage to include all the steps in your essay?

Introduction repeats what the question to ensure focus	Sheila and Gerald both handle the revelation that Gerald had an affair with Eva Smith very differently. This could be expected since Sheila will be both embarrassed and angry at this new information. Gerald, of course, was aware that he had cheated on Sheila but is himself shocked because he has just found out about her other name (Daisy Renton) and that his former lover has committed suicide.
Topic sentence clearly shows this paragraph will be about Gerald	Gerald's first reaction is defensive. He defends himself, 'I should I have known her', and answers Sheila's questions to another question. This suggests that he has something to hide. Sheila's response is to ignore his question and she just tells him not to be 'stupid', which shows that she probably already has doubts about Gerald's infidelity.
Another clear topic sentence – note use of the word 'next' as signposting	Gerald's next reaction is to save himself. He almost begs Sheila, 'We can keep her from him', meaning that he does not want the Inspector to know the truth. This makes him look cowardly in the eyes of the audience.
Discourse marker 'however' that we are moving onto the other character's reaction	However, Sheila's first reaction was to accuse Gerald. Agatha Christie gives us the impression that she didn't quite trust him, which makes us wonder why she was willing to marry him. Her question, 'When did you first get to know her?' sounds more like a statement. The word 'did' is very definite. Sheila also notices that Gerald looks 'so guilty' which suggests that he cannot do anything to make her change her mind about the affair.
Essay is balanced – two points about each character's reaction	Sheila is very different to Gerald because she knows the Inspector cannot be fooled. She calls Gerald a 'fool' to think otherwise, an insult which reveals how little she now respects her fiancé. The tone of voice when she says, 'he knows' is in italics and shows emphasis about how the Inspector cannot be fooled.
Conclusion brings in stage directions and a comment about the whole text (referring back to the lost summer)	The stage directions go on to say that Sheila looks at Gerald 'almost in triumph', which perhaps gives her a relief. Sheila's misgivings about her fiancé are gone. Here Gerald ignored her and she knows that she has won. Her character has gained the moral ground even though she knows that she has also played a part in Gerald's suicide. Perhaps the main difference between the two characters is that Sheila will admit her part and feels 'ashamed' of her actions where Gerald still tries to hide and save himself, making the audience less sympathetic towards him.

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Act Two

1. With your talk partner, discuss why the act opens in this way. What effect will this have on the audience? Write a paragraph that will be useful when you revise.

Understand
Analyse

2. Read Mrs Birling's mind

Write Mrs Birling's inner monologue (her private thoughts) at the point on p. 32 where she tells the Inspector, 'I'm sure I don't know anything about this.' You are now prepared to read these thoughts to explain why you chose these thoughts.

To begin, you could think about her feelings regarding the Inspector, her feelings about the girl, and anything that might be annoying or upsetting her.

3. What did they really say?

Using information from pp. 34–36, script the conversation as you imagine it between Gerald and Daisy/Eva.

Finish with a paragraph describing what you wanted to show (e.g. what came out of them: fear, lust, friendship, desperation, etc.?)

Now read out the parts with your talk partner. Take it in turns to perform or make suggestions as to what you could add to each other's.

Extension task:

Also include stage directions and comments as to how characters should use their voices.

4. What do you think of the way Gerald treated Daisy? Write two or three sentences expressing your feelings. Make it harder by writing in the following way if you can:

Your answer must use the following types of word in this exact order to begin with:

- Prepositional phrase (e.g. 'In the room')
- Adverb (ends in '-ly')
- Verb (action or 'doing' word)
- Fifth word must be 'about'
- Proper noun (name)

5. Out of the goodness of his heart?

On p. 37, Gerald tells the Inspector that he 'didn't ask for anything in return' as the room wasn't given to her in exchange for sexual favours. On the board, you will write numbers 1 to 10 along it. Put your mark on the line to show how far you believe Gerald's story and ten means 'I totally believe Gerald's story'. You must explain why you put your mark and the difference between the way the boys and the girls in the class feel.

6. Gladiators

This is a game based on guessing the answer to questions asked by the class based on a character's name.

Before you begin, write a selection of questions about the key characters in the play (remember the answer must be a character's name), e.g.:

- Who ... [insert quote]?
- Who felt ... [e.g. who felt ...]

Your teacher will write the characters' names on the board.

At each side of the board, they will draw a large circle. This is where the player holds a ruler and starts with it in the circle.

Teachers and class will read out questions – the answer must be one of the names on the board.

The first player to point at the correct name wins. Winner stays on.

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Acting out

In threes, act out the scene from the start of Act Two until Mrs Birling enters on p. 29, between the Inspector, Gerald and Sheila. Each group will be given a different focal point to bring out:

1. Sheila is in focus. She is strong now having accepted responsibility and this should come across in her words and actions.
2. Sheila and Gerald are in focus. The group should use space, body language, feelings towards one another.
3. The Inspector is in focus. The group should use a range of dramatic techniques and he dominates the scene.

Understand

Review Write down what extra findings these different focus points have on the story or the characters.

Sheila in focus:

.....

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Sheila and Gerald in focus:

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The Inspector in focus:

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Mrs Birling in control

Just like her husband, Mrs Birling also believes she is very powerful. Particularly when she is in a room with her daughter and a visitor. Choose at least two quotations from Mrs Birling and explain why they are powerful. An example is done here:

Understand
Answer

Example

'Nothing but morbid
curiosity'



Powerful because ...

Mrs Birling
Sheila's view
makes ...
of ...

Powerful because ...

Powerful because ...

Powerful because ...





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A fairytale family

On p. 34, Sheila sarcastically refers to Gerald as the 'hero' of the story. Make a full fairytale analogy. At this point in the play, who would you assign to these typical fairytale roles? Also make notes on why.

Understand
Analysing language

Fairytale Role	Character
 <i>Hero</i> 	
<i>Damsel in Distress</i> 	
<i>Knight in Shining Armour</i> 	
 <i>Old Hag</i> 	
<i>Dragon</i> 	

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Eva's diary

On p. 39, the Inspector mentions that Daisy/Eva wrote a diary about why she went away and how she wanted the memories to 'last longer'.

Understand

Write the diary.



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Review

After writing, pass your work to somebody other than your talk partner. They will give you feedback about what they enjoyed. Obviously you will also use this for another student.

In particular, you should mention:

- What was done well
- Which aspect of Daisy's character you understand more now






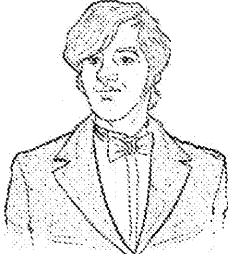

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Changes

It is fair to say that most of the characters undergo dramatic changes during Act Two. Fill in this table to show how. Note that some characters may refuse to change!

Understand
Answer

Character	Type Of Person In Act One	Type Of Person In Act Two
 <p>Mr Birling</p>		
 <p>Mrs Birling</p>		
 <p>Sheila</p>		
 <p>Eric</p>		
 <p>Gerald</p>		

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Mother condemns son

Priestley's Act Two shows master craftsmanship as he brings all the strings of different stories together. Uppermost in this is how Priestley has Mrs Birling condemn her son, Eric, before she realises what is happening.

Answer

Task!

Make a list of at least five quotations which Mrs Birling says which help to condemn her son, Eric, on page 43 to the end of Act Two. You should give the quotation followed by an explanation of how it is harmful to her son, Eric, without her knowing it.



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End of act two mini-essay

Write a short essay to answer the question exploring the key character of the Inspector. Use evidence from Act Two but you may need to also refer back to Act One for some of the characters:

How does the Inspector manage to get each character to confront their part in Eva Smith's suicide?

Understand

Analyse

Mind-mapping Plan

Another popular way of planning an essay is to use a mind map. This may help you if you are a kinaesthetic learner.

1. Draw a thick circle and put in the names of each character you are going to discuss (Birling, Mrs Birling, Sheila, Gerald). These should go around the outside of the circle.
2. Draw a line from each character and sum up how the Inspector draws them out.
3. Draw another line from these and put in a quotation to back up your point.
4. Now – the key to top-level essays! Looking at your plan so far, can you see any links? Begin to cross-reference.
5. Each 'circle' can be a paragraph (or section) in your essay. Where you have a link, this can be done either within (interweaved) or as a conclusion.
6. Compare your plan to the sample essay plan. Is there anything you would like to add when reading this or can you make any more cross references?

Micro-writing

Write a paragraph at a time and then swap this with your partner. Both of you make improvements to the paragraph. Discuss what you have improved, how and why. As you experience this process, hopefully you will inform your essay writing. For every paragraph you always need to add more examples or do more single-word analysis. There may be a misspell or you might cut out a word or two in your sentences. Use micro-writing to improve.

Further Assessment

1. Once you have completed your essay, read the sample essay overleaf.
2. At either side of the essay, write down what is good about each paragraph. Is there anything you learned from the sample essay that you would like to use?
3. Now give your essay a grade according to the exam board's mark scheme.
4. Set yourself at least one achievable target for improvement.

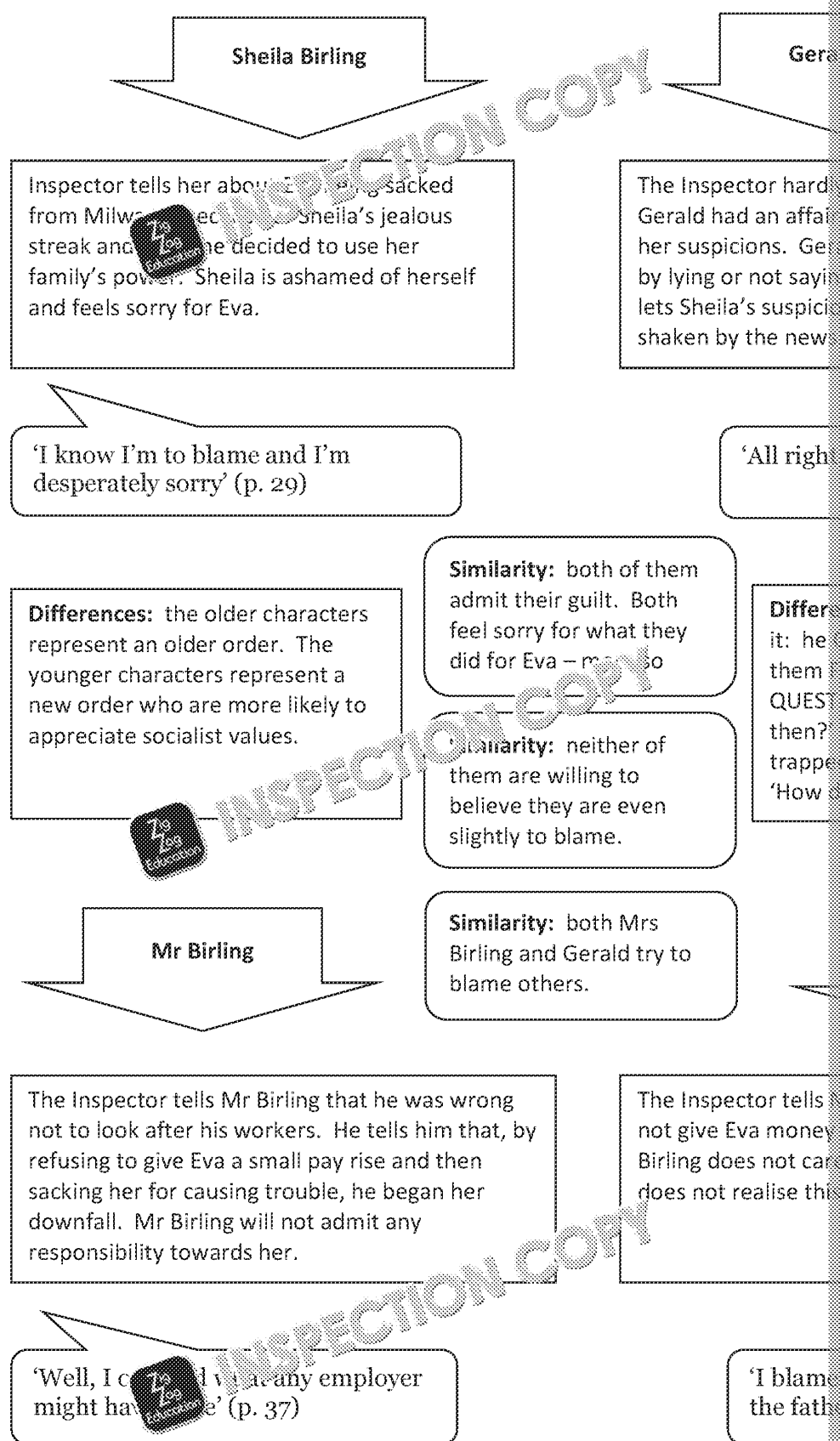
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Sample Essay Plan

How does the Inspector manage to get each character to confront their part in Eva's death?
Draw in lines to connect and cross-reference the evidence between the characters.



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Sample Essay



How does the Inspector manage to get each character to experience the



Whether they like it or not, the Inspector forces the characters to experience the consequences of Smith's suicide. One by one, he speaks to the family and makes them confront their part in the downfall.

Firstly, Sheila's experience is an emotional one when the Inspector reveals, bit by bit, that Eva was killed. He drip-feeds the information slowly, making her realise her part in the downfall. She accepts their part before he moves on. He focuses on two things: the nature of the crime and how she accused Eva, wrongly, of laughing at her in a dress she was wearing. Sheila realises how trivial this was and, therefore, how wrong her actions were. The Inspector only stops when he realises that Sheila is truly repentant. She says, 'I'm desperately sorry'. Sheila's repeated use of the pronoun 'I' shows she is willing to accept her part in the downfall.

Next, Gerald is spoken to. Unlike Sheila, who was spoken to alone, the Inspector speaks to Gerald when he speaks to Gerald. This is because he knows that Sheila sees through his lies. Sheila already had suspicions that Gerald had cheated on her and she was proven right when the Inspector showed him the photograph. The Inspector only shows this to Gerald in moments such as this when he knows he will get the correct reaction. Although Gerald tries to lie and lie about knowing Eva, the Inspector uses Sheila to put pressure on him. He says, 'All right, if you must have it.' Even here, Gerald tries to put the focus on his part. Gerald seems quite proud of his involvement, at one point claiming, 'I was the important person in her life' but this does not impress the Inspector who makes him continue with his interrogation.

Another character drawn into the blame is Mr Birling; however, he refuses to accept his part. He says, 'I did what any employer would have done' to keep the distance between himself and the family.

When the Inspector questions Mrs Birling, he gets much the same reaction. She blames the young man who was the father', not knowing she is pointing the finger at her own son.

With each of the characters, the Inspector uses similar techniques of interrogation and could be said to be quite aggressive with his tone. He gives them facts, such as the descriptions of Eva's 'burned out insides'. He also puts them on the spot, e.g. 'Who is to blame then?' to Mrs Birling, who is then trapped by her own words. He asks 'did she take it?' to Gerald. By doing this, the characters are involved and cannot avoid the consequences of the suicide.

The main differences are in the results of the Inspector's questioning. The older characters are stubborn and selfish. The younger characters represent a new generation likely to appreciate socialist values. The Inspector gives the message that the world after the two world wars and society cannot just help one another. This is complicated by the fact that the older generation begins just as the older generation, saving himself and blaming others. However, the intensity of the Inspector's questioning and the way he allows Sheila to accuse her father shows that she is also to blame.

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Act Three

1. What happens to the audience on p. 55 at the point where the Inspector shouts 'Stop!' and the stage directions state 'They are suddenly quiet, staring at him'?
2. What language techniques does the Inspector use on p. 56 when he accuses Eric of treating Eva 'as if she was an animal, a thing, not a person'?
3. What does the Inspector suggest will happen when he threatens that he will 'go on in fire and blood'?
4. Mr Birling, who is brave once the Inspector has left, says he was 'Probably right' (p. 60). What did Priestley want us to think about at this point?
5. How do you feel about the end of the play? Discuss this with your talk partner. Write down what you think and feel about it (so you both write down what the other thinks).
6. With your talk partner, write down a list of questions you have that are unanswered by the play. Share these with the class. Remember that these unanswered questions are part of the author's craft.
7. Build onto the tension graph – you will have started this earlier in the play. Add the new information you have from Act Three. You can either draw in different colours or, if your school has them, use clear overlays to see how the levels of tension have changed.

Understand
Analyze

The palace bar

Recreate how you imagine the Palace Bar to be. Choose from either:

- Scripting and acting a short scene, with Eva as a character (how will you see Eric – as a victim, as a prostitute, friend, or foe?)
- Drawing and labelling the scene, using evidence from the play plus your own ideas.

Understand
Analyze

Share your ideas with the class and act out your scenes. Discuss what this might tell us about the play.

Eric turns nasty

On p. 52, Eric admits to some shameful behaviour with Eva when he was in the 'state when a chap easily turns nasty'.

Practise some single-word analysis of the way Eric uses the following words in the list below (for example, Eric says he was in a 'state' but this shows/reveals ...). This will help you to use inference (reading between the lines).

Analyze

- State
- Chap
- Easily
- Nasty

Compare your ideas to those of a talk partner. Remember this area of word-analysis is important in your examination. It says,

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Daddy Birling

On p. 54, Eric claims that Mr Birling is 'not the kind of father a chap could go to when he's in trouble'. Why would this be? Write down your answer and be prepared to share this with the class.

Understand
Answer

Not that sort of chap!



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Task!

On either side of the picture of Mr Birling, write down ideas about father and why he could be a bad father.

Good



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Mr Birling



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Task!

Both Gerald and Eric have given us their version of Eva. Surround the text with notes from both men's accounts. You will find information for Eric's version of events in Act One (pp. 30–33) and for Gerald's version in Act Two (pp. 34–39).



Eric



Gerald

Finish with a written comparison about how the two presentations differ. The difference is in the virtues, particularly with drinking alcohol.



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Share your findings with the class.



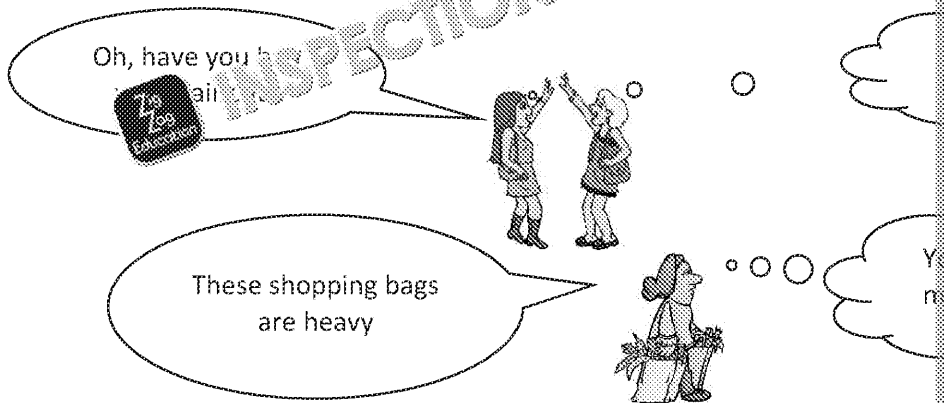
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Inference in Act 3

Some of the best answers show ability to understand inference: what is not said but what is implied. In other words, that you can read between the lines. Otherwise essays just become retelling the story.

For example, this is what some people say but also what they are actually thinking (and sometimes hope you will infer).



Can you infer the real meaning of what these characters say? Write your answer.

Eric: You haven't made it any easier for me, have you, Mother? (p. 50)



Eric: She was the usual sort. (p. 51)

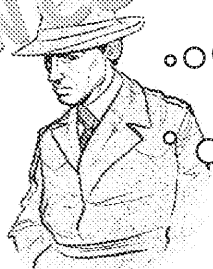


Eric: she was ... a good sport (p. 52)

Inspector: You made her pay a heavy price ... now she'll make you pay (p. 56)



Inspector: One Eva Smith has gone – but there are millions and millions ... still left with us (p. 56)



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After the Inspector leaves




After the Inspector leaves the Birlings (p. 56), the family start to piece together what has happened and to sort out their feelings about the incident.

Yet again, the old and the young experience the visit differently.

Understand
Analysing



Write down quotations on either side to show how the youngsters learned from the Inspector's visit and how the older characters (Mr Birling) recover quickly, learning nothing and reverting to their old, selfish ways.

Young Characters	Old Characters
  	

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After-Reading Activities

Puppet theatre

Make puppets of each character to help you understand some of the more complicated elements of the play. You can try out the following:

- Revisiting scenes, practising the dialogue
- Extending scenes by adding in new dialogue
- Extending scenes even further by adding narration (explanations of what you believe is going on, or highlighting Priestley's techniques as they are spoken)

This could be:

- Your choice (of a scene you don't quite understand that you can work through, using the puppets to help)
- Teacher's choice (a summary of the whole play)

You can make these types of puppet:

- Print off characters from the Internet and stick them onto a lollipop stick
- Cut out circles, cut half way, fold round and stick to make cones, then draw

Understand



Extension task – Priestley's ideas and messages:

Class challenge! After making the puppets, group work down on a sheet of A4 what you would like explained in more detail. The sheets are turned into snowballs (scribble to the front of the room. A representative from each group takes a snowball at random and works on that suggestion, using their puppets or another drama technique or explanation. The others can copy or have photocopied to go into their book.

Examples could include:

- How does Mrs Birling feel when she starts to realise her part in Eva's death?
- How does Sheila feel about Gerald when she learns the truth about his affair?
- Is the Inspector a ghostly presence?
- How does Priestley present the character of Eva?
- Re-enact the entrance of Inspector Goole with narration to show Priestley's intentions.
- Where does Priestley show one of his main messages? Act out this part of the play.

To take this even further, students can shout out 'freeze' during a performance to ask 'What do you think you add in that line of dialogue?' or 'What else could Gerald say to wriggle out of this?' and challenge one another to get a really deeper understanding of the play.

Extension task – Priestley's themes:

Each group is given a new Priestley's themes onto a Post-it note or piece of paper. The notes are collected by the teacher into a box and given back out in random order. Your group must perform a small part of the play (either as written by Priestley or extended/changed) that matches the new theme you were given. You must also explain how that scene relates to the theme. You can find a list of themes on p. 87 'themes carousel' task.

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14. Class system

- Do we have a class system in this country? If so, would you be happy to line up in order of class with the other students in this room – highest class to lowest? Explain your answer in a concise paragraph.
- In groups of four, create a flow chart to show what you think the British social hierarchy is; for example, who is in control? Who makes the decisions? Who works and who follows? Who makes the rules? Who works hardest? Who earns most? Which type of people do we depend on to keep our society ticking? Add any other suggestions of your own.
- Make a list of those who are weak and vulnerable in our society. Then decide how far we should support them and how, e.g. single mothers, criminals, the elderly – through benefits, health care, freebies?
- Role play (In pairs or groups of three)

Assign roles: *factory owner and up to two factory workers (or one union person who fights for workers' rights).*

Background: hours are long in the factory, conditions are fairly poor, the owner does not look after the workers even though the product they make is successful.

Problem: the union has raised concerns as more workers have been sick, some have died from lung disease. The Union wants the factory with more windows and ventilation but this request cost too much money. The factory owner even refuses to provide protective masks.

Role play: take on the roles assigned to you and fight the corner of your role. Can the owner change their mind? Will the workers give a personal strike or will the workers be sacked and replaced? Be prepared to perform.

Plenary: sum up how each person felt in a paragraph for each character. Did they feel power or a huge responsibility? Did the workers feel the union representative feel that they made a change or was it all in vain? and use this information to begin to empathise with others at a contextual level.








Go to
Understand

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- e. Return to this idea of a 'class system' and fill in this table with evidence Priestley telling us about society?

Character	Quotation about class (aim to get one from each act)	What is a
 Inspector Goole		
 Mr Birling		
 Eva Smith		
 Mrs Birling		
 Sheila		
 Eric		
 Gerald		

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Entrances and exits

Being a play, the way characters move around the stage matters. They have an effect on the audience. In particular, entrances and exits can help us to see further into Priestley's ideas and characterisation.

Task!

Look at these entrances and exits. Fill in the table to describe the effect on the audience. Use the key words in the box to help you.

Entrance or Exit	Effect on the audience
The Inspector enters... need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness (p. 11).	
Sheila has now entered. Sheila: (gaily) What's this about streets? (Noticing the Inspector). Oh – sorry. I didn't know. Mummy sent me in.' (p. 16)	
Birling looks as if about to make some retort, then thinks better of it, and goes out, closing the door sharply behind him (p. 21) which leaves the Inspector alone with Gerald, Eric and Sheila.	
Act Two. At rise, scene and situation are exactly as they were at the end of Act One. (p. 27)	
Eric enters, looking extremely pale and distressed. He meets their inquiring stares. Curtain falls quickly. (p. 49)	

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Modelling mayhem

Task!

- Using whiteboards or sheets of paper, make modelling clay figures of the character of your choice (or work through all of them).
- Draw quotations around them from throughout the play.
- Take photographs of your work on a phone or iPad to use for discussion. Remember this is a closed-book exercise so you will need to learn quotations off by heart.
- Keep rubbing out quotations to make room for new ones.



Understand

Apply



Extension task:

Don't stop at just writing quotations, also write on analysis (this suggests ...).

Role reversal

- In groups (numbers depending on how many characters are to be in the scene), re-enact a scene of your choice but make one of these key changes:
 - A. *Play a character with a different gender to your own, e.g. females to play male roles.*
 - B. *Powerful roles to play inferior roles (will need to be described in the script).*
- Be encouraged to perform your new scene.
- Explain what you thought changed – how and why.
- Open up the discussion to the rest of the class – what changes did they notice?
- Which version did you prefer and why?

Understand

Apply



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Setting

The setting is all based in the Birlings' house – all in the dining room. Not once does the audience get to look at another room in the house.

There are entrances and exits for the characters but the audience remain in the same setting throughout the entire play.

Task!

For these tasks, you will use three different coloured pens. This is to understand how important the setting is since the audience are watching a play that covers AO2 'form'.

- **In colour one:**
Use this house as a mind map, add on your thoughts about the effects of the setting. Try to get a minimum of two ideas.
- **In colour two:**
Go back to the first page of the play and label the house with Priestley's ideas. Only look at the exterior of the house (you will look at the interior on the next worksheet).
- **In colour three:**
More importantly, add on the effects. For example, you could choose a quote that makes the reader clear they have enough money to help Eva but choose a quote such as, 'this shows ...', 'this reveals ...' or 'which makes the reader clear ...'.



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Props

As for the setting task, now look closely at the props used. Props are things such as characters might use, such as dessert plates.

Task!

Draw a rectangle to represent the Birling's dining room. Repeat tasks to reveal even further how the mood and atmosphere is created by Priestley.



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After shock

On p. 54, the Inspector tells the others, 'You'll be able to divide the responsibility between you when I've gone.'

- In groups of five, make models of one character each (Mr Birling, Mrs Birling, Sheila, Eric and Gerald). This could be done using modelling clay on boards, using a creative art app or a presentation app such as Prezi.
- Each of you needs to announce one character with ideas about why they are or are not to blame. This should take the form of a presentation followed by analysis, e.g. 'this reveals me because ...' or 'this could mean they are least to blame because ...'
- Share your ideas with the group. Add your own ideas to other people's characters.
- In your group, rank the characters from most responsible for Eva's death to least responsible.
- Share your ideas with other groups – did everybody put the same character first?

Understand

Apply

Analysis



Remember to save your work for revision (or take photographs using your device)

Extension task:

Write a mini-essay to explain either:

- A. How one character is to blame or B. How a selection of characters

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Dramatic irony

Dramatic irony is a device whereby the audience (or reader) knows more than the characters. Reread pages 3–7 and explain why the following quotations involve dramatic irony on a second reading. One is done for you here as an example.

Answer

Page 3

Sheila: ... except for all last summer when you never came near me

Dramatic irony because we know that Mr Birling was with Daisy, who he was actually in love with. However, different class and because Mr Birling and Mr Croft want to make their business, he should marry Sheila. The time he spent away from her proves that he preferred difficulties their different classes would bring.

Mrs Birling: ... the things you girls pick up these days!

Dramatic irony because:

.....

.....

.....

.....

Page 4

Birling: It's one of the happiest nights of my life.

Dramatic irony because:

.....

.....

.....

.....

Birling: I'm sure you'll make her happy. You're just the kind of son-in-law

Dramatic irony because:

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Birling: ... lower costs and higher prices.

Dramatic irony because:

.....

.....

.....

.....

Page 5



Sheila: I'll never let it [the engagement ring] out of my sight for an instant

Dramatic irony because:

.....

.....

.....

.....

Pages 6–7

Birling: Nobody wants war ... the Titanic ... unsinkable

Dramatic irony because:

.....

.....

.....

.....

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Page 19

Gerald: I've never known an Eva Smith.

Eric: Neither have I.

Dramatic irony because:

.....

.....

.....

.....



Sheila: But these girls aren't cheap labour – they're people.

Dramatic irony because:

.....

.....

.....

.....

Page 48

Mrs Birling: ... some drunken young girl ... If the girl's death is due to an

Dramatic irony because:

.....

.....

.....

.....



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Gothic goings-on

Some critics believe that there are Gothic elements to this play. Take a look at the features of Gothic writing in this table and see if you can find any examples from the play that match them (or explain how they are different).

Features of Gothic Writing	Examples from
Supernatural	
Sense of impending doom	
Ancestral curse	
Heroine in danger	
Brooding hero (someone revengeful but capable of deep affection)	
A fallen world	
Atmosphere of horror and dread	
Evil villain	
Fear of sin (e.g. murder, rape)	
Unexplained happenings	

Extension task

Write a paragraph to explain how far you believe *An Inspector Calls* to be a Gothic play. Look even closer at the features of Gothic literature. Add to the table and the page one useful website:

 <http://cai.ucdavis.edu/waters-sites/gothicnovel/155breport.html>

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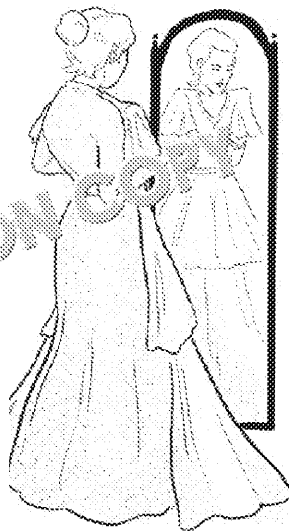


My name is Eva 'metaphor' Smith

- Is Eva Smith a metaphor? Imagine for a moment she is. Make a mind map about issues that Eva could represent and the way she is used in the play.
- From these lines, add quotations to prove your point
- From these lines, add in analysis, e.g. this shows this suggests, this could reveal, etc.
- Use the seven deadly sins (greed, envy, wrath, sloth, gluttony, lust, pride) as a guide to any of Priestley's concerns that you already

Understand

Apply



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Extension Task:

Write a mini-essay to explain how far Eva Smith is used as a metaphor within the play.





Suggested Answers

Pre-Reading Activities

5. Research questions on gender inequality linked to *An Inspector Calls*:
- 1918
 - 1969 http://en.wikipedia.org/wiki/History_of_women's_suffrage
 - An incredible suffragette who did many things to gain attention for the cause of equality for women such as: going to jail nine times, going on hunger strike 49 times and walking in front of the King's horse in the 1913 Epsom Derby, later dying from her injuries.

Information quest prompt sheet

War

WWI and WWII

Key dates – WWI 1914–1918, WWII 1939–1945

What started the war:

WWI started when Archduke Franz Ferdinand of Austria was assassinated on 28 June, 1914 but there was a series of events which triggered the war. Many countries got involved and fought together, soon most of Europe was embroiled. Soon after, Russia and USA were involved. Back territory lost in previous wars and/or to empire-build.

WWII started when Hitler invaded Poland, soon after which France and Britain declared war. Hitler had started to gain power in 1933 when his party won the elections.

What ended the war:

WWI – The Treaty of Versailles officially ended WWI in 1919. It required Germany to accept responsibility for the war, to make reparations to the winning countries; to give up some of its territory to surround its armed forces.

WWII – the dropping of atomic bombs on Hiroshima and Nagasaki had a huge effect, as did the surrender of Hitler and his colleagues, to name but a few contributing factors.

Major battles

WWI – Battle of Tannenberg, Battle of Arras, Gallipoli, Passchendaele, Somme

WWII – Iwo Jima, Stalingrad, Guadalcanal, Kursk, and Bastogne

What sort of character might think that war is positive?

Perhaps someone who has not experienced the horrors of war or somebody who thinks that war is necessary for somebody seeking power.

What sort of character might think that WWII will never happen?

Somebody who feels unbeatable or invincible. Somebody already powerful, perhaps drunk.

What might Priestley try to show us about war through his characters?

As a socialist, he might show us how war destroys society and the working class usually suffer. His ideas will be fairly pacifistic.

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Information quest prompt sheet

Politics

What sort of political era was this?

Remember to consider both when the play was set (1912) and when Priestley wrote the (when Priestley was writing) with tension between those who believed in military action and those who believed in peace. All were aware that much had been lost – life, economics, hope – and life. However, for those in 1912, the era could be considered more innocent or naïve compared to modern times (e.g. that the Titanic was built in a time of much inequality (low wages – comparable with modern times).

What might it have been like to live at this time (1912) if you were rich and if you were poor?
If you were rich, you might be rebuilding your businesses. If you were poor, you would have been suffering such as a factory worker. With all classes formerly fighting together, the split in society upon the war seemed difficult.

What sort of policies might you want to see if you were rich and if you were poor both?
In either era, inequalities were evident, just as they are in modern times. For example, if you were rich, you might pay your workers less while you rebuilt your business. If you were poor, you might want to have a better life having already suffered so much in the war and having discovered your fighting spirit. If you were rich, you would be trying to make sure it was in a fair and equal way.

Information quest prompt sheet

The author (J B Priestley)

Key dates in his life: born 1894 in Bradford, died 1984, published his first successful novel *Goodbye to All That* in 1917, wrote *When We Were Very Young* in 1922, wrote *The Time Machine* in 1933, wrote *The Day After Tomorrow* in 1940 to raise public morale during WWII, served in WWI and was badly injured in 1916 and was killed in an attack in 1918, helped to found CND in 1958.

His personal relationships: he was married three times and had two daughters.

His politics: left wing, liberal, socialist, pacifist

Other things he wrote: novels often about working-class people who did well for themselves, similar plays, political essays in support of socialist ideals

Other jobs he had: soldier, clerk in a wool-sorter's factory, political activist, journalist

What sort of play might a man such as this write?

He might use his socialist ethos to expose the dangers of war mongering and forgetting to be a champion for the working classes.

What sort of things would he try to teach his audience?

To become pacifists. To become better members of society. To think differently to previous generations.

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Information quest prompt sheet

Major events of 1912

How might Priestley use these events to create drama in his play?

He might show that the world is a changing place, e.g. new films, new technology, people's lives were changing. He might show that the world was not as it seemed and that people's lives were not as they seemed. He might show that the world was not as it seemed and that people's lives were not as they seemed.

How might Priestley link these events to his play?

He could create contrasting characters, e.g. a man with old-fashioned ideas, such as the film world and perhaps stake out a territory like a controlling businessman. Then some of the adventurous people, or the film world, people that can be looked up to for bravery shown.

What might it have been like living in 1912? What were people's hopes, fears and aspirations?

Many would naturally fear war as the political climate was changing; for example, economic depression (between the opposing forces of Germany/Austro-Hungary and Russia/France/Serbia/UK) and the rise of fascism. It was a nationalist (Gavrilo Princip) who assassinated Arch Duke Ferdinand in 1914, a major starting point of WWI. With the sinking of the Titanic, it should have been a reminder that sometimes mankind can push the boundaries too far.

Information Quest (Quick Version)

1. War

- 1914–18
- 1939–45
- For example: Priestley felt that war damaged people, physically and mentally injured and who he worried about. He knew about war because he had been in the army.
- He meant that infantry soldiers, usually from the working class, were nothing more than cannon fodder.

Extension task: Explore the connotations of the metaphor and Priestley's emphasis on the metaphor. The metaphor dehumanises the soldiers and the hungry weapons that feed them. It shows sympathy for the soldiers and their families who were suffering from the politics that created war.

- For example: He called nuclear power and called it 'evil'. He called nuclear power as a 'thing'. He called that politicians would see how destructive nuclear power was and do nothing.

2. Politics

- Socialism is about sharing so that every person has a say in what happens, not just the rich and upper middle class. This suggests that Priestley might be sceptical of the higher classes.
- CND is the Campaign For Nuclear Disarmament, which wants to get rid of nuclear weapons and delegate for UNESCO who promote international human rights.

12. More About the Author (Research for Homework)

Find out the following information about Priestley:

- What does the JB stand for? John Boynton
- When and where was he born? 13 January 1894 in Yorkshire
- Was he just a playwright and a poet? No, he also wrote prose, travel, short stories, also a broadcaster.
- Apart from writing, what did he like to do with his spare time? Paint and play / listen to music.
- How many times was he married? Three.

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Basic Fact Sheet

Taking all the knowledge you have gained from your pre-reading activities, fill in this basic fact sheet to show that you have been actively listening and taking notes throughout the pre-reading activities. You may need to take a little more research or can be found at the start of the text.

- **Author's name:**
J B Priestley
- **Author's political beliefs:**
Socialist, anti-capitalist, pacifist
- **Author's thoughts about society:**
We need to remember the past and not repeat our mistakes, especially with regard to how we look after one another.
- **Where the play is set (town and place):**
Brumley (a fictional town similar to Northern and Midland towns that grew during the Industrial Revolution, e.g. Birmingham, Blackburn or Burnley).
- **When the play is set:**
1912
- **Main characters:**
Mr Birling, Mrs Birling, their children Sheila and Eric, Sheila's fiancé Gerald, the maid Eva/Daisy
- **Main themes:**
Responsibility, power, equal rights, honesty, class, justice
- **Other interesting information:**
Priestley drew from his own experience in the war to teach his audience how to make the world a better place for themselves.

The Opening Scene (matching exercise)

Stage Direction	
Good solid furniture	Suggests that the house is comfortable and that nothing is out of the ordinary.
The lighting should be pink and soft until the Inspector arrives, and then it should be brighter and harder.	A form of pathetic fallacy, suggesting that the Inspector's presence will bring about a change in the family's fortunes.
Arthur Birling is a heavy-looking, rather portentous man	He is well fed and obviously comfortable for nothing and lives luxuriously.
Eric is ... not quite at ease, half shy, half assertive	Suggests he is not totally comfortable with what is going on. He tries to explain his actions and exert power in the family.
Birling is ... rather provincial in his speech	Even though he is middle class, his speech shows us he was once a working class man.

Extension task: Why does the light change from 'pink' to 'brighter and harder'? Explore the effects upon the audience.

Pink is the colour that the Birlings' flesh would be in its natural state. Not agitated as the scene is very 'intimate', the audience immersed in the Birling family home, as they are in the comfort of their knighthoods and riches and marriage, all of which will once seem a distant dream. The light the Inspector will shine on them during his interrogation. For some, this brings reality to the light they have shed on their former happiness. For this, they are almost canonised and become part of the myth. They remain metaphorically in the dark.

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During-Reading Activities

Act One

- Answers could include:
'Tell cook from me', which suggests the working class staff of the household need help with what they do very carefully.
'I'm sure he won't object' suggests he is allowed to have his opinions almost unchallenged.
- This suggests that Gerald was unhappy with what he was doing, was behaving sneakily and had some secrets.
- 'When you're married you've got to get on with important work to do sometime and energy in the house is essential.'
Or
'Really? Things you girls pick up these days!'
- Students could write words such as: unfeeling, snobby, ignorant, class conscious, etc.
- With your talk partner, discuss your feelings about Mr Birling's comment on pp. 9–10 about himself and that 'community' is 'nonsense'. Write down your answer to help you be prepared to share your answer with the class.
- The sharp ring seems to break the peace and contentment of the home. We know it turns out for the worse. The mood on stage would become tense as nobody knows why it usually calls for a bad reason, e.g. a death or because of some suspicion. Before that celebration. This happiness needed to be built up in order for the Inspector's presence to break the contentment.
- Mr Birling is already aware that he is from a working-class background and not quite as good as the Crofts. He knows that he has to keep his nose clean and not get into any trouble. The Crofts will say that those of a lower class are not able to improve their social standing through hard work. A quotation from p. 8 could be when Birling says, 'so long as we behave ourselves and that his chance of a knighthood, and, therefore, a chance of definitely improving his position.'
- Students should be discussing the supernatural presence of the Inspector (e.g. 'ghost').
- He tries to influence the Inspector's view of the family.
 - asking him to 'sit down' and saying he is not afraid and wants to make the Inspector a friend, thus influencing his treatment of them
 - planning to give him a drink, either to seem friendly or to make him merry so that he is less likely to be harsh
 - indirectly threatening him: 'You're new' suggests he has less authority
 - using his position: 'I was an alderman... I'm still on the bench' is a threat to leave
 - seeming nonchalant: 'some trouble'
 - using a particular tone: 'with a touch of impatience,' and asking harsh questions
- This response goes against Priestley's socialist views. Mr Birling has no concern for the workers.
- Priestley is creating tension and drama. He is implicating that Eric and/or Gerald have committed suicide. This keeps the audience on the edge of their seat, hooked into the plot, wanting to know what happens next.
- 'Discharged' sounds less harsh and somehow politer than 'sacked' and is often language used to justify acts that have a negative effect on human lives.
- Mr Birling reveals that he thought Eva Smith was a greedy troublemaker, 'They wanted more money than was good for them. This was the reason she was sacked, for asking for more money. This reminds us of how big businesses had 'lower costs and higher prices' – Eva Smith was in danger of his profits. He doesn't know why Eva needed the money so much.
- Students should draw out the difference between 'taking' and 'asking', which makes the workers sound ambitious whereas the workers sound polite and willing to work with others.
- The Inspector suggests that vulnerable young people without any other means of support are forced to work for cheap wages. This suggests that factory owners are selfish and use their desperate workers for cheap labour. In reality, these are the people who need a couple of extra pence in their pockets.
- Eva Smith's fault, if you could call it a fault, was nothing other than being pretty. She was better in a dress than she did. Sheila was embarrassed that the dress she looked at was so beautiful and accused Eva of laughing at her.

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Power

Stage Direction	How this reveals a shift in power
p. 12 'cutting through, massively'	The Inspector interrupts Mr Birling in his who speaks and when.
p. 12 'the photograph, which the Inspector then replaces in his pocket'	The Inspector controls who sees what and to be polite
p. 12 'coolly, looking hard at him [Gerald]'	The Inspector has a knowing look and feeling
p. 13 Mr Birling 'Moves restlessly'	The Inspector's presence makes the previous nervous.
p. 13 'grave'	The Inspector's tone of voice suggests something
p. 13 Mr Birling 'somewhat impatiently'	Mr Birling obviously wants the Inspector power to make him go.

Same problem, different ideas

Mr Birling's View of Eva	vs	
'The girl had been causing trouble in the works. I was quite justified.' (p. 17)		'And I don't see why because she'd a bit

Poor old Sheila

Choices could include: stage direction p. 20 'staring at him as if he'd been hit', the repetition of 'look like?', the stage directions on p. 21 when Sheila sees the photograph 'gives a half-stare', absence on stage would exacerbate her feelings.

Sympathy for Sheila

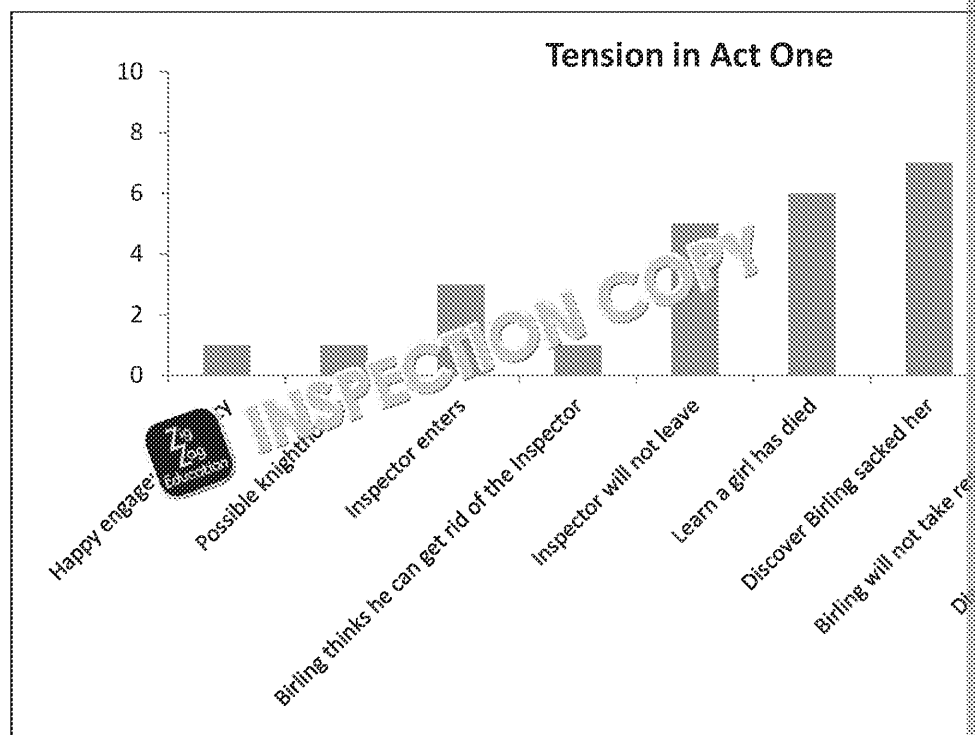
Old Sheila	New Sheila
<ul style="list-style-type: none"> 'I caught sight of her smiling at the assistant.' Shows Sheila was overly sensitive and somewhat spoilt. She could not really have known what Eva was smiling at. 'I'd been in a bad temper anyhow.' Shows how Sheila was moody and felt she could justify her actions on a whim. 	<ul style="list-style-type: none"> 'You knew it was me all the time, didn't you?' her part in Eva's downfall. She is accepting actions and submitting to the Inspector 'I felt rotten about it at the time and now I can't empathise with others, even those of a different class.' 'Did it make much difference to her?' Trying to learn more at the risk of upsetting her 'It was my own fault.' She bluntly accepts and no longer justifies her actions on changing

Tension graph

Note how Birling thinks he can reduce the tension but the Inspector will not leave – he never does.
Note also how Priestley gives us new information, little by little implicating each character steadily until the end of the play.

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Act Two

- There are two things: the act opens on an uncomfortable moment and makes the audience feel claustrophobic. Being in the same place/position creates a dramatic claustrophobia.
- For example: Gerald treated Daisy badly regarding his surname and whereabouts.

Mrs Birling in control

Some examples could be:

- When she says, 'I don't know what you're talking about, Sheila' (p. 29). This is typical of the older generation possessed, possibly what led to war in Priestley's mind.
- Her voice is described as speaking 'rather grandly' (p. 31), 'with sudden anger' (p. 31) again shows a character not used to being challenged or made to explain her own actions. This leads to a class of people who might make bad decisions (morally irresponsible ones) as they are above reproach.
- She says, 'And please be quiet, Sheila' (p. 33), which shows she tries to dominate her children enough to be married and have children of their own. This attitude has led to selfishness and to regulate their own behaviour (Eric's drinking/womanising) or make good decisions.

A fairytale family

Fairytale Role	Character from the Play
Hero	Eric, who was brave enough to finally admit his mistakes and seek forgiveness. Or possibly the Inspector.
Damsel in Distress	Sheila. The Inspector saves her by encouraging her to make moral choices and not becoming a spoilt princess.
Knight in Armour	The Inspector as he takes on the powerful family (like the old knight of the tale). He knows he has a battle on his hands but goes on anyway.
Old Hag	Mrs Birling. She seems to have cast a spell on her children, making them do anything because they are of a superior class.
Dragon	Mr Birling. He breathes fire by challenging the Inspector's view that they have learned their lessons.

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Changes

It is fair to say that most of the characters undergo dramatic changes during Act Two. Fill in the table below to show how each character changes and that some characters may refuse to change!

Character	Type Of Person In Act One	Type Of Person In Act Two
Mr Birling	Self-important Class-conscious snob	More responsible than before Would not care less how
Mrs Birling	As above Also controlling	As above
Sheila	Immature Snobby Spoiled Moody	More mature and sensible Respectful Understanding Less class-conscious Guilty
Eric	Immature A drinker	More mature Understanding Guilty
Gerald	Snobby Social climber Fiancé to Sheila	Same as before but the question

Mother condemns son

Ways in which Mrs Birling unwittingly condemns her son could be:

'I think she only had herself to blame' (p. 42)
Shows Mrs Birling's unsympathetic attitude towards Eva. This is ironic as this is towards the mother of her own son.

'She'd impertinently asked for our name' (p. 44)
Again shows Mrs Birling's lack of insight as, if Eric had married Eva, she would have been a part of the family and it had survived.

'Go and look for the father of her child. It's his responsibility' (p. 45)
She is unwittingly blaming her own son while at the same time trying to get rid of the Inspector who is at fault.

'... he must at least support her' (p. 46)
She is unintentionally suggesting that Eric should have taken better care of Eva; therefore she is condemning him.

'I blame the young man who was the father of the child she was going to have' (p. 47)
She inadvertently blames her own son, whereas her class snobbery and lack of insight was a part of such a terrible situation.

'Some drunken young idler' (p. 48)
She involuntarily talks about the vices of her own son that led to the bad treatment of Eva.

'If it hadn't been for him –' (p. 48)
She inadvertently blames her own son for the whole situation. In Act Two, she agrees with the Inspector's accusation against her.

'Make sure that he is compelled to confess in public his responsibility' (p. 48)
Her vindictive attitude is unconsciously applied against her own son.

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Act three

1. This gives the audience chance to reflect on what has happened. Plus it is extra pro over all: characters and audience.
2. A simile and dehumanisation.
3. He suggests that there might be more wars or more personal misery, that more Eva also hellish, reminiscent of a hell on earth caused by selfishness, greed and irresponsibility.
4. He would have wanted us to think that being the opposite of Mr Birling is a good thing. Lacks all the values of a socialist: community, care for others, concerns for young people. A reminder of Priestley's political beliefs.

Eric turns nasty

State (a euphemism for being too drunk, he chooses not to say the actual words as this is the problem. It almost makes being drunk sound somehow grander and excuses his poor behaviour. Chap (talks about himself in the third person as if to distance himself from his drunkenness every man acts this way. Chap also sounds quite grand, as if he is a well-behaved person. Easily (blames alcohol for his behaviour, makes the problem and mistakes sound effortless. Nasty (another euphemism, the diminutive sounds child-like where more emotive words 'cruel' are actually synonyms)

Daddy Birling

Not that sort of chap!

For example: Mr Birling is more concerned about being a pillar of the community than being likely to show anger that his son had done something wrong, as it embarrassed him in public.

Good	
Tries to provide a good home and a job for one	Too obsessed with public image
Isn't violent	Often tells Eric he's useless
Gave Eric a	Didn't make Eric feel he was
	Overprotective

Inference in act three

Eric: You haven't made it any easier for me, have you, Mother? (p. 50)

The reader could infer that Eric is still looking to blame his parents and not yet taking on responsibility. Small-minded.

Eric: She was the usual sort. (p. 51)

Eric implies that he sees women of a lower class as being 'easy' (available for sex). It could be inferred that he has had casual sex in/purchases casual sex.

Eric: she was ... a good sport (p. 52)

Implies that Eva was willing to have sex with him.

Inspector: You made her pay a heavy price. ... she'll make you pay (p. 56)

The Inspector implies that the blame for Eva and the guilt of what they did to her is on Mr and Mrs Birling.

Inspector: One or two have been done – but there are millions and millions ... still left with

The Inspector implies that there is still hope for society to learn its lesson and to treat people better. There are too many factories who deserve better wages and working conditions who don't ask for it.

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After the Inspector leaves

Young Characters	
<ul style="list-style-type: none"> Eric: What does it matter now if they give you a knighthood or not? (p. 57) Eric: I'm ashamed of you as well – yes both of you (p. 57) Sheila: I behaved badly, too. I know I did. I'm ashamed of it. But now you're beginning all over again to pretend that nothing much has happened. (p. 57) Sheila: you don't seem to have learned anything (p. 58) Sheila: This girl's a bit of a bitch, isn't she? (p. 64) Eric: Well, that chap was, the fact remains that I did what I did. And my mother did what she did. And the rest of you did what you did to her. (p. 64) Eric: It's what happened to the girl and what we all did to her that matters (p. 65) Eric: You lot may be letting yourselves out nicely, but I can't (p. 68) Sheila: If it didn't end tragically, then that's lucky for us. But it might have done. (p. 70) Sheila: You began to learn something. And now you've stopped. You're ready to go on in the same old way. (p. 71) Sheila: I remember what he said (p. 71) 	<ul style="list-style-type: none"> Birling: blame (p. 57) Birling: your mother (p. 57) Birling: (p. 57) Birling: mother (p. 58) Mrs Birling: though I was only doing my duty (p. 59) Birling: of course (p. 60) Mrs Birling: children are children, help him (p. 61) Birling: yet (p. 62)

After-Reading Activities

Character	Quotation about class (one from each act)	Scene
Inspector Goole	<p>'It's better to look for the earth than to take it' shows sarcasm as he implies that Birling's low rates of pay were to blame (p. 15).</p> <p>'The young ones ... more impressionable' – he knows class snobbery is less in younger people (p. 30).</p> <p>'There are millions and millions and millions of Eva Smiths and John Smiths still left with us' – a reminder to be socially responsible (p. 56).</p>	Scene 1
Mr Birling	<p>'I was ... Lord Mayor two years ago' shows how he carries his rank to impress others (p. 11).</p> <p>'I only did what any employer might have done' – shows he feels distanced socially from his staff, no empathy (p. 37).</p> <p>'I'd a special reason for not wanting any public scandal right now' (p. 70) – knows he is due a knighthood and want to climb the social ladder.</p>	Scene 2
Eva Smith	No quotations available – Eva is a silent character, silenced as the lower classes often were	Travelling class
Mrs Birling	<p>'I'm absolutely ashamed of you' shows materialism (p. 5).</p> <p>'Surely you don't mean Alderman Meggarty?' – can't believe men of rank fraternise with 'common' women in bars (p. 35).</p> <p>'I'm absolutely ashamed of you' – she thinks he should have been with a better-class woman (p. 56).</p>	Scene 3

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Character	Quotation about class (aim to get one from each act)	
Sheila	<p>'Oh I wish you hadn't told me' shows Sheila being selfish and lacking empathy (p. 17).</p> <p>'I got that girl sacked from Milwards' – knows with a higher class comes more power (p. 28).</p> <p>'I'm ashamed of it' – Sheila has learned that every class of person is valuable (p. 57).</p>	Be an able
Eric	<p>'As you were saying, a man has to look after himself' shows he has been brought up to believe men are higher class (p. 14).</p> <p>[absent from Act 2]</p> <p>'She wasn't the usual sort' – shows a disregard for lower-class women.</p>	As
Gerald	<p>'They'd all be broke, if I know them' shows how Gerald thinks the working class are all one and the same, wasting money (p. 15).</p> <p>'I think Miss Birling ought to be excused' – as if higher-class people should be judged differently (p. 27).</p> <p>'one of our employees' (p. 70) – Gerald is keen to distance himself, even though she was good enough to once sleep with.</p>	Can the be in

Entrances and exits

Entrance or Exit	
The Inspector enters... need not be a big man, he exudes at once an impression of massiveness, solidity and purposefulness (p. 11).	We know this will be a character whose seriousness is in contrast to the others. We know he is there to make a point.
Sheila has a reaction to the Inspector. Sheila: (gaily) 'What's this about streets? (Noticing the Inspector). Oh – sorry. I didn't know. Mummy sent me in.' (p. 16)	Sheila's light and airy disposition of the Inspector. This indicates a descent into a serious mood controlled by her parents.
Birling looks as if about to make some retort, then thinks better of it, and goes out, closing the door sharply behind him (p. 21) which leaves the Inspector alone with Gerald, Eric and Sheila.	Priestley uses this to leave the audience in no doubt to show their different reactions more clearly. Birling also seems petty in the way he closes the door so rudely.
Act Two. At rise, scene and situation are exactly as they were at end of Act One. (p. 27)	This makes the Inspector appear more obvious. The setting is the same as Act One.
Eric enters, looking extremely pale and distressed. He meets their inquiring stares. Curtain falls quickly. (p. 49)	Structurally, Priestley has the audience watch Mr Birling's downfall. As the characters are brought together, realising it was the slaughter. To have the curtain fall as we wait to see Eric's fate, plus to find out what happened to the other child. An extremely well-crafted ending.

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Dramatic irony

Page 3

Sheila: ... except for all last summer, when you never came near me

Dramatic irony because: we know that Gerald was with Daisy, who he was actually in love with. They were from different classes, and because Mr Birling and Mr Croft want to make their business flourish, he should marry Sheila. The time he spent away from her proves that he preferred Daisy to her. Their different classes would bring...

Mrs Birling: ... the things you girls pick up these days!

Dramatic irony because: Mrs Birling is showing how snobby she is. It is also ironic because she is from a bar. She is far too flippant, self-satisfied and chronically unaware of what is actually going on.

Page 4

Birling: It's one of the happiest nights of my life.

Dramatic irony because: we know that this will actually come to be the worst night of his life. His outlook is selfish beyond belief.

Birling: I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted.

Dramatic irony because: we know that Gerald was nothing but a cheater. He two-timed Sheila. Gerald was certainly not the sort of man Birling would want for Sheila. Especially as Gerald is a failure of need.

Birling: ... lower costs and higher prices.

Dramatic irony because: we know that this capitalist, selfish attitude dehumanised Daisy. It led to her suicide. Birling's workers meant nothing to him except the means to making him more money and his own well-being.

Page 5

Sheila: I'll never let it [the engagement ring] out of my hand. It's an instant.

Dramatic irony because: we know that it was Gerald who should not have let out of her sight. The ring should have symbolised eternity together. But when a break or disruption comes to mean something which the old Sheila would not have been used to. Later, of course, she learns that richer moral values, something which cannot be purchased.

Pages 6-7

Birling: Nobody wants war ... the Titanic ... unsinkable

Dramatic irony because: we know from the history books that both events Mr Birling is so sure will not happen, resulting in massive loss of life. This sets him up as an unreliable character, too. Although he has been very successful in business, he is actually short sighted about life.

Page 19

Gerald: I've never known an Eva Smith.

Eric: Neither have I.

Dramatic irony because: both of them knew her under a different name. Neither of them knew her real name because they really didn't care about her. Once they had their fun, they forgot about her. This proves Priestley's socialist message, that we should look after one another and have more compassion.

Sheila: But these girls aren't cheap labour – they're people.

Dramatic irony because: Sheila feels sorry for Eva at this point and gets on her high horse. However, it turns out that Sheila had Eva fired for being supposedly 'rude' to her. Sheila is responsible for her death.

Page 48

Mrs Birling: ... the young idler ... If the girl's death is due to anybody, then it's her.

Dramatic irony because: as yet, she has no idea that the Inspector is leading her to frame Eric. Her argument here is that she cannot then back down when the culprit is revealed to be Eric. She is blaming others, which backfires on her.

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Gothic goings-on

Features of Gothic Writing	Examples from the Play
Supernatural	Inspector Goole (ghoul), how he knew about the family she had died.
Sense of impending doom	The telephone call right at the end of the play which told her she had died.
Ancestral curse	Not applicable but you could make reference to the old curse (e.g. two generations, not learning from WWI).
Heroine in danger	Eva is in danger from Mr Birling's greed, Mrs Birling's snobbery, and Sheila's impetuous snobbery.
Brooding hero (a revengeful character with a deep affection)	Eric's growth into an empathetic character.
A fallen world	The Birlings' whole life about to tumble into chaos.
Atmosphere of horror and dread	The Inspector's 'fire and blood and anguish' speech (p. 64).
Evil villain	Mr Birling and Gerald. Also Eric with his former ways.
Fear of sin (e.g. murder, rape)	Sins are brought to the fore all through the play, e.g. Gerald's affair with Eva.
Unexplained happenings	The Inspector's knowledge and sudden disappearance.

My name Is Eva 'metaphor' Smith

Metaphor	Quotation	Explanation
Avarice (greed)	Birling: '... we'd have added about 12% to our profit ... costs ... we were paying the usual rate ... and they didn't like those rates, they went and worked somewhere else' (p. 23)	Mr Birling cares about his profit.
Wrath	Birling: 'I expect them all come back – at the old rates ... who'd started the trouble ... told them to get out' (p. 15)	Mr Birling was angry (class) had dared to challenge those who had power.
Lust	Gerald: 'I didn't feel about her as she felt about me' (p. 38)	Both Gerald and Eva. They gave her a chance like an outsider.
Pride	Mrs Birling: 'She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position' (p. 46)	Mrs Birling was proud of her family name and Eva financial help.
Social responsibility	Inspector: '... she hadn't been able to save much out of what Birling and Company had paid her. So that after two months, with no work, no money coming in, and living in lodgings, with no relatives to help her, few friends, lonely, half-starved, she was feeling desperate.' (p. 19)	Eva is a metaphor for social responsibility.
Power	Sheila: 'I went to the Manager and told him that this girl had been very important to me' (p. 24)	Eva is a metaphor for power. Mr Birling is a metaphor of the use it to do good for parents but not for the poor.
Honesty	Inspector: 'You're beginning to pretend now that nothing's happened at all. And I can't see it like that.' (p. 64)	Those characters in Eva's death who do not recognize her.
Poverty and wealth	Inspector: 'There are a lot of young women living that sort of existence in every city ... If there weren't, the factories and warehouses wouldn't know where to look for cheap labour' (p. 19)	In an unequal society, the poor make her vulnerable of those richer than Birling.

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