

THE DUSTON^{TDS}₄₋₁₉ SCHOOL

Knowledge Organiser

Year 10: Unit 1
Language Paper 1 &
An Inspector Calls



Name:

Class:

Teacher:

Homework Tasks.

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

Year 10: Unit 1 Homework: English Language Paper 1 and <i>An Inspector Calls</i>		
Task 1:	Due date: WEEK 2	<ul style="list-style-type: none">Read the opening of a short story called 'Lost Hearts' by M.R. James on page 13. Then answer the two Language Paper questions that follow.Your teacher will check your answers in class
Task 2:	Due date: WEEK 4	<ul style="list-style-type: none">Read the article called 'An Introduction to <i>An Inspector Calls</i>' by Chris Power on p16.Answer the 10 questions on this – these will be marked in class with your teacher
Task 3:	Due date: WEEK 6	<ul style="list-style-type: none">Read the article called 'Priestley's Political Journey' on p19.Answer the 10 questions on this – these will be marked in class with your teacher
Task 4:	Due date: WEEK 8	<ul style="list-style-type: none">Read the article called 'An Inspector Calls: An overview' on p22.Answer the 10 questions on this – these will be marked in class with your teacher
Task 5:	Due date: WEEK 10	<ul style="list-style-type: none">Re-read the final section of the story from – 'Lost Hearts' by M.R. James on p28. Then answer the Language Paper 1, question 4.Your teacher will check your answer in class

If you have 'no homework', or you have finished all of the above, try these tasks on a weekly basis to ensure your understanding is secure.

1. Use the Wider Reading page on the back of the Knowledge Organiser and download some more practice papers from AQA.
2. Add words to your key terminology grid in the Knowledge Organiser
3. Read for at least 20 minutes per day – a mixture of fiction and non-fiction texts.
4. Revise online using YouTube and refer to Mr Bruff, Stacey Reay and AQA revision channels.

Big Questions

Our study of Language Paper 1 and An Inspector Calls will follow the structure below:

<p>Language Paper 1: Section A</p>	<ul style="list-style-type: none"> ▪ BQ: How can I effectively read and annotate a fiction text? ▪ BQ: How can I successfully analyse language methods used by a writer? [Q1 + Q2] ▪ BQ: How can I evaluate the structure of a text? [Q3 focus] ▪ BQ: How can I critically evaluate a text? [Q4 focus] ▪ BQ: How can language be used to reflect the ideas in a text? [Q1 + Q2 focus] ▪ <i>BQ: How do I approach analysing language in fiction texts? [Q1 + Q2 focus] Ext writing</i> ▪ BQ: What structural methods can I evaluate in a text? [Q3 focus] ▪ BQ: How can I develop my appreciation and analysis of language? ▪ BQ: How can I consider the semantic field of a text? [Q1 + Q2 focus] ▪ BQ: How does the way a text is structured impact on the message conveyed? [Q3 focus] ▪ BQ: How can I engage with a statement and write critically? [Q4 focus] ▪ BQ: How does a writer use language to describe? [Q1 + Q2 focus] ▪ BQ: What does a successful language analysis answer consist of? [Q1 + Q2 focus] ▪ BQ: How can structure be used to build suspense? [Q3 focus] ▪ BQ: What makes a successful and clear critical evaluation? [Q4 focus] ▪ BQ: How can a writer use language to establish the genre of a text? [Q1 + Q2 focus] ▪ BQ: How can a writer use structure to interest a reader? [Q3 focus] ▪ <i>BQ: How can I write an evaluative critical analysis? [Q4 focus] Extended writing</i> ▪ BQ: How can a writer use language to reflect the themes in a text? [Q1 + Q2 focus] ▪ BQ: How can I develop my critical analysis?
<p>An Inspector Calls</p>	<ul style="list-style-type: none"> ▪ BQ: What compelled Priestley to write the play? (Big Lecture) ▪ BQ: How does Priestley use dramatic irony in Act 1? (2 lessons) ▪ BQ: <i>How is Mr Birling presented at the start of the play? Extended Writing 1</i> ▪ BQ: How does Priestley construct the character of the Inspector? ▪ BQ: How does Priestley introduce the character of Eva Smith? ▪ BQ: How does Priestley show the impact of the Inspector on Sheila? ▪ BQ: How does Priestley present the relationship between Sheila and Mrs Birling? ▪ BQ: How does Priestley present Gerald in Act 2? ▪ BQ: How can Gerald be seen as an ambiguous character? ▪ <i>BQ How is Gerald presented? Extended Writing 2</i> ▪ BQ: What is the significance of the name 'Daisy Renton'? ▪ BQ: How is Mrs Birling presented in Act 2? ▪ BQ: How is the character of Eric Birling presented in Act 3? ▪ BQ: How does Priestley construct the character of Eric Birling? ▪ BQ: What is the significance of the Inspector's final speech? ▪ BQ: How is the Inspector presented as an omniscient character? ▪ BQ: How have the characters developed over the course of the play? ▪ <i>BQ: How are the two generations presented in the play? (Extended writing 3)</i> ▪ BQ: How can An Inspector Calls be read as a morality play? ▪ BQ: What are the big ideas and themes of the play? ▪ BQ: How is a good GCSE Literature essay structured? ▪ BQ: How can I prepare for the summative assessment? ▪ <i>BQ: How is social responsibility presented? (Summative assessment)</i> ▪ BQ: Why does Priestley use a cyclical structure?

	<ul style="list-style-type: none"> ▪ BQ: How does Priestley use symbols to convey his ideas? ▪ BQ: How does Priestley present hypocrisy/duplicity in the play? ▪ BQ: How does Priestley present social class in the play? ▪ BQ: How does Priestley present gender in the play? ▪ BQ: How does Priestley present power in the play? ▪ BQ: How does Priestley present selfishness in the play?
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Exam Criteria and Assessment Objectives for Language Paper 1

Assessment Objectives

AO1	Pick out and understand pieces of explicit and implicit information from the text(s). Collect and put together information from different texts.
AO2	Explain how writers use language and structure to achieve their purpose and influence readers. Use technical terms to support your analysis of language and structure.
AO3	Identify different writers' ideas and perspectives. Compare the method used by different writers to convey their ideas.
AO4	Critically evaluate texts, giving a personal opinion about how successful the writing is. Provide detailed evidence from the text to support your opinion.

Paper Timings for Language Paper 1

	<u>Question</u>	<u>Time</u>	<u>Skills assessed</u>
15 minutes reading time			
Paper One 1hr 45mins	<i>Q1: List four things...</i> 4 marks	5 minutes	AO1
	Q2: How does the writer use language... 8 marks	10mins	AO2
	Q3: How does the writer use structure...? 8 marks	10mins	AO2
	Q4: Statement and to what extent do you agree? 20 marks	20mins	AO4
	Q5: Creative writing 40 marks	45mins	AO5 and AO6

AQA GCSE English Literature Paper 2

Paper 2: Modern texts and poetry

What's assessed = Modern Prose or Drama text, Poetry Anthology, Unseen Poetry

How it's assessed: Written exam 2 hours 15 minutes, 96 marks, 60% of GCSE

Questions:

Section A Modern Prose or Drama: students will answer one essay question from a choice of two on their studied modern text

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

Section C Unseen Poetry: students will answer one question on one unseen poem and one question comparing this unseen poem to another unseen poem.

Mark schemes Literature Exams

Assessment objectives (AOs)

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

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> Critical, exploratory, conceptualised response to task and whole text. Judicious use of precise references to support interpretation(s). 	At the top of the level , a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	AO2	<ul style="list-style-type: none"> Analysis of writer's methods with subject terminology used judiciously. Exploration of effects of writer's methods to create meanings. 	
	AO3	<ul style="list-style-type: none"> Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task. 	At the bottom of the level , a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and/or contexts.
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> Thoughtful, developed response to task and whole text. Apt references integrated into interpretation(s). 	At the top of the level , a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.
	AO2	<ul style="list-style-type: none"> Examination of writer's methods with subject terminology used effectively to support consideration of methods. Examination of effects of writer's methods to create meanings. 	
	AO3	<ul style="list-style-type: none"> Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task. 	At the bottom of the level , a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.
Level 4 <i>Clear understanding</i> 16–20 marks	AO1	<ul style="list-style-type: none"> Clear, explained response to task and whole text. Effective use of references to support explanation. 	At the top of the level , a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.
	AO2	<ul style="list-style-type: none"> Clear explanation of writer's methods with appropriate use of relevant subject terminology. Understanding of effects of writer's methods to create meanings. 	
	AO3	<ul style="list-style-type: none"> Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task. 	At the bottom of the level , a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.
Level 3 <i>Explained, structured comments</i> 11–15 marks	AO1	<ul style="list-style-type: none"> Some explained response to task and whole text. References used to support a range of relevant comments. 	At the top of the level , a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.
	AO2	<ul style="list-style-type: none"> Explained/relevant comments on writer's methods with some relevant use of subject terminology. Identification of effects of writer's methods to create meanings. 	
	AO3	<ul style="list-style-type: none"> Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task. 	At the bottom of the level , a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.

Level 2 <i>Supported, relevant comments</i> 6–10 marks	AO1	<ul style="list-style-type: none">Supported response to task and text.Comments on references.	At the top of the level , a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by the writer with some reference to subject terminology. Awareness of some contextual factors. At the bottom of the level , a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.
	AO2	<ul style="list-style-type: none">Identification of writers' methods.Some reference to subject terminology.	
	AO3	<ul style="list-style-type: none">Some awareness of implicit ideas/contextual factors.	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	AO1	<ul style="list-style-type: none">Simple comments relevant to task and text.Reference to relevant details.	At the top of the level , a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit. At the bottom of the level , a candidate's response will show some familiarity with the text.
	AO2	<ul style="list-style-type: none">Awareness of writer making choices.Possible reference to subject terminology.	
	AO3	<ul style="list-style-type: none">Simple comment on explicit ideas/contextual factors.	
0 marks	Nothing worthy of credit/nothing written.		

Key Terminology

	Term	Definition
1	Ambiguous	A situation or statement that is unclear because it can be understood in more than one way.
2	Capitalism	A political or social viewpoint that believes key values of Capitalism which are individual responsibility, private ownership of a country's trade and industry and rewards for those that are most financially successful.
3	Didactic	Intended to teach (often in a moral way).
4	Dramatic irony	Where the audience know something that the characters do not.
5	Hypocrisy	Claiming an idea or belief and then not following it yourself.
6	Empathy	The ability to understand and share the feelings of another.
7	Ignorant	To have a lack of knowledge or information.
8	Injustice	Lack of fairness or justice.
9	Inequality	Difference in size, degree, circumstances, etc.; lack of equality.
10	Intuitive	A feeling or instinct that something is true.
11	Microcosm	A community or situation that represents the features of something much larger, like a complete society.
12	Naïve	Showing a lack of experience, wisdom, or judgement.
13	Omniscient	Knowing everything.
14	Patriarchy	A system, society or government that is led by men.
15	Prejudiced	Having a dislike or distrust of a person or people based upon little evidence.
16	Privilege	A special right, advantage only available to a particular person or group of people.

17	Remorseful	Sorry or full of regret for actions or behaviour.
18	Socialism	The set of beliefs that states that all people are equal and should share equally in a country's money or the political systems based on these beliefs.
19	Stage directions	An instruction in the text of a play indicating the movement, position, or tone of an actor, or the sound effects and lighting.
20	Sympathy	To feel sorry for someone.

Space for Additional Terminology

Example questions

Section A: Modern prose or drama

Answer **one** question from this section on your chosen text.

JB Priestley: *An Inspector Calls*

Either

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]

or

0 2

How does Priestley present Sheila as a character who learns important lessons about herself and society?

Write about:

- some of the things Sheila learns in the play
- how Priestley presents Sheila as a character who learns important lessons about herself and society.

[30 marks]
AO4 [4 marks]

Example essay

How does Priestley use the character of the Inspector to suggest that society needed to change?

1 'An Inspector Calls' is about how people should be more responsible. Priestley uses the Inspector as
2 his mouthpiece, to challenge the selfish capitalist views of many of the middle and upper classes
3 and to promote his belief in greater equality for everyone. Through the Inspector's questioning of
4 each of the characters, Priestley demonstrates how a lack of responsibility for others can have
5 tragic consequences. Eric and Sheila's ability to take responsibility for their actions conveys
6 Priestley's belief in the chance for a better society for the future.

7 The Inspector's questioning of Arthur Birling reveals how poorly some of the working classes were
8 treated by wealthy business owners. Early in the play, Arthur Birling proudly boasts that 'a man has
9 to mind his own business, look after himself and his own'. Priestley makes it clear that Arthur Birling
10 prioritises his own interests above the interests of his workers. When questioned by the Inspector
11 about how he responded to his workers' request for a payrise, Birling responds with the words 'I
12 refused of course'. The words 'of course' demonstrate the arrogance in Arthur Birling's character;
13 he feels entirely justified in behaving in the way he did and does not wish to be questioned by the
14 Inspector. The fact that Birling 'refused' without even discussing the payrise with his workers, and
15 went as far as firing the person leading the strike, demonstrates how few rights the working classes
16 had in 1912. Priestley deliberately presents Arthur Birling as a character who is unable to accept any
17 responsibility for his actions and who remains concerned with his own reputation throughout, even
18 offering the Inspector 'thousands' in order to keep quiet. Priestley does this in order to
19 demonstrate to his audience that society will only improve if wealthy business owners like Arthur
20 Birling admit their mistakes and try to take more responsibility for their workers.

21 Priestley uses the Inspector's questioning of Sybil Birling to demonstrate the need for a welfare
22 system to help the working classes. When questioned about her actions, Priestley makes it clear
23 that Sybil Birling was prejudiced towards Eva Smith. Priestley has Sybil refer to the working classes
24 as 'girls of that class' and 'of that sort', which demonstrates that she is snobbish and looks down on
25 the working classes. He also has Sybil proudly say she was 'perfectly justified' in doing what she did,
26 admitting that she was prejudiced against Eva Smith due to her 'impertinent' use of the Birling
27 name. Priestley deliberately chooses to have Sybil Birling run a private charity as he is able to use
28 her character to suggest that charities run by wealthy people would never offer the help that
29 society needed. Priestley wanted to make the case for a welfare state, which would offer more help
30 to the working classes. Many of Priestley's 1945 audience would have voted for the Labour Party,
31 who came into power in 1945 and established the NHS, thus would have felt equally critical of Sybil
32 Birling's actions.

33 Through the Inspector's questioning of Sheila and Eric, Priestley demonstrates that the younger
34 generation may be able to change society for the better. Whereas Sybil and Arthur Birling are
35 relieved and delighted when they realise the Inspector wasn't real, Sheila and Eric remain guilty and
36 remorseful for their actions. Eric challenges his parents for pretending that 'nothing really
37 happened at all', which highlights the difference in the way the characters take responsibility for
38 their actions. Priestley wanted to propose to the audience that the younger generation, many of
39 whom may have voted for the recently elected Labour Party in 1945, would be able to change
40 society for the better, as they were more willing to recognise their mistakes.

41 The Inspector is Priestley's mouthpiece throughout, challenging capitalist views and proposing
42 different ways of thinking. Priestley uses stage directions to indicate that the inspector is willing to
43 interrupt the Birling's capitalist views by having the inspector cut 'in massively' while the Birlings are

44 talking. Whereas Sybil and Arthur Birling believe themselves to be superior, Priestley makes clear it
45 is in fact the inspector that is more powerful. Priestley's choice to have the inspector 'cutting in' on
46 Birling's and Sybil's speeches conveys that the inspector is not intimidated by their superior class.
47 Priestley could have decided to have the inspector cut in on the Birlings to show that capitalist
48 viewpoints deserve to be interrupted and ended. Furthermore, the adverb 'massively'
49 demonstrates that what the inspector has to say is more important than what the Birlings have to
50 say. The audience is therefore encouraged to trust the Inspector and to believe the things he is
51 saying to the Birlings. Priestley has the Inspector promote socialist ideals when he says to the
52 Birlings 'We are all members of one body. We are all responsible for each other'. Priestley's
53 repetition of the pronoun 'we' when the Inspector talks contrasts with the way Arthur and Sybil
54 Birling speak, as they more often say the word 'I', seeming more preoccupied with their own
55 interests. This demonstrates Priestley's belief in the clear distinction between socialism, which
56 focuses on the many, and capitalism, which focuses on self-interest.

Homework 1: Practice Language Paper 1, question 1 and 2

Read the opening of a short story called 'Lost Hearts' by M.R. James. Then answer the two questions that follow.

1 It was, as far as in September of the year 1811 that a post-chaise (*horse drawn carriage*) drew up
2 before the door of Aswarby Hall, in the heart of Lincolnshire. The little boy who was the only
3 passenger in the chaise (*horse drawn carriage*), and who jumped out as soon as it had stopped,
4 looked about him with the keenest curiosity during the short interval that elapsed between the
5 ringing of the bell and the opening of the hall door. He saw a tall, square, red-brick house, built in
6 the reign of Anne; a stone-pillared porch had been added in the purer classical style of 1790; the
7 windows of the house were many, tall and narrow, with small panes and thick white woodwork. A
8 pediment, pierced with a round window, crowned the front. There were wings to right and left,
9 connected by curious glazed galleries, supported by pillars, with the central block. These wings
10 plainly contained the stables and offices of the house. Each was surmounted by an ornamental
11 dome with a gilded (*gold*) vane.

12 An evening light shone on the building, making the window-panes glow like so many fires. Away
13 from the Hall in front stretched a flat park studded with oaks and fringed with firs, which stood out
14 against the sky. The clock in the church-tower, buried in trees on the edge of the park, only its
15 golden weather-cock (*instrument used for showing the direction of the wind*) catching the light, was
16 striking six, and the sound came gently beating down the wind. It was altogether a pleasant
17 impression, though tinged with the sort of melancholy (*melancholy = deep sadness*) appropriate to
18 an evening in early autumn, that was conveyed to the mind of the boy who was standing in the
19 porch waiting for the door to open to him.

20 The post-chaise (*horse drawn carriage*) had brought him from Warwickshire, where, some six
21 months before, he had been left an orphan. Now, owing to the generous offer of his elderly cousin,
22 Mr Abney, he had come to live at Aswarby.

23 That night he had a curious dream. At the end of the passage at the top of the house, in which his
24 bedroom was situated, there was an old disused bathroom. It was kept locked, but the upper half of
25 the door was glazed, and, since the muslin curtains which used to hang there had long been gone,
26 you could look in and see the lead-lined bath affixed to the wall on the right hand, with its head
27 towards the window.

28 On the night of which I am speaking, Stephen Elliott found himself, as he thought, looking through
29 the glazed door. The moon was shining through the window, and he was gazing at a figure which lay
30 in the bath.

31 His description of what he saw reminds me of what I once beheld myself in the famous vaults of St
32 Michan's Church in Dublin, which possesses the horrid property of preserving corpses from decay
33 for centuries. A figure inexpressibly thin and pathetic, of a dusty leaden colour, enveloped in a

34 shroud-like garment, the thin lips crooked into a faint and dreadful smile, the hands pressed tightly
35 over the region of the heart.

36 As he looked upon it, a distant, almost inaudible moan seemed to issue from its lips, and the arms
37 began to stir. The terror of the sight forced Stephen backwards and he awoke to the fact that he
38 was indeed standing on the cold boarded floor of the passage in the full light of the moon. With a
39 courage which I do not think can be common among boys of his age, he went to the door of the
40 bathroom to ascertain if the figure of his dreams were really there. It was not, and he went back to
41 bed.

Q1 – 4 marks – 5 minutes

Use lines 1-11 from the short story.

List four things you learn about the house the boy arrives at (remember to write in full sentences).

1. _____
2. _____
3. _____
4. _____

Q2– 8 marks – 10 minutes

Using lines 29-37 from the short story.

How does the writer use language to describe the strange figure (person) Stephen sees?

Follow this paragraph structure:

WHAT: Idea linked to the question and supporting evidence (quotation)

HOW: Analyse the word choices and/ or methods in the quotation.

WHY: Writer's intention/ purpose? Effect on the reader?

[illegible]

Homework 2: Read the article and answer the 10 questions that follow.

An Introduction to *An Inspector Calls* by Chris Power

<https://www.bl.uk/20th-century-literature/articles/an-introduction-to-an-inspector-calls>

1 Chris Power introduces *An Inspector Calls* as a morality play that denounces (*criticises*) the
2 hypocrisy and callousness (*cruelty*) of capitalism and argues that a just society can only be
3 achieved if all individuals feel a sense of social responsibility.

4 J B Priestley's play *An Inspector Calls*, first performed in 1945, is a morality play disguised as a
5 detective thriller. The morality play is a very old theatrical form, going back to the medieval
6 period, which sought to instruct audiences about virtue and evil. Priestley's play revolves around
7 a central mystery, the death of a young woman, but whereas a traditional detective story
8 involves the narrowing down of suspects from several to one, *An Inspector Calls* inverts this
9 process as, one by one, nearly all the characters in the play are found to be guilty. In this way,
10 Priestley makes his larger point that society is guilty of neglecting and abusing its most
11 vulnerable members. A just society, he states through his mysterious Inspector, is one that
12 respects and exercises social responsibility.

13 What is social responsibility?

14 Social responsibility is the idea that a society's poorer members should be helped by those who
15 have more than them. Priestley was a socialist, and his political beliefs are woven through his
16 work. There are many different types and degrees of socialism, but a general definition is as
17 follows: an ideal socialist society is one that is egalitarian – in other words, its citizens have equal
18 rights and the same opportunities are available to everybody; resources are shared out fairly,
19 and the means of production (the facilities and resources for producing goods) are communally
20 owned.

21 Therefore, socialism stands in opposition to a capitalist society, such as ours, where trade and
22 industry is mostly controlled by private owners, and these individuals or companies keep the
23 profits made by their businesses, rather than distributing them evenly between the workers
24 whose labour produced them.

25 It is precisely this difference between a socialist and a capitalist society that Arthur Birling is
26 discussing in Act 1 when Inspector Goole arrives:

27 MR BIRLING: "But the way some of these cranks talk and write now, you'd think everybody has to
28 look after everybody else, as if we were all mixed up together like bees in a hive – a man has to
29 mind his own business and look after himself..."
30

31 The Inspector's arrival cuts Arthur Birling off mid-sentence, enacting in miniature the clash
32 between two ideological positions that unfolds throughout the rest of the play.

33 The play's structure and setting

34 An Inspector Calls is a three-act play with one setting: the dining room of 'a fairly large suburban
35 house belonging to a fairly prosperous manufacturer'. The year is 1912, and we are in the home
36 of the Birling family in the fictional industrial city of Brumley in the North Midlands. In the dining
37 room five people are finishing their dinner: four members of the Birling family and one guest.
38 Arthur Birling is a factory owner; his wife Sibyl is on the committee of a charity, and is usually
39 scolding someone for a social mistake. Their adult children are Sheila and Eric, and their guest is
40 Gerald Croft, Sheila's fiancé, who is from a wealthier manufacturing family than the Birlings. One
41 other person is present: Edna the maid, who is going back and forth to the sideboard with dirty
42 plates and glasses.

43 Priestley's description of the set at the beginning of the play script stresses the solidity of the
44 Birlings' dining room: 'It is a solidly built room, with good solid furniture of the period'. But a
45 later section of this scene-setting – on the walls are 'imposing but tasteless pictures and
46 engravings', and the 'general effect is substantial and comfortable and old-fashioned but not
47 cosy and homelike' – suggests that although the Birling's have wealth and social standing, they
48 are not loving to one another or compassionate to others. The setting of the play in a single
49 room also suggests their self-absorption, and disconnectedness from the wider world.

50 Priestley establishes each of the characters in this opening scene. Arthur Birling is a capitalist
51 businessman through and through, entirely focussed on profit even when discussing the
52 marriage of his daughter:

53 *Mr BIRLING: I'm sure you'll make her happy. You're just the kind of son-in-law I've always wanted.*
54 *Your father and I have been friendly rivals in business for some time now – though Crofts Limited*
55 *are both older and bigger than Birling and Company – and now you've brought us together, and*
56 *perhaps we may look forward to the time when Crofts and Birlings are no longer competing but*
57 *are working together – for lower costs and higher price*

Homework 2: Now answer the questions on the article.

	Write your answer in the box below each question.	✓✗
1	What does Chris Power argue that all individuals need to feel for a just society?	
2	When was the play first performed?	
3	What type of play is it?	
4	According to Priestley, what is society guilty of neglecting?	
5	What is social responsibility?	
6	What is socialism? Look up a definition if you can't find the answer in the article.	
7	What is capitalism? Look up a definition if you can't find the answer in the article.	
8	An 'act' is a section of a play. How many acts are there in the play, <i>An Inspector Calls</i> ?	
9	What does the Birling family's dining room suggest about them?	
10	What is Mr Birling focussed on even when discussing his daughter's marriage?	
TOTAL		

Homework 3: Read the article and answer the questions that follow.

‘Priestley’s Political Journey’

<https://www.bl.uk/20th-century-literature/articles/an-inspector-calls-and-j-b-priestleys-political-journey>

1 Alison Cullingford explores how J B Priestley's childhood in Bradford and experiences during two
2 world wars shaped his socialist beliefs and fuelled the anger of his play *An Inspector Calls*, a work
3 that revolves around ideas of social responsibility and guilt.

4 *An Inspector Calls* poses troubling questions: how can people live together? To what extent are
5 individuals responsible for others? Gareth Lloyd Evans described the play as ‘perhaps the
6 clearest expression made by Priestley of his belief that “no man is an island” – the theme is guilt
7 and social responsibility’. This article explores how and why J B Priestley came to this belief.

8 ‘Substantial and heavily comfortable’: Bradford before the War

9 Priestley was born in 1894 in Bradford, in Yorkshire’s West Riding. Bradford was an industrial
10 town soon to become a city (in 1897), which had grown very quickly around the wool and dyeing
11 industries. Young ‘Jack’ Priestley himself found work in the wool trade, as a junior clerk with
12 Helm and Company, whose offices were in the (now demolished) Swan Arcade.

13 Jack found this work dull, but otherwise, for a youngster who enjoyed sport, landscape,
14 literature, music, art and socialising, Bradford had much to offer. In his novel *Bright Day*, he
15 looked back from the austerity of 1946 to a golden age of freedom, plenty, hospitality,
16 conviviality, generosity, solid comfort and strong community, where, at Christmas, brass bands
17 played and choirs sang in the streets; you went not to one friend’s house but to a dozen; acres of
18 rich pound cake and mince-pies were washed down by cataracts of old beer and port, whisky
19 and rum; the air was fragrant and thick with cigar smoke, as if the very mill chimneys had taken
20 to puffing them.

21 The bright young lad realised even then, though, that Bradford was not perfect. Working and
22 living conditions had improved from the hellish days of the 1840s, when cholera and starvation
23 were serious threats, but many still lived in poverty. Priestley’s political views were heavily
24 influenced by the West Riding’s strong socialist traditions, represented by the Bradford Pioneer
25 newspaper and his schoolteacher father, Jonathan.

26 Jack also noticed that the city’s respectable folk could be smug (*too pleased with themselves*),
27 even hypocritical: ‘badly-divided men’ were pompously religious on Sundays, but on Saturday
28 nights could be seen ill-using young women. In *When We Are Married* (1937), Priestley made
29 great comedy of turning the world of three respectable couples upside down when it emerged
30 that they had not been legally married. *An Inspector Calls* also shattered the world of an
31 outwardly respectable family, this time, however, revealing the true social and political
32 consequences of the selfishness of the Birlings and others like them.

The First World War: men thrown away for nothing

1 This world was itself shattered by the Great War, which broke out in August 1914. Twenty-year-
2 old Jack, drawn to prove himself, went alone to Halifax to volunteer for the Duke of Wellington's
3 West Riding Regiment. He served in the British Army for five years, as a private and lance-
4 corporal, and, much later, as an officer with the Devonshires.

5 Despite being buried alive by a trench mortar explosion and gassed, Priestley survived relatively
6 unscathed physically; but the experience of war changed him forever. He bore witness to the
7 horrors of the front and his realisation of the implications of social inequalities that went far
8 beyond what he had seen in his home city. As he wrote in his memoir, *Margin Released* (1962):

9 *'The British command specialised in throwing men away for nothing. The tradition of an officer*
10 *class, defying both imagination and common sense, killed most of my friends as surely as if those*
11 *cavalry generals had come out of the chateaux with polo mallets and beaten their brains out. Call*
12 *this class prejudice if you like, so long as you remember ... that I went into that war without any*
13 *such prejudice, free of any class feeling. No doubt I came out of it with a chip on my shoulder; a*
14 *big, heavy chip, probably some friend's thigh-bone'.*

15 Bradford could never be the same for Priestley after the war: so many of his friends had been
16 killed, many of them in the 'Bradford Pals' battalions destroyed at the Battle of the Somme. After
17 a venture into academia, taking his degree at the University of Cambridge, he decided to focus
18 on writing and moved to London. The 1920s were years of hard work to make a living. We have
19 the sense that he had a kind of survivor's guilt: he had to make something of his life when so
20 many better men had been killed.

Homework 3: Now answer the questions on the article.

	Write your answer in the box below each question.	✓✗
1	What political beliefs did Priestley have?	
2	What are the big ideas that <i>An Inspector Calls</i> revolves around?	
3	What questions does the play pose?	
4	When and where was Priestley born?	
5	How could the city's "respectable folk" act?	
6	When did WW1 break out?	
7	Which regiment did J.B. Priestley join?	
8	What happened to Priestley during the war?	
9	What did Priestley think men were thrown away for during the war?	
10	What did Priestley mean when he thought he had "survivor's guilt"?	
TOTAL		

Homework 4: Read the article and answer the 10 questions that follow.

<https://www.bl.uk/works/an-inspector-calls>

'An Inspector Calls: An overview'

1 *An Inspector Calls* is J B Priestley's most performed play. It's set in the household of a prosperous
2 northern manufacturer, Arthur Birling. It's 1912 and the Birling family are celebrating the
3 engagement of daughter Sheila, when a stranger, who introduces himself as Inspector Goole,
4 shows up at their door. He's there to question them about the death of a young working-class
5 woman, Eva Smith, who killed herself by drinking disinfectant. As Goole interrogates the family –
6 Birling, his wife Sybil, his son Eric, Sheila and her fiancé Gerald – it comes to light that they have all,
7 to some extent, been responsible for the young woman's decline in circumstances. They may not
8 have killed her, but through action – and inaction – they all played a role in the events that led to
9 her death. Arthur dismissed her from her job at his mill, Sheila contrived to have her fired from her
10 new post in a department store, both Gerald and Eric slept with her and Sybil denied her charity
11 when she came to her in desperation.

12 After Goole departs, Birling becomes suspicious and calls the chief constable. He discovers that
13 there is no Inspector Goole and there have been no recent suicides. Birling and his wife see this as
14 cause for celebration, but their children are more chastened by the night's events. The ending
15 twists things further, concluding with a phone call to the Birlings telling them that the police are on
16 their way to talk to them about the death of a young woman in a suspected case of suicide.

17 *An Inspector Calls* is scathing in its criticism of middle-class hypocrisy. The play gives voice to
18 Priestley's strong socialist principles, and carries a clear moral message, stressing the importance of
19 social responsibility: 'We don't live alone. We are members of one body. We are responsible for
20 each other'.

Key productions of *An Inspector Calls*

21 The play was first performed in Russia (then part of the USSR) in 1945, before being produced in
22 the UK in 1946. The role of Inspector Goole was written for Ralph Richardson, who starred in the
23 original London production.

24 The play fell out of fashion for a while in the latter half of the 20th century. This changed in 1992,
25 with Stephen Daldry's lauded and award-winning revival for the National Theatre which has itself
26 become iconic thanks to Ian McNeill's ingenious stage design. Instead of the more familiar
27 Edwardian interior, his set placed a miniature house in a desolate, war-ravaged landscape. Daldry's
28 production is often credited with generating a renewed interest in Priestley's work.

Homework Task 4: Now answer the questions on the article.

	Write your answer in the box below each question.	✓✗
1	What is the Inspector investigating?	
2	What was Sheila's involvement with Eva?	
3	What was Sybil Birling's involvement with Eva?	
4	What happens after Goole departs?	
5	Why does the ending "twist things"?	
6	What is the play a criticism of?	
7	What does the play give a voice to?	
8	Where was the play first performed?	
9	When was the play first performed in UK?	
10	The play fell out of fashion but when did this change?	
TOTAL		

Homework 5: Read the article and answer the questions that follow.

The following text, by Dr John Baxendale, is a programme essay for a production Of An Inspector Calls at the Canadian Shaw Festival, 2008.

1 An Inspector Calls is about the death of a young woman. But it is not a whodunnit – at least, not of
2 the conventional, forensic kind. An inspector arrives to investigate the death, but the questions he
3 asks the well-heeled, complacent Birlings are not those of your typical policeman. In any case, the
4 death is a suicide: there is no killer to be unmasked. Instead, a different kind of culpability (guilt) is
5 being investigated, as we, and the Birlings, are led through a series of revelations which pass the
6 moral blame for the girl's death from one family member to another – and, ultimately, to a whole
7 social system and set of values.

8 Priestley wrote An Inspector Calls at top speed during the last winter of the Second World War,
9 1944-5. Victory was now inevitable, but the climactic events of 1945 – the death of Hitler, the A-
10 bomb, Labour's landslide election victory – were still in the future. At that moment, Priestley was
11 one of Britain's best-known and most admired public figures. He had already become famous in the
12 1930s as a best-selling and hugely prolific novelist, playwright and journalist, but the war turned
13 him into something more. His BBC radio broadcasts, starting in June 1940 and continuing through
14 the Blitz, made him a popular propagandist second only to Churchill; but there was more to them
15 than morale-boosting. As Graham Greene (who disliked Priestley's writing) said, 'he gave us an
16 ideology'. Priestley spoke of the future, of how life should be after the war. For him, this was a
17 'People's War', in which survival depended on the spirit and commitment of the ordinary people,
18 who, if they seized the opportunity, could at last enter into their long-denied inheritance. We were
19 not fighting for a return to the status quo – that was gone for ever – but for a new kind of society –
20 as he put it, 'a nobler world in which ordinary, decent folk can not only find justice and security but
21 also beauty and delight', a world in which we could stop thinking in terms of property and start
22 thinking of the nation as a community. The war was making people realise, Priestley told his
23 listeners, that we were all in the same boat – and it was a boat which could land us in a better world
24 after the war was over.

25 This visionary radicalism inevitably got Priestley into trouble with more conservative members of
26 society, including the Prime Minister, Churchill, who felt that talk of postwar reconstruction was
27 premature and raised unrealistic expectations – and, no doubt, that things were better left to those
28 in charge. Priestley, undaunted, was led into one of his occasional bouts of political activism, as
29 chairman of the newly formed and rather ad hoc Common Wealth Party, which was to win several
30 wartime by-election victories against Conservative candidates. We can see all this as part of the
31 radical political mood of wartime, out of which the reforming Labour government of 1945-51 was
32 to emerge. Priestley campaigned for Labour in 1945 and 1950, but his attitudes and beliefs were
33 shaped by growing up in Bradford in the politically turbulent Edwardian years. The socialist culture
34 of that city, and of his schoolmaster father had a big influence on him. When in 1930 he finally
35 became successful with his runaway best-seller The Good Companions, the world slump was under
36 way, and Priestley used the freedom which his fame and fortune gave him to turn his hand to social
37 criticism, in popular journalism, in novels and in plays.

38 An Inspector Calls is undeniably a product and expression of the radical moment of 1945, but it also
39 has roots much deeper in Priestley's life and ideas. Brumley, where the play is set, is an industrial
40 town much like Bradford, its self-satisfied business elite much like those satirised in Priestley's
41 'Yorkshire farcical comedy' *When We Are Married* (1938). Arthur Birling, according to the stage
42 directions 'rather provincial in his speech', has the air of an upwardly-mobile self-made man. His
43 wife, we are told, is his social superior; his daughter is about to marry the scion of a wealthier
44 business family; there may even be a knighthood in the offing. All this is the product of a philosophy
45 which holds that 'a man has to make his own way', keeping his business costs down and his workers
46 firmly in their place – and not listening to those cranks, of whom the Inspector turns out to be one,
47 who thinks 'everybody has to look after everybody else', and bangs on about 'community and all
48 that nonsense'. When, in the climactic speech of the play, the Inspector warns the Birlings that 'We
49 don't live alone. We are members of one body. We are responsible for each other', he is echoing
50 Priestley's wartime message, and his hopes for the postwar world. But he also speaks for the whole
51 English socialist tradition of which Priestley was a part, and its rejection of Birling's laissez-faire
52 individualism. In the 1945 election, Labour won a landslide victory and formed its first majority
53 government. That government went on to found the National Health Service and nationalise key
54 industries, all of which remained in place for the next three decades, until Margaret Thatcher tried
55 to roll them back in the 1980s. Not surprisingly, when the play was revived at Britain's National
56 Theatre in 1992, the production was hailed as an explicit critique of the prevailing Thatcherite – or
57 should we say Birlingite – values.

58 But if *An Inspector Calls* is 'really' about 1945, why is it set in 1912? The Edwardian years had a
59 particular fascination for Priestley. They were the years of his Bradford youth, when he was working
60 in a wool merchants' office and trying to become a writer, before enlisting in 1914, aged 20, at the
61 start of the Great War, after which nothing was ever the same again. For Priestley, these were years
62 of missed opportunity: there was a fork in history's path, and the wrong direction was taken. A
63 more democratic England had seemed to be emerging, but the hope was lost in the mud and blood
64 of Flanders and the monstrous betrayal of the survivors after the war ended. These were years
65 which Priestley revisited repeatedly in his novels and plays and memoir. Many of his plays are
66 preoccupied with time, perhaps he wanted to rewind history to the point where things could have
67 turned out differently. Arthur Birling is a man of Edwardian Britain. He believes in progress, which
68 has put him where he is; he believes in the technological future: aeroplanes, motor-cars, even (a
69 little obviously, perhaps) the Titanic, that great enduring metaphor which is just about to make its
70 first and last voyage; and he believes that progress has made war impossible. So that when the
71 Inspector, shamelessly invoking the hindsight of the audience, threatens 'fire, blood and anguish' if
72 people in 1912 will not learn the lesson that we are responsible for each other, we know something
73 the Birlings don't, and we may well wonder what history has in store for the two young men in the
74 cast. This is dramatic irony on a historic scale: unlike the Birlings, 1945 audiences are being told,
75 you've had two doses of 'fire, blood and anguish': have you learned the lesson yet? And this,
76 remember, was written before Hiroshima.

77 *An Inspector Calls* is the work of Priestley the socialist, but even more so of Priestley the visionary.
78 The play is not about social reform, better health care or full employment, important though these
79 things are, but about a vision of how life could be different if we acknowledge the truth that we are

80 all members of one another. Later in 1945, Priestley recalled for his radio audience the summer of
81 1940, when 'we had a glimpse of what life might be if men and women freely dedicated
82 themselves, not to their appetites and prejudices, but to some great communal task', and amidst
83 the brute threat of war there appeared on the horizon 'the faint radiance of some far-off promised
84 land'. Everyone must find their own interpretation of the play's enigmatic ending, but Priestley may
85 be telling us that second chances do come, even out of the most unpromising circumstances; and if
86 the vision was lost in 1914, and even in 1945, all may not be lost forever. Let us hope he is right.

Homework Task 5: Now answer the questions on the article.

	Write your answer in the box below each question.	✓✗
1	When did WW2 end?	
2	What did Priestley become famous for in the early 1940s?	
3	The article describes Priestley as a “visionary”. Look up a definition for this word.	
4	What did Priestley believe people should be fighting for?	
5	In the play, what does the Inspector warn the Birlings?	
6	What did the 1945 Labour government go on to do?	
7	Which years had a particular fascination for Priestley?	
8	Why are Priestley’s plays ‘preoccupied with time’?	
9	Give an example of dramatic irony in the play.	
10	According to the last paragraph, what is the play really about?	
TOTAL		

Homework Task 6: Language Paper 1, Question 4

Re-read the final section of the story from Homework 1 – ‘Lost Hearts’ by M.R. James. Then answer the Language Paper 1, question 4 that follows.

20 The post-chaise (*horse drawn carriage*) had brought him [the little boy] from Warwickshire, where,
21 some six months before, he had been left an orphan. Now, owing to the generous offer of his
22 elderly cousin, Mr Abney, he had come to live at Aswarby.

23 That night he had a curious dream. At the end of the passage at the top of the house, in which his
24 bedroom was situated, there was an old disused bathroom. It was kept locked, but the upper half of
25 the door was glazed, and, since the muslin curtains which used to hang there had long been gone,
26 you could look in and see the lead-lined bath affixed to the wall on the right hand, with its head
27 towards the window.

28 On the night of which I am speaking, Stephen Elliott found himself, as he thought, looking through
29 the glazed door. The moon was shining through the window, and he was gazing at a figure which lay
30 in the bath.

31 His description of what he saw reminds me of what I once beheld myself in the famous vaults of St
32 Michan’s Church in Dublin, which possesses the horrid property of preserving corpses from decay
33 for centuries. A figure inexpressibly thin and pathetic, of a dusty leaden colour, enveloped in a
34 shroud-like garment, the thin lips crooked into a faint and dreadful smile, the hands pressed tightly
35 over the region of the heart.

36 As he looked upon it, a distant, almost inaudible moan seemed to issue from its lips, and the arms
37 began to stir. The terror of the sight forced Stephen backwards and he awoke to the fact that he
38 was indeed standing on the cold boarded floor of the passage in the full light of the moon. With a
39 courage which I do not think can be common among boys of his age, he went to the door of the
40 bathroom to ascertain if the figure of his dreams were really there. It was not, and he went back to
41 bed.

A student said “The writer creates a creepy and atmosphere at this point. He builds the tension and creates a vivid image of the dream.”

To what extent do you agree?

In your response, you could:

- write your own impressions about the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

Follow this paragraph structure:

WHAT: Idea linked to the question and supporting evidence (quotation)

HOW: Analyse the word choices and/ or methods in the quotation.

WHY: Writer's intention/ purpose? Effect on the reader?

[illegible]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

‘AN INSPECTOR CALLS’ QUOTATIONS BY CHARACTER

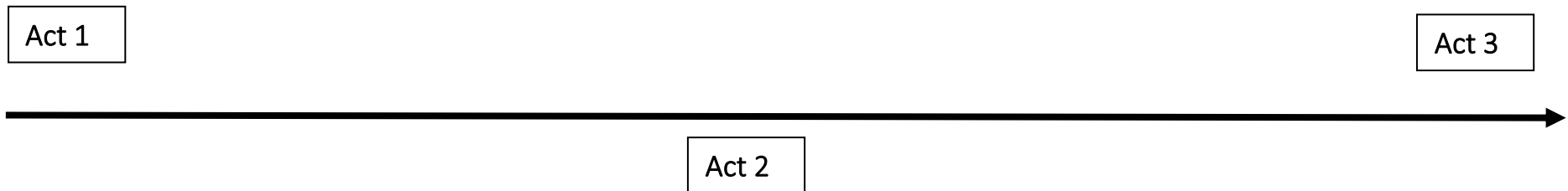
MR BIRLING	MRS BIRLING	ERIC	SHEILA	GERALD	THE INSPECTOR
‘...Crofts and Birlings... working together, for lower costs and higher prices.’	‘When you’re married you’ll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business. You’ll have to get used to that, just as I had.’	‘What about war?’	‘Careful! I’ll never let it go out of my sight for an instant.’	‘I’ve told you – I was awfully busy at the works at the time.’	<i>‘He creates at once an impression of massiveness, solidity and purposefulness’</i>
‘We’re in for a time of steadily increasing prosperity.’	‘Girls of that class-’	‘What’s the joke? Started telling stories?’	‘I can’t help thinking about this girl – destroying herself so horribly...’	‘And I drink to you – and hope I can make you as happy as you deserve to be.’	‘She’d swallowed a lot of strong disinfectant.’
‘I’m talking as a hard-headed, practical man of business. And I say there isn’t a chance of war.’	‘Though naturally I don’t know anything about this girl.’	‘Yes, you’ve piled it on a bit tonight, Father’	‘You talk as if we were responsible.’	‘You seem to be a nice well-behaved family’	‘She was in great agony.’
There’ll be peace and prosperity and rapid progress everywhere.’	‘We’ve done a great deal of useful work in helping deserving cases.’	‘He could have kept her on instead of throwing her out. I call it tough luck.’	‘But these girls aren’t cheap labour – they’re people.’	‘Unless Eric’s been up to something. And that would be awkward, wouldn’t it?’	‘A chain of events.’
‘I don’t want to lecture you two fellows again.’	‘I think she had only herself to blame.’	‘Why shouldn’t they try for higher wages?’	‘So I’m really responsible?’	‘It’s a favourite haunt of women of the town –’	‘There are a lot of young women living that sort of existence in every city and big town in this country.’
‘Community and all that nonsense’	‘I didn’t like her manner.’	‘Could I have a drink first?’	‘If I could help her now, I would.’	‘I made her go to Morgan Terrace because I was sorry for her... I didn’t ask for anything in return.’	‘A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm.’
‘Just keep quiet, Eric, and don’t get excited.’	‘I did nothing I’m ashamed of.’	‘I was in that state when a chap easily turns nasty.’	‘It’s the only time I’ve ever done anything like that, and I’ll never, never do it again.’	‘I became at once the most important person in her life.’	‘If there’s nothing else, we’ll have to share our guilt.’
‘It has nothing to do with the wretched girl’s suicide.’	‘I used my influence to have it refused.’	‘She was pretty and a good sport.’	‘You mustn’t try to build up a kind of wall between us and that girl.’	‘She was very gallant about it.’	‘Public men, Mr Birling, have responsibilities as well as privileges.’
		‘You’re not the kind of father a chap could go to when he’s in trouble – that’s why.’			‘I shall do my duty.’

<p>'I can't accept any responsibility.'</p> <p>'She was a lively good looking-girl.'</p> <p>'There isn't the slightest reason why my daughter should be dragged into this unpleasant business.'</p> <p>'It isn't going to do us much good. The Press might easily take it up-'</p> <p>'Look, Inspector – I'd give thousands – yes, thousands '</p> <p>'There'll be a public scandal.'</p> <p>'The famous younger generation who know it all. And they can't even take a joke-'</p>	<p>'You have no power to make me change my mind.'</p> <p>'I've done nothing wrong – and you know it.'</p> <p>'Go and look for the father of the child. It's his responsibility.'</p> <p>'She was here alone, friendless, almost penniless, desperate.'</p> <p>'As if a girl of that sort would ever refuse money.'</p> <p>'I accept no blame for it at all.'</p> <p>'You don't get drunk.'</p> <p>'If you want to know, it's you two who are being childish.'</p> <p>'In the morning they'll be as amused as we are.'</p>	<p>'Then – you killed her. She came to you to protect me'</p> <p>'My God – I'm not likely to forget.'</p> <p>'The money's not the important thing. It's what happened to the girl and what we all did to her that matters.'</p> <p>'You lot may be letting yourselves out nicely, but I can't.'</p>	<p>'No, he's giving us the rope – so that we'll hang ourselves.'</p> <p>'And probably between us we killed her.'</p> <p>'You were the wonderful Fairy Prince. You must have adored it, Gerald.'</p> <p>'I rather respect you more than I've ever done before.'</p> <p>'You and I aren't the same people who sat down to dinner here.'</p> <p>'I suppose we're all nice people now.'</p>	<p>'I'm rather more – upset – by this business than I probably appear to be.'</p> <p>'That man wasn't a police officer.'</p> <p>'But how do we know it's the same girl?'</p> <p>'Everything's all right now, Sheila. What about this ring?'</p>	<p>'Each of you helped to kill her.'</p> <p>'Remember what you did.'</p> <p>'There are millions and millions and millions of Eva Smiths and John Smiths...'</p> <p>'We are members of one body. We are responsible for each other.'</p> <p>'They will be taught it in fire and blood and anguish.'</p>
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Character arc: Mr Birling

‘portentous man in his
middle fifties with
fairly easy manners
but rather provincial
in his speech’.





Character arc: Mrs Birling

'...about fifty, a rather cold woman and her husband's social superior.'

Act 1

Act 3

Act 2



Character arc: Sheila Birling

'...a pretty girl in her early twenties, very pleased with life and rather excited.'

Act 1

Act 3

Act 2



Character arc: Eric Birling

'...in his early twenties, not quite at ease, half shy, half assertive.'

Act 1

Act 3

Act 2



Character arc: Gerald Croft

'An attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town'.

Act 1

Act 3

Act 2



Character arc: Inspector Goole

Act 1

Act 3

Act 2



Character arc: Eva Smith/ Daisy Renton

Act 1

Act 3

Act 2



Wider reading list

Make sure you are reading a wide range of texts at home and use the Library in school to help support you when selecting a text to read.

Some useful revision resources you can use to help support your practice of the exam questions are below:

Literature Paper 2:

Mr Bruff's YouTube Channel

<https://www.youtube.com/user/mrbruff>

Stacey Reay's YouTube Channel

https://www.youtube.com/channel/UCJhuqpyhE8NzYZFkwTzi_7g

SENECA Learning

Set up a free account and start quizzing! There are courses on all the GCSE Literature texts and the Language units.

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

MASSOLIT

Lectures and additional resources you can listen to. It is free to sign up with your school email.

<https://www.massolit.io/>

Film adaptations

There is a BBC film of the play <https://www.bbc.co.uk/programmes/p02z80kq>

GCSE English Language

BBC Bitesize Guide to English Language

<https://www.bbc.co.uk/bitesize/examspecs/zcbchv4>

AQA Information

<https://www.aqa.org.uk/subjects/english/gcse/english-language-8700>