



English Literature: Component 2, Section A

# An Inspector Calls



DATE OF EXAM:  
FRIDAY 25<sup>th</sup> MAY 2018

One question. 45 minutes.

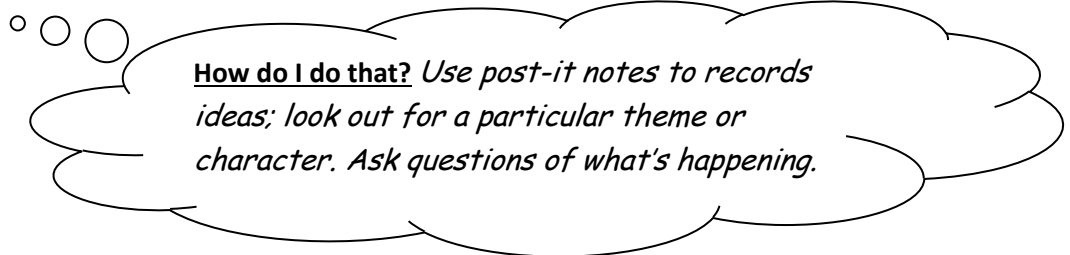
Name:

Class:

Teacher:

## How do I revise for An Inspector Calls?

1. **Read the play!** If you already have, that's great; you can always read it again. Try to **actively** read the book.



2. **Get organised!** You have lots of stuff on this book already. Find it. Sort it. **And use it.**
3. **Know what is going on.** Produce mind maps/summaries of each Act and character. Know what happens and when it happens and also why it's important.
4. **Know who is who.** Eva/Daisy, Sheila, Eric, Gerald, Mrs Birling and Mr Birling. Even Edna. What do they all represent? Be able to write 5 bullet points for each character (personality/appearance/role in the play) and find 5 (minimum) key quotes for them-put it on a big sheet of paper and stick it on your bedroom wall - AND LOOK AT IT!
5. **Be clear on the themes.** There are lots of themes explored in this play. Know what they are, why they're important and which characters have something to do with them.
  - **Make a note of what they are-look for some examples**
  - **Who has something to do with them**
  - **Some key quotes**
  - **Put it all on some sort of mind map. (Again, look at it from time to time once it's done!)**
6. **Learn lots of short quotes.** Don't forget you can't take your book into the exam. Get some cue cards-write 5 key quotes for each theme and each character on them and learn them! On the bus, in the car, just before bed...you get the idea. Stick them in your bag and take them with you, everywhere you go!
7. **Plan some essays.** Time yourself, spend ten/fifteen minutes writing down and then organising your ideas for different questions.
8. **Do some practice papers.** You'll find lots of past papers in this booklet. Use them!

# Notes on the Play

One of the best ways to revise is make your own notes as you read. Don't JUST read. Use the following information below and turn it into your own mind maps, lists, flashcards, cue cards... whatever helps it go into your head!

So... what's the play about?

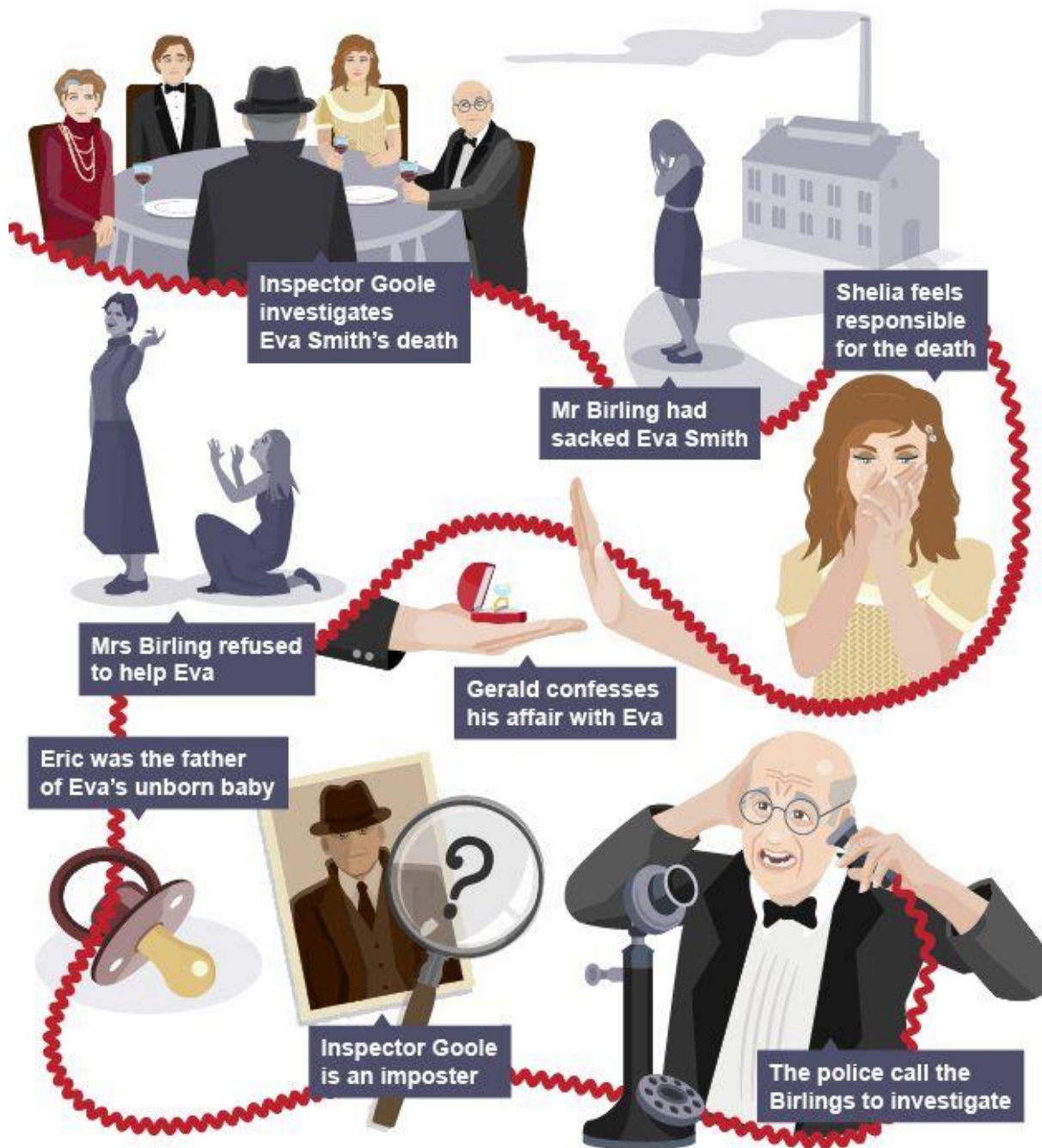
**The play is about, amongst many things, social responsibility.**

Priestley uses the play to present his ideas on responsibility and society. He frequently 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 fairly 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:**

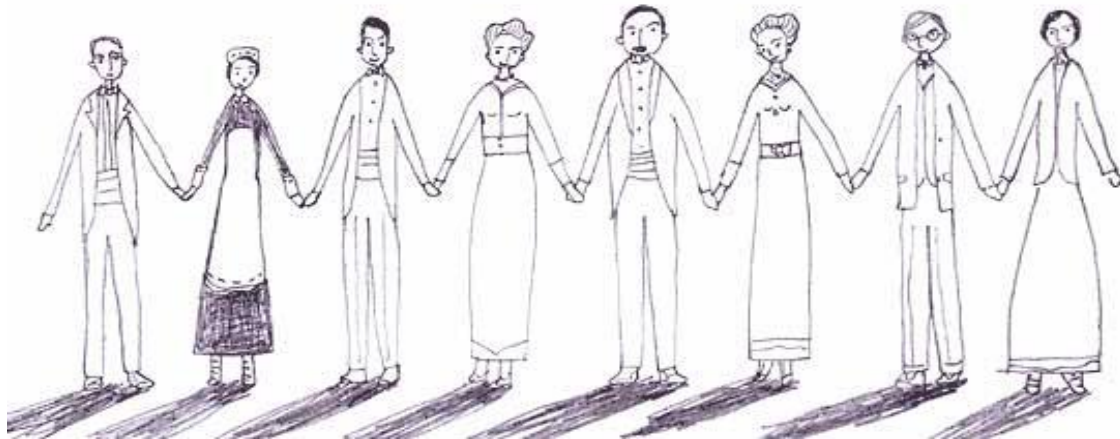
- He controls the **pace** and **tension** by dealing with one line of enquiry at a time. Slowly the story of Eva's life is unravelled, like in a 'whodunnit'.
- He is in command at the end of Act I and the start of Act 2, and the end of Act 2 and the start of Act 3. He is a brooding, inescapable presence, 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 ghou is a ghost. Is he a supernatural being? The voice of Priestley or even God, come to morally judge them?

# Themes

## 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	<b>Mr Birling</b>	keen to be knighted to cement his hard-fought rise to the upper class
someone who could be fired out of spite	<b>Sheila</b>	happy spending a lot of time in expensive shops
a mistress who could be discarded at will	<b>Gerald</b>	prepared to marry Sheila, despite her lower social position
easy sex at the end of a drunken night out	<b>Eric</b>	awkward about his 'public-school-and-Varsity' life
a presumptuous upstart	<b>Mrs Birling</b>	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.

<b>The Old</b> (Mr and Mrs Birling)	<b>The Young</b> (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, " <b><i>the fact remains that I did what I did.</i></b> "
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.

## Gender

*An Inspector Calls* was written after World War Two. As many British men went away to fight during the war, their positions in work had to be filled by women. This helped change existing perceptions. Men had to acknowledge the fact that women were just as capable as them. As a

result of this, many women enjoyed a newfound freedom that working and earning money allowed them.

Not all men saw this change in attitude as a good thing and stayed stuck in the past. Priestley explores the impact of these new gender roles through the independence of Eva Smith and the sexist attitudes of Mr Birling.

In *An Inspector Calls* Priestley explores the theme of gender through:

- how Mr Birling and Gerald Croft view women
- how Mrs Birling treats Eva Smith
- how Eva Smith is portrayed as independent and outspoken before her death

How Mr Birling refers to women	When Mr Birling is telling Eric and Gerald about women's attitudes towards the clothes they wear.	<i>"...not only something to make 'em look prettier - but - well, a sort of sign or token of their self-respect."</i>	Mr Birling shows that he has a patronising view of women, making the suggestion that clothes are a sign of self-respect for them. He has a stereotypical view of women here and does not see them as individuals but suggests that all women think in the same way.
How Gerald refers to women	Gerald makes sexist and superficial comments about the women in the bar he visits.	<i>"I hate those hard-eyed dough-faced women."</i>	Gerald shows that he can be very superficial in his view of women. If they don't meet his standard of how they 'should' look, he dislikes them.
How Mrs Birling treats Eva Smith	When Mrs Birling suggests that Eva is incapable of having feelings.	<i>"She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position."</i>	Priestley shows that even women like Mrs Birling can be just as cruel and old fashioned as the men are. She does not try to empathise with a member of her own gender. This also highlights her negative attitude towards the working class

## **SOME Character Quotes**

### **Make notes and learn them!**

#### **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. Ironical tone.

### **Eric**

***A basically pleasant young man but he admits he drinks too much and doesn’t work hard enough. He eventually realizes 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.***

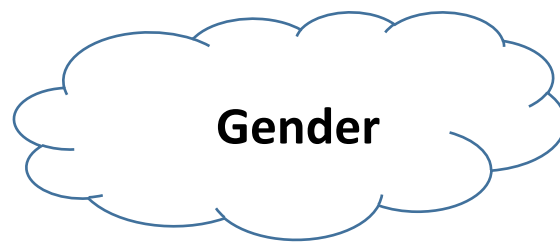
‘And I’ve told you – I was awfully busy at the works all that time.’ (3)  
Gerald proves that he is capable of being so dishonest to someone he should respect, i.e. Sheila.

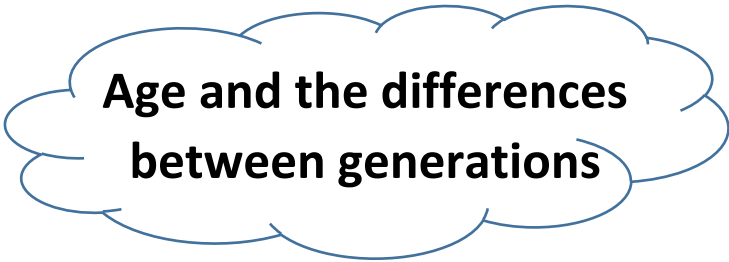
‘I didn’t install her there so I could make love to her... I was sorry for her.’ (37) Gerald may have tried to help her but he never considered what would happen when he took the help away.

‘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.

# Themes – Make your own notes!

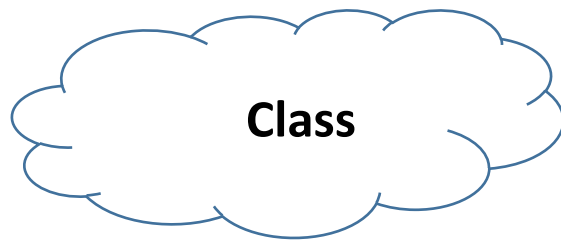






**Age and the differences  
between generations**





### Exam Practice Paper 1.

You are advised to spend about 45 minutes on this question.

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Eric and how he is presented at different points in the play. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [40]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

*(Eric goes for a whisky. His whole manner of handling the decanter and then the drink shows his familiarity with quick heavy drinking. The others watch him narrowly.)*

Inspector: When did you first meet this girl?

Eric: One night last November.

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!

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.

**Exam Practice Paper 2.**

You are advised to spend about 45 minutes on this question.

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Gerald and how he is presented at different points in the play. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

BIRLING	<i>(excitedly)</i> You know something. What is it?
GERALD	<i>(slowly)</i> The man wasn't a police officer.
MRS. B.	Are you certain?
GERALD	I'm almost certain. That's what I came back to tell you.
BIRLING	<i>(excitedly)</i> Good lad! You asked about him, eh?
GERALD	Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to him. He swore there wasn't any Inspector Goole or anybody like him on the force here.
BIRLING	You didn't tell him—
GERALD	<i>(cutting in)</i> No, no. I passed it off by saying I'd been having an argument with somebody. But the point is— this sergeant was dead certain they hadn't any inspector at all like the chap who came here.
BIRLING	<i>(excitedly)</i> By Jingo! A fake!
MRS. B.	<i>(triumphantly)</i> Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?
GERALD	Well, you were right. There isn't any such inspector. We've been had.
BIRLING	<i>(beginning to move)</i> I'm going to make certain of this.
MRS. B.	What are you going to do?
BIRLING	Ring up the Chief Constable - Colonel Roberts.
MRS. B.	Careful what you say, dear.
BIRLING	<i>(now at telephone)</i> Of course. <i>(At telephone.)</i> Brumley eight seven five two. <i>(To others as he waits.)</i> I was going to do this anyhow. I've had my suspicions all along. <i>(At telephone.)</i> Colonel Roberts, please. Mr Arthur Birling here . . . Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an Inspector Goole has joined your staff lately . . . Goole. G-O-O-L-E . . . a new man . . . tall, clean-shaven. <i>(Here he can describe the appearance of the actor playing the INSPECTOR.)</i> I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . . Good night. <i>(He puts down the telephone and looks at the others.)</i> There's no Inspector Goole on the police. That man definitely wasn't a police inspector at all. As Gerald says – we've been had.
MRS. B.	I felt it all the time. He never talked like one. He never even looked like one.
BIRLING	This makes a difference, y'know. In fact, it makes <i>all</i> the difference.
GERALD	Of course!

### Exam Practice 3.

You are advised to spend about 45 minutes on this question.

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Mr Birling and how he is presented in the play. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

Birling: (*rather heavily*) I just want to say this. (*noticing that Sheila is still admiring her ring.*) are you listening, Sheila? This concerns you too. And after all I don't often make speeches at you -

Sheila: I'm sorry, daddy. Actually I was listening. (*She looks attentive, as they all do. He holds them for a moment before continuing*)

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 business man, 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-mobile's 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 behindhand naturally.

Mrs Birling: Arthur!

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.

#### Exam Practice 4.

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Mrs Birling and how she is presented at different points in the play. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

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 to be 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	( <i>very deliberately</i> ) I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen –
SHEILA	( <i>bursting in</i> ) No, no, please! Not that again. I've imagined it enough already.
INSPECTOR	( <i>very deliberately</i> ) Then the next time you imagine it, just remember that this girl was going to have a child.
SHEILA	( <i>horrified</i> ) No! Oh – horrible – horrible! How could she have wanted to kill herself?
INSPECTOR	Because she'd been turned out and turned down too many times. This was the end.
SHEILA	Mother, you must have known.
INSPECTOR	It was because she was going to have a child that she went for assistance to your mother's committee.
BIRLING	Look here, this wasn't Gerald Croft –
INSPECTOR	( <i>cutting in, sharply</i> ) No, no. Nothing to do with him.
SHEILA	Thank goodness for that! Though I don't know why I should care now.
INSPECTOR	( <i>to MRS BIRLING</i> ) 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	( <i>with feeling</i> ) Mother, I think it was cruel and vile.
BIRLING	( <i>dubiously</i> ) 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	( <i>agitated now</i> ) 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.
	( <i>Turning to INSPECTOR.</i> ) 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	( <i>very sternly</i> ) Her position now is that she lies with a burnt-out inside on a slab. ( <i>As BIRLING tries to protest, turns on him</i> ). Don't stammer and yammer at me again, man. I'm losing all patience with you people. <i>What did she say?</i>
MRS BIRLING	( <i>rather cowed</i> ) She said that the father was only a youngster – silly and wild and drinking too much. There couldn't be any question of marrying him – it would be wrong for them both. He had given her money but she didn't want to take any more money from him.
INSPECTOR	Why didn't she want to take any more money from him?
MRS BIRLING	All a lot of nonsense – I didn't believe a word of it.

### Exam Practice 5.

You are advised to spend about 45 minutes on this question.

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about the theme of responsibility and how it is presented in An Inspector Calls. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

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 blood 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.*

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.



### Exam Practice 6.

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Sheila and the way she changes in the play. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

*Enter SHEILA, who looks as if she's been crying.*

INSPECTOR: Well, Miss Birling?

SHEILA: *(coming in, closing door)* You knew it was me all the time, didn't you?

INSPECTOR: I had an idea it might be – from something the girl herself wrote.

SHEILA: I've told my father – he didn't seem to think it amounted to much – but I felt rotten about it at the time and now I feel a lot worse. Did it make much difference to her?

INSPECTOR: Yes, I'm afraid it did. It was the last real steady job she had. When she lost it – for no reason that she could discover – she decided she might as well try another kind of life.

SHEILA: *(miserably)* So I'm really responsible?

INSPECTOR: No, not entirely. A good deal happened to her after that. But you're partly to blame. Just as your father is.

ERIC: But what did Sheila do?

SHEILA: *(distressed)* I went to the manager at Milwards and I told him that if they didn't get rid of that girl, I'd never go near the place again and I'd persuade mother to close our account with them.

INSPECTOR: And why did you do that?

SHEILA: Because I was in a furious temper.

INSPECTOR: And what had this girl done to make you lose your temper?

SHEILA: When I was looking at myself in the mirror I caught sight of her smiling at the assistant, and I was furious with her. I'd been in a bad temper anyhow.

INSPECTOR: And was it the girl's fault?

SHEILA: No, not really. It was my own fault. *(Suddenly, to GERALD)* All right, Gerald, you needn't look at me like that. At least, I'm trying to tell the truth. I expect you've done things you're ashamed of too.

GERALD: *(surprised)* Well, I never said I hadn't. I don't see why –

INSPECTOR: *(cutting in)* Never mind about that. You can settle that between you afterwards. *(To SHEILA.)* What happened?

SHEILA: I'd gone in to try something on. It was an idea of my own – mother had been against it, and so had the assistant – but I insisted. As soon as I tried it on, I knew they'd been right. It just didn't suit me at all. I looked silly in the thing. Well, this girl had brought the dress up from the workroom, and when the assistant – Miss Francis – had asked her something about it, this girl, to show us what she meant, had held the dress up, as if she was wearing it. And it just suited her. She was the right type for it, just as I was the wrong type. She was a very pretty girl too – with big dark eyes – and that didn't make it any better. Well, when I tried the thing on and looked at myself and knew that it was all wrong, I caught sight of this girl smiling at Miss Francis – as if to say: 'Doesn't she look awful' – and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent – and – and—*(She almost breaks down, but just controls herself.)* How could I know what would happen afterwards? If she'd been some miserable plain little creature, I don't suppose I'd have done it. But she was very pretty and looked as if she could take care of herself. I couldn't be sorry for her.

INSPECTOR: In fact, in a kind of way, you might be said to have been jealous of her.

SHEILA: Yes, I suppose so.

INSPECTOR: And so you used the power you had, as a daughter of a good customer and also of a man well known in the town, to punish the girl just because she made you feel like that?

SHEILA: Yes, but it didn't seem to be anything very terrible at the time. Don't you understand? And if I could help her now, I would—

INSPECTOR: *(harshly)* Yes, but you can't. It's too late. She's dead.

ERIC: My God, it's a bit thick, when you come to think of it—

SHEILA: *(stormily)* Oh shut up, Eric. I know, I know. It's the only time I've ever done anything like that, and I'll never, never do it again to anybody. I've noticed them giving me a sort of look sometimes at Milwards – I noticed it even this afternoon – and I suppose some of them remember. I feel now I can never go there again. Oh – why had this to happen?

### Exam Practice 7.

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about how the difference in attitudes between the generations is presented in the play. In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

**Birling:** (*jovially*): But the whole thing's different now. Come, come, you can see that, can't you? (Imitating Inspector in his final speech) You all helped to kill her. (Pointing at Sheila and Eric, and laughing) And I wish you could have seen the look on your faces when he said that. (Sheila moves towards door.) Going to bed, young woman?

**Sheila:** (*tensely*): I want to get out of this. It frightens me the way you talk.

**Birling:** (*heartily*): Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him hadn't you? Then you'll feel better.

**Sheila:** (*passionately*): You're pretending everything's just as it was before.

**Eric:** I'm not!

**Sheila:** No, but these others are.

**Birling:** Well, isn't it? We've been had, that's all.

**Sheila:** So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

**Mrs Birling:** Well, why shouldn't we?

**Sheila:** I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

**Birling:** (*amused*): And you're not, eh?

**Sheila:** No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.

**Eric:** I agree with Sheila. It frightens me too.

**Birling:** Well, go to bed then, and don't stand there being hysterical.

**Mrs Birling:** They're over-tired. In the morning they'll be as amused as we are.

# Mark Scheme

**AO1 and AO2 are equally weighted in this question.**

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

**Total marks 35+5**

Band	AO1	AO2
<b>5</b>  <b>29-35 marks</b>	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
<b>4</b>  <b>22-28 marks</b>	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
<b>3</b>  <b>15-21 marks</b>	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
<b>2</b>  <b>8-14 marks</b>	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
<b>1</b>  <b>1-7 marks</b>	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
<b>0 marks</b>	Nothing worthy of credit.	Nothing worthy of credit.

## AO4

Level	Performance Descriptors
<b>High Performance</b>  <b>4-5 marks</b>	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
<b>Intermediate Performance</b>  <b>2-3 marks</b>	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<b>Threshold Performance</b>  <b>1 mark</b>	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
<b>0 marks</b>	Candidates do not reach the threshold performance outlined in the performance descriptor above.

## Grade 5

Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

Leav  
blank

08

Mr Birling plays a significant part in the play about the death of Eva Smith and we can tell that he doesn't change his opinion on what he has done.

Mr Birling was first of all described as a 'hard heavy businessman'. This links in with the reason in which he fired Eva from his factory ~~factory~~ as he doesn't care about anyone's feelings, only the fact that he is earning money. He was the beginning of the chain of events for Eva's death as he began by firing her after she got a lot of the ladies to go on strike. The women were not being paid enough money for the hard work that they were putting in so they went on ~~the~~ strike, but Mr Birling knew they would come ~~of~~ back after a few days. So Mr Birling is presented as very arrogant at the beginning of the play and we can tell that he believes he is very self important.

When the Inspector came to visit the family, characters ~~so~~ such as Sheila and ~~Eric~~ <sup>Eric</sup> ~~Birling~~, began to feel sympathy towards the death of the girl ~~just~~ even before they found out they were involved. This links to the extract also when Mr Birling says 'the famous younger generation who know it all'. This shows a divide very obviously between the generations from beginning the end of the play.

After Mr Birling has explained to the Inspector what he has done, he still doesn't take responsibility for his actions. Instead he blames Eva herself as if it wasn't for her being the ring leader of the strike none of this would have ever happened. Mr Birling not taking responsibility



makes the audience dislike him even more and shows him presented in a very negative way.

Later on in the play when Sheila, Gerald and Eric are describing what they did, Mr Birling was making them not describe it in too much detail as it would have made the family look even worse. All Mr Birling cares about is keeping his social status high and by explaining what has happened would have made him look very bad.

Every character from Eric to Mrs Birling take some sort of responsibility on the death of Eva Smith, yet Mr Birling even after everything was out, failed to take responsibility. This again ~~has~~<sup>shows</sup> a very negative interpretation of Mr Birling and presents him as the same way as before as not taking responsibility.

The extract is about the end of the play where the family find out that the Inspector was a fraud. From this Mr Birling is joking around saying it was all of their faults but nothing can be done now. This is shown from the stage directions ~~and~~ suggesting 'Pointing at Sheila and Eric, and laughing?' which suggests that again Mr Birling is not going to take responsibility for his actions and presents him in negative again as he can just brush away the past.

Mr Birling gets his wife on board with his decision to just let this situation pass by as Sheila suggests that they ~~take~~<sup>should</sup> take responsibility but Mrs Birling replies with 'Well, why should we?' in a sarcastic tone.





Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

Leave blank

This again shows the gap in generations from youth to age.

Finally, at the end of the ~~track~~ and play Mr Birling is finally shown to be nervous and guilty for his involvement in Eva Smith's death. This is from when Mr Birling gets a phone call saying that an ~~an~~ inspector is on his way. When Mr Birling is telling the news he puts alot of pauses in his speech for example 'inspector on his way here - to ask ~~some~~ questions'. This is the first time that Mr Birling has shown any sign of a guilty conscience and is really not looking forward to seeing this inspector.

So overall Mr Birling doesn't change much in the play as he is a very self important man of business.

## Grade 9

Write the two digit question number *inside* the boxes next to the first line of your answer

### Answer

Lea  
blar

08

In the play *An Inspector ~~calls~~ Calls*, the character of Mr Birling is a stubborn, ignorant and strikingly capitalist one. His mentality changes on multiple occasions throughout the play, yet ~~he ~~is~~ ~~not~~~~ his conscience and personality are trapped in a fortified world of business and status.

~~At the beginning of the play, Birling is described as a 'portentous' man.~~

His financial concern is made clear to the audience from the outset, with his declaration of desire to have the Crofts and Birlings working together 'for lower costs and higher prices'. First of all, it is obvious that here he is trying to integrate himself with Gerald's family - who are of a higher class. You could consider Mr Birling a ~~the~~ 'social climber'. The benefit in this deal would only be for himself, coupled with his ~~conquest~~ conquest for 'lower costs' this shows he is really only 'looking out for himself.' He also tries to win the noble Gerald over by suggesting he may make his way onto 'the next honours list,' an uncertain and therefore dreadfully self-assured statement, not least considering this is a celebration for his daughter and not him. This could be Priestley showing that, although in the company of his fiancée, Gerald is inclined to listen to the older MALE speak while the female in question (Sheila) says relatively little. In terms of Mr Birling, Priestley could be highlighting his ~~tendency~~ tendencies to take control of a situation.



Write the two digit question number **inside** the boxes next to the first line of your answer

## Answer

Leave blank

When the Inspector arrives, he states that he 'can't take responsibility' for the death of Eva Smith. 'Can't' suggests an incapability, a blindness to the concept of change and most importantly a blindness to the suffering that goes on in the country which he is a 'respectable citizen' of. This inability to accept responsibility continues when he considers that Eva must have simply 'got herself into trouble' - as if it was within her power to stop the dreadful 'chain of events' she subsequently experienced. With regards to Eva's request for a payrise, Mr Birling exclaims that such people 'would soon be asking for the world.' This perhaps reveals that Birling views money as his 'world', an importance above all others which his life is built upon. Alternatively, Priestley may be suggesting that the 'world' be a possession of the ~~bourgeoisie~~ bourgeoisie that had control over society, ~~and~~ a mere 'item' that they had the power to give away or keep to themselves.

~~In Act 2,~~ In Act 2, Birling is ever-present while other members of the group are being questioned about Eva. Structurally, it may Priestley mirroring Eva's life through the Inspector's interrogation, the sight Mr Birling and his aftermath lingering long into the future of the play just as it did in Eva's life. On hearing ~~his~~ his wife's claims of Eva's supposed 'redness', he exclaims 'damned impudence!' ~~This makes the audience~~ ~~agree the~~ Birling makes it seem



as if it were a crime to use his family's name, Biblically wrong, a 'thou shall not use the Lord's name in vain' wrong. Priestley brings out Birling's hypocrisy in that HE is the criminal in this situation, not Eva.

Birling only carries on his overbearing manner, pointing out that he doesn't 'like' the Inspector's 'tone'. This is a 'tone' that Priestley has perfectly engineered to uncover social responsibility, ~~a concept~~ a theme which Birling cannot face up to it seems.

In Act 3, it is clear that Mr Birling has not changed his ways. He threatens to Eric violently, saying he'd have him 'kicked out into the streets,' to which Eric declares he has no problem with. Birling is used to having social power in a situation and is unsure what to reply when faced with such defiance. Naturally, the major principle in his life takes control - 'you'll stay long enough to pay ~~the~~ back that stolen money.'

In the extract, which falls at the very conclusion of the play, we see the implication of his actions. As he 'looks in a panic-stricken fashion at the others', Priestley's message could be that they who refuse to take responsibility will pay a price, and is more foreshadowing of the turmoil to come from 'pretending everything's just as it was before.'

~~In~~ In conclusion, Birling is a character of a backward ~~as~~ mindset who stands by tradition instead of taking responsibility for

Write the two digit question  
number *inside* the boxes next  
to the first line of your answer

**Answer**

Leave  
blank

his actions and other people. Does he really have  
power of money and the masses, or do they  
have power over him?