

# Year 10

## Additional English

## Knowledge Booklet

### Term 2

Name:

Class:

flashback blankverse speaker soliloquy alliteration protagonist  
imagery denotation personification autobiography  
language iambic pentameter  
tone characterization figurative  
character onomatopoeia analogy conflict

**Big Questions (many are re-visited across the unit):**

How does Priestley present the Birling family?

How does Priestley present Mr Birling's attitude towards wealth?

How does Priestley present Sheila Birling at the beginning?

How does Priestley present Mr Birling as ignorant?

How does Priestley present the Inspector as a force for good?

How does Priestley present a change in Sheila's character?

How does Priestley present Mrs Birling as obnoxious?

How does Priestley present Gerald Croft?

How does Priestley present Eric Birling?

How does Priestley present as altruistic?

How does Priestley present a contrast between older and younger generation?

What is the importance of the ending?



## Key Vocabulary

### An Inspector Calls

<b>Altruistic</b> (adjective)  showing a selfless concern for the well-being of others; un-selfish	<b>Conscience</b> (noun)  a person's moral sense of right and wrong, viewed as acting as a guide to one's behaviour	<b>Domineer</b> (verb)  assert one's will over another in an arrogant way
<b>Exploit</b> (verb)  to treat someone or something unfairly to benefit from it	<b>Gluttonous</b> (adjective)  excessively greedy	<b>Hypocritical</b> (adjective)  behaving in a way that suggests one has higher standards or more noble beliefs than is the case
<b>Ignorant</b> (adjective)  lacking knowledge or awareness in general; uneducated or unsophisticated.	<b>Impoverish</b> (verb)  make (a person or area) poor	<b>Influential</b> (adjective)  having great influence on someone or something
<b>Mature</b> (adjective)  fully developed or grown	<b>Obnoxious</b> (adjective)  extremely unpleasant	<b>Penitent</b> (adjective)  feeling or showing sorrow and regret for having done wrong; repentant
<b>Prejudice</b> (noun)  preconceived opinion that is not based on reason or actual experience	<b>Portentous</b> (adjective)  done in a pompously or overly solemn manner so as to impress	<b>Scruple</b> (noun)  a feeling of doubt or hesitation with regard to the morality or propriety of a course of action
<b>Sincere</b> (adjective)  free from pretence or deceit; saying what they genuinely feel or believe; not dishonest	<b>Vanity</b> (noun)  inflated sense of pride in one's appearance	<b>Wrath</b> (noun)  extreme anger

# Key Information

## Plot

Act 1	Set in April 1912 in Brumley (a fictional place), in the midlands . The Birling family and Gerald Croft are celebrating Sheila Birling's engagement to Gerald with a dinner. Mr Birling lectures his son, Eric, and Gerald about the importance of every man looking out for himself if he wants to get on in life. Edna (the maid) announces that an inspector has arrived. Inspector Goole says that he is investigating the death of a young woman who committed suicide, Eva Smith. Mr Birling is shown a photograph of Eva, after initially denying recognising the woman in the photo , he remembers firing her in 1910 for organising a strike over workers' pay. Sheila is also questioned by the Inspector and recalls having Eva Smith fired by the upmarket department store, Milwards, after becoming jealous of Eva. The Inspector reveals that Eva Smith changed her name to Daisy Renton. Gerald shows surprise and then reveals to Sheila that he had an affair with Daisy/ Eva.
Act 2	Gerald explains to The Inspector that he had an affair with Daisy/ Eva but that he hasn't seen her since he ended their relationship in August 1911. Sheila gives her engagement ring back to Gerald after his revelations. The Inspector turns his attention to Sybil Birling who confesses that she also had contact with Eva but Eva gave a different name in her interaction with Sybil, that of Mrs Birling. Eva approached the charity Sybil chaired to ask for help as she was desperate and pregnant. Sybil refused to help her because she was offended by Eva calling herself Mrs Birling. Sybil tells Eva that the baby's father should be made responsible. She also tells Inspector Goole the father should be made an example of. Eric then walks back in...
Act 3	Eric is revealed as the father of Eva Smith's baby. He stole money from Mr Birling's office to provide money to Eva. The Inspector delivers his final speech warning the Birlings. After he leaves the family begin to suspect that he was not a genuine police inspector. Which is confirmed by a call to the Chief Constable. They then phone the infirmary who informs them that no suicide case has been brought in. Mr and Mrs Birling and Gerald Croft congratulate themselves thinking it has all been a hoax and that they can continue behaving as before. This upsets Eric and Sheila who argue they still causes pain to Eva through their actions. The phone then rings. Mr Birling announces to the family that a girl has just died due to suicide in the infirmary and an inspector is on their way to question them all.

## Characters

Inspector Goole	Priestley's mouthpiece who advocates for social justice and serves as the Birlings' conscience. Socialist, righteous, powerful, unconventional, mysterious, imposing, sardonic, omnipotent
Arthur Birling	Businessman, capitalist, against social equality, a self made man (created his own business and wealth. Wasn't born into it like Gerald). Arrogant, foolish, ignorant, prejudice, stubborn
Sybil Birling	Socially superior to her husband, Arthur. She is from a higher class. Believes in personal responsibility and subscribes to the typical gender roles of 1912. Arrogant, insincere, prejudice, remorseless,
Sheila Birling	Young, daughter of Arthur and Sybil. Comes to change her views and pities Eva. She feels regret. Transformative, remorseful, socialist, sensitive, strong-minded
Eric Birling	Young, son of Arthur and Sybil. Drinks too much, forces himself onto Eva and steals from his father. Poor relationship with his parents. Eric comes to regret his actions. Rebellious, reckless, immature,
Gerald Croft	Businessman, born into his wealth. Engaged to Sheila and has the same political views as Birling. Aristocratic, evasive, secretive, dishonest, unchivalrous
Eva Smith	Unseen in the play but becomes a symbol for victims of social justice. She changed her name to Daisy Renton just before she meets Gerald. Suffragist, victim, vulnerable, socialist, principled

## Assessment

	GCSE English Literature Assessment Objective	What this means
AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"><li>• maintain a critical style and develop an informed personal response</li><li>• use textual references, including quotations, to support and illustrate interpretations.</li></ul>	<p>This AO focuses on two areas of 'response':</p> <ul style="list-style-type: none"><li>• the student's response to the text – the extent to which they understand the text and its meaning(s) to them as reader</li><li>• the student's response to the task – the extent to which they produce a coherent response, supported with references to the text.</li></ul>
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>	<p>This AO focuses on writer's craft: how the writer has communicated meanings to the reader.</p> <p>Ideally students will use subject terminology as a 'shorthand' to scaffold their analysis of craft.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>	<p>AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text, such as:</p> <ul style="list-style-type: none"><li>• the context in which the text was written</li><li>• the context within which the text is set (location/social structures and features/ cultural contexts/periods in time)</li><li>• literary contexts such as genres</li><li>• the contexts in which texts are engaged with by different audiences.</li></ul>
AO4	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>	<p>This AO focuses on the student's use of technical accuracy to communicate ideas to the reader.</p>

## Homework

Task	Homework Task
1	Learn <b><u>the spelling and definition</u></b> of each of these key terms ready for a knowledge recall quiz:
Due date	1. Altruistic
	2. Exploit
	3. Hypocritical
	4. Ignorant
	5. Impoverish
	6. Influential
	7. Obnoxious
	8. Prejudice
	9. Sincere
	10. Wrath
2	<b><u>Read one text</u></b> from academic reads and <b><u>summarise it into bullet points</u></b> , ready to feed back to the rest of the class.
Due date	Academic Read 1: Contextual Information: The Class System
	Academic Read 2: Trenches full of heads ...' JB Priestley's letters from the first world war revealed
	Academic Read 3: An Inspector Calls review – Stephen Daldry helps make the case for justice

Due date

Due date

## Academic Read 1

### Contextual Information: The Class System

Class is a social system which divides people into groups according to their economic and social position. In the United Kingdom, society is divided into the following classes:

*The working class:* those who engage in physical work, are often only paid for the hours they work, and tend to be paid less than other groups in society.

*The middle class:* those who tend to be well educated (they have attended university) and work in roles that require specific skills or qualifications. They tend to earn more money than the working class, but are not regarded as rich.

*The upper class:* those who are of the highest social status (they may have aristocratic titles such as duke or duchess, lord or lady) and they may possess great amounts of wealth, though this is not always the case.

Currently in the UK, social class is regarded as less important than it was before the Second World War, but it can still nonetheless impact opportunities and *status*: it can influence the way others view us and dictate where we fit in the *social hierarchy*. Different social groups are also expected to behave according to specific social norms and are bound by the *etiquette* – the codes and norms of behaviour – of their social grouping. Stereotypically, the people of the upper classes are believed to possess the best manners.

In Edwardian England, social etiquette was hugely important. There were many guides available for people of all classes, which outlined how they were expected to behave in different situations. Those of the higher social classes, in particular, were expected to possess good manners and morals, and abide by strict codes of behaviour. In *An Inspector Calls*, this is evident in how Mrs Birling responds to Mr Birling's compliment to the cook, as it was regarded as improper to praise the food in one's household in front of guests.

Class was also incredibly important in Edwardian England. Not only did the background you were born into dictate your opportunities, and how society treated and viewed you, it also was something that was viewed as a firm badge of one's identity. It was virtually impossible to change class. If someone earned a significant amount of money and became prosperous, but was originally from a lower-class background, they were likely to be regarded as inferior by those who possessed the same wealth, but were born into a family of higher social standing. This is particularly evident in how the Crofts, Gerald's parents, treat the Birlings. The implication in the text is that they have snubbed the invitation to celebrate Sheila and Gerald's engagement because they, the Birlings, are of a lower social status.



## **'Trenches full of heads ...' JB Priestley's letters from the first world war revealed**

The public will be able to read almost 50 unpublished letters from the first world war trenches by the writer [JB Priestley](#), one of the last great literary voices of the conflict, from next month.

The archive of 47 letters and postcards to his father, sister and stepmother have been given to Bradford University by the writer's son Tom, an author and film-maker who is publishing the full correspondence as a book next year.

Hurriedly pencilled by candlelight or in mud-engulfed billets, they give brief but vivid pictures of the terrible conditions which the young man from Bradford survived but was never able to incorporate into his novels and plays. Disgust at bungled generalship and the waste of hundreds of thousands of "the best of us" silenced a man whose output was otherwise prodigious. He told friends after the slaughter, in which he was wounded three times after volunteering in 1914, that he just wanted to live again after four years simply trying to stop himself and others being pointlessly killed.

The material includes stark descriptions of a nightmare posting to the notorious Vimy Ridge in 1916, where Priestley was seriously wounded by a mortar shell.

"You must have heard of the famous Labyrinth - well this is it," he told his family in March 1916. "Great hills half blown away; old trenches full of heads, legs and arms; bloodstained clothing & old equipment." Priestley reluctantly took an officer's commission in 1917, returning to France, where he was severely gassed. He wrote: "I am disgusted with my company officers and the way in which our men are badgered and hampered by silly little rules ... In fact I am so fed up ... I have been thinking of reverting to the ranks."

The letters are being archived by Bradford's special collections librarian, Alison Cullingford, who has just published an account of Priestley's war service in a book, *Bradford in the Great War*. She said: "The influence of the war can be seen in his peace campaigning in the 1930s and in references such as the account in his *English Journey* of his regiment's reunion in 1933, when he was furious that some veterans did not come because they could not afford decent clothes. But he could not reconcile his brilliant ability to make fun of stupidities such as the army's pomposity with the scale of the horror."

Priestley wrote in 1962, when he finally addressed the subject at 68 in his reminiscences *Margins Released*: "The army ought to have turned on [the commander-in-chief] Haig and his friends and sent them home." All his life, when he thought the playing fields of his schooldays, he saw instead "a crowd of ghosts".

## Academic Read 3

### An Inspector Calls review – Stephen Daldry helps make the case for justice

That inspector keeps on calling in the West End, and he's a very welcome visitor – though the smug Birling family, whose celebration of their daughter's engagement is disrupted by his arrival, may beg to differ.

It's 24 years since, while between jobs at the Gate and the Royal Court, director Stephen Daldry took a theatrical sledgehammer to JB Priestley's moral thriller with considerable help from designer Ian McNeill, who substituted the Birling family dining room for a dinky and fragile Edwardian doll's house perched precariously in a desolate post-blitz landscape

Priestley's play, in which a police inspector knocks at the door and each of the Birlings are implicated in the death of a young woman, is, for all its clunky, lumpy moments, sufficiently well-made to survive this creative assault. Daldry and McNeill transform it into a vivid and expressionistic piece of meta-theatre which revels in the frolicsome games with time and metaphysics that Priestley enjoyed playing in his work. It keeps reminding us that we are watching a piece of theatre. At the beginning, a small blitz urchin pushes his way through the red velvet curtains as if trying to force his way into the play itself.

The play is set in 1912, just as the first world war, which would put an end to a whole comfortable middle-class way of life, is looming. But it was written in 1945, at the end of a second world war that seemed likely to usher in another new era of social and cultural change. It offers a passionate plea for a more just and compassionate society. Daldry hauntingly looks both back and forward, filling the stage with the ghosts of the ordinary men and women who swept a Labour government to victory in 1945. They gaze out at us accusingly, as if judging whether we have fulfilled the promise of that euphoric moment that held so much hope for the future.

Of course, we have failed miserably. Back in 1992, when the production debuted at the National Theatre, it quite clearly referenced Margaret Thatcher's statement that "there is no such thing as society". But it looks no less relevant now, as a Tory government plays to the interests of capital, as symbolised by the self-made factory owner Arthur Birling (Clive Francis), and squeezes those who can least afford it.

Liam Brennan brings just the right low-key authority to the mysterious Inspector Goole, who may or may not really exist. Carmella Corbett makes us believe that the self-satisfied young Shelia really has been shaken out of her complacency by her encounter, not just with the inspector but with the spectre of the future. And Barbara Marten is magnificent as Sybil, initially behaving like an imperious Elizabeth I deigning to give the inspector an audience, but eventually reduced to shivering amid the rubble.

As good as they are, the actors play second fiddle in a production that, from Stephen Warbeck's doomy music to Rick Fisher's eerie lighting, magically reinvents a middlebrow drama and transforms it into thrilling and pertinent theatre



## Revision Websites:

[An Inspector Calls - GCSE English Literature Revision - AQA - BBC Bitesize:](#)

<https://www.bbc.co.uk/bitesize/topics/zpr639q>

[Unit - Oak National Academy \(thenational.academy\):](#)

<https://classroom.thenational.academy/units/an-inspector-calls-923e>

[An Inspector Calls – Episode 1: Context - YouTube:](#)

(search Click Revision An Inspector Calls) or

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=nKrUkCuSisU&list=PL4H2zuQ5dXYRVYMoMYTztZakXBrG7Rii)

[v=nKrUkCuSisU&list=PL4H2zuQ5dXYRVYMoMYTztZakXBrG7Rii](https://www.youtube.com/watch?v=nKrUkCuSisU&list=PL4H2zuQ5dXYRVYMoMYTztZakXBrG7Rii)