***AN INSPECTOR CALLS***

**MR JOHNSON’S**

**EXAM REVISION**

**BOOKLET**

**HOW SHOULD I REVISE?**

1. Firstly, you need to re-familiarise yourself with the playwright, the social and historical context of the play, the play itself, its themes, its characters, etc. Carefully read **pages 2 – 9**. Once completed put a tick next to this step.
2. OK, now look at the sample exam question as well as possible questions – see **pages 10 – 11**. Do this now. Once completed put a tick next to this second step.
3. Okely dokely. Now that you’ve done that you need to understand what the examiners are looking for **and** how you should respond to a question. You’ll find all of this information on **page 12**. Off you go. Once completed put a tick next to this third step.
4. Alrighty, I’ve included some of the really good quotes that we came up with in class as well as what you could say about them for AO2 and AO3. **See pages 13 – 16**. It’s vital that you **memorise** as many of these quotes as possible **AND** that you **know what you’re going to say about them** (i.e. AO2 & AO3). I’ve also included a blank table on **page 17** (see me as I’ve already printed out a number of these) – **use it to plan for possible questions** **(see pages 10 – 11)**. Your eventual aim is to do so without referring to pages 13 – 16. You’ll find that some quotes will be useful for pretty much any question – those are your gold quotes! **This is one of the most important revision steps so spend time on it.** Once completed put a tick next to this step.
5. And finally, **practise, practise, practise** (in timed conditions – 45 minutes – and without quotes).Although we’ll do a few mocks in school, the more you do, the better (and quicker) you’ll get and the more prepared you’ll be. Hand each one to me for marking/feedback.

Put in the time and you will have no regrets in August, I promise.

Good luck Year 11.

Mr J

**Social and Historical Context:**

Consider how Priestley might have been influenced by events around him when writing the play.

George Bernard Shaw’s (mentioned by Birling in Act 1) plays first performed. Shaw was a socialist whose plays attacked lies and hypocrisy. He believed society could make progress through the evolution of human nature.

Priestley born in Bradford to middle class parents.

1894

H.G. Wells’ (mentioned by Birling in Act 1) short story *The Time Machine* first published. Wells was a socialist who wrote science fiction visions of apocalyptic futures. He believed that society’s salvation could only come about through education and from learning from history.

1895

Queen Victoria dies. Edward VII comes to the throne.

1901

The Women’s Social and Political Union founded by Emmeline Pankhurst to fight for the vote for women.

1903

Britain has more outdoor paupers than at any time since 1888. One in forty-one people rely upon parish charity for food. 156 people die in Welsh pit disasters.

1904/5

General Election landslide victory for Liberals. Of a population of 33 million, 10 million workers are living in chronic destitution.

1906

2000 cotton workers go on strike in the north of England. 83 miners killed in explosions in Lancashire and Somerset. 200,000 people join Suffragette demonstration in London.

1908

2,500 sick children in workhouses. 26 miners killed in South Wales pit explosion. 350 men and boys killed in pit explosion in Lancashire. Miners’ strike (to campaign for eight hour day) spreads and develops into violent riots. 700 mills in Lancashire lock out workers who are demanding higher wages. Edward VII dies and is succeeded by George V.

1909/10

Nation-wide violent riots over low wages and rising prices. 200,000 on strike. Armed troops brought in to quell rioters. 2,500 children die in heat-wave. London the second unhealthiest city in the world. 300,000 mill workers locked out by owners retaliating against wage claims.

1911

The ‘unsinkable’ Titanic sets sail and sinks. 2% of Londoners dying weekly from the cold. British medical Association outraged by plans to extend medical aid to the poor. The year in which *An Inspector Calls* is set. Priestley is 18 years old.

1912

First sick and maternity benefits introduced. 50 girls die in factory fire. Emily Davison dies trying to stop the King’s horse in the Derby. 400 miners killed in Welsh pit fire. 500,000 British children ill-fed and diseased according to Chief Medical Officer for Schools.

1913

Start of the First World War. Priestley serves in the trenches of France. Tanks, shells, warships, submarines, machine guns, poison gas and bomber planes used for the first time in war. Income tax doubled to pay for the war.

1914

End of First World War: 10 million dead. Trench warfare led to deaths on an unprecedented scale. Rationing introduced. 2,225 Londoners die in one week in flu epidemic. Women vote for first time in UK election. Abolition of workhouses proposed.

1918

Over 200,000 strikers in many industries including Tube strike in London. Nation-wide coal miners’ strike last several weeks. Number of unemployed rises from 927,000 to 2.2 million. General strike in protest at mass unemployment and treatment of the miners.

1919

Fascists come to power in Spain, Italy and Germany. In Britain, the Fascist movement gains popularity. Rise in anti-Jewish violence throughout Europe.

1933

The Great Depression. Mass unemployment. Jarrow Jobless March.

1936

Spanish Civil War attracts thousands of men and women from all over the world who join the fight against Fascism.

1937

Hitler starts the Second World War. Killing and atrocities take place in this war on a scale that exceeds even that seen in the First World War. Civilian deaths are higher than in any previous war. Aerial bombing of cities occurs on a massive scale.

1939

Welfare State proposed – social security from the cradle to the grave.

1942

End of the Second World War. 55 million dead including 6 million Jews. The world’s first atomic bomb dropped on Hiroshima and Nagasaki by the US. Each bomb kills 70,000 civilians instantly. Many more die later of radiation poisoning. Priestley writes *An Inspector Calls*.

1945

**Priestley’s Life:**

John Boynton Priestley was **born into a working class family in 1894**. He knew early on that he wanted to become a writer, but decided against going to university as he thought he would get a better feel for the world around him by working. Instead, he became a **junior clerk with a local wool firm** at the age of 16.

When the First World War broke out, **Priestley joined the infantry** and was injured in a gas attack. **He hated the system in the army where membership of the higher ranks was dictated by class and not experience; this led to disaster as inexperienced officers gave appalling orders, which resulted in many unnecessary deaths.** After the war, he gained a degree from Cambridge University and then moved to London to work as a freelance **writer**. Much of his writing was ground-breaking and controversial. He included new ideas about possible parallel universes (\*see below) and **strong political messages.**

During the Second World War he broadcast a massively popular weekly radio programme which was **attacked by the Conservatives as being too left-wing**. The programme was eventually cancelled by the BBC for being too critical of the Government.

He continued to write into the 1970s and died in 1984.

\* He was interested in two theories of time:

* **Ouspensky**: when we die we re-enter our life once more from the beginning. We are born again into the same house to the same parents and continue to repeat all the events of our life. This cycle would go on if we changed nothing of significance. If, however, we improved in some spiritual way we could eventually open the way for us to escape into a new life. How might this relate to the play?
* **Dunne**: Dunne laid out the idea that you could be given the gift of seeing forward in time as well as looking back. This would mean that, just as you could look back and see what actions led to your present situation, you could look forward and see the consequences of your actions. So, if you wished, you could change those actions and so avoid the consequences. How might this relate to the play?

**More social and historical context:**

The play was **written in 1945** at the end of 2 World Wars. By 1945 Europe was in ruins and two Japanese cities had been destroyed by atomic bombs. During the war, the blitz and the evacuation of city children into the country meant that a lot of people were thrown or forced together. As a result, they learned about each other and felt responsible for each other as individuals and as a country.

Although the play was written in 1945, **it is set in 1912** Edwardian England, just two years before the first war. This was a very difficult time for England. It was a period when there were many strikes, food shortages and great political tension. At this time, there was a **huge divide between the rich and the poor**; 87% of all the money in England belonged to only 5% of the population!Marriages between these *nouveaux riches* families and aristocratic (but often impoverished) land-owning families helped to secure new social positions. **Britain had little in the way of welfare**, in other words, there were no benefits if you didn’t have a job – you would be **reliant on charitable handouts**. Even when you did have a job, there were no real unions or laws that helped people at work – there was no minimum wage and the average number of hours people worked each week was up to 65, we only work an average of 35! **Employers could basically treat their workers as they wanted**. If you were ill, you were unlikely to be able to see a doctor if you were poor. The play is set in the fictional town Brumley – a northern town like Bradford (where Priestley is from). Bradford had many factories owned by rich people who paid very little for back breaking work.

Women had fewer rights than men at the time and had not yet won the right to vote. They were not expected to work unless they were the lower class, then they would have to **work to survive**. **If a single woman was pregnant, she was shunned by society** and many gave up their children for adoption. If the woman was married, the husband would be the main breadwinner, they were also in charge at home and their word was law – **a wife (or daughter for that matter) would never argue or answer back to her husband (or father)**.

This play has a **moral** (a lesson to be learned at the end): **we should think of others and work together to ensure a fairer, more equal society** (an idea that fits with **socialism\*\***). When the play was first published (1945), Labour had just taken over the country for the first time. Before Labour, the country was run by **capitalists\*\***; these people **believed that each person had to look after themselves** – this belief, however, resulted in unequal treatment of people. **\*\*See below for definitions of socialism and capitalism.**

\*\* It’s important that you understand the difference between socialism and capitalism:

* **Socialism**: a belief that wealth should be shared more equally. The economy would be socially run, i.e. by everyone / the government. People are paid a wage according to how hard they work. No-one would be super rich and no-one super poor.
* **Capitalism**: a belief that everyone has the right to strive to prosper (do well). We can own our own businesses and compete with others to make profit. We earn different salaries, according to what we do (how skilled it is or the popularity of the service/goods we provide). Some people are very rich, others very poor.

**The Plot:**

1. The Birling Family and Gerald Croft are having a dinner celebrating Sheila Birling’s engagement to Gerald Croft.
2. Just as Mr Birling is delivering a speech, an inspector arrives to investigate a suicide.
3. Mr Birling reveals he sacked Eva Smith.
4. Sheila explains that she had Eva sacked from her next job at Milwards.
5. Gerald recognises the name Daisy Renton (Eva’s second name) and admits that he kept Daisy as his mistress.
6. Mrs Birling tells the group that she denied help to a pregnant girl when she went to Mrs Birling’s charity organisation
7. Eric enters just as we realise he is the father of the child; he explains his relationship with the girl and how he stole money to help her.
8. The Inspector leaves.
9. The family gradually realises the Inspector could have been a fraud.
10. The celebratory mood is almost restored – then a phone call announces that an Inspector is on his way to investigate a girl’s suicide.

**On the surface it’s an interesting play about a family who have treated a girl badly. Beneath the surface it’s about how society is organised so that some people are more comfortable than others and about the selfishness of human nature.**

**Themes:**

**RESPONSIBILITY:** the Inspector wanted each member of the family to share the responsibility of Eva's death; he says, "each of you helped to kill her". However, his final speech is aimed at the audience as well as the characters. Plus, the Inspector questions Mrs Birling BEFORE Eric so that she puts the responsibility on Eric.

**CLASS**: Priestley is trying to show that the upper classes are unaware that the easy lives they lead rest upon hard work of the lower classes. They’re presented as uncaring, quick to judge, immoral and naïve.

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| ***Character*** | ***At the start of the play, this character was:*** | ***To this character, Eva was...*** |
| Mr Birling | keen to be knighted and seen as upper class. | cheap labour. |
| Mrs Birling | socially superior to her husband and embarrassed at his gaffes. | a presumptuous upstart. |
| Eric | awkward about his 'public-school-and-Varsity' life. | easy sex at the end of a drunken night out. |
| Sheila | happy spending a lot of time in expensive shops. | someone who could be fired out of spite. |
| Gerald | prepared to marry Sheila, despite her lower social position. | a mistress who could be discarded at will. |

**AGE:** The older generation and the younger generation take the Inspector's message in different ways. While Sheila and Eric accept their part in Eva's death and feel huge guilt about it, their parents are unable to admit that they did anything wrong.

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| ***The Old*** *(Mr and Mrs Birling)* | ***The Young*** *(Sheila and Eric)* |
| **The old are set in their ways.** They are utterly confident that they are right and they see the young as foolish. | **The young are open to new ideas.** This is first seen early in Act 1 when both Eric and Sheila express sympathy for the strikers – an idea which horrifies Birling, who can only think of production costs and ignores the human side of the issue. |
| **The old will do anything to protect themselves**: Mrs Birling lies to the Inspector when he first shows her the photograph, Mr Birling wants to cover up a potential scandal. | **The young are honest and admit their faults.** |
| **They have** **never been forced to examine their consciences before and find they cannot do it** now - as the saying goes, 'you can't teach an old dog new tricks.' | Sheila and Eric see the human side of Eva's story and are very troubled by their part in it. **They *do* examine their consciences**. |
| **Mr and Mrs Birling have much to fear** from the visit of the 'real' inspector because they know they will lose everything. | **Sheila and Eric have nothing to fear** from the visit of the 'real' inspector because they have already admitted what they have done wrong, and will change. |
| **Gerald Croft** is an interesting character. Whilst he’s part of the younger generation, he ends up siding with the older generation, perhaps because his aristocratic roots influence him to want to keep the status quo and protect his own interests. Can we be optimistic that the young – those who will shape future society – are able to take on board the Inspector's message? Or should we worry that there’s a danger that we’ll return to the uncaring world of 1912. | |

**GENDER & GENDER INEQUALITY:** Priestley includes a strong range of female characters: an upper class snob, a vain daughter and an oppressed factory worker. This reveals the different types of women as well as the constraints of living in an unequal, patriarchal (controlled by men) society. It is also important to realise why Priestley chose to base his story around a working class girl rather than a working class man. It makes her much more vulnerable and a victim; this is mainly due to the exploitation she faces from Eric and Gerald. A woman would never treat a man the way that Eric and Gerald treated Eva. Eva has absolutely no influence or power in society. For working class women, a job was crucial. There was no social security at that time, so without a job they had no money. There were very few options open to women in that situation: many saw no alternative but to turn to prostitution.

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| **Character** | **Gender quote** | **What it reveals** |
| Mrs Birling | “men with important work to do sometimes have to spend nearly all their time and energy on their business” | Accepts her status in a patriarchal society where wives come second / have less important work. |
| Sheila | Referring to the ring: “Is this the one you wanted me to have?” | Men were the decision makers. |
| Stage directions & Sheila | “very pleased with life and rather excited” & “really feel[s] engaged” after receiving the ring. | For most upper class women, the best they could hope for was to impress a rich man and marry well - could explain why Sheila spent so much time in Milwards. |
|  | Men drinking “port”, smoking “cigars”, “telling stories” whilst the women are in another room “talking about clothes”. | Expected/stereotypical gender roles of the time. |
| Mr Birling | “...not only something to make 'em look prettier - but - well, a sort of sign or token of their self-respect.” | He judges women’s worth by their appearance and suggests that all women think in the same way. Link to seeing Eva as just one of “several hundred young women” who worked at the factory. |
| Mr Birling | “that’s enough of that” **and** “I protest against the way in which my daughter, an unmarried woman, is being dragged into this-” | Tells off the Inspector when anything upsetting or disgusting is revealed as he feels Sheila needs protecting but does not protect Eric in the same way. |
| Sheila | “Go on, Gerald. You went down into the bar, which is a favourite haunt of woman of the town.” | Suggests that women are much more knowledgeable and less delicate than men think they are. |
| Gerald | “I hate those hard-eyed dough faced women” | Judges women by their looks. Plus, why did he go if he hates their looks? |
| Gerald | “mistress” and “young, fresh and charming” | Power men held over women: knew she was vulnerable and in need of help but abandons her when he’s ready to move on. |
| Mr Birling | “you must understand that a lot of young men…” | Said after Gerald confessed to the affair & Sheila handed back the ring. Suggests affairs were common and that there was inequality between how men were allowed to behave compared to women. |
| Mrs Birling | “Women of the town?” / Alderman Meggarty! | Has been sheltered from the reality that many upper class men attended prostitute bars. |
| Mrs Birling | “She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.” | As well as a ‘class quote’, it reveals that Mrs B has no understanding of the difficulties other women face. |
| Sheila | “mother – stop – stop!” **and** “was he really a police inspector?”. | Sheila is the first to put two and two together. Suggest women are smarter than they are given credit for. |
| Eric / Inspector | “I was in the state when a chap easily turns nasty – and I threatened to make a row” / “as if she were an animal, a thing, not a person” | Women were used as sexual objects by men. / No concern for the fact that women were expected to remain chaste before marriage…unlike men. |
| Mrs Birling | “your father can decide what we ought to do” | Mrs B is her husband’s social superior and yet she is shown to be very passive/submissive – the man was thought to be the leader & decision maker because they were ‘better at it’ than women. Shows that gender is more important than class. |
| Sheila | “it’s too soon” | This is at the end of the play. Sheila has broken the socially accepted way for women to behave/become much more independent. |

**The role of the Inspector:**

His character works on two levels:

1. a **realistic level** his character
   * shocks the family / puts them on the ‘back-foot’
   * makes the characters confess
   * allows the characters to see how their behaviour affects others
   * turns characters against one another
   * encourages the characters to learn from what has happened and change their behaviour

**How does Priestley do this? In a theatrical sense he uses the Inspector as a dramatic device, by:**

* giving him the power to control the action on the stage; he interviews each person in turn. He shows a photo of Eva Smith to each character in turn that only they see. The audience is intrigued. Slowly the story of Eva's life is unravelled, like in a 'whodunit'.
* giving him powerful speeches, e.g. final speech, which involve the audience as well as the characters on stage
* creating mystery about who or what the Inspector is – he seems to know things before the other characters do. Is he a time traveller? Is he a spirit? Check out his name: Goole – sounds like Ghoul, doesn’t it?
* making the play work in three different time zones: 1912, *1945,* present day

1. a **symbolic level** to act as a vehicle for Priestley’ s moral message. His character encourages the audience:

* to learn from the mistakes of the past
* to recognise that selfish pursuit of riches and power can be destructive
* to be aware that our lives are all linked and that our behaviour affects one another
* to see the need to create a better society

**Dramatic Structure/Genre:**

Follows the rules of **Greek Drama**: the three unities of **place, action and time are kept to in a realistic manner**, i.e. the drama all unfolds in one place: Birling’s Dining room; the action all takes place in one evening; and time passes in ‘real time’. This makes the play **realistic**.

The **Inspector acts like a Greek Chorus (narrator):** he sums up what has happened and explains to both actors and the audience the lessons we must learn.

Equally might be seen as a simple **crime/mystery play**, a ‘Whodunit?’

Furthermore, the play has **myth-like quality in that it carries a moral message** that we should take better care of our fellow human beings so in some ways is like a **parable**.

**Dramatic Devices:**

As well as the use of the Inspector, Priestley uses a range of other dramatic devices for different purposes:

* **Stage directions** give us an insight into the Birling family, the Inspector’s mannerisms (e.g. “staring hard” at the person whom he is addressing) and how characters are feeling: compare the opening stage directions with those immediately after the Inspector’s exit!
* **Sound effects:** e.g. there’s a “sharp ring of a front door bell”interrupting Birling in the middle of one of his speeches. The *“sharp”* ring would startle the audience and perhaps suggest that the Inspector may be a “sharp” (as in intelligent and/or possibly aggressive) person. The ring also interrupts Birling suggesting that the Inspector will have power and control over Birling.
* The **lighting** changes from“pink and intimate” to “brighter and harder”when the inspector arrives. This suggests again that the Inspector is a “hard” character who will wreck the cosy world the Birlings live in.
* **Timing** of entrances and exits is crucial. For example, the Inspector arrives immediately after Birling has told Gerald about his impending knighthood and about how "a man has to look after himself and his own."
* **Staging:** all the action takes place in one room – it is claustrophobic and intense – the pressure builds within the closed room. The Birlings are shown to live in a closed, protected world and the Inspector is not welcomed from the outside. Stephen Daldry’s production showed the house on stilts; height demonstrated the Birling’s separation from the rest of the town but the stilts seemed unsteady – showing the Birling’s could easily fall, indeed the house collapses at the end of the play.
* Ending each Act with a **cliff-hanger**.
* **Phone calls:** tension builds for characters and audience whilst they await to hear what has been said on the other end of the line.
* **The ending:** itleaves the audience wondering. In Act 3 the Birlings believed themselves to be off the hook when it is discovered that the Inspector wasn't real and that no girl had died in the infirmary. This released some of the tension. But the final telephone call, announcing that a real inspector is on his way to ask questions about the suicide of a young girl, suddenly restores the tension very dramatically. It is an unexpected final twist. Consider Priestley’s interest in Ouspensky’s and Dunne’s Theories of Time.

**SAMPLE EXAM QUESTION**

You will get a choice of two questions and it’s likely that one will be a **character** question and one will be a **theme** question. The sample question that we’ve been given (just below) looks exactly like questions from the former GCSE; I’ve also included those (see below) as they might come up on your exam so I suggest that you practise answering them.

**EITHER**

**Question 1** How and why does Sheila change in *An Inspector Calls*?

Write about:

* how Sheila responds to her family and to the Inspector
* how Priestley presents Sheila by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

**OR**

**Question 2** How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

* the ideas about responsibility in *An Inspector Calls*
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

***QUESTIONS FROM THE FORMER GCSE***

* *How does Priestley show that tension is at the heart of the Birling family? (30 marks)*
* *Priestley criticises the selfishness of people like the Birlings. What methods does he use**to present this selfishness? (30 marks)*
* *An Inspector Calls has been called ‘a play of contrasts’. Write about how Priestley presents some of the contrasts in the play. (30 marks)*
* *How does Priestley present the change in Sheila during the course of the play**An Inspector Calls? How do you think this change reflects some of Priestley’s ideas?**(30 marks)*
* *Arthur Birling says, ‘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?’**How does Priestley present ideas about responsibility in An Inspector Calls? (30 marks)*
* *How do you respond to Gerald in An Inspector Calls? How does Priestley make you**respond as you do by the ways he writes?**(30 marks)*
* *What do you think is the importance of Inspector Goole and how does Priestley present him? (30 marks)*
* *Remind yourself of the stage directions below from the start of Act 1. In the rest of the play, how does Priestley present and develop some of the ideas shown here?**(30 marks)*
* *In Act 2 of An Inspector Calls, Sheila says to her mother, Mrs Birling, “But we really must stop these silly pretences”. How does Priestley show, in his presentation of Mrs Birling, that she often pretends to be something she is not? (30 marks) SPaG: (4 marks)*
* *How important do you think social class is in An Inspector Calls and how does Priestley present ideas about social class? (30 marks) SPaG: (4 marks)*
* *Remind yourself of the ending of the play from ‘The telephone rings sharply.........’ to ‘......the curtain falls’. How do you respond to this as an ending to An Inspector Calls and how does*
* *Priestley make you respond as you do by the ways he writes? (30 marks) SPaG: (4 marks)*
* *In the opening stage directions, Priestley refers to Eric as ‘not quite at ease, half shy, half assertive’. How does Priestley present these and other ideas about Eric in An Inspector Calls? (30 marks) SPaG: (4 marks)*
* *How does Priestley present ideas about gender in An Inspector Calls? (30 marks) SPaG: (4 marks)*
* *What do you think is the importance of Eva Smith in An Inspector Calls and how does Priestley present her? (30 marks) SPaG: (4 marks)*
* *Arthur Birling describes himself as ‘a hard-headed, practical man of business’. How does Priestley present this and other views of Arthur Birling in An Inspector Calls? (30 marks) SPaG: (4 marks)*
* *How does Priestley present ideas about inequality in An Inspector Calls? (30 marks) SPaG: (4 marks)*
* *How does the relationship between Gerald and Sheila change in An Inspector Calls and how does Priestley show the changes? (30 marks) SPaG: (4 marks)*
* *How does Priestley present conflict in An Inspector Calls? (30 marks) SPaG: (4 marks)*

**WHAT ARE THE EXAMINERS LOOKING FOR?**

**(30 marks: AO1=12, AO2=12, AO3=6) AND (4 marks: AO4)**

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| **AO1** | Read, understand and respond to texts.  Students should be able to:   * maintain a critical style and develop an informed personal response * use textual references, including quotations, to support and illustrate interpretations. |
| **AO2** | Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate. |
| **AO3** | Show understanding of the relationships between texts and the contexts in which they were written. |
| **AO4** | Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. |

**WHAT SHOULD I WRITE?**

* Firstly, highlight **the key word(s) in the question**
* Write essay
  + **Briefly answer the question** in one sentence; you can mention 3 or 4 points that you’re going to make. *Don’t waste time writing “In this essay, I will…”, just answer the question. No evidence required here.* **(5 mins)**
  + **Write about 4 detailed PEELs.** This is where you pick up the marks **(35 mins)**
  + **Sum up** how the writer shows…whatever the question asks. **(5 mins)**

**SO WHAT DOES A DETAILED PEEL LOOK LIKE?**

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| **AO1 (how well you answer the question & use quotes): 40%**  **AO2 (Analysis of language, structure and form): 40%**  **AO3 (Context): 20%**  **Intro and model paragraph for a question about social class:**  Those who are middle class or upper middle-class, like the Birlings, are presented as selfish and unwilling to take responsibility for others who are lower down the class system.  At the start of the play, Mr. Birling’s capitalist views are revealed when he states that a **“man has to make his own way”**; such thinking results in Birling only being concerned with **“profit”** and moving up the class ladder whilst working class women such as Eva Smith struggle to get by on poor wages. This runs contrary to **Priestley’s own socialist beliefs**, which is why **earlier**, Birling’s character is made to look foolish: his character confidently states that the Titanic is **“unsinkable”** and that war **“won’t happen”**. This would result in an **audience** in 1945, **who are aware that neither of those statements are true**, regarding Birling as an arrogant character who doesn’t know what he’s talking about. This use of **dramatic irony** might then lead the audience to view Birling’s political views (capitalist) as foolish and therefore side with the **“cranks”** (socialists), which is Priestley’s intention. **Priestley may have been angered by his experiences of working in a local wool firm where he would have seen how poorly the working class were treated by their employers** and therefore uses Birling as a **metaphor** for an unfair class system that feels no **“responsibility”** to those who are less fortunate and is therefore able to indirectly attack it. |

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| **AO1 (Quotes & response) 40%** | **AO2 (Analysis of language, structure & form) 40%** | **AO3 (Context) 20%** |
| (STAGE DIRECTIONS) The furniture is described as “substantial and heavily comfortable, but not cosy and homelike” | Suggests that the family are more concerned with appearances. | Rich Edwardians liked to show off their wealth. |
| (SHEILA) “Now I really feel engaged.” | The **adverb** “really” suggests that she’s materialistic/vain. Actress portrayal of an “excited” (STAGE DIRECTIONS) character admiring her ring could encourage audience to see her as spoilt. |  |
| (BIRLING) “The Germans don’t want war” & “the Titanic…is unsinkable, absolutely unsinkable” | **Repetition** of “unsinkable” alongside **dramatic irony** makes Birling appear foolish as these opinions turn out to be completely wrong. | Titanic sank in April 1912. In comparison to an audience today, an audience in 1945 may also dislike Birling’s character even more due to their recent experiences in the Second World War; many would have also remembered/been affected by the First World War. |
| (BIRLING) “a man has to make his own way” / we’re not “together like bees in a hive” | His opinion is a capitalist one. The **simile** is dismissive of socialist thinking (ideology). Due to the **earlier** dramatic irony however, the audience won’t trust Birling’s political opinions. Birling becomes a **metaphor** for the uncaring, capitalist society that typified 1912. |  |
| (BIRLING) “They wanted the rates raised…” / “I refused of course.”  (INSPECTOR) “Public men, Mr Birling, have responsibilities as well as privileges.” | The use of an **active sentence fronts** the **1st person singular pronoun**, “I” which emphasises both Birling’s power. Furthermore, the **short**, blunt **sentence** reflects how Birling feels no responsibility/kindness for his workers; he’s only concerned with making a profit.  Inspector suggests that Birling had a duty of care to his workers. | Factory owners could pay what they liked and workers had no rights. Scarcity of jobs meant workers worked long hours to make ends meet. At 16 yrs of age, Priestley was a junior clerk with a local wool firm and would have seen the conditions. |
| (GERALD) In response to Birling’s statement that the strike didn’t last long: “Not if it was just after the holidays. They’d all be broke if I know them.” | **Third person plural pronouns**, “They” and “them” reveal that Gerald considers all those in the lower classes to have the same bad habits. | The wealthy often thought of the poor as spendthrifts and were completely unaware of how they barely had enough to survive. |
| (INSPECTOR): “Lots of young women” live a dreadful existence, “ if there weren’t, the factories and warehouses wouldn’t know where to look for cheap labour. Ask your father.” | Suggests that people like Birling take advantage of the weak/vulnerable. This is a direct attack on capitalism. The **short sentence** reinforces Birling’s link to capitalism and also helps to create tension as the audience await his reaction to the Inspector. | Women weren’t allowed to take on many jobs and when they did have a job, they were paid less than their male counterparts. |

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| **AO1 (Quotes & response) 40%** | **AO2 (Analysis of language, structure & form) 40%** | **AO3 (Context) 20%** |
| (ERIC) “He could have kept her on instead of throwing her out.”  (SHEILA) “But these girls aren’t cheap labour – they’re *people*.” | The **third person pronoun** shows a lack of respect for his father due to the way he treats his workers.  The **contrast** between the caring younger generation (Sheila and Eric) and the older generation (Mr Birling here) is clear. | Children would not have argued with their parents, particularly in the presence of guests.  Priestley hoped a new generation would reject old ways and strive for a more caring world. |
| (BIRLING): “she got herself into trouble there, I suppose?” | **Question** demonstrates that Birling judges people according to their class/social standing. |  |
| (GERALD) “we’re respectable citizens and not criminals.”  (INSPECTOR) “Sometimes there isn’t as much difference as you think.” | Tries to use social standing as leverage.  Suggests that although it may not be a legal crime, a moral crime has been committed. | The wealthy (‘respectable’) were often above the law. Criminals were seen to come from the lower (less respectable) classes not the middle or upper classes. The Inspector questions this widely-held belief. |
| (SHEILA): “It was my own fault.”  “I’ll never, never do it again.” | Sheila comes across as jealous/spiteful for getting Eva Smith sacked simply because she was a “pretty girl” but the **short, simple sentence** is honest – audience might feel some respect (**actress’s portrayal?**). **First person possessive determiners** “my” and “own” emphasises her willingness to accept responsibility.  The **repetition** of “never” reinforces the honesty as well as how guilty/sorry she is. |  |
| (GERALD) “All right, if you must have it. I met her first sometime in March last year.” | The **conditional clause**, “if you must have it”, reveals he’s not a willing participant unlike Sheila. |  |
| (MRS BIRLING) “Alderman Meggarty… we *are* learning something tonight.” | Emphasis on the **auxiliary verb** “are” is ironic because she never really does learn anything. Mrs Birling realises that people she thought were civilised are corrupt and immoral. Suggests the wealthy are remote from reality? |  |

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| (GERALD) “I insisted on a parting gift of money.” | Money is **symbolic** of Gerald clearing his conscience. The affair has basically provided him with sex without responsibilities. |  |
| (GERALD) “I’m rather more – upset – by this business than I probably appear to be – and – well, I’d like to be alone for a little while.” | **Dashes** and **filler** (“well”) demonstrate that he is genuinely upset about what has happened to Eva and the audience may sympathise with him at this point even after his admission. |  |
| (MRS BIRLING) “She seemed to me to be not a good case – and so I used my influence to have it refused.” | **Matter of fact (mainly monosyllabic) language** makes her seem heartless. | Women who were in desperate need were reliant on charitable organisations – there was little in the way of welfare. |
| (MRS BIRLING) “As if a girl of that sort would ever refuse money!” | The **determiner** “that” and the **vague noun**, “sort” has a distancing effect: Mrs Birling sees herself as morally/socially superior; doesn’t seem to see the working class as “people”. |  |
| (ERIC) “I was in that state when a chap easily turns nasty – and I threatened to make a row.” | Suggestion of rape – certainly for a modern audience. | Single females weren’t supposed to have male guests in their rooms. Furthermore, it would be difficult to find lodgings if you had been kicked out for “mak[ing] a row”. |
| (ERIC) “She wouldn’t take any more [money].” | Eva/Daisy behaved more decently (wouldn’t accept stolen money), even in poverty, than any of the Birlings did. Eva is morally superior to her superiors – **irony**. | The lower class were the ones who were more likely to be criminals/immoral. Priestley turns this idea on its head. |
| (BIRLING) “I’d give thousands – yes, thousands –” | Like Gerald, Birling wants to “cover this up”. |  |
| (INSPECTOR) “We don’t live alone. We are members of one body. We are responsible for each other.”  “…fire, blood and anguish” p.207 | **Anaphora** (of **1st person plural pronoun**) reflects caring community – Priestley’s social message. **Short sentences** suggest certainty / persuasive. In many productions, the **actor usually turns to the audience** when delivering final speech.  **Dramatic irony** – characters shocked/confused – for the audience (in 1945), the message is that history might repeat itself. | The war is fresh in the minds of an audience in 1945 and the horrors of the holocaust are just being uncovered. |

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| (STAGE DIRECTIONS) Sheila is…quietly crying. Mrs Birling has collapsed into a chair. Eric is brooding desperately. Birling…moves hesitatingly…looks gloomily at the other three…pours himself…a drink, which he hastily swallows. | **Contrast** with the start of the play. The **Lowry production symbolically** portrays this family breakdown with the collapse of the onstage house. |  |
| (MR BIRLING) “Who here will suffer more than I will?” | **First person singular pronoun** shows his selfishness – concerned about the “scandal” and the fact that he might not get his “knighthood”. |  |
| (ERIC) “Oh – for God’s sake! What does it matter if they give you a knighthood or not?!” – pg. 208 | Profanity reveals his disgust. | Such blasphemous language would have been shocking at the time. |
| (ERIC) “Whoever that chap was, the fact remains that I did what I did” pg.214 | **Repetition** of **first person singular pronoun** “I” shows he is accepting full responsibility for his actions in **contrast** to his father. |  |
| (ERIC) “The money’s not the important thing. It’s what happened to the girl and what we all did to her that matters.” | **Contrast** to Birling and Gerald’s comments about money. |  |
| (STAGE DIRECTIONS/SHEILA) “(passionately) You began to learn something. And now you’ve stopped. You’re ready to go on in the same old way.” | **Short sentences** reinforce the **stage directions**. | In the aftermath of the war, Priestley didn’t want a return to such a society – he wanted a more caring, fairer society. |
| (GERALD) “Everything’s all right now, Sheila. (Holds up the ring.) What about this ring?” | Gerald is part of the younger generation but ends up more like the older generation. Perhaps this was Priestley’s message – it would be so easy to return to the ways of the past. |  |

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