**Year 10 Revision Week Activity Booklet**



**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Re-cap Quiz**

Q1: Who is the playwright of *An Inspector Calls*?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q2: In what year was the play first performed in London?

\_\_\_\_\_\_\_\_\_\_\_

Q3: What type of play is An Inspector Calls (genre)?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q4: In what year is the play set?

\_\_\_\_\_\_\_\_\_\_\_

Q5: What major maritime disaster took place in the same year the play is set?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q6: What is socialism?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q7: What is capitalism?

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Q8: What did the Beveridge Report, published in 1942, outline?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q9: When did the First World War take place?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q10: When did World War II take place?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q11. What term is used to refer to working-class people regarded collectively, rather than individually?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q12: What names are given to Gerald’s parents?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q13: In which fictional town is the play set?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q14: Which political party led Britain during the time the play was set?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q15: Which political party led Britain during the time the play was first performed?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q16: What was the name of the leader of this political party in 1945 (Q15)?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Q17: What type of political beliefs did J.B. Priestley uphold?

\_\_\_\_\_\_\_\_\_\_\_\_

Q18: In what year did the Wall Street Crash occur in the U.S.A.?

\_\_\_\_\_\_\_\_\_\_

Q19: In what year did Suffragette Emily Davison take her own life in protest for women’s rights?

\_\_\_\_\_\_\_\_\_\_

Q20: What term is used to refer to the capitalist class who own most of society's wealth and means of production, or the ‘upper’ middle class?

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

My score: /20

**Name the Character**

Complete the table below by adding the name of the character that fits each description, as well as a quotation or reference from the play that first comes to mind when you think of this character (this does not need to be exact).

|  |  |  |
| --- | --- | --- |
| Name | Description | Reference |
|  | The patriarch of the Birling household who has significant wealth thanks to their hard-headed and practical approach to business. They are very certain of their own capitalist beliefs and frequently demonstrate an arrogance that makes them appear dislikeable. |  |
|  | The youngest character who appears on stage is described as being not quite at ease with themselves. They appear to be inebriated, which is indicative of a drinking problem that has existed for quite some time. They steal a sum of money in order to pay for an illegitimate pregnancy that occurs as a result of their roguish behaviour around town. |  |
|  | Initially presented as spoiled, naïve and childish, this character arguably undergoes the biggest transformation in the play, siding with the inspector in order to expose the family’s responsibility. They are assertive, insightful and intelligent and realise that their actions have consequences. |  |
|  | Cold-hearted, uncaring and snobbish throughout the play, despite being a prominent member of a local women’s charity, this character is described as socially superior to their spouse. They are a pedant for manners, but ignorantly turn a blind eye to much of the poor behaviour that has taken place around them. |  |
|  | Described as being attractive, well-bred and about thirty, this character is initially presented as confident and charming. Though they are initially reluctant to talk about their role in the girl’s death, they eventually open up to the other characters and the audience. However, at the end of the play, they do not appear to have learned from their mistakes. |  |
|  | This character arrives during Act One and is described as having an impression of massiveness, solidity and purposeful, despite not being physically very large. They investigate the family one at a time, revealing the consequences of their behaviour. |  |
|  | Though they are a pivotal character, they do not appear onstage. Their suicide is the cause of the investigation of the family. They use three different names in their interactions with the family across a period of time. |  |

**Who Said That?**

Complete the quotations below by adding the missing word to the gap in each. Then, add the name of the character that says each quotation to the table.

|  |  |
| --- | --- |
| Character | Quotation |
|  | ‘But these girls aren’t cheap labour – they’re \_\_\_\_\_\_\_\_\_!’ |
|  | ‘perhaps we may look forward to the time when \_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_ are no longer competing but are working together’ |
|  | ‘except for all last \_\_\_\_\_\_\_\_\_, when you never came near me’ |
|  | ‘you'll hear some people say that war’s inevitable. And to that I say - \_\_\_\_\_\_\_\_\_\_\_\_\_! The \_\_\_\_\_\_\_\_\_\_\_ don’t want war.’ |
|  | ‘You're not the kind of \_\_\_\_\_\_\_\_ a chap could go to when he's in trouble’ |
|  | ‘It's my \_\_\_\_\_ to ask questions.’ |
|  | I don’t dislike you as I did half an hour ago, \_\_\_\_\_\_\_\_\_. In fact, in some odd way, I rather respect you more than I’ve ever done before. |
|  | ‘…they will be taught it in \_\_\_\_\_\_ and \_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_’ |
|  | ‘It’s a favourite haunt of \_\_\_\_\_\_\_ of the town’ |
|  | ‘We don’t live alone. We are members of one \_\_\_\_\_\_. We are responsible for each other.’ |
|  | ‘you know, my \_\_\_\_\_\_\_\_\_ was Lord Mayor only two years ago and that he’s still a magistrate’ |
|  | ‘It’s better to ask for the \_\_\_\_\_\_ than to take it.’ |
|  | ‘Go and look for the \_\_\_\_\_\_\_\_ of the child. It’s his responsibility.’ |
|  | ‘I was in that state when a chap easily turns \_\_\_\_\_\_\_\_’ |
|  | ‘a man has to make his own way—has to look after himself—and his \_\_\_\_\_\_\_\_\_, too, of course, when he has one’ |
|  | ‘We’ve no proof it was the same \_\_\_\_\_\_\_\_\_\_ and therefore no proof it was the same \_\_\_\_’ |
|  | ‘All right, \_\_\_\_\_\_. Show him in here. Give us some more light.’ |
|  | ‘she didn’t want me to \_\_\_\_\_\_\_ her. Said I didn’t love her - and all that. In a way, she treated me - as if I were a kid.’ |

**Fill the Gap**

*An Inspector Calls* is a play in \_\_\_ acts, set in \_\_\_\_\_\_\_, an English manufacturing town, in 1912. \_\_\_\_\_ Birling has convened a dinner for the engagement of his daughter, \_\_\_\_\_\_\_, to \_\_\_\_\_\_\_\_ \_\_\_\_\_\_. Arthur and his wife \_\_\_\_\_ seem happy, although \_\_\_\_\_ is reserved at the meal. \_\_\_\_\_, Sheila’s brother, drinks heavily and appears mildly upset. Gerald gives Sheila her \_\_\_\_\_, and Sheila and Sybil leave the stage whilst Eric goes upstairs. Arthur tells Gerald he knows the \_\_\_\_\_ family considers themselves social superiors of the \_\_\_\_\_\_\_, but that’s easily remedied, he says, as he expects a \_\_\_\_\_\_\_\_\_\_\_\_ for his business successes. Gerald promises to relay the news to his mother. \_\_\_\_\_ returns, and Arthur gives the two young men advice about professional life, saying that people ought to look out for themselves and their families, and not fall prey to \_\_\_\_\_\_\_\_ propaganda about the collective good. \_\_\_\_\_\_, the maid, announces that an \_\_\_\_\_\_\_\_\_ is at the door.

The Inspector, whom Arthur does not know despite his positions in local government, announces that a girl named \_\_\_\_ \_\_\_\_\_\_\_ has died of an apparent \_\_\_\_\_\_\_. The Inspector asks \_\_\_\_\_\_\_ if he knows anyone by that name. \_\_\_\_\_\_ initially denies it, but after seeing a \_\_\_\_\_\_\_, he admits to employing Eva at his \_\_\_\_\_\_\_, and firing her when she incites a failed \_\_\_\_\_\_ for higher \_\_\_\_\_\_. Arthur says he is not sorry for doing so, even though he is sad to hear of the girl’s \_\_\_\_\_\_. Arthur believes that his foremost obligation is to his profits. When \_\_\_\_\_\_ returns to the room, the Inspector begins interrogating her. It is revealed that Sheila got a girl fired from \_\_\_\_\_\_\_, a local shop, for giving Sheila mean looks as she was trying on clothing. Sheila regrets to hear that the person she incriminated was none other than \_\_\_\_, and that she is responsible, in part, for her poverty and suicide.

The Inspector turns to \_\_\_\_\_ and asks if he knows someone named \_\_\_\_\_\_ Renton. Sheila realises, from Gerald’s expression, that Gerald knows this name. When all but Sheila and Gerald leave the room, Sheila accuses Gerald of having had an \_\_\_\_\_ with Daisy Renton the previous summer. Gerald admits to this. He asks Sheila to hide this information from the Inspector, but she says it won’t be possible because the Inspector probably already knows.

The Inspector questions \_\_\_\_\_\_ about Daisy Renton, and \_\_\_\_\_ admits to the affair in front of Sheila and her parents. Gerald is embarrassed by his indiscretion but insists his concern for Daisy was authentic. Sheila wonders if she can forgive Gerald enough to continue their relationship. Gerald tells the Inspector he is going to leave for a \_\_\_\_\_.

The Inspector moves on to \_\_\_\_\_\_, who, on being questioned, says that she, as director of a \_\_\_\_\_\_\_, refused assistance to a \_\_\_\_\_\_\_\_ woman. The Inspector tells them that the girl Sybil turned away was Eva Smith. The Inspector also says that \_\_\_\_\_\_ was not the one who got Eva pregnant. \_\_\_\_\_ says she feels no regret, as Eva/Daisy had claimed she was pregnant but was not married to the child’s father. To this, Sybil responded that Eva/Daisy should ask the child’s \_\_\_\_\_ for money. Sybil blames the unnamed \_\_\_\_\_\_ for the situation, and for Eva/Daisy’s suicide. Sheila and Arthur tell \_\_\_\_\_\_ to stop talking. In this moment, Sybil realises that \_\_\_\_, must be the father of the child, since Eva/Daisy presented herself to the charity as \_\_\_\_\_ \_\_\_\_\_\_\_\_. \_\_\_\_\_ returns to the room.

\_\_\_\_\_ admits to an affair with Eva/Daisy, and to a \_\_\_\_\_\_\_ problem that makes many of the details hazy. The Inspector demonstrates that each member of the Birling family, and Gerald, has played a part in Eva/Daisy’s suicide, and that all should consider themselves guilty. Before he leaves, the Inspector says that people must look out for one another, and that society is “one \_\_\_\_\_.” The Inspector departs. Sheila, wracked with guilt, wonders aloud whether the Inspector is a member of the police force. The family puzzles this out, and when \_\_\_\_\_\_\_ returns, he says he spoke to a \_\_\_\_\_\_\_\_ outside who does not know of any Inspector with the name of \_\_\_\_\_\_, the man who just visited the Birling home. Arthur believes that the family has been hoaxed, and that this is a good thing, since their misdeeds will not now result in public scandal. Sheila resents Arthur’s rationalisation of the family’s behaviour, and she says they are still guilty for Eva/Daisy’s death, even if the Inspector was not a genuine officer. \_\_\_\_\_\_\_, however, notes that no family member saw the \_\_\_\_\_\_\_\_ of Eva/Daisy at the same time, and that the Inspector might have conflated the family’s stories by offering pictures of different women and changing the names from Eva Smith to Daisy Renton.

Sheila wonders whether this would excuse everyone’s behaviour, but it does not, as \_\_\_\_\_\_\_\_ still committed his affair, \_\_\_\_ impregnated an unmarried girl, and \_\_\_\_\_\_\_ and \_\_\_\_\_\_\_ behaved uncharitably to a young girl in need. \_\_\_\_\_\_ calls the hospital and confirms that no self-inflicted deaths have been recorded for weeks. He says resolutely that Inspector \_\_\_\_\_\_ has tricked the family and that there is nothing to fear. \_\_\_\_\_\_\_ worries aloud that Arthur will ignore the lessons the family was just beginning to learn. The \_\_\_\_\_ rings, and \_\_\_\_\_\_ answers. He alerts the family that a girl has been admitted to the \_\_\_\_\_\_\_ just now, and that her death is a \_\_\_\_\_\_. As the play ends, \_\_\_\_\_\_ relays to the family that a \_\_\_\_\_\_ \_\_\_\_\_\_\_ is headed to the house to begin an inquiry.

**The Main Themes of *An Inspector Calls***

Themes are ideas or concepts that frequently recur throughout a text, linking together the plot, characters and language. Complete the column with examples of events, characters or language in the play that fits the given theme.

|  |  |
| --- | --- |
| Theme | Examples |
| Responsibility |  |
| Class |  |
| Age |  |
| Gender |  |

**A Critical Analysis of *An Inspector Calls***

Read the following article published on The British Library Online and written by Chris Power. Highlight any key points as you read.

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

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

**What is social responsibility?**

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

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

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

*‘But the way some of these cranks talk and write now, you’d think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – a man has to mind his own business and look after himself…’*

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

**The play’s structure and setting**

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

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

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

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

His wife Sibyl scolds him, telling him it isn’t the occasion for that kind of talk, establishing her as someone primarily interested in doing things properly and conforming to established social rules. Sheila, at this stage in the play, seems to be preoccupied by the thought of her marriage to Gerald, a privileged and deeply conservative man of 30, while the youngest Birling, Eric, appears more interested in the port going around the table than anything anyone is saying.

Priestley has some fun using this opening section to show how wrong Arthur Birling’s opinions are, thus positioning the play as anti-capitalist. He does this through the use of dramatic irony, having Arthur state opinions that the audience, with the advantage of hindsight, knows to be incorrect. When Eric mentions the likelihood of war – remember that the play is set two years before the outbreak of World War One – but was written and first performed 30 years later – Arthur cuts him off:

*‘… you’ll hear some people say that war’s inevitable. And to that I say – fiddlesticks! The Germans don’t want war. Nobody wants war, except some half-civilised folks in the Balkans. And why? There’s too much at stake these days. Everything to lose and nothing to gain by war.’*

He goes on to describe an ocean liner that is clearly meant to be the *Titanic* (which sank in April 1912) as ‘unsinkable, absolutely unsinkable’, and suggests that in time, ‘let’s say, in the forties’, ‘all these Capital versus Labour agitations and all these silly little war scares’ will be long forgotten. In fact, as audiences in 1945 would have been keenly aware, the period between 1912 and 1945 saw a huge number of strikes, including the monumental General Strike of 1926, and not one but two global conflicts, the second of which had only recently ended.

Dramatic irony is rarely a subtle technique, but Priestley’s use of it is exceptionally blunt. This could be considered clumsy, but it underlines the fact that *An Inspector Calls* is a play with a point to make, and a character whose sole job is to make it.

**The Inspector**

When Inspector Goole arrives, everything changes. He tells the Birlings and Gerald that a young woman, Eva Smith, has committed suicide by drinking disinfectant, and he has questions about the case. Over the course of the next two acts he will lay responsibility for Eva Smith’s death at the feet of each of the Birlings and Gerald Croft, showing how their indifference to social responsibility has contributed to the death of this young woman. Or is it young women? He shows each person an identifying photograph of the dead woman one by one, leading Gerald to later suspect they were all shown photographs of different women.

But who is the Inspector? In the play’s penultimate twist, he is revealed not to be a police inspector at all, yet, as Eric states, ‘He was our Police Inspector, all right’. Details about him are scant. He says he is newly posted to Brumley, and he is impervious to Arthur Birling’s threats about his close relationship with the chief constable ‘I don’t play golf’, he tells Birling. ‘I didn’t suppose you did’, the industrialist replies: a brief exchange that makes a clear point about class, and the battle between egalitarianism and privilege. Beyond these sparse biographical details, the Inspector seems less like a person and more like a moral force, one which mercilessly pursues the wrongs committed by the Birlings and Gerald, demanding that they face up to the consequences of their actions. His investigation culminates in a speech that is a direct expression of Priestley’s own view of how a just society should operate, and is the exact antithesis of the speech Arthur Birling made in Act 1:

*‘We don’t live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when if men will not learn that lesson, then they will be taught it in fire and blood and anguish. We don’t live alone. Good night.’*

**Hypocrisy**

Throughout the course of the Inspector’s investigation, and the testimony of Gerald and each of the Birlings, the supposedly respectable city of Brumley is revealed to be a place of deep class divisions and hypocrisy. As Arthur Birling’s behaviour towards Eva makes clear, it is a place where factory owners exploit their workers as a matter of course – part of his ‘a man has to look after himself’ philosophy. Eric accuses his father of hypocrisy for sacking the dead girl after she asked for higher wages, because the Birling firm always seeks to sell their products at the highest possible prices.

This exploitation is not limited to the factories. In the testimony of Gerald, and later Eric, the Palace Theatre emerges as a place where prostitutes gather, and where the supposedly great and good of the town go to meet them. When Gerald first met Eva, as he describes it, she was trapped in a corner by ‘Old Joe Meggarty, half-drunk and goggle-eyed’. Sibyl Birling, scandalised, asks ‘surely you don’t mean Alderman Meggarty?’ An unsurprised Sheila tells her mother ‘horrible old Meggarty’ has a reputation for groping young women: the younger characters are either more knowledgeable or frank about the dark secrets of the city, whereas the older Birlings live in a dream world of respectability, or hypocritically turn a blind eye to any disreputable behaviour by supposedly respectable people.

The play begins with the characters’ corrupt, unpleasant natures safely hidden away (a respectable group in a respectable home, enjoying that most respectable event, an engagement party); it ends with naked displays of hypocrisy. When it is confirmed that Goole is not really a policeman, Arthur, Sibyl and Gerald immediately regain an unjustified sense of outrage. ‘Then look at the way he talked to me’, Arthur Birling complains. ‘He must have known I was an ex-Lord Mayor and a magistrate and so forth’. Once it is confirmed, in the play’s penultimate twist, that there is no suicide lying on a mortuary slab, they forget the immoral, uncharitable behaviour they were recently accused of – things, remember, that they undoubtedly did – and begin talking about getting away with things.

Only Sheila and Eric recognise and resist this hypocritical behaviour. ‘I suppose we’re all nice people now!’ Sheila remarks sarcastically. Earlier she broke off her engagement to Gerald, telling him ‘You and I aren’t the same people who sat down to dinner here’. Likewise, Eric angrily accuses his father of ‘beginning to pretend now that nothing’s really happened at all’. Priestley’s vision is cautiously optimistic insofar as the youngest characters are changed by the Inspector’s visit, while the older Birlings and Gerald appear to be too set in their beliefs to change them.

**Eva Smith: Everywoman**

The play leaves open the question of whether Eva Smith is a real woman (who sometimes uses different names, including Daisy Renton), or multiple people the Inspector pretends are one. There is no right answer here, and in terms of Priestley’s message it is beside the point: because his socialist principles demand that everyone should be treated the same, in his opinion abusing one working-class woman is equivalent to abusing all working-class women. Eva Smith is, therefore, not an individual victim, but a universal one.

This helps explain the effectiveness of the play’s final twist. Having discovered that Inspector Goole is not a real policeman, and that there is no dead woman called Eva Smith at the Brumley morgue, a phone call announces that a woman has killed herself, and an inspector is on his way to question the Birlings. The invented story Inspector Goole related has now come true. This seems a bizarre coincidence with which to end the play, but if we consider *An Inspector Calls* as a moral fable, and not as naturalistic theatre, it begins to seem much more like a logical, even inevitable, conclusion. The characters have been confronted with the error of their ways; some have repented, some have not. Now is the time for judgement, and for the watching audience to ask themselves, according to Priestley’s design, are any of these people like me?

Summarise any key, new ideas that you have learned from this articlebelow:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Evaluating and Justifying an Opinion**

Read the following news article published on The Radio Times online.

**An Inspector Calls is just as relevant today as it was in 1912 says Ken Stott**

*“I thought it might come across as a period piece, but I soon realised that it hasn’t dated at all," says the actor who stars as the patriarch Arthur Birling in tonight's BBC1 adaptation of JB Priestley's classic play*

The more he thinks about *An Inspector Calls*, the more Ken Stott comes to see parallels between the Britain of today and the one portrayed in JB Priestley’s classic drama.

Though it was written and produced at the end of the Second War, it was set more than thirty years earlier, just before the outbreak of the First, with the issue of housing, or rather the chronic shortage of it, as a recurrent theme.

“Of course,” says the 60-year-old actor already famous as that other inspector, Rebus, “in those days the big question was that of homes for heroes, but, not unlike today, you had the landed classes, and the upper mids, all terrified of change and just hoping the problem would somehow go away.”

t’s worth remembering, he says, that its premiere was not in the UK but in the Soviet Union, at the Moscow Arts Theatre. That was in 1945, with its first performance in Britain not given until the following year. This was in the wake of Clement Attlee’s Labour landslide victory in a nation altered not only by six years of war but also by such radical innovations as free education and the National Health Service.

“When I re-read it,” he continues, “I thought it might come across as a period piece, but I soon realised that it hasn’t dated at all.”

Nor have two of the other authors who have affected him most profoundly over the years, in both professional and personal ways. These are Chekhov, whom he likens to Mozart (with Shakespeare as Beethoven), and Arthur Miller. For him both authors display “this wonderful ease of dialogue, while making you feel, as it goes on, that it could be meaningless, while in fact there is an urbane quality that means you don’t fully recognise its depth until you are wrapped in it.”

Of Chekhov’s plays, Uncle Vanya is his favourite, full of bleak wisdom. “It is the most beautifully observed tragedy of circumstance and geography,” he says, “about a man throwing away his last opportunity to live – if this was ever going to happen.”

As for Miller, the great American dramatist made a profound impression on Stott not only through his writing but also through his presence. “I saw a good deal of him when I was playing Willie Loman in Death of a Salesman. I was 43 at the time and thought I might be a little young to be playing that part, but he said ‘No, no, he should be portrayed by a middle-aged actor rather than an older one. The past is real, the future is playable.’

“Miller was not only the most intelligent man in the whole of the USA, he was also married to this iconic beauty [Marilyn Monroe]. The dichotomy of that was there for all to see. He had a genuine love of humanity and refused to give up on it. They [sections of the American people] hated him for having it all.”

If there is one book that everyone should read, he says, it is All Quiet on the Western Front, Erich Remarque’s 1929 account of the traumas endured by German troops during the First War. “Boy or girl, old or young, doesn’t matter. It’s essential reading.”

The often-influential Jane Austen, a favourite of his English teacher father in Edinburgh, does not find such favour. “I’m afraid I don’t get it. I can understand that in an English society so enclosed and claustrophobic there was a joy to be had from saying something that meant something else; and the idea that only through constraint can you measure freedom. But the point is made, and I don’t think it needed all those volumes.”

To what extent do you agree with Ken Stott? How relevant do you believe *An Inspector Calls* is to you today? Complete the table below:

|  |  |
| --- | --- |
| Reasons why is it still relevant: | Reasons why it may not still be relevant: |
| Your overall opinion – do you agree/disagree with Stott and why? | |
| Your partner’s overall opinion – do they agree/disagree with Stott and why? | |

**Exploring Social Responsibility**

Discuss the following points in your groups. Use the space provided to make any relevant notes and be ready to share your ideas with the class:

* What is responsibility?
* What does it mean for us in the modern world?
* Who tells us to be/how to be responsible?
* When should we be responsible and why?
* What is social responsibility?
* In the early 20th-century, who held responsibility within society?
* How do modern-day ideas about social responsibility contrast with early 20-century notions of social responsibility?
* How have things changed? What has stayed the same?

|  |
| --- |
| Notes based on my group’s discussion: |
| Notes based on the whole-class discussion: |

**Sample Theme-based Exam Tasks**

Complete the table below that considers a range of exam questions based on themes.

|  |  |  |  |
| --- | --- | --- | --- |
| Question | Theme | Textual Evidence | Contextual Link |
| How is the concept of shared duty explored in the play? |  |  |  |
| How does Priestley present the difference between the older and younger generations in the play? |  |  |  |
| How does Priestley present ideas about social hierarchy in the play? |  |  |  |
| How are patriarchal ideologies challenged in the play? |  |  |  |

**Sample Character-based Exam Tasks**

Complete the analysis column of the table below.

|  |  |  |  |
| --- | --- | --- | --- |
|  | **How is Mr Birling like this?** | **Evidence** | **Analysis** |
| **Arrogant** | Priestley allows Birling to make confident, lengthy speeches about his viewpoints at the dinner table. His claims are self-assured and are not disputed by the characters around him. | *"And I'm talking as a hard-headed, practical man of business. And I say there isn’t a chance of war. The world's developing so fast that it'll make war impossible."* |  |
| **Patronising views about women** | Priestley presents Birling as old-fashioned and patronising when it comes to his stereotypical opinion of women and their place in the patriarchal society in which he lives. | *"...clothes mean something quite different to a woman. Not just something to wear - and not only something to make 'em look prettier.'"* |  |
| **Capitalist** | Priestley portrays Birling as a business man whose main concern is to make money. This is what is most important to Birling, as money equals power in a capitalist society. | *"...we may look forward to the time when Crofts and Birlings are no longer competing but are working together - for lower costs and higher prices."* |  |
| **Possessive** | Priestley employs a range of possessive determiners in order to allow Birling to refer to things and people as belonging to him. | *"Is there any reason why my wife should answer questions from you, Inspector?"* |  |

**Planning an Exemplar Response**

In the play, *An Inspector Calls,* how does Priestley present the character of Arthur Birling?

Using the space below, create a plan for a response to this question. Remember to include references to the whole play (AO1), relevant quotations (AO1), contextual links (AO3), and clear topic sentences (AO1) in a clear and detailed plan that is structured by paragraph.

**Introduction:**

**Main body 1:**

**Main body 2:**

**Main body 3:**

**Conclusion:**

**Evaluating an Exemplar Response**

**Read the exemplar response below. Using three different colours, highlight evidence of AO1, AO2 and AO3.**

Priestley presents Birling as arrogant, self-assured and egotistical through the use of his dialogue when he states that it is 'my duty to keep labour costs down'. The fact that he considers it his ‘duty' means that he sees keeping labour costs down as some sort of noble quest he has undertaken, and his tone suggests that the Inspector should naturally admire him for this. Of course, the audience is well aware that keeping labour costs down in fact increases Birling’s own profits. Birling questions if his response gratifies the Inspector: 'Does that satisfy you? So I refused'. Priestley does not allow the Inspector to respond, continuing with Birling’s dialogue without any pause in order to show that Birling clearly assumes that he is in the right. This lack of pause could also indicate that Birling is beginning to feel uneasy, and that his façade of control is beginning to diminish. Priestley uses the simple sentence 'So I refused' to demonstrate that Mr Birling is being dismissive of the Inspector and his investigation, as well as the requests of his employees. Finally, Mr Birling declares that 'It's a free country', meaning that the girls could work elsewhere. While this might seem like a reasonable point on the surface, it shows that Birling does not understand how hard it is for people like Eva Smith to find work in the first place, and highlights that he does not have any empathy for women like Eva who would have struggled to have the money to survive in this capitalist society.

**Identify a clear strength in this response and write it below:**

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**AO1** – Read, understand and respond to texts. Maintain a critical style and develop an informed personal response. Use textual references and/or quotations to support and illustrate interpretations.

**AO2** – Analyse the language, form and structure used to create meanings and effect, using relevant subject terminology.

**AO3** – Show understanding of the relationship between the text and the contexts in which they were written.

**How could this response be developed further?**

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**Improving an Exemplar Response**

*How does Priestley present the character of Eva Smith?*

Read the following sample paragraph and improve it below using your notes from the previous task to help you.

Although Eva Smith does not specifically have any lines in the play and does not appear onstage, she is still a key character who is significant to the plot. Priestley makes her importance clear through the Inspector’s use of shocking and emotive language to describe her death to the Birling family: ‘Her position is now that she lies with a burnt-out inside on a slab.’ This image demonstrates Priestley’s intention to shock the audience in order to create empathy for Eva’s character. This dialogue is also intended to provoke an emotional response from the other characters.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Peer assessment:

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