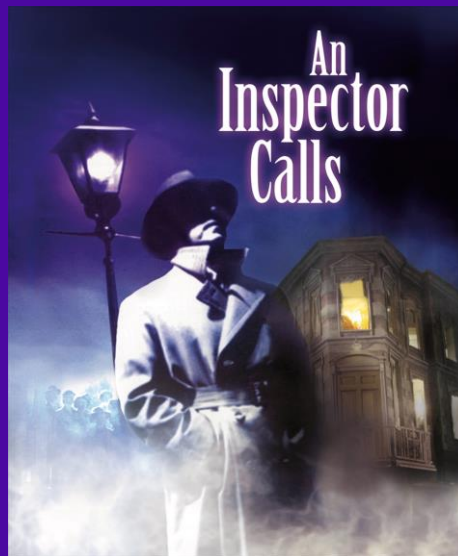


THE
DUSTON^{TDS}₄₋₁₉
SCHOOL

Knowledge
Organiser

Year 10 Additional: Unit 3

English Literature: An Inspector Calls



Name:

Class:

Big Questions

The big question for the unit is: **How do writers explore the idea of conflict?**

Our study revising An Inspector Calls will follow the outline below:

Week 1	BQ: How does Priestley present the Birling family?
	BQ: How does Priestley present Mr Birling's attitude towards wealth?
	BQ: How does Priestley present Sheila Birling at the beginning of the play?
Week 2	BQ: How does Priestley present Mr Birling as domineering?
	BQ: How does Priestley present Mr Birling as ignorant?
	BQ: How does Priestley present the Inspector as a force for good?
Week 3	BQ: How does Priestley present a change in Sheila's character? Part 1
	BQ: How does Priestley present a change in Sheila's character? Part 2
	BQ: How does Priestley present Sheila as a character who learns important lessons about herself and society?
Week 4	Whole class feedback: How can I improve my writing?
	BQ: How does Priestley present Mrs Birling as obnoxious?
	BQ: How does Priestley present Gerald Croft?
Week 5	BQ: How does Priestley present a change in Sheila's character?
	BQ: How does Priestley present Mrs Birling as influential?
	BQ: How does Priestley present selfishness and its effects in An Inspector Calls?
Week 6	BQ: Whole Class Feedback: How can I improve my writing?
	BQ: How does Priestley present Eric Birling?
	BQ: How does Priestley present the Inspector as altruistic?
Additional revision resources	BQ: How does Priestley present a contrast between the older and younger generations?
	BQ: What is the importance of the ending of An Inspector Calls?

Key Terminology

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

Additional Terminology

	Term	Definition
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Literature Paper 2: Modern Texts and Poetry

What's assessed?

An Inspector Calls

The poetry anthology

Unseen poetry

How it's assessed

Written exam: 2 hour 15 minutes

96 marks

60% of GCSE

Questions

Section A Modern texts: students will answer one essay question from a choice of two on their studied modern prose or drama text.

Section B Poetry: students will answer one comparative question on one named poem printed on the paper and one other poem from their chosen anthology cluster.

Section C Unseen poetry: Students will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.

Assessment Objectives

AO1: Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Example question

0 1

How does Priestley present selfishness and its effects in *An Inspector Calls*?

Write about:

- examples of selfish behaviour in the play
- how Priestley presents selfishness and its effects.

[30 marks]
AO4 [4 marks]

Homework.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 10: Unit 3 Additional English Homework		
Task 1:	Due date: WEEK 2	<ul style="list-style-type: none">• Read 'Wider Reading 1' on page 9 Complete the reflection questions and the 10 question quiz that follows
Task 2:	Due date: WEEK 4	<ul style="list-style-type: none">• Read 'Wider Reading 2' on page 12• Complete the reflection questions and the 10 question quiz that follows
Task 3:	Due date: WEEK 6	<ul style="list-style-type: none">• Read 'Wider Reading 3' on page 15• Complete the reflection questions and the 10 question quiz that follows

Example Analytical Writing: Paper 2, An Inspector Calls

An Inspector Calls: Question 2 - High-level response

1 In 'An Inspector Calls', Priestley presents Sheila as a young woman who learns many important lessons
2 because of the inspector's arrival. At the beginning of the play, Sheila is described as 'very pleased with
3 life', suggesting that she's led quite a sheltered life and maybe doesn't fully understand the hardships
4 that people below her in terms of hierarchy are forced to face every day. Sheila may have developed
5 this naivety due to Mr and Mrs Birling's parenting. They are parents who, like many upper-class parents
6 in 1912, are concerned about the reputation of their family. Outwardly, they appear very respectable,
7 however beneath the surface we (as the audience) get the impression that Mr and Mrs Birling don't
8 truly understand what their children get up to. For Sheila, Mr and Mrs Birling treat her like a child, as if
9 she must be protected from the hardships of the world. Sheila calls her mother and father 'Mummy'
10 and 'Daddy', showing her child-like behaviour and mentality. She's never known any different, because
11 all her life she hasn't been exposed to the reality of the outside world, and it seems that the Birlings
12 intended to keep it this way. When Gerald gives Sheila the engagement ring, Mrs Birling tells her to 'be
13 careful with it'. Even though Sheila is about to be married, and possibly even start her own family, Mrs
14 Birling still feels the need to infantilize her.

15
16 In addition, Sheila doesn't seem to have very much independence or control over her own life at the
17 beginning of the play. For example, the engagement ring (a symbol of eternal love, and something that
18 Sheila will be the one wearing) is chosen by Gerald, her fiancé. Sheila asks if the ring was 'the one [he]
19 wanted [her] to have', showing that Sheila feels the need to ask for approval of the choices she makes
20 in life. This links to the theme of patriarchy, which existed both in 1912 (when the play was set) and
21 1945 (when the play was written), and is a theme that the audience would have recognised. Gerald is
22 Sheila's superior (as he is above her in hierarchy), and so typically the woman in the relationship would
23 look for the approval of the man. This furthers the idea that Sheila isn't independent because she's never
24 needed to be; she's always had a male figure in her life to guide her. This is why, when Gerald asks Sheila
25 if he can 'give [himself] a drink', the moment I so shocking to the audience. It's as if the roles have
26 switched, and because Gerald is so unnerved by the mention of Daisy Renton he seems to have
27 temporarily forgotten his role in society. This could be a symbol of Sheila's newly-found independence,
28 and her discovery that she doesn't necessarily need a man to control what she can and can't do.

29
30 Sheila is presented by a Priestley as the character who changes the most during the play, both in terms
31 of how she views herself and how she views society. She proves to be much more preceptive and
32 intelligent than the audience are led to believe, and when she tells her family that the inspector has
33 'given [them] the rope, so [they'll] hang [themselves]', we discover that she has a much deeper
34 understanding of the world than maybe her parents do. She becomes a lot more strong-minded and
35 independent than she was at the beginning, suggesting that these qualities lay underneath the surface
36 all along, but never had the chance to shine through. She tells her father 'don't interfere', revealing that
37 she understands how serious the situation of Eva's death really is, and understands fully how every
38 member of her family contributed to the death (whether they admit it or not). Also, Mr and Mrs Birling
39 and Gerald think that, once they discover that the situation with the inspector was a 'hoax' to try and

40 get the family to admit their less reputable actions, 'everything is fine' now. Sheila and Eric, on the other
41 hand, are perceptive enough to realise that the arrival of the inspector was never just about the death
42 of one girl, it was about encouraging the family to understand the consequences of their actions on
43 society, and it was designed to teach them the socialist view that 'we are members of one body', so are
44 'all responsible for each other'.

45
46 Priestley uses the inspector and Sheila as figures which allow him to voice his own socialist views about
47 social responsibility. Sheila is brought up among capitalists, the most significant being Mr Birling, a 'hard-
48 headed, practical business man'. The inspector attempts to teach the family about looking after those
49 less fortunate than themselves, and Sheila and Eric are the only ones who fully take this on board. This
50 shows that the 'famous younger generation' are more open to the opinions of others, and are not as set
51 in their ways. The inspector's final speech uses a 'performative speech act', which incorporates the
52 performative 'I tell you'. This suggests that the inspector has the power to 'do' something about the
53 suffering of others, but only if he gains the support of the family, which mirrors Priestley's intentions for
54 the entire play. The inspector is also most 'impressionable' on Sheila, because Sheila is the only member
55 of the family to fully take responsibility for her role in Eva's death. Priestley also uses 'the famous younger
56 generation' to voice his views that our class doesn't determine how we act towards society. Sheila breaks
57 out of the stereotypes forced upon her at the beginning of the play, and her independence allows her
58 to truly accept that 'we are all responsible' for each other', and we can choose to act in a way which will
59 help society around us.

AQA Examiner Commentary

This is a confident, fluent response that demonstrates a thorough understanding of the ideas in the play and presents a clear exploration of the character of Sheila. The treatment of the task is convincing in its range of illustrations of how Sheila is shown to change, therefore securing Level 6 for AO2 with its subtle demonstration of characterisation throughout. Moments from the play are selected judiciously as illustration of the ideas being explored, and this response overall merits the maximum amount of marks available for this question. Awarded high Level 6 (+ 4 marks AO4)

Homework 1

Wider Reading 1: Contextual Information - The Class System

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

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

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

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

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

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

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

As part of homework task 1, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. Traditionally, what are the three social class groups in Britain?

2. What does hierarchy mean? If you're not sure, use an online dictionary to find the definition.

3. Why was social class important in Edwardian Britain?

Additional note space:

Homework Task 1

	Write your answer in the box below each question.	✓✗
1	Use the article to help you write a definition of social class.	
2	According to the article, what makes someone 'working class'?	
3	According to the article, what makes someone 'middle class'?	
4	According to the article, 'what makes someone 'upper class'?	
5	How might social class affect people today (in the 21 st century)?	
6	What is social etiquette?	
7	Which social class are stereotyped as having the best manners?	
8	What was 'virtually impossible to change' in Edwardian Britain?	
9	What does 'prosperous' mean? Use an online dictionary to find a definition if you're not sure.	
10	Why do Gerald's parents snub the Birlings' invitation to attend the engagement party?	
TOTAL		

Homework 2

Wider Reading 2: 'Trenches full of heads ' JB Priestley's letters from the first world war revealed

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

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

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

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

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

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

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

As part of homework task 2, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. According to the article, what will the public be able to read?

2. When did Priestley write this material?

3. The article refers to Priestley's 'Disgust at bungled generalship'. What does 'bungled' mean? Use an online dictionary to look up the word if you're not sure.

Additional note space:

Homework Task 2

	Write your answer in the box below each question.	✓✗
1	How many letters and postcards are in the collection?	
2	Look at line 2 – what is Priestley described as?	
3	When did Priestley write the letters and postcards?	
4	Who gave the letters to Bradford University?	
5	Who was Priestley writing to?	
6	Look at lines 8-11. What was Priestley's view of war?	
7	The collection of letters includes a 'stark description' of a nightmare Priestley went through. What happened?	
8	Look at lines 14-15, what did Priestley see in the labyrinth?	
9	Look at lines 16-19, why didn't Priestley like being an Officer?	
10	How did Priestley's war time experiences influence what he did in the 1930s?	
TOTAL		

Homework 3

Wider Reading 3: An Inspector Calls review – Stephen Daldry helps make the case for justice

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

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

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

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

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

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

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

As part of homework task 2, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. Look at paragraph 2 – what is Stephen Daldry’s job?

2. Stephen Daldry’s production of the play was set in in ‘post-blitz landscape’. What was the blitz? Use the internet to look it up if you’re not sure.

3. Look at paragraph 4 – how did Stephen Daldry try to show the past (1912) and the future (1945) in his production?

Additional note space:

Homework Task 3

	Write your answer in the box below each question.	✓✗
1	In the first paragraph the Birling family are described as 'smug'. What does this mean? Use an online dictionary to look it up if you're not sure.	
2	What was the name of the designer who worked with Stephen Daldry?	
3	Look at lines 6-7 – how did they change the set design of the play?	
4	Look at paragraph 3, what does the 'small urchin' do? An urchin is a young child who is poorly dressed.	
5	Look at paragraph 4 – what does the play make a 'passionate plea' for?	
6	Look at paragraph 4 – who are the ghosts on the stage in this production of the play?	
7	What year did Stephen Daldry first put this production on?	
8	What statement did the Prime-Minister Margaret Thatcher make in the 1990s?	
9	Look at line 27, the writer says that Sheila is 'shaken out of her complacency' after meeting the Inspector. What does this mean? Use an online dictionary to look up complacency if you're not sure.	
10	Who is the character of Sybil Birling compared to in paragraph 6?	
TOTAL		



Wider reading list

Online Resources

Mr Bruff Videos

<https://www.youtube.com/watch?v=FOeASYrxL1c>

BBC Bitesize

<https://www.bbc.co.uk/bitesize/subjects/zckw2hv>

AQA Website for Past Papers

<https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/assessment-resources>

Seneca

<https://senecalearning.com/en-GB/>

Films

There is a BBC film version of An Inspector Calls which is available on Amazon