

An Inspector Calls by J.B Priestley

Revision Work Book



Hope Academy

February 2022

The Basics: Plot

First, let's revise the plot of the play. Test yourself to see what you can remember AND THEN watch the GCSE Pod video to see what you've forgotten.

1. Brain Dump. Give yourself two minutes. Write down what you can remember about the plot of the play.

2. Watch the plot summary of *An Inspector Calls* on GCSE Pod:

GCSE Pod: Plot
Overview:



<https://members.gcsepod.com/shared/podcasts/chapter/62803>

strike	engagement	Goole	sacked
photograph	Mr Birling	happy	good
spoilt	Sheila	impertinent	affair
losing	Smith	Gerald	suicide

Plot Summary – Act One

The play opens with the Birling family celebrating the _____ of Sheila and Gerald. The _____ mood is _____ by the arrival of Inspector _____, who informs them that he is investigating the death of a girl, Eva _____, who has committed _____. He shows her _____ to _____ and starts questioning him. Mr Birling admits that he _____ Eva from his factory, even though she was a very _____ worker, because she was one of the ringleaders of a _____ for more money.

_____ is questioned next and it turns out that she was the cause of Eva _____ her next job in Milwards, when Sheila complained about her being _____. The inspector explains that at this point Eva changed her name to Daisy Renton. _____ then confesses to Sheila that he had an _____ with Daisy Renton the previous summer.

weeks	distressed			
refused	Mrs Birling	Daisy	refuses	death
walk	an affair	photograph	charity	dismay
ring	excused	Gerald	dismiss	Eric's

Plot Summary – Act Two

Act Two follows on immediately from the end of Act One. Gerald suggests Sheila be _____ but she _____ to leave. Mrs Birling tries to _____ the inspector, insisting that they know nothing about the girl, but the inspector persists with his enquiries, asking _____ about his involvement with her.

Gerald explains how he met and had _____ with _____ Renton the previous summer. He is obviously _____ by the news of her _____ and leaves the house for a _____. Before he goes, Sheila returns her engagement _____.

The inspector then turns his attention to _____, showing her the _____ of Eva, which she denies recognising. Mrs Birling finally admits that Eva did come and ask her _____ organisation for help two _____ previously. However, help was _____. At the end of the act, to her _____, Mrs Birling finally realises _____ involvement with Eva Smith.

concerned	inspector	suicide	Eric	family
refused	social	pregnant	death	furios
role	Gerald	several	died	money

Plot Summary – Act Three

Eric has returned to the house to be confronted by his _____ and the Inspector. He answers the Inspector's questions, describing how he met Eva and how she became _____. He gave her _____ until she refused to accept it. He is _____ when he discovers Mrs Birling _____ to help her.

The Inspector then summarises each character's _____ in Eva Smith's _____ before leaving the family. _____ and Sheila are ashamed of their behaviour while Mr and Mrs Birling are more _____ about the consequences their actions may have on their _____ standing. They begin to question whether Inspector Goole really was an _____.

_____ returns and they establish that no Inspector Goole is on the police force. They then question whether the 'Eva Smith' they all encountered was one girl or _____. After ascertaining that no girl has committed _____ that day, they start to celebrate, until the phone rings with the news that a girl has just _____ and a police inspector is on the way.

The Basics: Plot – Transformation Timelines

Overview of Act 1

1. The Birling family live in a **'fairly large suburban house'** and, at rise of curtain, they are **'pleased with themselves'**.
2. Birling remarks awkwardly that **'it's a pity Sir George and – er – Lady Croft can't be with us'**.
3. Gerald presents Sheila with an engagement ring and she exclaims, **'Oh – it's wonderful!'**
4. Birling makes predictions about the future; he says, **'we're in for a time of steadily increasing prosperity'**.
5. Birling is unrepentant about his role in the suicide of Eva Smith, remarking that **'it's a free country'**.
6. Eric disagrees by saying that **'it isn't if you can't go and work somewhere else'**.
7. Eva does manage to find another job because **'Milwards suddenly found themselves short-handed'**.
8. Sheila feels guilty about using her influence to get Eva sacked; she says that **'if I could help her now, I would –'**.
9. The Inspector reveals that Eva changed her name to Daisy Renton, which prompts Gerald to ask **'[startled] what?'**
10. Gerald asks Sheila not to tell the Inspector about his relationship with Daisy; he says, **'we can keep it from him'**.

Overview of Act 2

1. Gerald tries to deter Sheila from staying to witness the questions and answers that are **'bound to be unpleasant'**.
2. Mrs Birling notes Eric's absence and remarks that he **'seems to be in an excitable silly mood'**.
3. Gerald concedes to the Inspector that he met the **'young and pretty'** Daisy in the disreputable Palace Bar.
4. Gerald says that he **'broke it off'** with her before he went away for **'several weeks'** on business.
5. Daisy kept a diary, in which she wrote that **'she felt there'd never be anything as good again for her'**.
6. Obviously upset, Gerald excuses himself and leaves; however, he says, **'I'm coming back'**.
7. Mrs Birling claims that she **'did nothing I'm ashamed of or that won't bear investigation'**.
8. She refused Eva charity money, stating that it is the father's **'responsibility'** to support her.
9. Mrs Birling defiantly says, **'I blame the young man who was the father of the child she was going to have'**.
10. When it is implied that Eric is the father, Mrs Birling becomes agitated and says, **'I won't believe it'**.

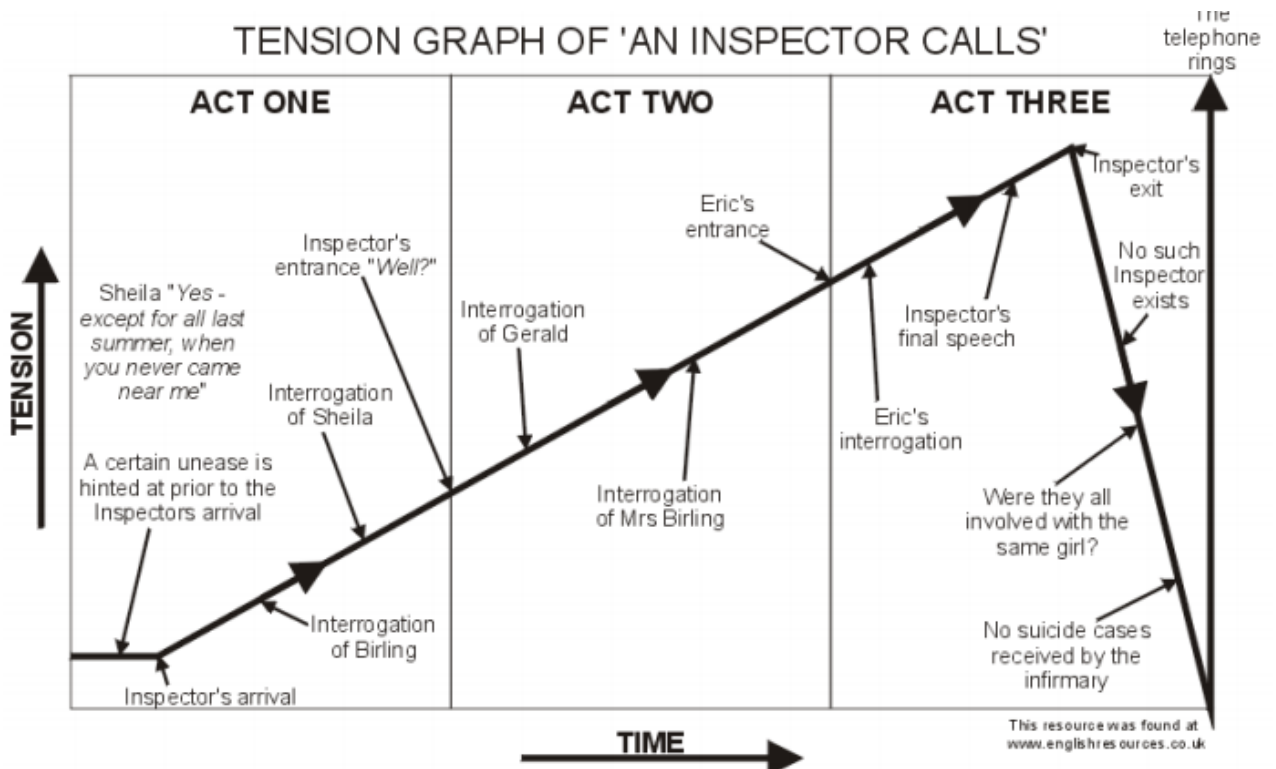
Overview of Act 3

1. Eric says bitterly to his mother that **'you haven't made it any easier for me'**.
2. Eric admits that he was **'a bit squiffy'** when he met Eva and **'was in that state when a chap easily turns nasty'**.
3. He saw Eva again; he **'liked'** her, but **'wasn't in love with her or anything'**.
4. Eric tells the Inspector that Eva **'didn't want me to marry her'**.
5. Eric admits to taking money from his father; Birling reacts angrily and says that Eric has been **'spoilt'**.
6. As the Inspector prepares to leave, he highlights to the Birlings and Gerald that each of them **'helped to kill'** Eva.
7. He asks them to remember that **'there are millions and millions and millions of Eva Smiths and John Smiths'**.
8. The Inspector leaves and Eric says that he is **'ashamed'** of his father.
9. Birling believes that he and the rest of the family were **'bluffed'**; he later concludes that the Inspector was a **'fake!'**
10. The play ends with Birling reporting that **'a police inspector is on his way here – to ask some – questions'**.

The Basics: Plot

Look, cover, write, check

- **Look** at the tension graph.
- **Cover** it up and try to **draw and label** your own version.
- **Check** your version of the graph and add in anything you missed.




Extension. Thinking Hard – Prioritise.

Label your tension graph with key quotations from the play. Use the summary on slides 3 and 4 to help you.

The Basics: Mr Birling

Now, let's revise the characters. First, test yourself to see what you can remember AND THEN watch the videos to see what you've forgotten.

Character	<p>What do you know about them?</p> <p>What is their relationship to Eva Smith?</p> <p>To what extent do they change by the end?</p> <p>How much responsibility do they take for their actions?</p> <p>Why/How does Priestley use them... themes, big ideas... symbolism?</p>
Mr Birling	
GCSE Pod Link	<p>https://members.gcsepod.com/shared/podcasts/chapter/72565</p> 

AQA: English Literature (Paper 2): An Inspector Calls – Mr. Birling

Reduce

In no more than 50 words, summarise how Mr. Birling is presented in the play as a whole:

Read

Read the information on Mr Birling.

Mr Birling plays the role of Priestley's puppet in 'An Inspector Calls'. By making Birling seem unlikeable, Priestley is encouraging the audience to see the benefits of socialism. The audience, Priestley hopes, will associate Birling with capitalist ideology and reject capitalism as a way of life when they see how the character strengthens wealth and class divide with his beliefs.

Priestley uses dramatic irony at the beginning of the play to help present Birling as a man who does not know what he is talking about. For example, Birling, who sees himself as a 'hard headed, practical man of business' believes the Titanic is 'unsinkable', that 'the Germans don't want war' and that the country is heading towards a time of 'steadily increasing prosperity'. An audience watching in 1946 would know this to be wrong; at this time they would still be feeling the effects of two world wars and so would scoff at Birling's opinions that he states as fact. In fact, Birling continues to do this throughout the beginning of the play until his capitalist beliefs are cut off by the doorbell, rung by the Inspector and signifying the arrival of socialism. Birling's household is a clear microcosm for a capitalist society.

Transform

Using the play, draw three images which represent Mr Birling's journey across the evening. Label with appropriate evidence.

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

A01 – Read, understand and respond to texts. Use quotations and discuss them.

A02 – Analyse the text using subject terminology.

A03 – Include social and historical context.

Criticise

'Mr. Birling is only concerned with self-preservation.'

To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Magpie

Select at least 3 key words from the response that you could use when writing about Mr Birling. Make sure you define them.

KEY WORD	DEFINITION

Extract – Mr Birling’s Speech

Birling Yes, you don’t know what some of these boys get up to nowadays. More money to spend and time to spare than I had when I was Eric’s age. They worked us hard in those days and kept us short of cash. Though even then – we broke out and had a bit of fun sometimes.

Gerald I’ll bet you did.

Birling (*solemnly*) But this is the point. I don’t want to lecture you two young fellows again. But what so many of you don’t seem to understand now, when things are so much easier, is that a man has to make his own way – has to look after himself – and his family too, of course, when he has one – and so long as he does that he won’t come to much harm. But the way some of these cranks talk and write now, you’d think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense. But take my word for it, you youngsters – and I’ve learnt in the good hard school of experience – that a man has to mind his own business and look after himself and his own – and –

We hear the sharp ring of a front doorbell. Birling stops to listen.

Eric Somebody at the front door.

Birling Edna’ll answer it. Well, have another glass of port, Gerald – and then we’ll join the ladies. That’ll stop me giving you good advice.

Eric Yes, you’ve piled it on a bit tonight Father.

Birling Special occasion. And feeling contented, for once, I wanted you to have the benefit of my experience

Edna enters

Edna Please, sir, an Inspector’s called.

Considering

AO2

Effect on reader

Think Feel Imagine Understand

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Mr Birling

'hard-headed, practical man of business' ← stage direction

'unsinkable, absolutely unsinkable'

'a man has to look after himself and his own'

'I'd pay thousands, yes thousands'

Semantic fields

Simile/metaphor

Repetition

Utterances
(oh, ah)


Form – stage direction?
Command?

Other language/
structural features

- Consider how the device alters, develops or links to other places or features
- Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments

The Basics: Miss Sheila Birling

Now, let's revise the characters. First, test yourself to see what you can remember AND THEN watch the videos to see what you've forgotten.

Character	<p>What do you know about them?</p> <p>What is their relationship to Eva Smith?</p> <p>To what extent do they change by the end?</p> <p>How much responsibility do they take for their actions?</p> <p>Why/How does Priestley use them... themes, big ideas... symbolism?</p>
Sheila Birling (daughter)	
GCSE Pod Link	<p>https://members.gcsepod.com/shared/podcasts/chapter/72567</p> 

AQA: English Literature (Paper 2): An Inspector Calls – Sheila

Reduce

In no more than 50 words, summarise how Sheila is presented in the play as a whole:

Read

Read the information on Sheila.

Sheila is the character who changes the most throughout the play. When the audience are first introduced to her, she is described as being 'pleased with life and rather excited'. The adjective 'excited' may suggest that Sheila is quite silly and pampered; she is ignorant to the harsh realities of society which contributes to her selfish actions later in the play when she discusses how she had Eva sacked from her job.

Mrs Birling, Sheila's mother, clearly expects her to conform to the traditional role of a woman in early 1900s society. Upper class women would have few choices, the best they could hope for was to impress a rich man and marry well. As Sheila changes, however, this becomes less likely. One event that demonstrates just how far Sheila has come in the play is her return of her engagement ring. When Gerald first presents Sheila with it, she says, 'I'll never let it go out of my sight for an instant', yet later in the play, she hands it back of her own free will. She accepts responsibility for the role she played in Eva Smith's death and her epiphany gives her the strength to reject the capitalist ways of life that her parents and Gerald represent.

The Inspector's presence is felt through Sheila even when he leaves. Sheila is a member of the younger generation, a group who are Priestley's hope for a better future. By the end of the play she has turned against her parents. She says they frighten her. The verb 'frightens' shows audiences how alarmed Sheila has become that her parents have learnt nothing from their ordeal with the Inspector. Sheila has been used by Priestley to create internal conflict and division within the Birling family. She is no longer the protected girl she was at the beginning of the play, yet this exposes her to mockery from her own family who say she is now part of the 'famous younger generation who know it all.'

Transform

Using the play, draw three images which represent Sheila and her actions across the evening. Label with appropriate evidence.

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

A01 – Read, understand and respond to texts. Use quotations and discuss them.

A02 – Analyse the text using subject terminology.

A03 – Include social and historical context.

Critique

'Sheila is responsible for the division of the Birlings, not the Inspector'

To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Magpie

Select at least 3 key words from the response that you could use when writing about Sheila. Make sure you define them.

KEY WORD	DEFINITION

Extract – Sheila’s Involvement

- Sheila When I was looking at myself in the mirror I caught sight of her smiling at the assistant, and I was furious with her. I’d been in a bad temper anyhow.
- Inspector Ans was it the girl’s fault?
- Sheila No, not really. It was my own fault. (*Suddenly, to Gerald*) All right, Gerald, you needn’t look at me like that. At least, I’m trying to tell the truth. I expect you’ve done things that you’re ashamed of too.
- Gerald (*surprised*) Well, I never said I hadn’t. I don’t see why –
- Inspector (*Cutting in*) Never mind about that. You can settle that between you afterwards. (*To Sheila*) What happened?
- Sheila I’d gone in to try something on. It was an idea of my own – mother had been against it, and so had the assistant – but I insisted. As soon as I tried it on, I knew they’d been right. It just didn’t suit me at all. I looked silly in the thing. Well, this girl had brought the dress up from the workroom, and when the assistant – Miss Francis – had asked her something about it, this girl, to show us what she meant, had held the dress up, as if she was wearing it. And it just suited her. She was the right type for it, just as I was the wrong type. She was a very pretty girl too – with big dark eyes – and that didn’t make it any better. Well, when I tried the thing on and looked at myself and knew that it was all wrong, I caught sight of this girl smiling at Miss Francis – as if to say “Doesn’t she look awful” – and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent – and – and – (*She almost breaks down, but just controls herself*) How could I know what would happen afterwards? If she’d been some miserable plain little creature, I don’t suppose I’d have done it. But she was very pretty and looked as if she could take care of herself. I couldn’t be sort for her.
- Inspector In face, in a kind of way, you might be said to have been jealous of her.
- Sheila Yes, I suppose so.
- Inspector And so you used the power you had, as a daughter of a good customer and also of a man well known in the town, to punish the girl just because she made you feel like that?
- Sheila Yes, but it didn’t seem to be anything very terrible at the time, don’t you understand? And if I could help her now, I would –
- Inspector (*Harshly*) Yes, but you can’t. It’s too late. She’s dead.
- Eric My God, it’s a bit thick, when you come to think of it –
- Sheila (*stormily*) Oh shut up, Eric. I know, I know [...]

Considering

AO2

Semantic fields

Simile/metaphor

Repetition

Utterances
(oh, ah)

Form – stage direction?
Command?

Other language/
structural features

- Consider how the device alters, develops or links to other places or features
- Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Effect on reader

Think Feel Imagine Understand

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Sheila Birling

'excited with life' ←stage direction

'Oh, how horrible'

'you fool, he knows'


'I know what I did. I am ashamed'

'At least I'm trying to tell the truth'

(Birling) 'are you listening Sheila? This concerns you too'

The Basics: Mr Gerald Croft

Now, let's revise the characters. First, test yourself to see what you can remember AND THEN watch the videos to see what you've forgotten.

Character	<p>What do you know about them?</p> <p>What is their relationship to Eva Smith?</p> <p>To what extent do they change by the end?</p> <p>How much responsibility do they take for their actions?</p> <p>Why/How does Priestley use them... themes, big ideas... symbolism?</p>
Gerald Croft (Sheila's fiancé)	
GCSE Pod Link	<p>https://members.gcsepod.com/shared/podcasts/chapter/72563</p> 

AQA: English Literature (Paper 2): An Inspector Calls – Gerald

Reduce

In no more than 50 words, summarise how Gerald is presented in the play as a whole:

Read

Read the information on Gerald.

Gerald is a character who bridges the generations. He is of high social standing, a young capitalist and favoured by Birling who supports the engagement because he is more interested by potential business ventures than his daughter's happiness.

Although Gerald shows that he is intolerant of the lower classes throughout the play, it could be argued that his heart is in the right place. It seems he genuinely did have feelings for Eva Smith (or Daisy Renton as he knew her) as he is very moved by her death. He says, 'I was sorry for her' when he discusses how he knew her. Gerald's observation is interesting as it shows how feelings and emotions towards others can break down the class boundaries imposed by society.

Although Gerald appears remorseful for his actions towards Daisy Renton, he is one of the first characters to revert back to his original beliefs. His attempt to give Sheila back the ring at the end of the play suggests he wants things to go back to the way they were. He says, 'Everything's all right now, Sheila', indicating to the audience that he has learnt very little from his dealings with the Inspector.

Transform

Using the play, draw three images which represent Gerald's journey across the evening. Label with appropriate evidence.

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

AO1 – Read, understand and respond to texts. Use quotations and discuss them.

AO2 – Analyse the text using subject terminology.

AO3 – Include social and historical context.

Criticise

'Gerald is emotionally manipulative and what he does to Eva is worse than the others.'

To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Magpie

Select at least 3 key words from the response that you could use when writing about Gerald. Make sure you define them.

KEY WORD	DEFINITION

Extract – Gerald's connection to Daisy

- Gerald She looked young and fresh and charming and altogether out of place down there. Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his
- Mrs Birling (cutting in) There's no need to be disgusting. And surely you don't mean Alderman Meggarty?
- Gerald Of course I do. He's a notorious womaniser as well as being one of the worst sots and rogues in Brumley
- Inspector Quite right.
- Mrs Birling (staggered) Well, really! Alderman Meggarty! I must say, we are learning something tonight.
- Sheila (coolly) Of course we are. But everybody knows about that horrible old Meggarty. A girl I know had to see him at the the Town Hall one afternoon and she only escaped with a torn blouse
- Birling (sharply, shocked) Sheila!
- Inspector (to Gerald) Go on, please.
- Gerald The girl saw me looking at her and then gave me a glance that was nothing less than a cry for help. So I went across and told Joe Meggarty some nonsense – that the manager had a message for him or something like that – got him out of the way – and then told the girl that if she didn't want any more of that sort of thing, she'd better let me take her out of there. She agreed at once.
- Inspector Where did you go?
- Gerald We went along to the County Hotel, which I knew would be quiet at that time of night, and we had a drink or two and talked.
- Inspector Did she drink much at that time?
- Gerald No. She only had a port and lemonade – or some such concoction. All she wanted was to talk – a little friendliness – and I gathered that Joe Meggarty's advances had left her rather shaken – as well they might
- Inspector She talked about herself?
- Gerald Yes. I asked her questions about herself. She told me her name was Daisy Renton, that she'd lost both parents, that she came originally from somewhere outside Brumley. She also told me she'd had a job in one of the works here and had had to leave after a strike. She said something about the shop too, but wouldn't say which it was, and she was deliberately vague about what happened. I couldn't get any exact details from her about her past life. She wanted to talk about herself – just because she felt I was interested and friendly – but at the same time she wanted to be Daisy Renton – and not Eva Smith. In fact, I heard that name for the first time tonight. What she did let slip – though she didn't mean to – was that she was desperately hard up and at that moment was actually hungry. I made the people at the County find some food for her.
- Inspector And then you decided to keep her – as your mistress?
- Mrs Birling What?
- Sheila Of course, Mother. It was obvious from the start. Go on, Gerald. Don't mind mother.
- Gerald (steadily) I discovered, not that night but two nights later, when we met again – not accidentally this time of course – that in fact she hadn't a penny and was going to be turned out of the miserable back room she had. It happened that a friend of mine, Charlie Brunswick, had gone off to Canada for six months and had let me have the key of a nice little set of rooms he had – in Morgan Terrace – and had asked me to keep an eye on them for him and use them if I wanted to. So I insisted on Daisy moving into those rooms and I made her take some money to keep her going there. (Carefully, to the Inspector) I want you to understand that I didn't install her there so that I could make love to her. I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to the Palace bar. I didn't ask for anything in return.
- Inspector I see.

Considering

AO2

Semantic fields

Simile/metaphor

Repetition

Utterances
(oh, ah)

Form – stage direction?
Command?

Other language/
structural features

- Consider how the device alters, develops or links to other places or features
- Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments

Effect on reader

Think

Feel Imagine

Understand

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Gerald

'rather too manly to be a dandy' ← stage direction

'young man-about-town' ← stage direction

'we can keep this from him'


'I don't come in to this suicide business'
'I was sorry for her'

mentions Inspector as a 'hoax'

'Everything's alright now Sheila (*holds up the ring*) What about this ring?'

The Basics: Mrs Sybil Birling

Now, let's revise the characters. First, test yourself to see what you can remember AND THEN watch the videos to see what you've forgotten.

Character	<p>What do you know about them?</p> <p>What is their relationship to Eva Smith?</p> <p>To what extent do they change by the end?</p> <p>How much responsibility do they take for their actions?</p> <p>Why/How does Priestley use them... themes, big ideas... symbolism?</p>
Mrs Birling (Sybil)	
GCSE Pod Link	<p>https://members.gcsepod.com/shared/podcasts/chapter/72566</p> 

AQA: English Literature (Paper 2): An Inspector Calls – Mrs Birling

Reduce

In no more than 50 words, summarise how Mrs Birling is presented in the play as a whole:

Read

Read the information on Mrs Birling.

Mrs Birling is initially described as a 'cold' woman by Priestley. The adjective 'cold' tells audiences that Mrs Birling is unapproachable and unsympathetic. Priestley intends to make her unlikeable so that those watching the play side with the younger generation, a group that Priestley places his hopes in for the future. Mrs Birling is 'old money'; she has inherited her wealth and has always lived a life of luxury. Perhaps this is what fuels her sense of entitlement and the power she believes she holds over others.

Mrs Birling links to the theme of 'appearance vs reality'. She presents herself to the world as being a caring citizen, using her position in society to do good for women in need. The opposite, however, is true. Mrs Birling is there for her own gain and she changes little throughout the play, telling the Inspector that she has done her 'duty'. Perhaps her unshakeable views are the thing that lead Mrs Birling to unwittingly condemn her own son to punishment before she realises he is the father of Eva Smith's child. So determined is she to shun all responsibility that she says, '...he ought to be dealt with very severely.'

By the end of the play, Mrs Birling's sense of superiority has returned and she has learnt little from her dealings with the Inspector over the course of the evening. She says of Eric and Sheila that 'in the morning they'll be as amused as we are.' The verb 'amused' has been used to tell us that she not taken the Inspector's message seriously. She continues to lack empathy and returns to her ignorant, judgemental and seemingly pious ways. Of course, it is this decision which means the Birlings must endure another interrogation at the end of the play, as signalled by the ringing of the telephone.

Magpie

Select at least 3 key words from the response that you could use when writing about Mrs Birling. Make sure you define them.

KEY WORD	DEFINITION

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

A01 – Read, understand and respond to texts. Use quotations and discuss them.

A02 – Analyse the text using subject terminology.

A03 – Include social and historical context.

Criticise

'Mrs Birling's actions are worse than any of the actions of her family'

To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Transform

Using the play, draw three images which represent Mrs Birling and her actions across the evening. Label with appropriate evidence.

Extract – Mrs Birling’s stance

- Mrs Birling (turning to Inspector) In the circumstances I think I was justified. The girl had begun by telling us a pack of lies. Afterwards, when I got at the truth, I discovered that she knew who the father was, she was quite certain about that, and so I told her it was her business to make him responsible. If he refused to marry her – and in my opinion he ought to be compelled to – then he must at least support her.
- Inspector And what did she reply to that?
- Mrs Birling Oh – a lot of silly nonsense!
- Inspector What was it?
- Mrs Birling Whatever it was, I know it made me finally lose all patience with her. She was giving herself ridiculous airs. She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.
- Inspector (very sternly) Her position now is that she lies with a burnt-out inside on a slab. (As Birling tries to protest, turns on him) Don’t stammer and yammer at me again, man. I’m losing all patience with you people. What did she say?
- Mrs Birling (rather cowed) She said that the father was only a youngster – silly and wild and drinking too much. There couldn’t be any questions of marrying him – it would be wrong for them both. He had given her money but she didn’t want to take any more money from him.
- Inspector Why didn’t she want to take any more money from him?
- Mrs Birling All a lot of nonsense – I didn’t believe a word of it.
- Inspector I’m not asking you if you believed it. I want to know what she said. Why didn’t she want to take any more money from this boy?
- Mrs Birling Oh – she had some fancy reason. As if a girl of that sort would ever refuse money!
- Inspector (sternly) I warn you, you’re making it worse for yourself. What reason did she give for not taking any more money?
- Mrs Birling Her story was – that he’d said something one night, when he was drunk, that gave her the idea that it wasn’t his money.
- Inspector Where had he got it from then?
- Mrs Birling He’d stolen it.
- Inspector So she’d come to you for assistance because she didn’t want to take stolen money?
- Mrs Birling That’s the story she finally told, after I’d refused to believe her original story – that she was a married woman who’d been deserted by her husband. I didn’t see any reason to believe that one story should be any truer than the other. Therefore, you’re quite wrong to suppose I shall regret what I did.
- Inspector But if her story was true, if this boy had been giving her stolen money, then she came to you for help because she wanted to keep this youngster out of any more trouble – isn’t that so?
- Mrs Birling Possibly. But it sounded ridiculous to me. So I was perfectly justified in advising my committee not to allow her claim for assistance.
- Inspector You’re not even sorry now, when you know what happened to the girl?
- Mrs Birling I’m sorry she should have come to such a horrible end. But I accept no blame for it at all.

Considering

AO2

Semantic fields

Simile/metaphor

Repetition

Utterances
(oh, ah)

Form – stage direction?
Command?

Other language/
structural features

- Consider how the device alters, develops or links to other places or features
- Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Effect on reader

Think Feel Imagine Understand

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Mrs Birling

'a cold woman' ← stage direction

'I did my duty'


'She's impertinently made use of our name'

'She was giving herself ridiculous airs'

'girls of that sort'

The Basics: Eric Birling

Now, let's revise the characters. First, test yourself to see what you can remember AND THEN watch the videos to see what you've forgotten.

Character	<p>What do you know about them?</p> <p>What is their relationship to Eva Smith?</p> <p>To what extent do they change by the end?</p> <p>How much responsibility do they take for their actions?</p> <p>Why/How does Priestley use them... themes, big ideas... symbolism?</p>
Eric Birling (Son)	
GCSE Pod Link	<p>https://members.gcsepod.com/shared/podcasts/chapter/72562</p> 

AQA: English Literature (Paper 2): An Inspector Calls - Eric

Reduce

In no more than 50 words, summarise how Eric is presented in the play as a whole:

Read

Read the information on Eric.

The character of Eric is first presented as being very immature as at the start of Act One, he ‘guffaws’ at Sheila. Here, he is sitting at the dinner table and his sister is discussing her coming marriage, but the verb suggests he making fun of her and not really taking the situation seriously. A young man, in his position, would be accustomed to spending time drinking and socialising in upper class social circles because of the fortunate position he was born into. Perhaps Priestley allows Eric and Sheila to continue to have a childlike conversation because he wants to highlight their immaturity. Priestley intends to present Eric as mischievous and spoilt; he does not have a sense of responsibility considering he is a young man and actually behaves more like a child here. The ‘golden age’ Eric is enjoying is soon to come to an end within the play but also because the audience know that World War One began in 1914; it was considered to be a social leveller because men, like Eric, were conscripted. It is significant that Eric is laughing at the start of the play, with regards to structure, as unfortunately, for Eric, this is the last evening of his rose-tinted youth – he certainly isn’t laughing at the end of the play – this reflects the journey of responsibility and maturity that he has undertaken.

Transform

Using the play, draw three images which represent Eric’s journey across the evening. Label with appropriate evidence.

Maggie

Select at least 3 key words from the response that you could use when writing about Eric. Make sure you define them.

KEY WORD	DEFINITION

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

AO1 – Read, understand and respond to texts. Use quotations and discuss them.

AO2 – Analyse the text using subject terminology.

AO3 – Include social and historical context.

Critique

‘Eric’s actions in the play are a result of his social upbringing.’

To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Extract – Eric Birling’s involvement

- MRS B.** (shocked) Eric! You stole the money?
- ERIC** No, not really. I intended to pay it back.
- BIRLING** We’ve heard that story before. How could you have paid it back?
- ERIC** I’d have managed somehow. I had to have some money--
- BIRLING** I don’t understand how you could take as much as that out of the office without somebody knowing.
- ERIC** There were some small accounts to collect, and I asked for cash--
- BIRLING** Gave the firm’s receipt and then kept the money, eh?
- ERIC** Yes.
- BIRLING** You must give me a list of those accounts. I’ve got to cover this up as soon as I can. You damned fool – why didn’t you come to me when you found yourself in this mess?
- ERIC** Because you’re not the kind of father a chap could go to when he’s in trouble – that’s why.
- BIRLING** (angrily) Don’t talk to me like that. Your trouble is – you’ve been spoilt -
- INSPECTOR** (cutting in) And my trouble is – that I haven’t much time. You’ll be able to divide the responsibility between you when I’ve gone. (To Eric) Just one last question, that’s all. The girl discovered that this money you were giving her was stolen, didn’t she?
- ERIC** (miserably) Yes. That was the worst of all. She wouldn’t take any more, and she didn’t want to see me again. (Sudden startled tone.) Here, but how did you know that? Did she tell you?
- INSPECTOR** No. She told me nothing. I never spoke to her.
- SHEILA** She told mother.
- MRS B.** (alarmed) Sheila!
- SHEILA** Well, he has to know.
- ERIC** (to Mrs Birling) She told you? Did she come here – but then she couldn’t have done, she didn’t even know I lived here. What happened? (Mrs Birling, distressed, shakes her head but does not reply.) Come on, don’t just look like that. Tell me – tell me – what happened?
- INSPECTOR** (with calm authority) I’ll tell you. She went to you mother’s committee for help, after she’d done with you. Your mother refused that help.
- ERIC** (nearly at breaking point) Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she’d have had too – my child – your own grandchild – you killed them both – damn you, damn you -
- MRS B.** (very distressed now) No – Eric – please – I didn’t know – I didn’t understand -
- ERIC** (almost threatening her) You don’t understand anything. You never did, you never even tried – you -
- SHEILA** (frightened) Eric, don’t – don’t -
- BIRLING** (furious, intervening) Why, you hysterical young fool – get back – or I’ll -
- INSPECTOR** (taking charge masterfully) Stop!

Considering

A02

Semantic fields

Simile/metaphor

Repetition

Utterances
(oh, ah)

Form – stage direction?
Command?

Other language/
structural features

- Consider how the device alters, develops or links to other places or features
- Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Effect on reader

Think Feel Imagine Understand

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Eric Birling

'half shy, half assertive' ← stage direction


'squiffy'

'I was in that state when a chap easily turns nasty'

'the fact remains that I did what I did'

The Basics: Inspector Goole

Now, let's revise the characters. First, test yourself to see what you can remember AND THEN watch the videos to see what you've forgotten.

Character	<p>What do you know about them?</p> <p>What is their relationship to Eva Smith?</p> <p>To what extent do they change by the end?</p> <p>How much responsibility do they take for their actions?</p> <p>Why/How does Priestley use them... themes, big ideas... symbolism?</p>
The inspector (Inspector Goole)	
GCSE Pod Link	<p>https://members.gcsepod.com/shared/podcasts/chapter/62802</p> 

AQA: English Literature (Paper 2): An Inspector Calls – The Inspector

Reduce

In no more than 50 words, summarise how *The Inspector* is presented in the play as a whole:

Read

Read the information on the Inspector.

Although the Inspector is Priestley's mouthpiece and his role is to spread the message of socialism, his identity remains unclear. He immediately creates an impression of 'solidity' when he enters the room and the lighting becomes 'brighter and harder', perhaps symbolising the power of socialism and the interrogation the Birlings are about to endure. Priestley may have used the noun 'solidity' to give the impression that the Inspector, and therefore socialism, cannot be defeated or destroyed, unlike capitalism, an ideology the Inspector manages to pull apart with relative ease over the course of the evening.

The audience learns little about the Inspector over the course of the play. It could be argued that his identity is of little importance as this would devalue the message he seeks to deliver to the Birlings. He is stoical and philosophical and ensures his presence is felt through the younger generation once he leaves. At the end of the play, he warns that if people like the Birlings do not change their ways, the consequences will be catastrophic. For example, he says that if men do not learn the lessons of responsibility, then they will 'be taught it in fire and blood and anguish', a clear reference to the two world wars a contemporary audience had just experienced. The Inspector could be described as omniscient, an all-knowing character championing the lower classes who do not have a voice. The nouns, 'fire' and 'blood' connote pain and suffering. The Inspector delivers a stark warning; mankind needs to change and accept responsibility for others. The Inspector's views are unshakeable.

Transform

Using the play, draw three images which represent the Inspector and his actions across the evening. Label with appropriate evidence.

Magpie

Select at least 3 key words from the response that you could use when writing about the Inspector. Make sure you define them.

KEY WORD	DEFINITION

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

AO1 – Read, understand and respond to texts. Use quotations and discuss them.

AO2 – Analyse the text using subject terminology.

AO3 – Include social and historical context.

Critique

'The Inspector fails in his task as the hubristic nature of man is not fully destroyed at the end of the play'

To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Extract – The Inspector’s Final Speech

Inspector [He makes a move as if concluding the session... then surveys them sardonically] No, I don’t think any of you will forget. Nor that young man, Croft, though he at least had some affection for her and made her happy for a time. Well, Eva Smith’s gone. You can’t do her any more harm. And you can’t do her any good now, either. You can’t even say “I’m sorry Eva Smith”

Sheila [crying quietly] That’s the worst of it

Inspector But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering, and chance of happiness, all intertwined with our lives, with what we think and say and do. We don’t live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish.
Good night.

Semantic fields	Simile/metaphor	Repetition	Utterances (oh, ah)	Form – stage direction? Command?	Other language/ structural features
- Consider how the device alters, develops or links to other places or features - Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments					

Effect on reader

Think Feel Imagine Understand

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Inspector Goole

he speaks carefully, weightily ← stage direction

'an impression of massiveness' ← stage direction

'millions and millions of Eva Smiths and John Smiths'

'we are responsible for each other'

'he will learn it in blood and fire and anguish'

'sharp ring of a doorbell'

'pink and intimate' → 'brighter and harder'

AQA: English Literature (Paper 2): An Inspector Calls – Eva Smith

Reduce

In no more than 50 words, summarise how Eva Smith is presented in the play as a whole:

Read

Read the information on Eva Smith.

Eva Smith is clearly presented as a victim of social injustice throughout the play. She is moral but vulnerable and symbolic of the poor, working class who suffered hardship under those like the Birlings. The existence of Eva is brought to the attention of the audience by the Inspector, who arrives at the Birlings' home to interrogate them about their involvement in her death. The Inspector describes her using the adjective 'pretty', suggesting youth, vitality and exuberance. Immediately, the audience feel a sense of sympathy for Eva and in turn, disgust at the behaviour of the Birlings and their actions that have destroyed the life of this young girl. Once they shun her, Eva has no where to turn. There was no support for the lower classes at this time and employers could essentially dictate how their workers lived based on how much they paid them.

Perhaps Eva has the surname 'Smith' because it is common. Therefore, Priestley's message relates to more people. In fact, in his final speech, the Inspector says 'there are millions and millions and millions of Eva Smiths and John Smiths still left with us.' Although she does not physically appear in the play, Priestley gives the lower class a presence through Eva. Priestley humanises the lower class for his audiences, saying they have 'hopes and fears... suffering and [chances] of happiness.' In this respect, the importance of Eva cannot be downplayed. She is the driving force behind the play and her character is keenly felt throughout the events of the evening.

Eva is forced to adopt different personas in order to survive. When she meets Gerald, for instance, she calls herself Daisy Renton. Her choice of name here is both interesting and significant. 'Daisy' is a flower, suggesting innocence and naivety. However, flowers can easily be crushed and when she is turned away by Mrs Birling, Eva has no one to turn to and she becomes another victim of a cruel society that is unwilling to help her.

Transform

Using the play, draw three images which represent Eva Smith and her actions. Label with appropriate evidence.

Magpie

Select at least 3 key words from the response that you could use when writing about Eva Smith. Make sure you define them.

KEY WORD	DEFINITION

Success Criteria

Using the mark scheme, highlight where the assessment objectives have been met in the model paragraph.

A01 – Read, understand and respond to texts. Use quotations and discuss them.

A02 – Analyse the text using subject terminology.

A03 – Include social and historical context.

Criticise

'Eva is not the weakest character in the play'
To what extent do you agree with the above statement? Use your knowledge of the entire text to help you answer.

Effect on reader

Think Feel Imagine Understand

Making links – explain in detail

Themes – responsibility, honesty, truth, lies, deception, gender

Consider Priestley's wider purpose or goal?

Which political ideas, social or moral arguments is he trying to explore? How do the characters, events or relationships help to explore these?

Eva Smith

Important Consideration: We neither see nor hear Eva in person in the course of the play. Why might Priestley have made this conscious choice?

'a promising little life there'

'she was pretty, very pretty'

'giving herself ridiculous airs'

'ringleader' → 'had to go'

'millions of Eva Smiths and John Smiths'

- treatment of lower classes
- social hierarchy
- judgement
- responsibility, guilt
- power

Semantic fields

Simile/metaphor

Repetition

Utterances
(oh, ah)

Form – stage direction?
Command?

Other language/
structural features

- Consider how the device alters, develops or links to other places or features
- Consider how or why Priestley is developing an idea → Link to mood, tone, theme... deeper purposes or arguments

The Basics: Structure, Genre, Tone

Watch the videos to revise the structure, genre and tone of the play. This is important because it will help you understand the characters and ideas in the play.

Watch each video and then make notes on the Cornell Notes Sheet on the next page.

The genre of *An Inspector Calls*.

<https://members.gcsepod.com/shared/podcasts/chapter/72568>



The structure of *An Inspector Calls*.

<https://members.gcsepod.com/shared/podcasts/chapter/72576>



The tone of *An Inspector Calls*.

<https://members.gcsepod.com/shared/podcasts/chapter/72583>



Key words:

What are the main things I learn?

Questions:

Thinking Hard: Reduce (summarise the main ideas above in no more than three sentences.

The Basics: Ideas and Themes

List it!

Recall as much information as you can under each list heading.

Responsibility	Social Class	Gender	Young and Older Generations



Key words:

What are the main things I learn?

Questions:

Thinking Hard: Reduce (summarise the main ideas above in no more than three sentences.)



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<u>Question</u>		
Essay section		
Opening thesis (Overview) Focus on answering the question briefly – This will give your answer a sense of direction – Approx 3 sentences.		
The main body of the answer builds on ideas rather than repeating. Opportunity to develop and expand on ideas	<u>References</u> Where in the text? Summarise what happens – point out events/moments A shift in perspective – themes/ideas	<u>Conscious crafting (Why?)</u> <ul style="list-style-type: none"> • Language choice • Structure of the text • Juxtaposition of scenes/incidents • Character contrast or development • Exchanges (Why this/Why now?) • Setting
Idea 1 – (Links to and answers the focus of the question)		
Idea 2 – (Links to and answers the focus of the question)		
Idea 3 – (Links to and answers the focus of the question)		
Brief conclusion		