

AQA English Literature Paper 2

An Inspector Calls



Revision booklet

Ms. Gee

REMINDER

In the exam, **you will be presented with a choice of two questions** about An Inspector Calls.

You must CHOOSE ONE and answer it.

The question will ask you to focus on a character OR and idea (**examiners expect to see word level language analysis** so you will need to have **memorised at least the gist of key quotes** that relate to **all the characters AND the main ideas**)

You are advised to spend 5-10 minutes planning using a mind map, 30-35 minutes writing your response and then 5 minutes carefully proof-reading it for SPAG accuracy!

(You will spend the next 45 minutes in this exam writing your response to the question on the Power and Conflict anthology poems, 30 minutes on the unseen poem and the last 15 minutes on comparing a new unseen poem with the former.)

HOW SHOULD I REVISE?

1. Firstly, you need to look at some past exam questions (from the old spec, sorry, we don't have any new ones!) so you know what to expect – see pages 3 and 4. Do this now. Once completed put a tick next to this first step.

2. OK, now that you've done that you need to understand **what** to write and **how** to write it. You'll find all of this information on page 4 and 5. Read and digest this information now. Once completed put a tick next to this second step.

3. Okey dokey. Now you need to refamiliarise yourself with the playwright, the play, its characters, themes, etc. Read pages 5 – 12. **Don't forget all the class notes & discussions!** Once completed put a tick next to this third step. Happy reading. 😊

4. Alrighty, now for the most important part of your revision. Create a mindmap (preferably on A3) with a few quotes for each character as well as how these quotes link to what it shows about the characters, Priestley's ideas, effect on audience(s), methods used, etc. Use colour and images to bring it alive; your brain likes colour and images. Tick the box when done.

5. Practise answering some of the exam questions under timed conditions – 45 minutes. Although we'll do one in class, the more you do, the better you'll get.

6. As you approach the exam look at your mindmap, memorise your 'golden quotes' and reread this booklet.

Put in the time and it'll pay off, I promise.

Good luck Year 11.

PAST EXAM PAPERS – AN INSPECTOR CALLS

2017 Specimen Paper

EITHER

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.

OR

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.

EITHER

How does Priestley show that conflict is at the heart of the Birling family? Write about:

- the ideas about conflict in *An Inspector Calls*
- how Priestley presents conflict in the ways he writes.

OR

Priestley criticises the selfishness of people like the Birlings. What methods does he use to present this selfishness? Write about:

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

OR

Question 18 How does Priestley present Gerald in *An Inspector Calls*? Write about:

- how Gerald responds to his family and to the Inspector
- how Priestley presents Gerald by the ways he writes.

EITHER

Question 17 What do you think is the importance of Inspector Goole and how does Priestley present him? Write about:

- how The Inspector responds to the Birling family
- how Priestley presents the Inspector by the ways he writes.

EITHER

Question 17 How does Priestley present the idea of appearance vs. reality?

- the ideas about people who are not how they seem in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

OR

Question 18 How does Priestley present the idea of social class in *An Inspector Calls* ?

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

WHAT SHOULD I WRITE?

- Firstly, underline or **highlight** the key word(s) in the question
- Mind map 3 ideas that relate to the question you've been given, along with supporting quotes that you can remember
- Then a **quick** intro: answer the question in one sentence; you can basically mention 2 or 3 of the points you're going to make. *Don't waste time writing "In this essay, I will...", just answer the question. No evidence need here.*
- Now write **3-4 detailed IMERCIs**.
- Conclusion: in one or two sentences, sum up how the writer shows...whatever the key word in the question is.

WHAT ARE THE EXAMINERS LOOKING FOR?

"Examiners are encouraged to reward any valid interpretations."

Candidate clearly explains his/her point	<i>These basically mean I.M.E.R. Needed for a 3 grade (explain what the evidence <u>suggests</u>)</i>
Candidate uses evidence to back up points made	
Candidate focuses on question	
Candidate explains writer's use of language and/or structure and links to context (when the play is set) / themes where appropriate	4/5 grade I.M.E.R.C.I
Candidate also provides a convincing and imaginative interpretation	6/7/9 A/A* I.M.E.R.C.I

SO WHAT DOES THAT LOOK LIKE?

The stage directions at the start of the play are used to show the audience what the family are like. The "good solid furniture" suggests to the audience that the family are wealthy as their furniture is well made and expensive.	3
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The stage directions at the start of the play are used to show the audience what the family are like. Although they have “good solid furniture”, it’s “not cosy and homelike” which suggests that although the family are wealthy as their furniture is well made and expensive, they are not a close family and are more concerned with appearances. Priestley might be using the set as a metaphor to suggest that the wealthy and powerful classes of 1912 were uncaring and cold.

6/7/8

NOTES

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 only just escaped death on a number of occasions. 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 (Ouspensky and Dunne's Theories of Time) 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.

Social Historical Context:

The play was **written in 1945** at the end of 2 World Wars. 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.

By 1945 Europe was in ruins and two cities of Japan were 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.**

This play has a **moral message** (like a fable, with a lesson to be learned at the end); **that we should think of others and work together to ensure a fairer, more equal society**, This idea is known as **socialism**; even now, the political party Labour to some extent follow this idea. When the play was first published, 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.

During Edwardian England (**1912**), there was also a divide between the people of England at that time; the rich and the poor. **87% of all the money in England belonged to only 5% of the population!**

In 1912, England had little welfare system, in other words, there was **no dole** if you didn't have a job. 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 39! 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. The eldest male of any home would be the main breadwinner (the person who brings the money home), they were also in charge at home, and their word was law; **a wife would never argue or answer back to her husband or eldest son**.

Summary of the writer's Ideas (A03):

The play is about social responsibility. Priestley uses the play to present his ideas on responsibility and society. He uses the **character of the Inspector as a mouth-piece for his ideas**. For example the Inspector exclaims 'We are members of one body. We are responsible for each other'. **Priestley is suggesting that we should all look after one another**, and that those who have power over others should use it for the common good, not just for their own benefit. It is clear by the end of the play that these are Priestley's views.

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 at his most confident; 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)
6. Gerald admits that he kept Daisy as his mistress.
7. Mrs Birling tells the group that she denied help to a pregnant girl when she went to Mrs Birling's charity organisation
8. Eric enters, just as we realise he is the father of the child.
9. Eric explains his relationship with the girl and how he stole money to help her.
10. The Inspector leaves.
11. The family gradually realises the Inspector could have been a fraud.
12. The celebratory mood is almost restored – then a phone call announces that an Inspector is on his way to investigate a girl's suicide.

Dramatic Devices:

Priestley uses a range of dramatic devices for different purposes. For example, **set, lighting, sound effects, props, characterisation, timing and dramatic irony.**

Stage Directions

At the beginning of Act 1 he uses **stage directions to set the scene and give us information about the Birling family** before we even see them. We can tell that the **Birling family are a comfortably off** middle to upper middle class family. We can also tell that they are **all feeling relaxed and confident** at the beginning of the play.

- set - *large suburban house*
- furniture - *'solid ...but not cosy and homelike'*
- props – suggests wealth *'champagne glasses', 'decanter of port'*
- costume *'evening dress of the period'* white tie and tails – a formal occasion
- lighting – *'pink and intimate'*
- characters and how they are described by Priestley

At the start of the play the Birlings are seated and relaxed. By the end all standing and shouting/crying.

Staging- All the action takes place in one room- it is claustrophobic and intense- the pressure builds within the closed room. Birlings are shown to live in a closed, protected world and the Inspector is not welcomed from the outside.

Stephen Daldry's 1992 production showed the house on stilts. Height showed the Birling's separation from the rest of the town, but the stilts seemed unsteady- showing the Birling's could easily fall from their status.

Dramatic Irony. (when an audience knows more about the characters/action than the characters on stage). Priestley uses **dramatic irony to show how ridiculous and wrong Birling's opinions are.** E.g.:

- **Birling says war won't happen** 'I say there isn't a chance of war' but audience knows there were **two World Wars about to happen**
- Birling says that the **Titanic won't sink** – 'unsinkable' – we know **it did, later that year.**
- Birling thinks **there'll be no tension between employers and employees** 'you'll be living in a world that will have forgotten all these Capital versus Labour agitations' but there were strikes in 1907-1912 because of poor conditions and the **General Strike of 1926**
- The dramatic irony makes the audience think **Birling is foolish and lacking in knowledge about the future. It also makes his political opinions seem wrong. Priestley is also showing an audience his concern that such idiotic people have some degree of power in this society. Could you relate this to his Priestley's experiences?**

The entrance of the inspector

- **Sound Effect-**There's a **'sharp ring of a front door bell'** and Edna interrupts Birling in the middle of his speeches. The **'sharp'** ring would startle the audience – and suggests that the Inspector may be a 'sharp' (as in intelligent and possibly aggressive) person. The ring also interrupts Birling suggesting that the Inspector will have power and control over Birling.

- There is a **change of lighting 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.
- His name 'Inspector Goole' also suggests something unpleasant/interesting about the inspector – e.g. 'ghoul' means ghost

The inspector develops the dramatic tension

The inspector '*creates at once an impression of massiveness, solidity and purposefulness*'. He also speaks '*carefully, weightily*' and '*has a disconcerting habit of looking hard at the person he addresses before actually speaking*'. This interests an audience – **we want to know why he is there and how people will react** to his questioning.

The Inspector 'inspects' or interrogates each person in turn. He shows a photo of Eva Smith to each character in turn that only they see. The **audience is intrigued** and wants to know what this is.

- Interrogation of Birling. Birling feels uncomfortable and tries to threaten Goole with his friendship with Colonel Roberts. Audience think Birling is selfish and arrogant.
- Beginnings of **conflict between younger generation** (Sheila) and older generation (Birling). Sheila responds much more instinctively and emotionally to the report of Eva Smith's death. This creates tension and the audience feel some sympathy for Sheila.
- Inspector leaves the room, having introduced Eva Smith's change of name to Daisy Renton.
Audience want to know why this has occurred.
- Look at the final exchange between Sheila and Gerald. In a sense, Sheila begins the inspector's task. The fact that the audience knows that Gerald is involved (the third out of five characters) **suggests to the audience that the momentum will continue and that all the characters will be involved.**
- The inspector returns at the end of the scene and asks his question 'Well?' This is a **cliff-hanger – audience want to watch on to see how Gerald and Sheila react.**
- **Act 2 also ends with CLIFF HANGER. The front door slams, announcing Eric's return, but the audience have to wait until Act 2 for his confession.**
- **(The front door bangs every time someone enters or leaves the house. The characters and audience can hear this, and wonder who enters the house- effective sound effect in creating tension.)**

Timing

- **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."
- **Sheila runs off stage when she realises she is the reason Eva was sacked - creates intense atmosphere.**
- **Sheila and Gerald are left alone to discuss Daisy Renton- this draws information out for audience.**
- **A great deal of tension has been created for the audience by the end of Act 1** and they have the desire to know how all the characters were involved. By having a break at this point between Acts One and Two and creating a **dramatic pause** Priestley creates **tension for the rest of the play**. Act 1 ends with the Inspector asking, "Well?" This builds suspense for the start of act 2 which begins with the same question and we are desperate for the answer.

- Tension is further created by the way **information is gradually revealed**, one person at a time. The audience and characters are kept on their toes.

Priestley has already **suggested to the audience some of the themes** that he develops later in his play: e.g. the idea that **those in power are often undeserving of that power and foolish** (as shown in his presentation of Birling in particular) and that the **younger generation are more open to positive change** (as in his presentation of Sheila's remorse). Most importantly he has suggested that the Inspector is going to be the character to question the arrogant self-confidence that the Birlings have, just as he as a playwright confronts his audience's own prejudices about power in society.

The Ending

The **ending** leaves the audience on a cliff-hanger. 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 releases 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.

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. Action all takes place in one evening, time passes in the same way as in real life. 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**- 'Who dunnit?'

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**.

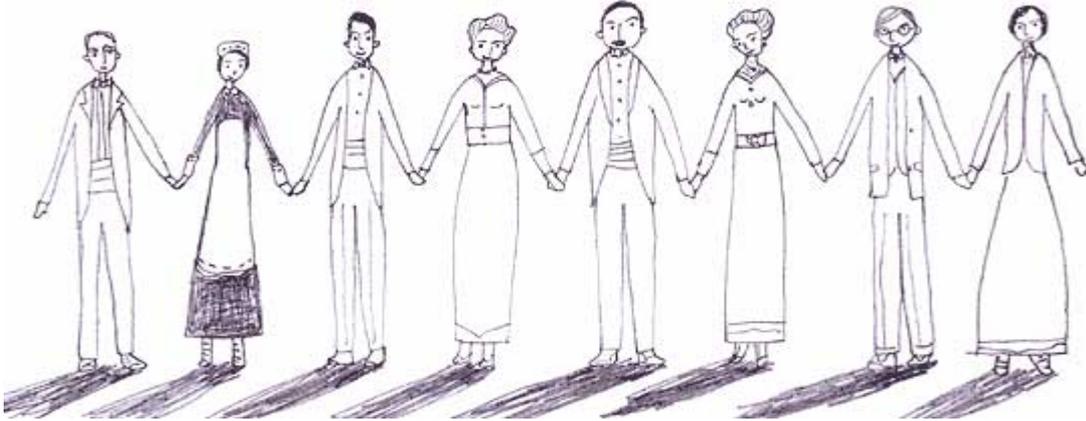
The Inspector himself adds dramatic tension:

- He controls the **pace** and **tension** by dealing with one line of enquiry at a time. Slowly the story of Eva's life is unravelled, like in a 'whodunnit'.
- He is in command at the end of Act 1 and the start of Act 2, and the end of Act 2 and the start of Act 3. He is a brooding, inescapable presence, very much in control.
- He is very mysterious and seems to know what is going to happen before it does. Consider his name 'Goole'. A ghoule is a ghost. Is he a supernatural being? The voice of Priestley or even God, come to morally judge them?

Writer's ideas (A03)

Responsibility: The Inspector wanted each member of the family to share the responsibility of Eva's death: he tells them, "*each of you helped to kill her.*" However, his final speech is aimed not only at the characters on stage, but at the audience too:

"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."



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 selfish/uncaring and immoral.

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

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.

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. Eric refuses to try to cover his part up, saying, " <i>the fact remains that I did what I did.</i> "
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 <i>do</i> 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 caught in the middle, being neither very young nor old. In the end he sides with the older generation, perhaps because his aristocratic roots influence him to want to keep the status quo and protect his own interests.

Ultimately, we can be optimistic that the young - those who will shape future society - are able to take on board the Inspector's message.

SOME character Quotes

Inspector

Mystical and ghostly figure who calls to reveal to the Birlings how dangerous, selfish and immoral their lifestyles are.

'It's better to ask for the earth than to take it.' (14) The Insp's lesson to Mr B is that at least Eva Smith only asked for a rise. Mr B just takes all of his money without asking anyone.

'There are a lot of young women... if there weren't the factories and warehouses wouldn't know where to look for cheap labour. Ask your father.' (19) The Insp shows he knows how business works and how the workers are exploited by Mr B.

Gerald points out that they are respectable citizens, not criminals. Insp says 'Sometimes, there isn't as much difference as you think ... I wouldn't know where to draw the line.' (22) Insp suggests that even though no legal crime has been committed, they are guilty of a moral crime.

'You were annoyed with yourself and passed the annoyance onto her.' (25) The Insp knows why Sheila did what she did to Eva Smith.

'She wanted to keep this youngster out of any more trouble – isn't that so?' (47) Eva Smith wouldn't accept any more money from Eric because she thought he'd get into trouble for it. Eva is morally superior to her superiors – irony.

'You're offering the money at the wrong time, Mr Birling.' (56) The Insp offers moral, not legal lessons. Mr Birling appears not to know the difference.

'One Eva Smith has gone... but there are millions... of Eva Smiths... all intertwined with our lives... if men will not learn that lesson, then they will be taught it in fire and blood and anguish.' (56) The message Priestley wanted to put across when he wrote the play?

Birling

Bullying, mean head of the family who sees his employees as expensive machinery rather than human beings.

'look forward to a time when Croft's and Birling's are no longer competing but working together – for lower costs and higher prices.' (4) Mr B may only want Gerald to marry his daughter for business purposes.

'The Germans don't want war... the Titanic, she sails next week... and unsinkable, absolutely unsinkable.' (7) Mr B is wrong about the war and the Titanic. This is how the writer tells us he is wrong in the way he treats people too – dramatic irony to 1945 and modern audience. This links to pages 9/10 and his views, which the audience will also see as wrong. ***Good evidence to show you understand 'structure'.***

'The way some of these cranks talk now, you'd think everybody has to look after everybody else.' (10) Mr B can only ever think of looking after himself.

'But it doesn't convey anything to me.' (12) Mr B doesn't even remember sacking Eva Smith until he is reminded about it.

'Public men, Mr Birling, have responsibilities as well as privileges.' Insp suggesting that Mr B has a 'duty of care' to his employees – something we take for granted in 2012. (41)

Mrs Birling

A snobbish woman who judges everyone by their financial situation, not by their character.

'Girls of that class...' (30) Mrs B looks at everyone as members of various classes, not as human beings.

'Alderman Meggarty... we are learning something tonight.' (35) Mrs B realizes that people she thought were civilised are corrupt and immoral. Suggests the wealthy are remote from reality? Link to today?

'She seemed to me to be not a good case – and so I used my influence to have it refused.' (44) Mrs B admits turning the girl away but refuses to accept that this was wrong. Very matter of fact language.

'Some drunken young idler, then that's all the more reason why he shouldn't escape.' (48) Mrs B doesn't yet know that the drunken idler is her own son. As a hypocrite, she doesn't say the same when she finds out!

Sheila

A basically warm hearted girl who admits that she suffers from sudden jealousies. She eventually realises that they did wrong to the girl, unlike her parents.

'She was a very pretty girl too... and that didn't make it any better.' 'I couldn't be sorry for her.' (24) Sheila admits to being jealous of Eva Smith.

'...talked about building up a wall that's sure to be knocked flat.' (32) As one of the more intelligent characters, Sheila suspects that it is useless to try and fool the inspector.

'I don't care about that, the point is that you don't seem to have learnt anything.' (58) Sheila reveals her generous nature and that she knows that whether the girl died or not, the sins they committed are still with them / have taken place.

'I suppose we're all nice people now.' (63) As above. Ironic tone.

Eric

A basically pleasant young man but he admits he drinks too much and doesn't work hard enough. He eventually realises that they treated the girl badly.

'She wouldn't take any more and she didn't want to see me again.' (54) Eric explains how Eva/Daisy behaved more decently, even in poverty, than any of the Birlings did. Wouldn't accept stolen money.

'and the child she'd had too – my child – your own grandchild – you killed them both – damn you-' (55) Eric reveals the Insp's ability to turn them against themselves. Hyphens used to show his distress – harsh language used. Don't forget to look at the stage directions as well!

'The money's not the important thing. It's what happened to the girl and what we all did to her that matters.' (65) Eric proves that he is good at heart and understands that they were morally very bad to the girl.

Gerald

Another gentle character who might have helped Eva in generosity but allowed his superiority over her to lead to sex. Perhaps he should have considered what would happen to the girl when his help stopped, as it was always going to.

'And I've told you – I was awfully busy at the works all that time.' (3) Gerald proves that he is capable of being so dishonest to someone he should respect, i.e. Sheila.

'I didn't install her there so I could make love to her... I was sorry for her.' (37) Gerald may have tried to help her but he never considered what would happen when he took the help away.

'She told me she'd been happier than she'd ever been before.' (39) As above. Gerald's sense of generosity is not only providing him with sex without responsibilities, it is also misplaced.