

# An Inspector Calls + Language Paper 1 Revision

The following activities revise J.B. Priestley's '**An Inspector Calls**' using the question forms that you will find in the Language Paper 1 exam. As the assessment objectives for Language and Literature are very similar for AO1 and AO2, these tasks will support revision of both!

The only part of the Literature GCSE not assessed in these questions is AO3 context so this has been included as a 'bonus' task.

*The Language Paper 1 questions will always be in the following format:*

- Question 1: List **four things**... (AO1)
- Question 2: How does the writer use **language** to... (AO2)
- Question 3: How has the writer **structured** the text to... (AO2)
- Question 4: To what extent **do you agree**... (AO4)
- Question 5: Write a **description / narrative**... (AO5/6)

**Tick the box once each question has been completed ✓**  
**Double tick it once it has been marked / checked ✓✓**

<b>Extract</b>	<b>Q1</b>	<b>Q2</b>	<b>Q3</b>	<b>Q4</b>	<b>Q5</b>
Act 1: Opening Stage Directions / Social Class					
Act 1: Mrs Birling and Sheila / Gender					
Act 1: Mr Birling and Eric / Capitalism vs. Socialism					
Act 1: The Inspector / Morality					
Act 1: Mr Birling and Eva / The Working Class					
Act 2: Sheila and the Inspector / The younger generation					
Act 2: Mrs Birling and Eva / Prejudice					
Act 3: Eric and Eva / Gender and Class					
Act 3: The Inspector / Responsibility					
Act 3: The Birlings / Generational Divide					

## Grade 7-9 Language Paper 1 PLC

<b>Section A: AO1 (understanding), AO2 (language AND structure analysis), AO4 (evaluation)</b>	<b>Red</b>	<b>Amber</b>	<b>Green</b>
I can find 4 things relevant to the question and answer in full sentences (AO1)			
I can comment on language techniques used by a writer to create a certain effect (AO2)			
I can zoom in on the important words in a quotation and explain the connotations (AO2)			
I can explain what the reader/audience thinks, feels and imagines in a detailed way (AO2)			
I consider the different ways to interpret a quotation/character/idea (AO2)			
I use well chosen micro quotations and embed them throughout my response (AO2)			
I can use subject terminology to describe the language methods used by a writer (AO2)			
I can comment on structural techniques used by a writer to create a certain effect (AO2)			
I can talk about openings, endings and focus shifts confidently and in detail (AO2)			
I can explain the effect of structural techniques on the reader/audience (AO2)			
I can link my ideas about structure to the overall text and its impact (AO2)			
I can use subject terminology to describe the structural methods used by a writer (AO2)			
I can write evaluative statements in relation to the question/statement (AO3)			
I include apt, embedded quotations to illustrate the evaluative point I am making (AO3)			
I can examine the writer's methods in detail in order to support my argument (AO3)			
I can include subject terminology in my explanation of these methods and the impact (AO3)			
I explore the effect of these methods on the reader in detail (what is thought, felt, imagined) (AO3)			
I can relate my analysis of the writer's methods back to the question/statement (AO3)			
I can explain specifically what I do and do not agree with in relation to the question/statement (AO3)			

<b>Section B: AO5 (content and organisation) and AO6 (technical accuracy)</b>	<b>Red</b>	<b>Amber</b>	<b>Green</b>
I can use connectives to make my writing flow (AO5)			
I use accurate TiP ToP paragraphing (AO5)			
I can use connectives to link my paragraphs effectively (AO5)			
I can use one-sentence paragraphs effectively (AO5)			
I can link my ending back to my opening lines (AO5)			
I can include a linking theme or repeated idea for effect (AO5)			
I can use asyndetic listing effectively (AO5)			
I can use polysyndetic listing effectively (AO5)			
I can craft my language devices for effect (using appropriate vocab) (AO5)			
I can include at least one 'ZOOMED IN' moment (AO5)			
I can use verbs and adverbs carefully to create a voice for my characters (AO5)			
I can use a wide variety of ambitious, but suitable vocabulary (AO5)			
I can use all basic punctuation accurately and effectively . , ? ! ' " (AO6)			
I can use advanced punctuation accurately and effectively - ; ( ) ... (AO6)			
I can write in accurate simple, compound and complex sentences (AO6)			
I can start sentences in a variety of interesting ways (AO6)			
I can start sentences with abstract nouns (AO6)			
I can start sentences with a triple noun colon (AO6)			
I can start sentences with verbs and adverbs (AO6)			
I can use a colon to introduce a list (AO6)			
I can use a colon to add an example or explanation (AO6)			
I can use a semi-colon to link two closely related clauses (AO6)			
I can spell even the most ambitious words correctly (AO6)			
I can remain in one tense throughout (unless changing for effect). (AO6)			
I can use apostrophes correctly for possession, contractions and omissions. (AO6)			

*It is an evening in spring, 1912.*

*The dining room is of a fairly large suburban house, belonging to a prosperous manufacturer. It has a good solid furniture of the period. The general effect is a substantial and heavily comfortable but not cosy and homelike. (if a realistic set is used, then it should be swung back, as it was in the production at the new theatre. By doing this, you can have the dining-table centre downstage during act one, when it is needed there, and then swinging back, can reveal the fireplace for act two, and then for act three can show a small table with a telephone on it, downstage of the fireplace; and by this time the dining-table and its chairs have moved well upstage. Producers who wish to avoid this tricky business, which involves two re-settings of the scene and some very accurate adjustments of the extra flats necessary would be well advised to dispense with an ordinary realistic set if only because the dining-table becomes a nuisance. The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder.)*

*At rise of curtain, the four Birlings and Gerald are seated at the table, with Arthur Birling at one end, his wife at the other, Eric downstage and Sheila and Gerald seated upstage. EDNA, the parlourmaid, is just clearing the table, which has no cloth, of the dessert plates and champagne glasses, etc, and then replacing them with decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner-jackets. Arthur Birling is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in this speech. His wife is about fifty, a rather cold woman and her husband's social superior. Sheila is a pretty girl in her early twenties, very pleased with life and rather excited. Gerald Croft is a attractive chap about thirty, rather too manly to be a dandy but very much the well-bred young man-about-town. Eric is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.*

*Birling: Giving us the port, Edna? That's right. (he pushes it towards Eric..) you ought to like this port, Gerald, as a matter of fact, Finchley told me it's exactly the same port your father gets from him.*

*Gerald: Then it'll be alright. The governor prides himself on being a good judge of port. I don't pretend to know much about it.*

*Sheila: (gaily, possessively) I should jolly well think not, Gerald, I'd hate you to know all about port – like one of these purple-faced old men.*

*Birling: here, I'm not a purple-faced old man.*

*Sheila: no, not yet. But then you don't know all about port – do you?*

*Birling: (noticing that his wife has not taken any) Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?*

*Sheila: Yes, go on, mummy. You must drink our health.*

*Mrs Birling: (smiling) Very well, then. Just a little, thank you. (to Edna, who is about to go, with tray.) all right, Edna. I'll ring from the drawing room when we want coffee. Probably in about half an hour.*

*Edna: (going) Yes, ma'am.*

*(Edna goes out. They now have all the glasses filled. Birling beams at them and clearly relaxes.)*

**Q1: List four things we learn about the Birlings' home which are significant.**

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**Q2: How does Priestley use language to present the Birlings as shallow and superficial from the start of the play?**  
*(Words and phrases, language techniques, sentence forms).*

Priestley uses the \_\_\_\_\_ (word class / technique) ' \_\_\_\_\_ ' (quotation) to suggest / reveal / imply...

**Q3: How has Priestley structured the text to interest the audience in this section of the play?** *(Why is the opening significant, what are we focused on in the opening lines, how does the focus shift, any other structural features that interest you).*

Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'Even in the opening lines of the play, we can see that there is tension at the heart of the Birling family'. To what extent do you agree?** *(Give your own impressions of the family, evaluate how the writer creates these impressions, (techniques) use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write a detailed description of either Mr Birling or Sheila.** Use the AO5/6 checklist to help you.

- Birling:* Well, well – this is very nice. Very nice. Good dinner too, Sybil. Tell cook from me.
- Gerald:* (politely) Absolutely first class.
- Mrs Birling:* (reproachfully) Arthur, you're not supposed to say such things-
- Birling:* Oh – come come – I'm treating Gerald like one of the family. And I'm sure he won't object.
- Sheila:* (with mocking aggressiveness) Go on, Gerald – just you object!
- Gerald:* (smiling) Wouldn't dream of it. In fact, I insist upon being one of the family now. I've been trying long enough, haven't I? (as she does not reply, with more insistence.) Haven't I?  
You  
know I have.
- Mrs Birling:* (smiling) Of course she does.
- Sheila:* (half serious, half playful) Yes – except for all last summer, when you never came near me, and I wondered what had happened to you.
- Gerald:* And I've told you – I was awfully busy at the works all that time.
- Sheila:* (same tone as before) Yes, that's what you say.
- Mrs Birling:* Now, Sheila, don't tease him. When you're married you'll realize 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.
- Sheila:* I don't believe I will. (half playful, half serious, to Gerald.) So you be careful.
- Gerald:* Oh – I will, I will.  
//Eric suddenly guffaws. His parents look at him.//
- Sheila:* (severely) Now – what's the joke?
- Eric:* I don't know – really. Suddenly I felt I just had to laugh.
- Sheila:* You're squiffy.
- Eric:* I'm not.
- Mrs Birling:* What an expression, Sheila! Really the things you girls pick up these days!

**Q1: List four things Mrs Birling says revealing her to be an authority in the family.**

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**Q2: How does Priestley use language to create a negative impression of Mrs Birling in this section?** (*Words and phrases, language techniques, sentence forms*).

Priestley uses the \_\_\_\_\_ (word class / technique) ' \_\_\_\_\_ ' (quotation) to suggest / reveal / imply...

**Q3: How has Priestley structured the text to interest the audience in this section of the play?** (*What is significant about the way Sheila is presented here in comparison to later on? What is the impact of the hint that all is not right in the relationship between Sheila and Gerald? Any other structural features that interest you*).

Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'Here, Priestley effectively presents women as subservient to men'. To what extent do you agree?** *(Give your own impressions of how gender is presented in this extract, evaluate how the writer creates these impressions (techniques), use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write the opening section of a narrative version of this play told from Sheila's perspective.** Use the AO5/6 checklist to help you.

- Birling:* I'm delighted about this engagement and I hope it won't be too long before you're married. And I want to say this. There's a good deal of silly talk about these days – but – and I speak as a hard-headed businessman, who has to take risks and know what he's about – I say, you can ignore all this silly pessimistic talk. When you marry, you'll be marrying at a very good time. Yes, a very good time – and soon it'll be an even better time. Last month, just because the miners came out on strike, there's a lot of wild talk about possible labour trouble in the near future. Don't worry. We've passed the worst of it. We employers at last are coming together to see that our interests – and the interests of capital – are properly protected. And we're in for a time of steadily increasing prosperity.
- Gerald:* I believe you're right, sir.
- Eric:* What about war?
- Birling:* Glad you mentioned it, Eric. I'm coming to that. Just because the kaiser makes a speech or two, or a few german officers have too much to drink and begin taking nonsense, 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-civilized folks in the Balkans. And why? There's too much at stake these days. Everything to lose and nothing to gain by war.
- Eric:* Yes, I know – but still -
- Birling:* Just let me finish, Eric. You've a lot to learn yet. And I'm taking 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. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the auto-mobiles making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the titanic – she sails next week – forty-six thousand eight hundred tons – new york in five days – and every luxury – and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that – and not a few german officers taking nonsense and a few scaremongers here making a fuss about nothing. Now you three young people, just listen to this – and remember what I'm telling you now. In twenty or thirty year's time – let's say, in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you, by that time you'll be living in a world that'll have forgotten all these capital versus labour agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere – except of course in russia, which will always be behind-hand naturally.
- Mrs Birling:* Arthur!  
// has Mrs Birling shows signs of interrupting.//
- Birling:* Yes, my dear, I know – I'm talking too much. But you youngsters just remember what I Said. We can't let these Bernard Shaws and H.G.Wellses do all the talking. We hard-headed practical business men must say something sometime. And we don't guess – we've had experience - and we know.

<p><b>Q1: List <u>four</u> things Mr Birling predicts about the future.</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>
<p><b>Q2: How does Priestley use <u>language</u> to create a negative impression of Mr Birling in this section?</b> (<i>Words and phrases, language techniques, sentence forms</i>).</p>	
<p>Priestley uses the _____ (word class / technique) ' _____ ' (quotation) to suggest / reveal / imply...</p>	
<p><b>Q3: How has Priestley <u>structured</u> the text to interest the audience in this section of the play?</b> (<i>Why does Priestley set Mr Birling up in this way? How does it relate to later events? What is the effect of the contrast between Mr Birling and Eric?</i>).</p>	

Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'In this section, we clearly see the conflict between Mr Birling and his son'. To what extent do you agree?** (Give your own impressions of the relationship between Mr Birling and Eric, evaluate how the writer creates these impressions (techniques), use quotations to support and refer back to the question).

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write the opening section of a narrative version of this play told from Sheila's perspective. Use the AO5/6 checklist to help you.**

**Extract 4: Act 1 - The Inspector****Theme: Morality**

*// we hear the sharp ring of a door bell. Birling stops to listen.//*

*Eric: Somebody at the front door.*

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

*Eric: Yes, you've piled it on a bit tonight, father.*

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

*// Edna enters//*

*Edna: Please, sir, an inspector's called.*

*Birling: An inspector? What kind of inspector?*

*Edna: A police inspector. He says his name's inspector Goole.*

*Birling: Don't know him. Does he want to see me?*

*Edna: Yes, sir. He says it's important.*

*Birling: All right, Edna. Show him in here. Give us some more light.*

*// Edna does, then goes out.// I'm still on the bench. It may be something about a warrant.*

*Gerald: (lightly) Sure to be. Unless Eric's been up to something. (nodding confidentially to Birling.) and that would be awkward, wouldn't it?*

*Birling: (humorously) Very.*

*Eric: (who is uneasy, sharply) Here, what do you mean?*

*Gerald: (lightly) Only something we were talking about when you were out. A joke really.*

*Eric: (still uneasy) Well, I don't think it's very funny.*

*Birling: (sharply, staring at him) what's the matter with you?*

*Eric: (defiantly) Nothing.*

*Edna: (opening door, and announcing) Inspector Goole.*

*// the inspector enters, and Edna goes, closing door after her. The inspector need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking.//*

*Inspector: Mr Birling?*

*Birling: Yes. Sit down inspector.*

*Inspector: (sitting) Thank you, sir.*

*Birling: Have a glass of port – or a little whisky?*

*Inspector: No, thank you, Mr Birling. I'm on duty.*

*Birling: You're new, aren't you?*

*Inspector: Yes, sir. Only recently transferred.*

*Birling: I thought you must be. I was an alderman for years – and lord mayor two years ago – and I'm still on the bench – so I know the brumley police offices pretty well – and I thought I'd never seen you before.*

*Inspector: Quite so.*

*Birling: Well, what can I do for you? Some trouble about a warrant?*

*Inspector: No, Mr Birling.*

*Birling: (after a pause, with a touch of impatience) Well, what is it then?*

*Inspector: I'd like some information, if you don't mind, Mr Birling. Two hours ago a young woman died on the infirmary. She'd been taken there this afternoon because she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course.*

<p><b>Q1: List <u>four</u> things that we learn about the Inspector.</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>
<p><b>Q2: How does Priestley use <u>language</u> to present the Inspector?</b> (<i>Words and phrases, language techniques, sentence forms</i>).</p>	
<p>Priestley uses the _____ (word class / technique) ' _____ ' (quotation) to suggest / reveal / imply...</p>	
<p><b>Q3: How has Priestley <u>structured</u> the text to interest the audience in this section of the play?</b> (<i>What is significant about the moment the doorbell cuts off Mr Birling? What is significant about the moment the Inspector enters? Any other structural features that interest you.</i>)</p>	
<p>Priestley starts with / shifts focus to / introduces / highlights / develops... ' _____ ' (quotation), which makes us think...</p>	

**Q4: A student said 'The Inspector is presented as a cold, serious and severe character at the start of the play'. To what extent do you agree?** *(Give your own impression of the Inspector, evaluate how the writer creates this impression (techniques), use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Writing in third person omniscient narrator, turn this section into the narrative form.** Use the AO5/6 checklist to help you.

- Birling:* Oh well – put like that, there's something in what you say. Still, I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?
- Inspector:* Very awkward.
- Birling:* We'd all be in an impossible position, wouldn't we?
- Eric:* By jove, yes. And as you were saying, dad, a man has to look after himself-
- Birling:* Yes, well, we needn't go into all that.
- Inspector:* Go into what?
- Birling:* Oh – just before you came – I'd been giving these young men a little good advice. Now – about this girl, Eva Smith. I remember her quite well now. She was a lively good-looking girl – country-bred, I fancy – and she'd been working in one of our machine shops for over a year. A good worker too. In fact, the foreman there told me he was ready to promote her into what we call a leading operator – head of a small group of girls. But after they came back from their holidays that August, they were all rather restless, and they suddenly decided to ask for more money. They were averaging about twenty-two and six, which was neither more nor less than is paid generally in our industry. They wanted the rates raised so that they could average about twenty-five shillings a week. I refused, of course.
- Inspector:* Why?
- Birling:* (surprised) Did you say 'why'??
- Inspector:* Yes. Why did you refuse?
- Birling:* Well, inspector, I don't see that it's any concern of yours how I choose to run my business. Is it now?
- Inspector:* It might be, you know.
- Birling:* I don't like that tone.
- Inspector:* I'm sorry. But you asked me a question.
- Birling:* And you asked me a question before that, a quite unnecessary question too.
- Inspector:* It's my duty to ask questions.
- Birling:* Well it's my duty to keep labour costs down. And if I'd agreed to this demand for a new rate we'd have added about twelve per cent to our labour costs. Does that satisfy you? So I refused. Said I couldn't consider it. We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else. It's a free country, I told them.
- Eric:* It isn't if you can't go and work somewhere else.
- Inspector:* Quite so.
- Birling:* (to Eric) Look – just you keep out of this. You hadn't even started in the works when this happened. So they went on strike. That didn't last long, of course.
- Gerald:* Not if it was just after the holidays. They'd be all broke – if I know them.
- Birling:* Right, Gerald. They mostly were. And so was the strike, after a week or two. Pitiful affair. Well, we let them all come back – at the old rates – except the four or five ring-leaders, who'd started the trouble. I went down myself and told them to clear out. And this girl. Eva Smith, was one of them, she'd had a lot to say – far too much – so she had to go.
- Gerald:* You couldn't have done anything else.
- Eric:* He could. He could have kept her on instead of throwing her out. I call it tough luck.
- Birling:* Rubbish! If you don't come down sharply on some of these people, they'd soon be asking for the earth.
- Gerald:* I should say so!
- Inspector:* They might. But after all it's better to ask for the earth than to take it.

**Q1: List four things that we learn about Eva Smith.**

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**Q2: How does Priestley use language to present Mr Birling as a selfish capitalist?**  
*(Words and phrases, language techniques, sentence forms).*

Priestley uses the \_\_\_\_\_ (word class / technique) ' \_\_\_\_\_ ' (quotation) to suggest / reveal / imply...

**Q3: How has Priestley structured the text to interest the audience in this section of the play?** *(The juxtaposition of Mr Birling and the Inspector's dialogue, the sentence structures used by each character, any other structural features that interest you.)*

Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'Priestley paints the upper classes as selfish, ignorant and arrogant. There is nothing to like about them'. To what extent do you agree?** *(Give your own impression of Birling, Gerald and Eric, exploring their views on the working class, evaluate how the writer creates this impression (techniques), use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write a detailed description of Eva Smith.** Use the AO5/6 checklist to help you.

- Inspector:* (Ignoring this) now miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility, the rest of tonight, all tomorrow, all the next night--
- Sheila:* (eagerly) Yes, that's it. And I know I'm to blame – and I'm desperately sorry – but I can't believe – I won't believe – it's simply my fault that in that in the end she – she committed suicide. That would be too horrible –
- Inspector:* (sternly to them both) You see, we have to share something. If there's nothing else, we'll have to share our guilt.
- Sheila:* (staring at him) yes. That's true. You know. (she goes close to him, wonderingly.) I don't understand about you.
- Inspector:* (calmly) there's no reason why you should.  
// he regards her calmly while she stares at him wonderingly and dubiously. Now Mrs Birling. Enters, briskly and self-confidently, quite out of key with the little scene that has just passed. Sheila feels this at once.//
- Mrs Birling:* (smiling social) Good evening inspector.
- Inspector:* good evening, madam.
- Mrs Birling:* (same easy tone) I'm Mrs Birling, y'know. My husband has just explained why you're here, and while we'll be glad to tell you anything you want to know, I don't think we can help you much.
- Sheila:* No. mother – please!
- Mrs Birling:* (affecting great surprise) what's the matter, Sheila?
- Sheila:* (hesitantly) I know it sounds silly--
- Mrs Birling:* what does?
- Sheila:* you see, I feel you're beginning all wrong. And I'm afraid you'll say or do something that you'll be sorry for afterwards.
- Mrs Birling:* I don't know what you're talking about, sheila.
- Sheila:* we all started like that – so confident, so pleased with ourselves until he began asking us questions.  
// Mrs Birling looks from sheila to the inspector.//
- Mrs Birling:* you seem to have made a great impression on this child, inspector.
- Inspector:* (coolly) we often do on the young ones. They're more impressionable.  
//He and Mrs Birling look at each other for a moment. Then Mrs Birling turns to sheila again//
- Mrs Birling:* you're looking tired, dear. I think you ought to go to bed – and forget about this absurd business. You'll feel better in the morning.
- Sheila:* mother, I couldn't possibly go. Nothing could be worse for me. We've settled all that. I'm staying here until I know why that girl killed herself.
- Mrs Birling:* nothing but morbid curiosity.
- Sheila:* no it isn't.
- Mrs Birling:* please don't contradict me like that. And in any case I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class--
- Sheila:* (urgently, cutting in) mother, don't – please don't. For your own sake, as well as ours, you mustn't--

<p><b>things that Sheila says revealing her sense of responsibility.</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
<p><b>Q2: How does Priestley use <u>language</u> to present Sheila in this scene?</b> (<i>Words and phrases, language techniques, sentence forms</i>).</p>	

Priestley uses the \_\_\_\_\_ (word class / technique) ' \_\_\_\_\_ ' (quotation) to suggest / reveal / imply...

<p><b>Q3: How has Priestley <u>structured</u> the text to interest the audience in this section of the play?</b> (<i>The increased intensity of Sheila's stage directions , Mrs Birling's entrance, any other structural features that interest you.</i>)</p>	
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Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'Sheila is the most important character in the play'. To what extent do you agree?** *(Give your own impression of Sheila and her role in the play as a whole, evaluate how the writer creates this impression (techniques), use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write a detailed description of either Mrs Birling or Sheila.** Use the AO5/6 checklist to help you.

*Mrs Birling:* (stung) Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first – about a husband who'd deserted her – was quite false. It didn't take me long to get the truth – or some of the truth – out of her.

*Inspector:* why did she want help?

*Mrs Birling:* you know very well why she wanted help.

*Inspector:* No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from your committee.

*Mrs Birling:* I don't think we need discuss it.

*Inspector:* you have no hope of not discussing it, Mrs Birling.

*Mrs Birling:* if you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation. The girl asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't satisfied with the girl's claim – she seemed to me not a good case – and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind.

*Inspector:* Yes I have.

*Mrs Birling:* No you haven't. Simply because I've done nothing wrong – and you know it.

.....  
*Inspector:* (to Mrs Birling) and you've nothing further to tell me, eh?

*Mrs Birling:* I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.

*Inspector:* That doesn't make it any the less yours. She came to you for help, at a time when no woman could have needed it more. And you not only refused it yourself but saw to it that the others refused it too. She was here alone, friendless, almost penniless, desperate. She needed not only money but advice, sympathy, friendliness. You've had children. You must have known what she was feeling. And you slammed the door in her face.

*Sheila:* (with feeling) mother, I think it was cruel and vile.

*Birling:* (dubiously) I must say, sybil, that when this comes out at the inquest, it isn't going to do us much good. The press might easily take it up--

*Mrs Birling:* (agitated now) Oh, stop it, both of you. And please remember before you start accusing me of anything again that it wasn't I who had her turned out of her employment – which probably began it all. (turning to Inspector.) In the circumstances I think I was justified. The girl had begun by telling us a pack of lies. Afterwards, when I got at the truth, I discovered that she knew who the father was, she was quite certain about that, and so I told her it was her business to make him responsible. If he refused to marry her – and in my opinion he ought to be compelled to – then he must at least support her.

*Inspector:* and what did she reply to that?

*Mrs Birling:* Oh – a lot of silly nonsense!

*Inspector:* what was it?

*Mrs Birling:* whatever it was, I know it made me finally lose all patience with her. She was giving herself ridiculous airs. She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.

*Inspector:* (very sternly) Her position now is that she lies with a burnt-out inside on a slab. (As Birling tries to protest, turns on him.) Don't stammer and yammer at me again, man. I'm losing all patience with you people. What did she say?

<p><b>things that Mrs Birling says revealing her prejudice.</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
<p><b>Q2: How does Priestley use <u>language</u> to present Mrs Birling in this scene?</b> (<i>Words and phrases, language techniques, sentence forms</i>).</p>	

Priestley uses the \_\_\_\_\_ (word class / technique) ' \_\_\_\_\_ ' (quotation) to suggest / reveal / imply...

<p><b>Q3: How has Priestley use <u>structured</u> the text to interest the audience in this section of the play?</b> (<i>The Inspector's increasing anger, the order in which he conducts his interrogations / revelations are exposed, the exit and entrance of Eric, any other structural features that interest you.</i>)</p>	
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Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'Mrs Birling is the most deluded, ignorant and hypocritical character in the play'. To what extent do you agree?** *(Give your own impression of Mrs Birling and her role, evaluate how the writer creates this impression (techniques), use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write the exchange between Mrs Birling and Eva Smith in the narrative form, either as third person narrator or from the perspective of Eva Smith. Use the AO5/6 checklist to help you.**

- Inspector:* Where did you meet her?
- Eric:* In the palace bar. I'd been there an hour or so with two or three chaps. I was a bit squiffy.
- Inspector:* What happened then?
- Eric:* I began talking to her, and stood her a few drinks. I was rather far gone by the time we had to go.
- Inspector:* Was she drunk too?
- Eric:* She told me afterwards that she was a bit, chiefly because she'd not had much to eat that day.
- Inspector:* Why had she gone there-?
- Eric:* she wasn't the usual sort. But – well, I suppose she didn't know what to do. There was some woman who wanted to help her go there. I never quite understood about that.
- Inspector:* You went with her to her lodgings that night?
- Eric:* Yes, I insisted – it seems. I'm not very clear about it, but afterwards she told me she didn't want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row.
- Inspector:* so she let you in?
- Eric:* Yes. And that's when it happened. And I didn't even remember – that's the hellish thing. Oh – my God! – how stupid it all is!
- Mrs Birling:* (with a cry) Oh – Eric – how could you?
- Birling:* (sharply) Sheila, take your mother along to the drawing-room--
- Sheila:* (protesting) But – I want to –
- Birling:* (very sharply) You heard what I said. (Gentler.) Go on, Sybil.  
// He goes to open the door while Sheila takes her mother out. Then he closes it and comes in.//
- Inspector:* When did you meet her again?
- Eric:* About a fortnight afterwards.
- Inspector:* By appointment?
- Eric:* No. And I couldn't remember her name or where she lived. It was all very vague. But I happened to see her again in the palace bar.
- Inspector:* More drinks?
- Eric:* Yes, though that time I wasn't so bad.
- Inspector:* But you took her home again?
- Eric:* Yes. And this time we talked a bit. She told me something about herself and I talked too. Told her my name and what I did.
- Inspector:* And you made love again?
- Eric:* Yes. I wasn't in love with her or anything – but I liked her – she was pretty and a good sport--
- Birling:* (harshly) So you had to go to bed with her?
- Eric:* Well, I'm old enough to be married, aren't I, and I'm not married, and I hate these fat old tarts round the town – the ones I see some of your respectable friends with--
- Birling:* (angrily) I don't want any of that talk from you--
- Inspector:* (very sharply) I don't want any of it from either of you. Settle it afterwards. (To Eric.) did you arrange to see each other after that?
- Eric:* Yes. And the next time – or the time after that – she told me she thought she was going to have a baby. She wasn't quite sure. And then she was.
- Inspector:* And of course she was very worried about it?
- Eric:* Yes, and so was I. I was in a hell of a state about it.
- Inspector:* Did she suggest that you ought to marry her?
- Eric:* No. she didn't want me to marry her. Said I didn't love her – and all that. In a way, she treated me – as if I were a kid. Though I was nearly as old as she was.

<p><b>Q1: List <u>four</u> things we learn about Eric in this extract.</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>
<p><b>Q2: How does Priestley use <u>language</u> to present attitudes towards women in this extract?</b>  <i>(Words and phrases, language techniques, sentence forms).</i></p>	
<p>Priestley uses the _____ (word class / technique) ' _____ ' (quotation) to suggest / reveal / imply...</p>	
<p><b>Q3: How has Priestley <u>structured</u> the text to interest the audience in this section of the play?</b> <i>(The use of entrances and exits, the repetition of the Inspector's questioning, the timing of this revelation, any other structural features that interest you).</i></p>	
<p>Priestley starts with / shifts focus to / introduces / highlights / develops... ' _____ ' (quotation), which makes us think...</p>	

**Q4: A student said 'Eric is just as bad as the others, abusing his power over a working class girl'. To what extent do you agree? (Give your own impression of Eric, evaluate how the writer creates this impression, (techniques) use quotations to support and refer back to the question).**

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write Eva's diary entry after discovering she is carrying Eric's baby. Use the AO5/6 checklist to help you.**

- Eric:* (nearly at breaking point) *Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she'd have had too – my child – your own grandchild – you killed them both – damn you, damn you-*
- Mrs Birling:* (very distressed now) *No – Eric – please – I didn't know – I didn't understand-*
- Eric:* (almost threatening her) *You don't understand anything. You never did. You never even tried – you -*
- Sheila:* (frightened) *Eric, don't – don't-*
- Birling:* (furious, intervening) *Why, you hysterical young fool – get back – or I'll-*
- Inspector:* (taking charge, masterfully) *Stop!*  
*// They are suddenly quiet, staring at him.//*  
*And be quiet for a moment and listen to me. I don't need to know any more. Neither do you. This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget it. (He looks from one to the other of them carefully.) But then I don't think you ever will. Remember what you did, Mrs Birling. You turned her away when she most needed help. You refused her even the pitiable little bit of organized charity you had in your power to grant her. Remember what you did-*
- Eric:* (unhappily) *My God – I'm not likely to forget.*
- Inspector:* *Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person. No, you won't forget. (He looks at Sheila.)*
- Sheila:* (bitterly) *I know. I had her turned out of a job. I started it.*
- Inspector:* *You helped – but you didn't start it. (rather savagely, to Birling.) You started it. She wanted twenty-five shillings a week instead of twenty-two and sixpence. You made her pay a heavy price for that. And now she'll make you pay a heavier price still.*
- Birling:* (unhappily) *Look, Inspector – I'd give thousands – yes, thousands-*
- Inspector:* *You're offering the money at the wrong time. Mr Birling. (He makes a move as if concluding the session, possibly shutting up notebook, etc. Then surveys them sardonically.) No, I don't think any of you will forget. Nor that young man, Croft, though he at least had some affection for her and made her happy for a time. Well, Eva Smith's gone. You can't do her any more harm. And you can't do her any good now, either. You can't even say “I'm sorry, Eva Smith.”*
- Sheila:* (who is crying quietly) *That's the worst of it.*
- Inspector:* *But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and bloody and anguish. Good night.*
- // He walks straight out, leaving them staring, subdued and wondering. Sheila is still quietly crying. Mrs Birling has collapsed into a chair. Eric is brooding desperately. Birling, the only active one, hears the front door slam, moves hesitatingly towards the door, stops, looks gloomily at the other three, then pours himself out a drink, which he hastily swallows.//*

<p><b>Q1: List <u>four</u> persuasive devices used in the Inspector's final speech.</b></p>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> <li>•</li> </ul>
<p><b>Q2: How does Priestley use <u>language</u> to create a dramatic effect in this scene?</b>  <i>(Words and phrases, language techniques, sentence forms).</i></p>	
<p>Priestley uses the _____ (word class / technique) ' _____ ' (quotation) to suggest / reveal / imply...</p>	
<p><b>Q3: How has Priestley <u>structured</u> the text to interest the audience in this section of the play?</b> <i>(The way the tension is heightened before the Inspector cuts in, the Inspector's exit, the stage directions describing his effect on the family contrasted with the opening stage directions, any other structural features that interest you).</i></p>	
<p>Priestley starts with / shifts focus to / introduces / highlights / develops... ' _____ ' (quotation), which makes us think...</p>	

**Q4: A student said 'The is the most powerful moment in the play as we, along with the Birlings, are left reeling from the drama and reflecting on our own social responsibility'. To what extent do you agree? (Give your own impression of this moment, evaluate how the writer creates this impression, (techniques) use quotations to support and refer back to the question).**

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Write a detailed description of the Inspector's appearance.** Use the AO5/6 checklist to help you.

*Birling:* (angrily to Eric) You're the one I blame for this.

*Eric:* I'll bet I am.

*Birling:* (angrily) Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.

*Eric:* Well, I don't care now.

*Birling:* You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List-

// Eric laughs rather hysterically, pointing at him.//

*Eric:* (laughing) Oh—for God's sake! What does it matter now whether they give you a knighthood or not?

*Birling:* (sternly) It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the palace bar-

*Mrs Birling:* (coming to life) I should think not. Eric, I'm absolutely ashamed of you.

*Eric:* Well, I don't blame you. But don't forget I'm ashamed of you as well – yes both of you.

*Birling:* (angrily) Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all--

*Sheila:* (scornfully) That's all.

*Birling:* Well, what have you to say?

*Sheila:* I don't know where to begin.

*Birling:* Then don't begin. Nobody wants you to.

*Sheila:* I behaved badly too. I know I did I'm ashamed of it. But now you're beginning all over again to pretend that nothing much has happened-

*Birling:* Nothing much has happened! Haven't I already said there'll be a public scandal – unless we're lucky – and who here will suffer from that more than I will?

*Sheila:* But that's not what I'm talking about. I don't care about that. The point is, you don't seem to have learnt anything.

*Birling:* Don't I? Well, you're quite wrong there. I've learnt plenty tonight. And you don't want me to tell you what I've learnt, I hope. When I look back on tonight – when I think of what I was feeling when the five of us sat down to dinner at that table-

*Eric:* (cutting in) Yes, and do you remember what you said to Gerald and me after dinner, when you were feeling so pleased with yourself? You told us that a man has to make his own way, look after himself and mind his own business, and that we weren't to take any notice of these cranks who tell us that everybody has to look after everybody else, as if we were all mixed up together. Do you remember? Yes – and then one of those cranks walked in – the Inspector. (laughs bitterly.) I didn't notice you told him that it's every man for himself.

*Sheila:* (sharply attentive) Is that when the Inspector came, just after father had said that?

*Eric:* Yes. What of it?

*Mrs Birling:* Now what's the matter, Sheila?

*Sheila:* (slowly) It's queer – very queer - ( she looks at them reflectively.)

*Mrs Birling:* (with some excitement) I know what you're going to say. Because I've been wondering myself.

*Sheila:* It doesn't much matter now, of course – but was he really a police inspector?

*Birling:* Well, if he wasn't, it matters a devil of a lot. Makes all the difference.

*Sheila:* No, it doesn't.

*Birling:* Don't talk rubbish. Of course it does.

*Sheila:* Well, it doesn't to me. And it oughtn't to you, either.

*Mrs Birling:* Don't be childish, Sheila.

**Q1: List four things which show Mr and Mrs Birling accept no responsibility.**

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**Q2: How does Priestley use language to show a contrast between the older and younger generation in this scene?**  
*(Words and phrases, language techniques, sentence forms).*

Priestley uses the \_\_\_\_\_ (word class / technique) ' \_\_\_\_\_ ' (quotation) to suggest / reveal / imply...

**Q3: How has Priestley structured the text to interest the audience in this section of the play?** *(The focus on blame immediately after the Inspector leaves, the contrast between the older and younger Birlings, the reference back to the Inspector's entrance, any other structural features that interest you).*

Priestley starts with / shifts focus to / introduces / highlights / develops... ' \_\_\_\_\_ ' (quotation), which makes us think...

**Q4: A student said 'Priestley uses the younger generation to show that we must learn from our mistakes and there is still hope for the future'. To what extent do you agree?** *(Give your own impression of the younger Birlings, evaluate how the writer creates this impression, (techniques) use quotations to support and refer back to the question).*

Clearly, Priestley reveals \_\_\_\_\_ when \_\_\_\_\_ (quotation). The \_\_\_\_\_ (word class / technique) implies \_\_\_\_\_

**BONUS:** Can you link ideas in this extract to:

- social class
- gender
- capitalism vs socialism
- life pre/post war
- the literary genre

**Q5: Turn this scene into the narrative form, writing from Sheila's perspective (first person narrative). Use the AO5/6 checklist to help you.**