

AN INSPECTOR CALLS



by J.B Priestley

GCSE English Literature Text Guide

Name: _____

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adjustments of the extra flats necessary would be well advised to dispense with an ordinary realistic set if only because the dining-table becomes a nuisance. The lightingshould be pink and intimate until the INSPECTOR arrives **andthen it should be brighter and harder.**)

At rise of curtain, the four BIRLINGS and GERALD are seatedat the table, with Arthur BIRLING at one end, his wife at theother, ERIC downstage and SHEILA and GERALD seatedupstage.

EDNA, the parlourmaid, is just clearing the table, which hasno cloth, of the dessert plates and champagne glasses,etc,and then replacing them with **decanter** of port, cigar boxand cigarettes. Port glasses are already on the table. All fiveare in evening dress of the period, the men in **tails** and whiteties, not dinner-jackets. Arthur BIRLING is a heavy-looking,rather **portentous** man in his middle fifties with fairly easymanners but rather **provincial** in this speech. His wife isabout fifty, a rather cold woman and her husband's socialsuperior. SHEILA is a pretty girl in her early twenties, verypleased with life and rather excited. GERALD Croft is anattractive chap about thirty, rather too manly to be a **dandy**but very much the **well-bred** young man-about-town. ERIC isin his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner,are celebrating a special occasion, and are pleased withthemselves.

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

GERALD: Then it'll be alright. The governor prides himself onbeing a good judge of port. I don't pretend to know muchabout it.

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

BIRLING: Here, I'm not a purple-faced old man.

A02 - Stage Directions:

What might the later change in **lighting** represent?

A01 - Task:

Read the **stage directions** opposite. Next to eachname, write down a short 3-4 word quotation fromthe stage directions. Choose a phrase that tells yousomething about each character!

EDNA: _____

BIRLING: _____

MRS BIRLING: _____

SHEILA: _____

GERALD: _____

ERIC: _____

A03 - Family Life

decanter

A jug used to serve wine

tails

Smart male suit

portentous

Pompous; condescending

provincial

From the regions

dandy

Male interested in looking

fashionable**well-bred**

good social standing

port

Portugese wine, often served with dessert



A01/A03 - Gender

..”like one of these purple-faced old men.”

What might Sheila mean?

SHEILA: No, not yet. But then you don't know all about port– do you?

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

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

MRS BIRLING : *(smiling)* Very well, then. Just a little, thankyou. *(to EDNA, who is about to go, with tray.)* Alright, Edna.I'll ring from the drawing room when we want coffee. Probably in about half an hour.

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

EDNA goes out. They now have all the glasses filled.
BIRLING*beams at them and clearly relaxes.*

BIRLING: Well, well – this is very nice. Very nice. Good dinner too, Sybil. Tell cook from me.

GERALD: *(politely)* Absolutely first class.

MRS BIRLING: *(reproachfully)* Arthur, you're not supposed tosay **such things**-

BIRLING: Oh – come come – I’m treating Gerald like one ofthe family. And I'm sure he won't object.

SHEILA: *(with mocking aggressiveness)* Go on, Gerald – justyou object!

GERALD: *(smiling)* Wouldn't dream of it. In fact, I insist uponbeing one of the family now. I've been trying long enough,haven't I? *(as she does not reply, with more insistence.)*Haven't I? You know I have.

MRS BIRLING: *(smiling)* Of course she does.

SHEILA: *(half serious, half playful)* Yes – except for all lastsummer, when you never came near me, and I **wonderedwhat had happened to you.**

A02 - Word Choice

What could Sheila’s use of the word “**mummy**”suggest about her as a character?

A03 - Social Class

In-house servitudewas common amongst the **bourgeoisie** (middle/upper class citizens) in Edwardian England. The Birlings are clearlywealthy enough tohave both a maid



A01/A03 - Social Class

What “**things**” do you think Mrs Birling is referring to? Why might she not want Mr Birling saying them?

A03 - Family Life

“**she does not reply**”

Why might Sheila not respond here? Take noteof this **characterisation** choice by Priestley.

A02 - Withholding Information

“**I wondered what had happened to you.**”

Priestley purposefully does not reveal too muchhere, creating **suspense** and leaving his audience wanting to know what really

GERALD: And I've told you – I was awfully busy at the worksall that time.

SHEILA: *(same tone as before)* Yes, that's what you say.

MRS BIRLING: Now, Sheila, don't tease him. When you're married you'll realize that **men with important work to dosometimes have to spend nearly all their time and energyon their business.** You'll have to get used to that, just as I had.

SHEILA: I don't believe I will. *(Half playful, half serious, toGERALD.)* So you be careful.

GERALD: Oh – I will, I will.

ERIC suddenly guffaws. His parents look at him.

SHEILA: *(severely)* Now – what's the joke?

ERIC: I don't know – really. Suddenly I felt I just had to laugh.

SHEILA: You're **squiffy**.

ERIC: I'm not.

MRS BIRLING: What an expression, Sheila! Really the thingsyou girls pick up these days!

ERIC: If you think that's the best she can do-

SHEILA: Don't be an ass, Eric.

MRS BIRLING: Now stop it, you two. Arthur, what about thisfamous toast of yours?

BIRLING: Yes, of course. *(Clears his throat.)* Well, Gerald, I know you agreed that we should only have this quiet littlefamily party. **It's a pity Sir George and Lady Croft can't bewith us,** but they're abroad and so it can't be helped. As I told you, they sent me a very nice **cable** – couldn't be nicer. I'm not sorry that we're celebrating quietly like this-

A01/A03 - Gender

"...men with important work..."

What does Mrs Birling's advice to Sheila tell usabout prevalent attitudes towards **women** in**1912**?

A02 - Word Choice

Research the slang word "**squiffy**." What does itmean? Why does Mrs Birling **react** in the manner in which she does?

A01/A03 - Family Life

Note Priestley's presentation of the relationshipbetween Eric and Sheila here.

Summarise itusing three **adjectives**:

1) _____

2) _____

3) _____

A01/A03 - Social Class


Why might a character suchas Mr Birling **care** whether aSir and Lady invitation to his party?




A01 - Reference

"cable"

A telegram **message**, sent via a large wire/cableon the sea-bed.

<p>MRS BIRLING: Much nicer really.</p> <p>GERALD: I agree.</p> <p>BIRLING: So do I, but it makes speech-making more difficult-</p> <p>ERIC: <i>(not too rudely)</i> Well . Don't do any. We'll drink theirhealth and have done with it.</p> <p>BIRLING: No, we won't. It's one of the happiest nights of mylife. And one day, I hope, Eric, when you've a daughter ofyour own, you'll understand why. Gerald, I'm going to tellyou frankly, without any pretences, that your engagementto Sheila means a tremendous lot to me. She'll make youhappy, and I'm sure you'll make her happy. You're just thekind of son-in-law I always wanted. Your father and I havebeen friendly rivals in business for some time now – thoughCrofts Limited are both older and bigger than Birling and Co.– and now you've brought us together, and perhaps we maylook forward to the time when Crofts and Birlings are nolonger competing but are working together – for lowercosts and higher prices.</p> <p>GERALD: Hear, hear! And I think my father would agree tothat.</p> <p>MRS BIRLING: Now, Arthur, I don't think you ought to talkbusiness on an occasion like this.</p> <p>SHEILA: Neither do I. All wrong.</p> <p>BIRLING: Quite so, I agree with you. I only mentioned it inpassing. What I did want to say was – that Sheila's a luckygirl – and I think you're a pretty fortunate young man too,Gerald.</p> <p>GERALD: I know I am – this once anyhow.</p> <p>BIRLING: <i>(raising his glass)</i> So here's wishing the pair of you– the very best that life can bring. Gerald and Sheila.</p> <p>MRS BIRLING: <i>(raising her glass, smiling)</i> Yes, Gerald. Yes,</p>	<p>A02 - Structure "No, we won't..." Read Mr Birling's speech. What does he focus on atthe start of the speech, and how does this comparewith where he shifts his focus to by the end? Whatdoes this show about him? Ext: Why might Sheila and Gerald's engagement bebeneficial to Mr Birling?</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A01/A03 - Social ClassResearch the economicand political system ofcapitalism. Write out your own definition forit below:</p> <div>  <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> </div> <p>"... for lower costs and higher prices." What does this show about Mr Birling? Mentioncapitalism in your response:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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<p>Sheila darling. Our congratulations and very best wishes!</p> <p>GERALD: Thank you.</p> <p>MRS BIRLING: Eric!</p> <p>ERIC: <i>(rather noisily)</i> All the best! She's got a nasty temper sometimes – but she's not bad really. Good old Sheila!</p> <p>SHEILA: Chump! I can't drink to this, can I? When do I drink?</p> <p>GERALD: You can drink to me.</p> <p>SHEILA: <i>(quite serious now)</i> All right then. I drink to you, Gerald.</p> <p><i>For a moment they look at each other.</i></p> <p>GERALD: <i>(quietly)</i> Thank you. And I drink to you – and hope I can make you as happy as you deserve to be.</p> <p>SHEILA: <i>(trying to be light and easy)</i> You be careful – or I'll start weeping.</p> <p>GERALD: <i>(smiling)</i> Well, perhaps this will help to stop it. <i>(He produces a ring case.)</i></p> <p>SHEILA: <i>(excited)</i> Oh – Gerald – you've got it – is it the one you wanted me to have?</p> <p>GERALD: <i>(giving the case to her)</i> Yes – the very one.</p> <p>SHEILA: <i>(taking out the ring)</i> Oh – it's wonderful! Look – mummy – isn't it a beauty? Oh – darling - <i>(she kisses GERALD hastily.)</i></p> <p>ERIC: Steady the buffs!</p> <p>SHEILA: <i>(who has put the ring on, admiringly)</i> I think it's perfect. Now I really feel engaged.</p> <p>MRS BIRLING: So you ought, darling. It's a lovely ring. Be careful with it.</p>	<p>A02 - Tone</p> <p>Study the stage directions on this page. How has the tone of Gerald and Sheila's relationship shifted, and why?</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A01 - Reference</p> <p>"Steady the buffs!"</p> <p>"Steady, the Buffs!" means "Keep calm!" or "Steady on, boys!" and can be traced to the late 19th century. The "Buffs" in the phrase is a reference to a famous British Army unit, the Third Regiment of Foot.</p> <div> <div> <p>A02 - Characterisation</p> <p>"Now I really feel engaged."</p> <p>"...still admiring her ring."</p> <p>What could these phrases show about Sheila?</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> </div> <div>  </div> </div>
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SHEILA: Careful! I'll never let it go out of my sight for an instant.

MRS BIRLING: *(smiling)* Well, it came just at the right moment. That was clever of you, Gerald. Now, Arthur, if you've no more to say, I think Sheila and I **had better go into the drawing room** and leave you men-

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

A03 - Family Life

“had better go into the drawing room”

This was quite normal in **Edwardian** times - women would often **separate** from men during **formal** dinner parties.

A02 - Characterisation

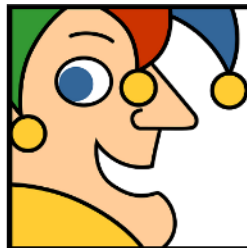
Analyse this quotation and explore its **connotations** below:

“a hard-headed business man”

A02 - Dramatic Irony

Throughout this speech, Priestley utilises **dramatic irony** in order to undermine Mr Birling and make him look foolish.

Research **dramatic irony**. What is it?



Priestley's **1945** contemporary audience would have known that Birling's predictions and assessments of society were ultimately **misplaced**. See the moments in



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 years' time – let's say, in 1940 – you maybe 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!

MRS BIRLING *shows signs of interrupting.*

BIRLING: Yes, my dear, I know – I'm talking too much. **But you youngsters just remember what I said.** We can't let these Bernard Shaws and H.G. Wells do all the talking. We hard-headed practical business men must say something sometime. **And we don't guess – we've had experience – and we know.**

A03 - Britain in 1912

Britain in the early 1900s was a divisive time in which to live. **Social inequality** was rife, off the back of the

Industrial Revolution, in which thousands of workers laboured in factories, often in unsafe



conditions, for extremely low pay. The elite classes, contrastingly, enjoyed wealth and prosperity, along with the **entitlement** the **British Empire** gave them. This all changed with the outbreak of **WW1** in **1914**. The devastation caused throughout Europe not only sent the Empire into decline – as countries sought independence – but during the war itself Britain was forced to **unite** in order to survive. **The proletariat** (working-class citizens) were instrumental in fighting on the frontline, and millions of lives were lost.

When the war ended, in **1918**, there was hope that social justice might now begin to prevail, and conditions would improve for the masses.

A03 - Britain in 1945

When war broke out again, in **1939**, it was clear to



world had learned nothing from its mistakes. Not least, domestic affairs had not improved nearly as much as people had hoped. Societal inequality was still **prevalent** – first performed, in

the **Soviet Union**, Priestley had finally found a way of sharing his desperate message of much needed **change**. Surely, after two world wars – it was time for society to adopt **socialist**, collectivist attitudes, for the good of all?

Well don't keep Gerald in here too long. Eric – I want you aminute.

She and SHEILA and ERIC go out. BIRLING and GERALD sitdown again.

BIRLING: Cigar?

GERALD: No, thanks. Can't really enjoy them.

BIRLING: *(taking one himself)* Ah, you don't know whatyou're missing. I like a good cigar. *(indicating decanter)* Helpyourself.

GERALD: Thank you.

BIRLING lights his cigar and GERALD, who had lit a cigarette,helps himself to port, then pushes the decanter to BIRLING.

BIRLING: Thanks. *(confidentially)* By the way, there's something I'd like to mention – in strict confidence – whilewe're by ourselves. I have an idea that your mother – **LadyCroft** – while she doesn't object to my girl – **feels you mighthave done better for yourself socially** -

GERALD, *rather embarrassed, begins to murmur some dissent, but BIRLING checks him.*

- no, Gerald, that's all right. Don't blame her. She comesfrom an old country family – **landed people** and so forth –and so it's only natural. But what I wanted to say is – there'sa fair chance that I might find my way into the next honourslist. **Just a knighthood, of course.**

GERALD: Oh – I say – congratulations!

BIRLING: Thanks, but it's a bit too early for that. So don't sayanything. But I've had a hint or two. You see, I was **LordMayor** here two years ago when royalty visited us. And I'vealways been regarded as a sound useful party man. So – well – I gather there's a very good chance of a **knighthood** – so long as we behave ourselves, don't get into the policecourt or start a scandal – eh? *(laughs complacently.)*

A02 - Hubris

.."we've had experience - and we know."

Find this quotation on the previous page. How doesPriestley illustrate Mr Birling’s **hubris** (arrogance)here? Why do you think Priestley does this?

A03 - Social Class

"...feels you might have done better for yourself socially."

Note Mr Birling’s



insecurity over

and obsession with his own **class status**. Within theEdwardian **bourgeoisie**, there was a further distinction - between those **born into wealth & highclass** (the Crofts & Mrs Birling), and those who had**worked their way** to the **top** (Mr Birling).

"landed people"

Land-owners were seen as socially superior to thosewho owned businesses.

"Just a knighthood, of course."

Now observe how Mr Birling’s social **insecurity** drives him to proudly state his chances of gaining aknighthood. Notably this has not even been confirmed. Look out for Mr Birling’s repetitive **obsession** with this notion as the play unfolds...

A02 - Hubris

Priestley deepens Mr Birling’s **hubris** here.

ResearchGreek philosopher **Aristotle** to find out his theoriesaround **hubris**. In Greek drama, characters



GERALD: (*laughs*) You seem to be a nice well-behaved family -

BIRLING: We think we are -

GERALD: So if that's the only obstacle, sir, I think you might as well accept my congratulations now.

BIRLING: No, no, I couldn't do that. And don't say anything yet.

GERALD: Not even to my mother? I know she'd be delighted.

BIRLING: Well, when she comes back, you might drop a hint to her. And you can promise her that we'll try to keep out of trouble during the next few months.

They both laugh. ERIC enters.

ERIC: What's the joke? Started telling stories?

BIRLING: No. Want another glass of port?

ERIC: (*sitting down*) Yes, please. (*takes decanter and helpshimself.*) Mother says we mustn't stay too long. But I don'tthink it matters. I left'em talking about clothes again. **You'dthink a girl had never any clothes before she gets married.Women are potty about 'em.**

BIRLING: Yes, but you've got to remember, my boy, **that clothes mean something quite different to a woman.** Not just something to wear – and not only something to make 'em look prettier – but – well, **a sort of sign or token of their self-respect.**

GERALD: That's true.

ERIC: (*eagerly*) Yes, I remember – (*but he checks himself.*)

BIRLING: Well, what do you remember?

A01/A03 - Family Life

“You seem to be a nice well-behaved family”

Knowing that the play's title, and that one of the **protagonists** is an INSPECTOR, how might this line be further use of **dramatic irony** by Priestley here?



A01/A03 - Gender

How are male attitudes towards **women** presented by Mr Birling, Eric & Gerald on this page? Would this be acceptable today, in the **21st Century**? Why/why not?

A02 - Characterisation

<p>ERIC: (<i>confused</i>) Nothing.</p> <p>BIRLING: Nothing?</p> <p>GERALD: (<i>amused</i>) Sounds a bit fishy to me.</p> <p>BIRLING: (<i>taking it in the same manner</i>) Yes, you don't know what some of these boys get up to nowadays. More money to spend and time to spare than I had when I was Eric's age. They worked us hard in those days and kept us short of cash. Thought even then – we broke out and had a bit of fun sometimes.</p> <p>GERALD: I'll bet you did.</p> <p>BIRLING: (<i>solemnly</i>) But this is the point. I don't want to lecture you two young fellows again. But what so many of you don't seem to understand now, when things are so much easier, is that a man has to make his own way – has to look after himself – and his family too, of course, when he has one – and so long as he does that he won't come to much harm. But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense. But take my word for it, you youngsters – and I've learnt in the good hard school of experience – that a man has to mind his own business and look after himself and his own – and -</p> <p>We hear the sharp ring of a door bell. BIRLING stops to listen.</p> <p>ERIC: Somebody at the front door.</p> <p>BIRLING: Edna'll answer it. Well, have another glass of port, Gerald – and then we'll join the ladies. That'll stop me giving you good advice.</p> <p>ERIC: Yes, you've piled it on a bit tonight, father.</p> <p>BIRLING: Special occasion. And feeling contented, for once, I wanted you to have the benefit of my experience.</p>	<p>A02 - Withholding Information</p> <p>Priestley continues his technique of withholding information from the audience, furthering the suspense in this mystery play.</p> <p>A01/A03 - Social Responsibility</p> <p>"They worked us hard in those days and kept us short of cash."</p> <p>Bearing this in mind, would you expect Mr Birling to be a generous or mean employer, now he controls the wages of his staff? Justify your opinion below:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A01/A03 - Capitalism vs Socialism</p> <p>Consider these (simplified) definitions: Capitalism: a focus on <u>competition</u> in society Socialism: a focus on <u>cooperation</u> in society</p> <p>"all mixed up together like bees in a hive – community and all nonsense."</p> <p>Study this simile. Is Birling presented as being a capitalist or a socialist?</p> <div> <div></div> <div></div> </div> <p>A02 - Dramatic Interruption</p> <p>The "sharp ring" of the doorbell interrupts</p>
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<p>EDNA <i>enters</i>.</p> <p>EDNA: Please, sir, an inspector's called.</p> <p>BIRLING: An inspector? What kind of inspector?</p> <p>EDNA: A police inspector. He says his name's Inspector Goole.</p> <p>BIRLING: Don't know him. Does he want to see me?</p> <p>EDNA: Yes, sir. He says it's important.</p> <p>BIRLING: All right, Edna. Show him in here. Give us somemore light.</p> <p>EDNA <i>does, then goes out</i>.</p> <p>BIRLING: I'm still on the bench. It may be something about awarrant.</p> <p>GERALD: (<i>lightly</i>) Sure to be. Unless Eric's been up to something. (<i>nodding confidentially to BIRLING.</i>) And thatwould be awkward, wouldn't it?</p> <p>BIRLING: (<i>humorously</i>) Very.</p> <p>ERIC: (<i>who is uneasy, sharply</i>) Here, what do you mean?</p> <p>GERALD: (<i>lightly</i>) Only something we were talking aboutwhen you were out. A joke really.</p> <p>ERIC: (<i>still uneasy</i>) Well, I don't think it's very funny.</p> <p>BIRLING: (<i>sharply, staring at him</i>) what's the matter withyou?</p> <p>ERIC: (<i>defiantly</i>) Nothing.</p> <p>EDNA: (<i>opening door, and announcing</i>) Inspector Goole.</p> <p><i>The INSPECTOR enters, and EDNA goes, closing the doorafter her. The INSPECTOR need not be a big man but he</i></p>	<p>A02 - Word Choice Consider the name 'Goole.' What are its connotations? Analyse it below:</p> <div> <div>GOOLE</div> </div> <p>A01 - Theorise: Why might Priestley have named the Inspector 'Goole?'</p> <div> <div></div> <div></div> <div></div> <div></div> </div> <p>A01 - Reference "...on the bench." Mr Birling is a magistrate, meaning he has legalpower in his community and, therefore, responsibility.</p> <p>A02 - Tension At this point the characters are left, unnerved, waiting for the inspector to enter. Priestley buildtension as we - like the characters - wait to find outwhat happens next...</p> <p>A02 - Characterisation "(still uneasy) Well, I don't think it's very funny."How is Eric's behaviour presented here?</p> <div> <div></div> <div></div> <div></div> <div></div> </div> <p>Reread the play so far, including the previous page.Has Eric's behaviour seemed to be unusual at anyother time? How so?</p> <div> <div></div> <div></div> <div></div> <div></div> </div>
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creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking.

INSPECTOR: Mr Birling?

BIRLING: Yes. Sit down Inspector.

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

BIRLING: Have a glass of port – or a little whisky?

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

BIRLING: You're new, aren't you?

INSPECTOR: Yes, sir. Only recently transferred.

BIRLING: I thought you must be. I was an Alderman for years – and Lord Mayor two years ago – and I'm still on the bench – so I know the Brumley police offices pretty well – and I thought I'd never seen you before.

INSPECTOR: Quite so.

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

INSPECTOR: No, Mr Birling.

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

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

ERIC: *(involuntarily)* My god!

A02 - Word Choice

"massiveness, solidity and purposefulness"

Write down a synonym for each word:

- 1)
- 2)
- 3)



A01 - Task

List 4 things Birling says or does to attempt to **distract** or **assert influence** over the Inspector:

- 1) _____
- 2) _____
- 3) _____
- 4) _____

A02 - Structure

An Inspector Calls operates within the tragic code of

Artistotle's Three Unities:

i) Time: the events take place over one evening, in 'real-time.'
take place in the Birling's living room (no set changes).

iii) Action: the events all centre around one key occurrence.



The **unities** arguably create a sense of **realism** and **gravity** for the audience. Here we see the unity of **action** being deployed - the death of this young woman will form the **centrepiece** of the entire play.

A01 - Reference

"warrant"

A legal document, signed by a magistrate, that allows a person to do something.

INSPECTOR: Yes, she was in great agony. They did everythingthey could for her at the infirmary, but she died. Suicide, ofcourse.

BIRLING: *(rather impatiently)* Yes, yes. Horrid business. But I don't understand why you should come here, Inspector –

INSPECTOR: *(cutting through, massively)* I've been round tothe room she had, and she'd left a letter there and a sort ofdiary. Like a lot of these young women who get into variouskinds of trouble, she'd used more than one name. But heroriginal name – her real name – was **Eva Smith**.

BIRLING: *(thoughtfully)* Eva Smith?

INSPECTOR: Do you remember her, Mr Birling?

BIRLING: *(slowly)* No – I seem to remember hearing thatname – Eva Smith – somewhere. But it doesn't convey anything to me. And I don't see where I come into this.

INSPECTOR: She was employed in your works at one time.

BIRLING: Oh – that's it, is it? Well, we've several hundredyoung women there, y'know, and they keep changing.

INSPECTOR: This young woman, Eva Smith, was out of theordinary. I found a photograph of her in her lodgings. Perhaps you'd remember her from that.

INSPECTOR *takes a photograph, about postcard size, out ofhis pocket and goes to BIRLING. Both GERALD and ERIC riseto have a look at the photograph, but the INSPECTOR **interposes** himself between them and the photograph. Theyare surprised and rather annoyed. BIRLING stares hard, andwith recognition, at the photograph, which the INSPECTORthen replaces in his pocket.*

GERALD: *(showing annoyance)* Any particular reason why Ishouldn't see this girl's photograph, Inspector?

INSPECTOR: *(coolly, looking hard at him)* There might be.

A02 - Symbolism

In the Bible, **Eve** wasthe first woman made by God, and originally the most **pure** and **innocent** human, alongside Adam. **Smith** is known for being an extremely **commonsurname** families in Great Britain. It consequently may have been lookeddown upon, snobbishly, by the bourgeoisie in1912.



Bearing this in mind, why might Priestley havechosen this name for the girl who has died? _____

A01 - Reference

interpose (v): to intervene or place between two people or objects.



ERIC: And the same applies to me, I suppose?

INSPECTOR: Yes.

GERALD: I can't imagine what it could be.

ERIC: Neither can I.

BIRLING: And I must say, I agree with them, Inspector.

INSPECTOR: It's the way I like to go to work. One person and **one line of inquiry at a time**. Otherwise, there's a muddle.

BIRLING: I see. Sensible really. (*moves restlessly, then turns.*) You've had enough of that port, Eric.

The INSPECTOR is watching BIRLING and now BIRLING notices him.

INSPECTOR: I think you remember Eva Smith now don't you. Mr Birling?

BIRLING: Yes, I do. **She was one of my employees and then I discharged her.**

ERIC: Is that why she committed suicide? When was this, father?

BIRLING: Just keep quiet, Eric, and don't get excited. This girl left us nearly two years ago. Let me see – it must have been in the early autumn of **nineteen-ten**.

INSPECTOR: Yes. End of September, nineteen-ten.

BIRLING: That's right.

GERALD: Look here, sir. Wouldn't you rather I was out of this?

BIRLING: I don't mind your being here, Gerald. And I'm sure you've no objection, have you, Inspector? **Perhaps I ought to explain first that this is Mr Gerald Croft – the son of Sir George Croft – you know. Crofts Limited.**



A02 - Characterisation

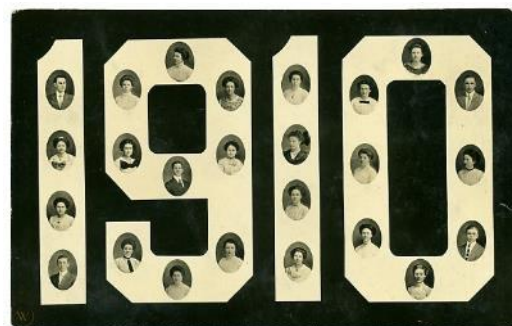
"one line of inquiry at a time"

Note the Inspector's careful, **methodical** approach to his work. He is also taking **control** of the situation, resisting Birling's earlier attempts to assert authority.

A01 - Reference

"and then I discharged her."

Take note of this vital plot point. As the play unfolds, consider what **reverberations** this action has...



<p>INSPECTOR: Mr Gerald Croft, eh?</p> <p>BIRLING: Yes. Incidentally we've been modestly celebratinghis engagement to my daughter, Sheila.</p> <p>INSPECTOR: I see. Mr Croft is going to marry Miss SheilaBirling?</p> <p>GERALD: (<i>smiling</i>) I hope so.</p> <p>INSPECTOR: (<i>gravely</i>) Then I'd prefer you to stay.</p> <p>GERALD: (<i>surprised</i>) Oh – all right.</p> <p>BIRLING: (<i>somewhat impatiently</i>) Look – there's nothingmysterious – or scandalous – about this business – at leastnot so far as I'm concerned. It's perfectly straightforwardcase, and as it happened more than eighteen months ago –nearly two years ago – obviously it has nothing whateverto do with the wretched girl's suicide. Eh, Inspector?</p> <p>INSPECTOR: No, sir. I can't agree with you there.</p> <p>BIRLING: Why not?</p> <p>INSPECTOR: Because what happened to her then may havedetermined what happened to her afterwards, and whathappened to her afterwards may have driven her to suicide. A chain of events.</p> <p>BIRLING: Oh well – put like that, there's something in whatyou say. Still, I can't accept any responsibility. If we were allresponsible for everything that happened to everybodywe'd had anything to do with, it would be very awkward,wouldn't it?</p> <p>INSPECTOR: Very awkward.</p> <p>BIRLING: We'd all be in an impossible position, wouldn'twe?</p> <p>ERIC: By jove, yes. And as you were saying, dad, a man has</p>	<p>A01/A03 - Family Life</p> <p>Drawing from your knowledge of Birling, explain below why you think he is mentioningGerald's family name and business to the Inspector:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A02 - Word Choice</p> <p>a) Why might Priestley choose the adverb “gravely” here?</p> <p>b) What does it suggest about Sheila & Gerald? _____</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A01 - Debate</p> <p>Study both Birling and the Inspector’s points, inbold. With whom do you agree most? Can webe held to account for something that happened a long time ago? Are we responsiblefor a “chain of events” we may have triggeredthrough our actions? Explain your opinion below:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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to look after himself-

BIRLING: Yes, well, we needn't go into all that.

INSPECTOR: Go into what?

BIRLING: Oh – just before you came – I'd been giving these young men a little good advice. Now – about **this girl**, Eva Smith. I remember her quite well now. She was a **lively good-looking girl – country-bred**, I fancy – and she'd been working in one of our machine shops for over a year. A **good worker** too. In fact, the foreman there told me he was ready to promote her into what we call a leading operator – head of a small group of girls. But after they came back from their holidays that August, they were all rather **restless**, and they suddenly **decided to ask for more money**. They were averaging about twenty-two and six, which was neither more nor less than is paid generally in our industry. They wanted the rates raised so that they could average about twenty-five shillings a week. **I refused, of course**.

INSPECTOR: Why?

BIRLING: (*surprised*) Did you say 'why?'?

INSPECTOR: Yes. Why did you refuse?

BIRLING: Well, Inspector, I don't see that it's any concern of yours how I choose to run my business. Is it now?

INSPECTOR: It might be, you know.

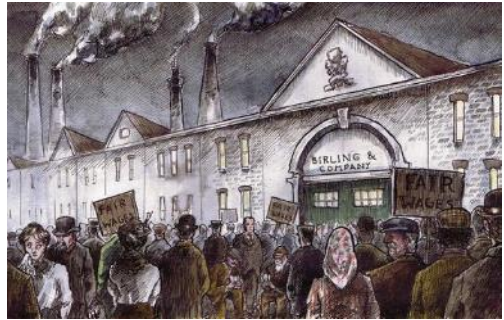
BIRLING: I don't like that tone.

INSPECTOR: I'm sorry. But you asked me a question.

BIRLING: And you asked me a question before that, a quite unnecessary question too.

INSPECTOR: It's my duty to ask questions.

BIRLING: Well it's my duty to keep labour costs down. And if I'd agreed to this demand for a new rate we'd have added



A01/A03 - Gender & Social Class

Explore the **connotations** of each of the quotations below. What do they show us about Mr Birling's **attitude** towards Eva Smith?

This girl -

Lively -

Good-looking -

Country-bred -

Restless -

Decided to ask for more money -

I refused, of course -

about twelve per cent to our labour costs. Does that satisfy you? So I refused. Said I couldn't consider it. We were paying the usual rates and **if they didn't like those rates, they could go and work somewhere else. It's a free country, I told them.**

ERIC: It isn't if you can't go and work somewhere else.

INSPECTOR: Quite so.

BIRLING: (to ERIC) Look – just you keep out of this. You hadn't even started in the works when this happened. So they went on strike. That didn't last long, of course.

GERALD: Not if it was just after the holidays. They'd be all broke – if I know them.

BIRLING: Right, Gerald. They mostly were. And so was the strike, after a week or two. Pitiful affair. Well, we let them all come back – at the old rates – except the four or five ring-leaders, who'd started the trouble. I went down myself and told them to clear out. And this girl, Eva Smith, was one of them, **she'd had a lot to say – far too much – so she had to go.**

GERALD: You couldn't have done anything else.

ERIC: He could. He could have kept her on instead of throwing her out. I call it tough luck.

BIRLING: Rubbish! If you don't come down sharply on some of these people, they'd **soon be asking for the earth.**

GERALD: I should say so!

INSPECTOR: They might. **But after all it's better to ask for the earth than to take it.**

BIRLING: (staring at the INSPECTOR) What did you say your name was, INSPECTOR?

INSPECTOR: google. G. double O-L-E.

A03 - Gender & Social Class

The **Suffragettes** were a politically-charged, women-led organisation, who fought extensively for **women's rights** in the early 20th Century. Their major goal, amongst others, was to secure women's **right to vote**.

Their leader was **Emmeline Pankhurst**, who founded the organisation in **1903**. She was seen as a strong **ambassador** for change, leading a number of **marches, protests and hunger-strikes** in order to have women's voices heard. Initially the Suffragettes were largely mocked by Britain's **patriarchal** society - but over time the Suffragette's message of **equality** gained traction. In the years leading up to WW1, over a **thousand Suffragettes** were imprisoned in Britain. The sacrifice made by so many women eventually led to the **Representation of the People Act**, in **1918**, the first step towards a series of **reforms** that meant greater equality for women in society.



Consider: How does Priestley model **Eva Smith** on the **Suffragettes**?

A01/A03 - Social Responsibility

Inspector as Priestley's 'mouthpiece': Critics have observed how the Inspector might be seen in **'mouthpiece,'** for **Priestley's** own personal **political views**.



If this is the case, what does the following line tell us about Priestley's socialist mindset?

"it's better to ask for the earth than to take it"

BIRLING: How do you get on with our chief constable, Colonel Roberts?

INSPECTOR: I don't see much of him.

BIRLING: Perhaps I ought to warn you that he's an old friend of mine, and that I see him fairly frequently. We play golf together sometimes up at the West Brumley.

INSPECTOR: **(dryly) I don't play golf.**

BIRLING: I didn't suppose you did.

ERIC: *(bursting out)* Well, I think it's a dam' shame.

INSPECTOR: No, I've never wanted to play.

ERIC: No, I mean about this girl – Eva Smith. **Why shouldn't they try for higher wages? We try for the highest possible prices.** And I don't see why she should have been sacked just because she'd a bit more spirit than the others. You said yourself she was a good worker. I'd have let her stay.

BIRLING: *(rather angrily)* Unless you brighten your ideas, you'll never be in a position to let anybody stay or to tell anybody to go. It's about time you learnt to face a few responsibilities. That's something this **public-school-and-varsity life** you've had doesn't seem to teach you.

ERIC: *(sulkily)* Well, we don't need to tell the Inspector all about that, do we?

BIRLING: I don't see we need to tell the Inspector anything more. In fact, there's nothing I can tell him. **I told the girl to clear out**, and she went. That's the last I heard of her. Have you any idea what happened to her after that? **Get into trouble? Go on the streets?**

INSPECTOR: *(rather slowly)* No, she didn't exactly go on the streets.

SHEILA *has now entered.*



A02 - Humour
(dryly) I don't play golf.
Priestley uses **humour** to remind his audience that the Inspector is not to be intimidated.

A01/A03 - Age
“Why shouldn't they try for higher wages? We try for the highest possible prices.”
Why might Eric support Eva, and not his father, on this point? Consider how his **age**, and a **generational gap**, might play a part.

A01 - Reference
“public-school-and-varsity life”
Mr Birling alludes to Eric's **private education** (public school) and **university education** (varsity life). It is likely that Mr Birling never had such an education himself; he subsequently considers Eric to be **entitled**.

A01/A03 - Social Responsibility
Read Mr Birling's dialogue opposite, in **bold**. On the scale below, circle the extent you believe Mr Birling to have **accepted responsibility** for Eva's death (*1 = no acceptance at all; 10 = full acceptance*).

12345678910

Justify your choice below:

<p>SHEILA: (<i>gaily</i>) What's this about streets? (<i>noticing the INSPECTOR.</i>) Oh – sorry. I didn't know. Mummy sent me into ask you why you didn't come along to the drawing-room.</p> <p>BIRLING: We shall be along in a minute now. Just finishing.</p> <p>INSPECTOR: I'm afraid not.</p> <p>BIRLING: (<i>abruptly</i>) There's nothing else, y'know. I've justtold you that.</p> <p>SHEILA: What's all this about?</p> <p>BIRLING: Nothing to do with you, Sheila. Run along.</p> <p>INSPECTOR: No, wait a minute, Miss Birling.</p> <p>BIRLING: (<i>angrily</i>) Look here, Inspector, I consider this uncalled-for and officious. I've half a mind to report you. I'vetold you all I know – and it doesn't seem to me very important – and now there isn't the slightest reason why mydaughter should be dragged into this unpleasant business.</p> <p>SHEILA: (<i>coming further in</i>) What business? What's happening?</p> <p>INSPECTOR: (<i>impressively</i>) I'm a police inspector, Miss Birling. This afternoon a young woman drank some disinfectant, and died, after several hours of agony, tonightin the infirmary.</p> <p>SHEILA: Oh – how horrible! Was it an accident?</p> <p>INSPECTOR: No. she wanted to end her life. She felt shecouldn't go on any longer.</p> <p>BIRLING: Well, don't tell me that's because I discharged herfrom my employment nearly two years ago.</p> <p>ERIC: That might have started it.</p>	<p><u>Mr Birling's Story - Recap Quiz</u></p> <p><i>Recap your learning so far, to find the answersto these questions:</i></p> <p>1) List three words Birling uses to describe Eva:</p> <p>2) Birling calls Eva a “good worker” - True or False?</p> <p>3) How much did Eva and her coworkers wish tobe paid per week?</p> <p>4) Complete the quotation: “If they didn’t like those rates they could...”</p> <p>5) Birling says that Eva: a) Had a lot to say b) Had a lot of nerve c) Had a bad work ethic</p> <p>6) Complete the gaps: “It is better to ____ for the earth than to ____ it”</p> <p>7)How does Birling say he knows the Chief Constable?</p> <p>8) What is the Inspector’s response?</p> <p>9) Eric agrees with his father’s decision to fireEva - True or False?</p> <p>10) Summarise Birling’s behaviour towards Evain three words:</p>
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<p>BIRLING: Yes. The girl had been causing trouble in the works. I was quite justified.</p> <p>GERALD: Yes, I think you were. I know we'd have done the same thing. Don't look like that Sheila.</p> <p>SHEILA: (<i>rather distressed</i>) Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight. Oh I wish you hadn't told me. What was she like? Quite young?</p> <p>INSPECTOR: Yes. Twenty-four.</p> <p>SHEILA: Pretty?</p> <p>INSPECTOR: She wasn't pretty when I saw her today, but she had been pretty – very pretty.</p> <p>BIRLING: That's enough of that.</p> <p>GERALD: And I don't really see that this inquiry gets you anywhere, Inspector. It's what happened to her since she left Mr Birling's works that is important.</p> <p>BIRLING: Obviously. I suggested that some time ago.</p> <p>GERALD: And we can't help you there because we don't know.</p> <p>INSPECTOR: (<i>slowly</i>) Are you sure you don't know?</p> <p><i>He looks at GERALD, then at ERIC, then at SHEILA.</i></p> <p>BIRLING: And are you suggesting now that one of them knows something about this girl?</p> <p>INSPECTOR: Yes.</p> <p>BIRLING: You didn't come here just to see me, then?</p> <p>INSPECTOR: No.</p>	<div> <div>A02 - Characterisation</div> <div> <div> <div>"I know we'd have done the same thing."</div> <div>Why do you think Gerald sides with whereas Birling's own son, Eric, does not?</div> <div> <hr/><hr/><hr/><hr/><hr/><hr/><hr/><hr/> </div> </div> </div> <div> <div>A02 - Characterisation</div> <div> <div> <div>"I've been so happy tonight"</div> <div>"Quite young?"</div> <div>"Pretty?"</div> </div> <div>What does Priestley show us that Sheila values most in life?</div> <div> <ul style="list-style-type: none"> <hr/> <hr/> <hr/> </div> </div> </div> <div> <div>A02 - Structure</div> <div> <div>"Yes."</div> <div>Once again, tension mounts, as it becomes apparent that the other characters may know more than they have been letting on. Priestley slowly reveals plot twists, in the genre of a true mystery play, in order to keep his</div> </div> </div> </div>
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INSPECTOR: Where I was before, Mr Croft. I told you –
that like a lot of these young women, she'd used more than
one

[illegible]

Although she does not yet accept responsibility herself, Sheila is the first person to openly recognise the concept of **collective responsibility**. Consider how her character develops as Act 1 unfolds.



name. She was still Eva Smith when Mr Birling sacked her – **for wanting twenty-five shillings a week instead of twenty-two and six**. But after that she stopped being EvaSmith. Perhaps she'd had enough of it.

ERIC: Can't blame her.

SHEILA: (to BIRLING) I think it was a mean thing to do. Perhaps that spoilt everything for her.

BIRLING: Rubbish! (to INSPECTOR.) Do you know what happened to this girl after she left my works?

INSPECTOR: Yes. She was out of work for the next two months. Both her parents were dead, so that she'd no hometo go back to. And she hadn't been able to save much out ofwhat Birling and Co. had paid her. So that after two months,with no work, no money coming in, and living in lodgings,with no relatives to help her, few friends, lonely, half-starved, she was feeling desperate.

SHEILA: (warmly) I should think so. It's a rotten shame.

INSPECTOR: There are a lot of young women living that sortof existence in every city and big town in this country, MissBirling. If there weren't, the factories and warehouses wouldn't know where to look for cheap labour. Ask yourfather.

SHEILA: **But these girls aren't cheap labour – they're people.**

INSPECTOR: (dryly) I've had that notion myself from time totime. In fact, I've thought that it would do us all a bit ofgood if sometimes we tried to put ourselves in the place ofthese young women counting their pennies, in their dingylittle back bedrooms.

SHEILA: Yes, I expect it would. But what happened to herthen?

INSPECTOR: She had what seemed to her a wonderful stroke of luck. She was taken on in a shop – and a good shop

A02 - Repetition & Emphasis

“for wanting twenty-five shillings a week instead oft twenty-two and six”

Twenty-five shillings = £120 approx.

Why does the Inspector **repeat** and **emphasise** thispoint?

A02 - Pathos

Using quotations, **list five things** we learn fromthe Inspector about Eva Smith that create audience **pathos** (sympathy) towards her:

- 1)
- 2)
- 3)
- 4)
- 5)


A01/A03 - Learning about Life

“But these girls aren't cheap labour – they'repeople.”

Rewrite Sheila’s statement in your own words.

A01/A03 - Age & Social Responsibility

How have both Eric and Sheila now made a clear **departure** from their father’s **political** and**social views**? Why might they have done so?

<p>too – Milwards.</p> <p>SHEILA: Milwards! We go there – in fact, I was there thisafternoon – (<i>archly to GERALD</i>) for your benefit.</p> <p>GERALD: (<i>smiling</i>) Good!</p> <p>SHEILA: Yes, she was lucky to get taken on at Milwards.</p> <p>INSPECTOR: That's what she thought. And it happened thatat the beginning of December that year – nineteen-ten –there was a good deal of influenza about and Milwardssuddenly found themselves short handed. So that gave hera chance. It seems she liked working there. It was a nicechange from a factory. She enjoyed being among prettyclothes, I've no doubt. And now she felt she was making agood fresh start. You can imagine how she felt.</p> <p>SHEILA: Yes, of course.</p> <p>BIRLING: And then she got herself into trouble there, I suppose?</p> <p>INSPECTOR: After about a couple of months, just when shfelt she was settling down nicely, they told her she'd have togo.</p> <p>BIRLING: Not doing her work properly?</p> <p>INSPECTOR: There was nothing wrong with the way shewas doing her work. They admitted that.</p> <p>BIRLING: There must have been something wrong.</p> <p>INSPECTOR: All she knew was – that a customer complainedabout her – and so she had to go.</p> <p>SHEILA: (<i>staring at him, agitated</i>) When was this?</p> <p>INSPECTOR: (<i>impressively</i>) At the end of January – last year.</p> <p>SHEILA: What – what did this girl look like?</p>	<div> <div>A01 - Reference</div> <div>"influenza"</div> <div>Influenza, more commonly known as'flu,' is an infectious disease that is common worldwide.</div> <div>  </div> </div> <div> <div>A02 - ?</div> <div>"You can imagine how she felt."</div> <div>What technique does Priestley use (through theInspector), to provoke sympathy from Sheila?</div> <div> <div>Di_____</div> <div>Ad_____</div> </div> </div> <div> <div>A01 - Task</div> <div>"..there was nothing wrong with the way shewas doing her work. They admitted that."</div> <div>(Circle the correct option):</div> <div>This opinion is <u>typical</u> / <u>atypical</u> of Eva Smith,based on what we have learned about her sofar.</div> </div> <div> <div>A01 - Predict</div> <div>"(staring at him, agitated)"</div> <div>"When was this?"</div> <div>"What – what did this girl look like?"</div> <div>Make a prediction about Sheila, based on thesereferences. Explain your reasoning:</div> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> </div>
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INSPECTOR: If you'll come over here, I'll show you.

He moves nearer a light – perhaps standard lamp – and she crosses to him. He produces the photograph. She looks at it closely, recognizes it with a little cry, gives a half-stifled sob, and then runs out. The INSPECTOR puts the photograph back in his pocket and stares speculatively after her. The other three stare in amazement for a moment.

BIRLING: What's the matter with her?

ERIC: She recognized her from the photograph, didn't she?

INSPECTOR: Yes.

BIRLING: *(angrily)* Why the devil do you want to go upsetting the child like that?

INSPECTOR: I didn't do it. She's upsetting herself.

BIRLING: Well – why – why?

INSPECTOR: I don't know – yet. That's something I have to find out.

BIRLING: *(still angrily)* Well – if you don't mind – I'll find out first.

GERALD: Shall I go after her?

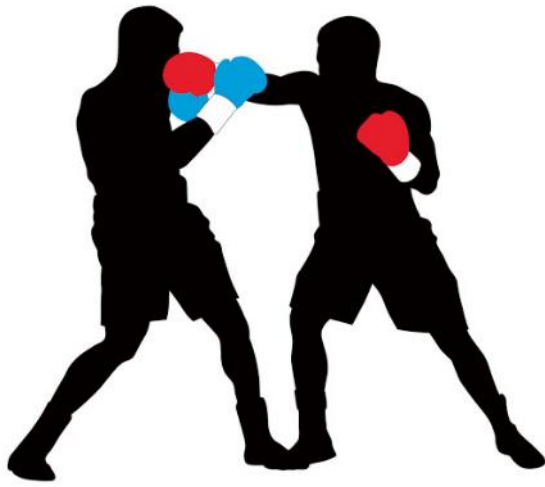
BIRLING: *(moving)* No, leave this to me. I must also have a word with my wife – tell her what's happening. *(turns at the door, staring at the INSPECTOR angrily.)* We were having a nice family celebration tonight. And a nasty mess you've made of it now, haven't you?

INSPECTOR: *(steadily)* That's more or less what I was thinking earlier tonight when I was in the infirmary looking at what was left of Eva Smith. A nice little promising life there, I thought, and a nasty mess somebody's made of it.

BIRLING *looks as if about to make some retort, then*

A02 - Characterisation

Study the text on this page, focusing in particular on the dialogue in the first half, between **Mr Birling** and the **Inspector**.



Who seems to have more control of the situation: Mr Birling or the Inspector?

Explain your reasoning, embedding references from the text in your response:

<p>GERALD and ERIC exchange uneasy glances. The INSPECTOR ignores them.</p> <p>GERALD: I'd like to have a look at that photograph now, Inspector.</p> <p>INSPECTOR: All in good time.</p> <p>GERALD: I don't see why -</p> <p>INSPECTOR: (<i>cutting in, massively</i>) You heard what I said before, Mr Croft. One line of inquiry at a time. Otherwise we'll all be talking at once and won't know where we are. If you've anything to tell me, you'll have an opportunity of doing it soon.</p> <p>GERALD: (<i>rather uneasily</i>) Well, I don't suppose I have -</p> <p>ERIC: (<i>suddenly bursting out</i>) I'm sorry - but you see - we were having a little party - and I've had a few drinks, including rather a lot of champagne - and I've got a headache - and as I'm only in the way here - I think I'd better turn in.</p> <p>INSPECTOR: And I think you'd better stay here.</p> <p>ERIC: Why should I?</p> <p>INSPECTOR: It might be less trouble. If you turn in, you might have to turn out again soon.</p> <p>GERALD: Getting a bit heavy-handed, aren't you, Inspector?</p> <p>INSPECTOR: Possibly. But if you're easy with me, I'm easy with you.</p> <p>GERALD: After all, y'know, we're respectable citizens and not criminals.</p> <p>INSPECTOR: Sometimes there isn't much difference as you think. Often, if it was left to me, I wouldn't know where to draw the line.</p>	<p>A02 - Stage Directions</p> <p>Analyse the following stage direction, considering connotations & purpose:</p> <p style="text-align: center;"><i>cutting in, massively</i></p> <p>A02 - Characterisation</p> <p>When Eric "suddenly burst[s] out," his behaviour could be seen to be:</p> <div> <div>a) Erratic</div> <div>b) Immature</div> <div>c) Evasive</div> <div>d) All of the above</div> </div> <p>Circle the option you agree with most, and justify your choice below:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A01/A03 - Judgement</p> <p>"Sometimes there isn't much difference as you think."</p> <p>How might this make Priestley's 1945 audience feel? What might his purpose have been here and why?</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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INSPECTOR: And what had this girl done to make you

Does this make her **weak** and **impressionable**, or **open** and ready to **learn**? Why? *Embed thereferences opposite in your response.*

[illegible]

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 girls 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 very pretty 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.

A01/A03 - Learning about Life

“I caught sight of her smiling at the assistant, and I was furious with her”

Often in life we feel insecure, vulnerable and have low self-esteem - these are common human feelings. Watch the **School of Life** video: https://youtu.be/wC9S_fFMnaU Do you agree with its summary of self-esteem, and how to care for it? Explain below:

A01 - Task

Read Sheila’s story, and transform the details into bullet-points. The first one has been done for you

- Sheila wanted to try a dress on, despite Mrs Birling and the assistant thinking it would never suit her
-
-
-
-

A02 - Characterisation

“she almost breaks down, but just controls herself”

Note Sheila’s genuine anguish at recounting her actions. Consider whether this makes you pity her, or not. Does her apparent remorse excuse her prior behaviour?

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?

INSPECTOR: *(sternly)* That's what I asked myself tonight when I was looking at that dead girl. And then I said to myself: 'well, we'll try to understand why it had to happen?' and that's why I'm here, and why I'm, not going until I know all that happened. Eva Smith lost her job with Birling and Co. because the strike failed and they were determined not to have another one. At last she found another job – under what name I don't know – in a big shop, and had to leave there because you were annoyed with yourself and passed the annoyance on to her. Now she had to try something else. So first she changed her name to **Daisy Renton**–

GERALD: *(startled)* **What?**

INSPECTOR: *(steadily)* I said she changed her name to

A02 - Sentence Types

"Yes, but you can't. It's too late. She's dead." *(Circle)* Priestley utilises:

- a) Simple sentences
- b) Complex sentences
- c) Compound sentences

Now read the quotation out loud. What **impact** might this method have, both on Sheila and on the **audience listening**?

A02 - Word Choice

"Daisy Renton"

Explore the connotations of this name below.

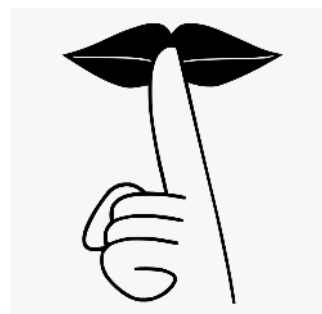
Daisy: beautiful, colourful, easily plucked and discarded



Rent: to pay to use, temporary, usually not to keep long-term

A01 - Reference

***(startled)* What?**



<p>Was it after she left Milwards? When she changed her name, as he said, and began to lead a different sort of life?Were you seeing her last spring and summer, during thattime you hardly came near me and said you were so busy?Were you?</p> <p><i>He does not reply but looks at her.</i></p> <p>Yes, of course you were.</p> <p>GERALD: I'm sorry, Sheila. But it was all over and done with,last summer. I hadn't set eyes on the girl for at least sixmonths. I don't come into this suicide business.</p> <p>SHEILA: I thought I didn't half an hour ago.</p> <p>GERALD: You don't. Neither of us does. So – for god's sake – don't say anything to the Inspector.</p> <p>SHEILA: About you and this girl?</p> <p>GERALD: Yes. We can keep it from him.</p> <p>SHEILA: <i>(laughs rather hysterically)</i> Why – you fool – heknows. Of course he knows. And I hate to think how muchhe knows that we don't know yet. You'll see. You'll see.</p> <p><i>She looks at him almost in triumph. He looks crushed. Thedoor slowly opens and the INSPECTOR appears, lookingsteadily and searchingly at them.</i></p> <p>INSPECTOR: Well?</p> <p>END OF ACT ONE</p>	<p>Sheila's Story - Recap Quiz</p> <p><i>Recap your learning so far, to find the answersto these questions:</i></p> <p>1) What is the name of the store in which theincident took place?</p> <p>2) List two words or phrases Sheila uses to describe Eva, physically.</p> <p>3) In Sheila's story, Eva turns to a co-worker, andsays "doesn't she look awful" about Sheila - True or False?</p> <p>4) Sheila complained to the store manager, stating that Eva was:</p> <p>a) impertinent b) rude c) officious</p> <p>5) Complete the quotation: "Don't you understand? And if I could help..."</p> <p>6) How does the Inspector respond to the quotation above?</p> <p>7) Complete the gaps: "I'll _____, _____ do it again, to anybody."</p> <p>8) Sheila's attitude towards the revelations about Eva Smith are:</p> <p>a) Ignorance - she denies the allegationsagainst her and does not feel any sympathy towards Eva</p> <p>b) Sympathy - she feels sorry for Eva butdoes not accept responsibility</p> <p>c) Regret - she feels sorry for Eva Smithand accepts responsibility for</p>
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ACT TWO

At rise, scene and situation are exactly as they were at end of Act One. **The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD.** Then he comes forward, leaving door open behind him.

INSPECTOR: (To GERALD) Well?

SHEILA: (with hysterical laugh, to GERALD) You see? What did I tell you?

INSPECTOR: What did you tell him?

GERALD: (with an effort) Inspector, I think Miss Birling ought to be excused any more of this questioning. She's nothing more to tell you. She's had a long exciting and tiring day – we were celebrating our engagement, you know – and now she's obviously had about as much as she can stand. You heard her.

SHEILA: He means that I'm getting **hysterical** now.

INSPECTOR: And are you?

SHEILA: Probably.

INSPECTOR: Well, I don't want to keep you here. I've no more questions to ask you.

SHEILA: No, but you haven't finished asking questions – have you?

INSPECTOR: No.

SHEILA: (to GERALD) You see? (to INSPECTOR.) Then I'm staying.

GERALD: Why should you? It's bound to be unpleasant and disturbing.

INSPECTOR: **And you think young women ought to be protected against unpleasant and disturbing things?**



A02 - Stage Directions

“The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD”

Remember that the form of this text is a **play**. These few moments, without any dialogue, would contribute significantly to the **dramatic tension** in the play, as Priestley encourages his audience to question **what the Inspector will do next**.

A01 - Reference

“Hysterical”

Sheila refers to herself, **ironically**. But what does this word mean? **Define** it, and then use it in a sentence below:

A01/A03 - Social Responsibility & Gender

“And you think young women ought to be protected against unpleasant and disturbing things?”

Why do you think the Inspector says this to Gerald? What might he be implying about **class privilege**?

<p>GERALD: If possible – yes.</p> <p>INSPECTOR: Well, we know one young woman who wasn't, don't we?</p> <p>GERALD: I suppose I asked for that.</p> <p>SHEILA: Be careful you don't ask for more, Gerald.</p> <p>GERALD: I only meant to say to you – why stay when you'llhate it?</p> <p>SHEILA: It can't be any worse for me than it has been. Andit might be better.</p> <p>GERALD: (<i>bitterly</i>) I see.</p> <p>SHEILA: What do you see?</p> <p>GERALD: You've been through it – and now you want to seesomebody else put through it.</p> <p>SHEILA: (<i>bitterly</i>) So that's what you think I'm like. I'm glad Irealized it in time, Gerald.</p> <p>GERALD: No, no, I didn't mean -</p> <p>SHEILA: (<i>cutting in</i>) Yes, you did. And if you'd really lovedme, you couldn't have said that. You listened to that nicestory about me. I got that girl sacked from Milwards. Andnow you've made up your mind I must obviously be a selfish, vindictive creature.</p> <p>GERALD: I neither said that nor even suggested it.</p> <p>SHEILA: Then why say I want to see somebody else put through it? That's not what I mean at all.</p> <p>GERALD: All right then, I'm sorry.</p> <p>SHEILA: Yes, but you don't believe me. And this is just thewrong time not to believe me.</p>	<div> <div>A02 - Wordplay & Techniques</div> <div> <p>“Well, we know one young woman who wasn't,don't we?”</p> <p>Name two literary techniques used by Priestley, through the Inspector, here, then explain their purpose:</p> <div> <div>1) _____</div> <div>2) _____</div> <div>_____</div> <div>_____</div> <div>_____</div> </div> </div> <div>  </div> <div> <div>A01/A03 - Gender</div> <div> <p>Throughout the play, Priestley gradually empowersSheila, both in accepting her own responsibility, butalso in standing up to her father and Gerald, whorepresent the patriarchy that prevailed in both theEdwardian and post-war societies.</p> <p>Considering both what Sheila says (<i>content</i>), andhow she says it (<i>tone</i>), choose four examples fromthis page that illustrate this point:</p> <div> <div>1) Eg. “Be careful you don't ask for more, Gerald.”</div> <div>2) _____</div> <div>3) _____</div> <div>4) _____</div> </div> </div> </div> </div>
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[illegible]



MRS BIRLING: If you mean that the Inspector will take

This was the adjective used by Sheila, **earlier** in her story, to describe Eva Smith. Note the **transformation** she has since undertaken: she now finds this word to be condescendingly **laughable**, as if she is hearing it from **fresh**



offence-

INSPECTOR: (*cutting in, calmly*) No, no. I never take offence.

MRS BIRLING: I'm glad to hear it. Though I must add that it seems to me that we have more reason for taking offence.

INSPECTOR: Let's leave offence out of it, shall we?

GERALD: I think we'd better.

SHEILA: So do I.

MRS BIRLING: (*rebuking them*) I'm talking to the Inspector now, if you don't mind. (*to INSPECTOR, rather grandly.*) I realize that you may have to conduct some sort of inquiry, but I must say that so far you seem to be conducting in a rather peculiar and offensive manner. You know of course that my husband was **Lord Mayor** only two years ago and that he's still a **magistrate**--

GERALD: (*cutting, rather impatiently*) Mrs Birling, the Inspector knows all that. And I don't think it's a very good idea to remind him--

SHEILA: (*cutting in*) It's crazy. Stop it, please, mother.

INSPECTOR: (*imperturbable*) Yes. Now what about Mr Birling?

MRS BIRLING: He's coming back in a moment. He's just talking to my son, Eric, who seems to be in an excitable silly mood.

INSPECTOR: What's the matter with him?

MRS BIRLING: Eric? Oh -- I'm afraid he may have had rather too much to drink tonight. We were having a little celebration here--

INSPECTOR: (*cutting in*) Isn't he used to drinking?

MRS BIRLING: No, of course not. He's only a boy.

A03 - Social Class

"Lord Mayor"

"Magistrate"

Mrs Birling reiterates Mr Birling's aforementioned **links to the city's legal and political ruling class**. Note her similar attempts to simultaneously **impress** and **intimidate** the Inspector.



Lord Mayor

A **Lord Mayor** is an elected leader, usually of a **regional city**, who **represents** the locals who live in that area. Lord Mayors are usually the ranks of

Aldermen - individuals who have themselves been elected onto **local councils**.

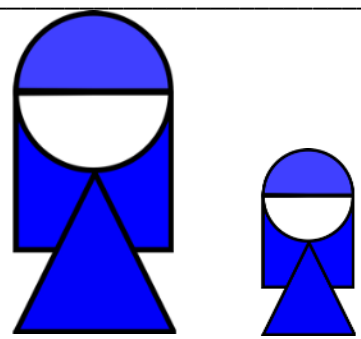
To have been a **Lord Mayor** in the 1900s would have been a **privilege** - and with it would have come **social recognition** in the ranks of the **bourgeoisie**. As **social inequality** and **the desire for status** was so rife in the Edwardian era, Lord Mayors may have been viewed **sceptically** and **resentfully** by those most **disadvantaged** in British society.


Magistrates

A **magistrate** is a person who attends **court hearings** and is involved in **prosecution**



cases. Magistrates are usually volunteers, but nevertheless hold a great deal of **power** and **responsibility**. They are therefore required to be **fair**, **rational**, and able to see the **bigger picture**. As with all positions of responsibility, people in this role in the class-split Edwardian times would have been susceptible to acts of **discrimination** and the

<p>INSPECTOR: No, he's a young man. And some young mendrink far too much.</p> <p>SHEILA: And Eric’s one of them.</p> <p>MRS BIRLING: (<i>very sharply</i>) Sheila!</p> <p>SHEILA:(<i>urgently</i>) I don't want to get poor Eric into trouble.He's probably in enough trouble already. But we really muststop these silly pretences. This isn't the time to pretendthat Eric isn't used to drink. He's been steadily drinking toomuch for the last two years.</p> <p>MRS BIRLING: (<i>staggered</i>) it isn't true. You know him, Gerald -and you're a man – you must know it isn't true.</p> <p>INSPECTOR: (<i>as GERALD hesitates</i>) Well, Mr Croft?</p> <p>GERALD: (<i>apologetically, to MRS BIRLING</i>) I'm afraid it is,y'know. Actually I've never seen much of him outside thishouse – but- well, I have gathered that he does drink prettyhard.</p> <p>MRS BIRLING: (<i>bitterly</i>) And this is the time you choose totell me.</p> <p>SHEILA: Yes, of course it is. That's what I meant when I talked about building up a wall that's sure to be knockedflat. It makes it all harder to bear.</p> <p>MRS BIRLING: But it's you – and not the Inspector here – who's doing it--</p> <p>SHEILA: Yes, but don't you see? He hasn't started on youyet.</p> <p>MRS BIRLING: (<i>after a pause, recovering herself</i>) If necessary I shall be glad to answer any questions the Inspector wishes to ask me. Though naturally I don't knowanything about this girl.</p> <p>INSPECTOR: (<i>gravely</i>) we'll see, Mrs Birling.</p>	<div> <div>A01/A03 - Judgement</div> <div>“we really must stop these silly pretences”</div> <div> <div>1) Which common word do you think derivesfrom ‘pretences?’ (<i>Tip: look at the stem</i>).</div> <div>_____</div> </div> <div> <div>2) What does Sheila mean in her quotation?</div> <div>_____</div> <div>_____</div> <div>_____</div> </div> <div> <div>3) Give some examples of silly pretences theBirlings have so far attempted to uphold.</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> </div> <div>  </div> <div> <div>A02 - Characterisation</div> <div>“this girl”</div> <div>Provide three reasons why Mrs Birling’s choiceof words here are disrespectful:</div> <div> <div>1) _____</div> <div>_____</div> <div>2) _____</div> <div>_____</div> <div>3) _____</div> <div>_____</div> </div> </div> </div>
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<p>Enter BIRLING, who closes door behind him.</p> <p>BIRLING: <i>(rather hot, bothered)</i> I've been trying to persuade Eric to go to bed, but he won't. Now he says you told him to stay up. Did you?</p> <p>INSPECTOR: Yes, I did.</p> <p>BIRLING: Why?</p> <p>INSPECTOR: Because I shall want to talk to him, Mr Birling.</p> <p>BIRLING: I can't see why you should, but if you must, then I suggest you do it now. Have him in and get it over, then let the lad go.</p> <p>INSPECTOR: No, I can't do that yet. I'm sorry, but he'll have to wait.</p> <p>BIRLING: Now look here, Inspector -</p> <p>INSPECTOR: <i>(cutting in, with authority)</i> He must wait his turn.</p> <p>SHEILA: <i>(to MRS BIRLING)</i> You see?</p> <p>MRS BIRLING: No, I don't. And please be quiet, Sheila.</p> <p>BIRLING: <i>(angrily)</i> Inspector, I've told you before, I don't like the tone nor the way you're handling this inquiry. And I don't propose to give you much rope.</p> <p>INSPECTOR: You needn't give me any rope.</p> <p>SHEILA: <i>(rather wildly, with laugh)</i> No, he's giving us the rope – so that we'll hang ourselves.</p> <p>BIRLING: <i>(to MRS BIRLING)</i> What's the matter with that child?</p> <p>MRS BIRLING: Over-excited. And she refuses to go. <i>(with sudden anger, to INSPECTOR.)</i> well, come along – what is it</p>	<p>A02 - Characterisation</p> <p>"the lad"</p> <p>Complete the sentence:</p> <p>_____ referring to his son on this page both as "_____" and "_____" could be seen as _____, in the same way that _____ earlier referred, somewhat rudely, to _____ as "_____."</p> <p>the lad / Eva/ Birling / patronising / Mrs Birling / the child / that girl</p> <div data-bbox="1036 730 1333 957">  </div> <p>A02 - Metaphors</p> <p>Research the idiom 'Giving them enough rope to hang themselves with.'</p> <p>Now read the text in bold and consider the extended metaphor being used by the characters here. Transform the metaphor used by each character into your own words.</p> <p><i>Tip: Keep the meaning simple!</i></p> <p><u>eg.</u></p> <p>BIRLING: I don't propose to give you much rope.</p> <p><u>I won't be giving you any helpful information.</u></p> <p>INSPECTOR: You needn't give me any rope.</p> <p>_____.</p> <p>SHEILA: (rather wildly, with laugh) No, he's giving us the rope – so that we'll hang ourselves.</p> <p>_____</p> <p>_____</p>
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you want to know?

INSPECTOR: (*coolly*) at the end of January, last year, this girlEva Smith had to leave Milwards, because Miss Birling compelled them to discharge her, and then she stoppedbeing Eva Smith, looking for a job, and became Daisy

Renton, with other ideas. (*sharply turning on him.*) Mr Croft, when did you first get to know her?

An exclamation of surprise from BIRLING and MRS BIRLING.

GERALD: Where did you get the idea that I did know her?

SHEILA: It's no use, Gerald. You're wasting time.

INSPECTOR: As soon as I mentioned the name Daisy Renton, it was obvious you'd known her. You gave yourself away at once.

SHEILA: (*bitterly*) Of course he did.

INSPECTOR: And anyhow I knew already. When and wheredid you first meet her?

GERALD: All right, if you must have it. I met her first, sometime in March last year, in the Stalls bar at the Palace. I mean the Palace music hall here in Brumley-

SHEILA: Well, **we didn't think you meant Buckingham Palace.**

GERALD: (to SHEILA) Thanks. You're going to be a great help, I can see. You've said your piece, and you're obviously going to hate this, so why on earth don't you leave us to it?

SHEILA: Nothing would induce me. **I want to understand exactly what happens when a man says he's so busy at the works** that he can hardly ever find time to come and see the girl he's supposed to be in love with. **I wouldn't miss it for world-**

INSPECTOR: (*with authority*) Yes, Mr Croft – in the **Stalls**

A02 - Characterisation

Read Sheila's dialogue and stage directions. Her attitude towards Gerald is best summarised as being:

Resentful Sarcastic Loving Bitter Proud

Which of these do you most agree with and why?_____

A03 - Social Class & Family Life

As with the town of **Brumley**, the **Palace Variety Theatre** is a **fictional** location, **invented** by Priestley for the purposes of the narrative. In 1912 **music halls** such as this were **variety**

shows, which featured a range of entertainment, including singing and dancing.



venues were accessible to all, and were subsequently popular amongst people from both the **higher** and **lower** classes.

GERALD: I happened to look in, one night, after a long dull day, and as the show wasn't very bright, I went down into the bar for a drink. It's a favourite haunt of **women of the town**--

MRS BIRLING: Women of the town?

BIRLING: Yes, yes. But I see no point in mentioning the subject -- especially -- *(indicating SHEILA.)*

MRS BIRLING: It would be much better if Sheila didn't listen to this story at all.

SHEILA: But **you're forgetting I'm supposed to be engaged to the hero of it**. Go on, Gerald. You went down into the bar, which is a favourite haunt of the women of the town.

GERALD: I'm glad I amuse you--

INSPECTOR: *(sharply)* Come along, Mr Croft. What happened?

GERALD: I didn't propose to stay long down there. I **hate those hard-eyed dough-faced women**. But then I noticed a girl who looked quite different. She was very pretty -- soft brown hair and big dark eyes-- *(breaks off.)* My God!

INSPECTOR: What's the matter?

GERALD: *(distressed)* sorry -- I -- well, I've suddenly realized -- taken it in properly -- that's she's dead--

INSPECTOR: *(harshly)* Yes, she's dead.

SHEILA: **And probably between us we killed her**.

MRS BIRLING: *(sharply)* Sheila, don't talk nonsense.

SHEILA: You wait, mother.

INSPECTOR: *(to GERALD)* Go on

A01 - Reference

"women of the town"

Euphemism for prostitutes. **Disadvantaged women** in the early twentieth century - with little income or means of survival - would have been especially **vulnerable** to this way of life.



A03 - Social Class & Gender

"I hate those hard-eyed dough-faced women"

Note how although Gerald attempts to **distance** himself from women **prostitutes**, Priestley also draws attention to his **lack of understanding** around the **social factors** that may have driven Edwardian women to have to take up prostitution in the first place. Gerald is arguably presented here as being **snobbish** and **out of touch**.

A03 - Social Responsibility

"And probably between us we killed her."

Circle the correct terminology:

Sheila demonstrates an individualist / a collectivist mindset

GERALD: She looked **young and fresh and charming** andaltogether out of place down here. And obviously she wasn't enjoying herself. Old Joe Meggarty, half-drunk andgoggle-eyed, had wedged her into a corner with that obscene fat carcass of his--

MRS BIRLING: (*cutting in*) there's no need to be disgusting.And surely you don't mean **Alderman Meggarty**?

GERALD: of course I do. He's a **notorious womanizer** as wellas being **one of the worst sots and rogues in Brumley**--

INSPECTOR: Quite right.

MRS BIRLING: (*staggered*) Well, really! Alderman Meggarty!! must say, we are learning something tonight.

SHEILA: (*coolly*) Of course we are. But everybody knowsabout that **horrible old Meggarty**. A girl I know had to seehim at the town hall one afternoon and she only escapedwith a torn blouse--

BIRLING: (*sharply, shocked*) Sheila!

INSPECTOR: (*to GERALD*) Go on, please.

GERALD: The girl saw me looking at her and then **gave me aglance that was nothing less than a cry for help**. So I wentacross and told Joe Meggarty some nonsense – that themanager had a message for him or something like that – gothim out of the way – and then told the girl that if she didn'twant any more of that sort of thing, she'd better let me takeher out of there. She agreed at once.

INSPECTOR: Where did you go?

GERALD: We went along to the county hotel, which I knewwould be quiet at that time of night, and we had a drink ortwo and talked.

INSPECTOR: Did she drink much at the time?

GERALD: No. She only had a port and lemonade – or some

A02 - Word Choice

“young and fresh and charming”

What do these adjectives tell us about:

a) Gerald

b) Eva (Daisy)

A01/A03 - Social Responsibility & Class

Recap: What is an **Alderman**? (Tip: flick back through your notes!)

“one of the worst sots and rogues”

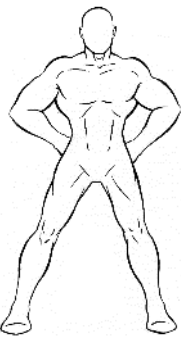
Sot: *habitual drunkard*

Rogue: *dishonest or unprincipled person*

Does Alderman Meggarty’s **behaviour** in this storysurprise you? Why?

A03 - Jungian Archetypes



Carl Jung, a Swiss **psychoanalyst**, who lived in the19th century, spent his life studying human beingsand their **behaviours**. He came up with **12 archetypes** - that is, 12 different personas or behaviours that people typically**inhibit**.



One such archetype is the **hero**.The **archetypal hero**, often seen in historical literature and**fairytales**, is usually **male**, andembarks on an epic quest to **critics** have rightly pointed out

that society’s concept of the male hero saving

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43

make love to her. I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to the palace bar. I didn't ask for anything in return.

INSPECTOR: I see.

SHEILA: Yes, but why are you saying that to him? **You ought to be saying it to me.**

GERALD: I suppose I ought really. I'm sorry, Sheila. Somehow--

SHEILA: (*cutting in, as he hesitates*) I know. Somehow he makes you.

INSPECTOR: But she became your mistress?

GERALD: Yes. **I suppose it was inevitable. She was young and pretty and warm hearted – and intensely grateful.** I became at once the most important person in her life – you understand?

INSPECTOR: Yes. She was a woman. She was lonely. **Were you in love with her?**

SHEILA: Just what I was going to ask!

BIRLING: (*angrily*) I really must protest--

INSPECTOR: (*turning on him sharply*) Why should you do any protesting? It was you who turned the girl out in the first place.

BIRLING: (*rather taken aback*) Well, I only did what any employer might have done. And what I was going to say was that I protest against the way in which **my daughter, a young unmarried girl**, is being dragged into this--

INSPECTOR: (*sharply*) **Your daughter isn't living on the moon.** She's here in Brumley too.

SHEILA: Yes, and it was I who had the girl turned out of her job at Milwards. And I'm supposed to be engaged to Gerald.

A02 - Characterisation

"You ought to be saying it to me."

Sheila attacks Gerald for seemingly not having the **courage** - or **respect**- to address her, during his admission.

A01 - Task

On the scale below, **circle the extent** to which you agree with Gerald when he says it was **"inevitable"** that Daisy would become his mistress (1 = *completely disagree*; 10 = *completely agree*):

1 2 3 4 5 6 7 8 9 10

Justify your choice below:

A01 - Task

"Were you in love with her?"

If Gerald was in love with Daisy, does this in any way excuse his behaviour? Why/why not?

A02 - Irony

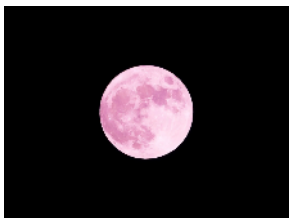
"my daughter, a young unmarried girl"

It is **ironic** that Birling highlights this about Sheila, but fails to acknowledge the same truth about **Eva**.

A03 - Age & Family Life

"Your daughter isn't living on the moon"

Priestley uses this striking **metaphor** to emphasise that Sheila is a **grown up woman**, is becoming more aware of the world around her, and does not need to be



And I'm not a child, don't forget. I've a right to know. Were you in love with her, Gerald?

GERALD: *(hesitatingly)* It's hard to say. **I didn't feel about her as she felt about me.**

SHEILA: *(with sharp sarcasm)* Of course not. You were the **wonderful fairy prince**. You must have adored it, Gerald.

GERALD: All right – I did for a time. Nearly any man would have done.

SHEILA: That's probably about the best thing you've said tonight. **At least it's honest.** Did you go and see her every night?

GERALD: No. I wasn't telling you a complete lie when I said I'd been very busy at the works all that time. We were very busy. But of course I did see a good deal of her.

MRS BIRLING: I don't think we want any further details of this disgusting affair--

SHEILA: *(cutting in)* I do. And anyhow, we haven't had any details yet.

GERALD: And you're not going to have any. *(to MRS BIRLING.)* You know, it wasn't disgusting.

MRS BIRLING: **It's disgusting to me.**

SHEILA: Yes, but after all, you didn't come into this, did you, mother?

GERALD: Is there anything else you want to know – that you ought to know?

INSPECTOR: Yes. When did this affair end?

GERALD: I can tell you exactly. In the first week of September. I had to go away for several weeks then – on business – and by that time Daisy knew it was coming to an end. **So I broke it off** definitely before I went.

A02 - Characterisation

Circle the correct word:

Gerald / Daisy had the upper hand in this relationship.

A03 - Jungian Archetypes

"wonderful fairy prince"

Note here, once again, Priestley's metaphorical allusion to the Jungian Archetype of the hero.

A03 - Learning about Life

Think back to the very start of the play. Find a quotation to show what Sheila appeared to value back then:

" _____ "

"At least it's honest."

What does Sheila value now and why?

A01 - Task

Give **three reasons** why Mrs Birling might have found Gerald's affair **"disgusting."**

Tip: Consider what you already know about her.

- 1) _____
- 2) _____
- 3) _____

A02 - Characterisation

"So I broke it off"

a) What does Gerald mean by this?

b) Comment on anything you find interesting about this choice of words:



INSPECTOR: How did she take it?

GERALD: Better than I'd hoped. She was – very **gallant** – about it.

SHEILA: (*with irony*) That was nice for you.

GERALD: No, it wasn't. **(He waits a moment, then in a low, troubled tone.)** She told me she'd been happier than she'd ever been before – but that she knew it couldn't last – hadn't expected it to last. She didn't blame me at all. I wishto God she had now. Perhaps I'd feel better about it.

INSPECTOR: She had to move out of those rooms?

GERALD: Yes, we'd agreed about that. She'd saved a little money during the summer – she'd lived very economically on what I'd allowed her – and didn't want to take more from me, but I insisted on a parting gift of enough money – though it wasn't so very much – to see her through to the end of the year.

INSPECTOR: Did she tell you what she proposed to do after you'd left her?

GERALD: No. She refused to talk about that. I got the idea, once or twice from what she said, that she thought of leaving Brumley. Whether she did or not – I don't know. Didshe?

INSPECTOR: Yes. She went away for about two months.
To some seaside place.

GERALD: By herself?

INSPECTOR: Yes. I think she went away – to be alone, to be quiet, to remember all that had happened between you.

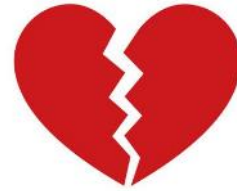
GERALD: How do you know that?

INSPECTOR: **She kept a rough sort of diary.** And she

A01 - Reference

“gallant”

Gerald's choice of adjective here - **gallant** (or brave) arguably comes across as **formal** hinting at how **out of touch** he may be at the time.



A02 - Stage Directions

“(He waits a moment, then in a low, troubled tone.)”

This stage direction could indicate that Gerald:

- a) feels reflective
- b) feels distressed
- c) feels embarrassed
- d) feels guilty
- e) all of the above

A01 - Reference

"She kept a rough sort of diary"

This is an important **plot point**. How does the Inspector know this? Does he have access to Eva's diary?

Explain your theory below:

This image shows a blank sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

just to make it last longer'. She felt there'd never be anything as good again for her – so she had to make it lastlonger.

GERALD: (*gravely*) I see. Well, I never saw her again, andthat's all I can tell you.

INSPECTOR: It's all I want to know from you.

GERALD: In that case – as I'm rather more – upset – by thisbusiness than I probably appear to be – and – well, I'd liketo be alone for a while – I'd be glad if you'd let me go.

INSPECTOR: Go where? Home?

GERALD: No. I'll just go out – walk about – for a while, if youdon't mind. I'll come back.

INSPECTOR: All right, Mr Croft.

SHEILA: But just in case you forget – or decide not to comeback, Gerald, I think you'd better take this with you. (*Shehands him the ring.*)

GERALD: I see. Well, I was expecting this.

SHEILA: I don't dislike you as I did half an hour ago, Gerald.In fact, in some odd way, I rather respect you more than I'veever done before. I knew anyhow you were lying aboutthose months last year when you hardly came near me. Iknew there was something fishy about that time. And nowat least you've been honest. And I believe what you told usabout the way you helped her at first. Just out of pity. And itwas my fault really that she was so desperate when you firstmet her. But this has made a difference. **You and I aren't thesame people who sat down to dinner here.** We'd have tostart all over again, getting to know each other--

BIRLING: Now, Sheila, I'm not defending him. **But you mustunderstand that a lot of young men-**

SHEILA: Don't interfere, please, father. Gerald knows what Imean, and you apparently don't.

Gerald's Story - Recap Quiz

Recap your learning so far, to find the answers tothese questions:

- 1) **Where** exactly did Gerald meet Eva (Daisy)?
- 2) Gerald states that this place is a "**favourite haunt**" of:
 - a) women of the night
 - b) women of the town
 - c) women of the city
- 3) **Complete** the quotation:
"She was young and fresh and _____."
- 4) Joe Meggarty is an **Alderman** (True or False?)
- 5) List **3** things Gerald does to **help** Eva:
 - a) _____
 - b) _____
 - c) _____
- 6) "Your daughter isn't living on the moon."
Who says this?
- 7) Gerald states that it was...
 - a) unfortunate
 - b) a mistake
 - c) inevitable...that Eva ended up being his mistress.
- 8) **Summarise** Sheila's **reaction** to Gerald's story inone word:

A01/A03 - Learning about Life

"You and I aren't the same people who sat down todinner here"

Rewrite Sheila's comment in your own words:

A01 - Task

"But you must understand that a lot of young men-"

What do you think Mr Birling might be about to say?**Complete** his dialogue below, using what you knowabout his character:



GERALD: Yes, I know what you mean. But I'm coming back – if I may.

SHEILA: All right.

MRS BIRLING: Well, really, I don't know. I think we've justabout come to an end of this wretched business--

GERALD: I don't think so. Excuse me.

He goes out. They watch him go in silence. We hear the front door slam.

SHEILA: (to INSPECTOR) you know, you never showed himthat photograph of her.

INSPECTOR: No. it wasn't necessary. And I thought it better not to.

MRS BIRLING: You have a photograph of this girl?

INSPECTOR: Yes. I think you'd better look at it.

MRS BIRLING: I don't see any particular reason why I should-

INSPECTOR: Probably not. But you'd better look at it.

MRS BIRLING: Very well. (*He produces the photograph and she looks hard at it.*)

INSPECTOR: *(taking back the photograph)* You recognize her?

MRS BIRLING: No. Why should I?

INSPECTOR: Of course she might have changed lately, but I can't believe she could have changed so much.

MRS BIRLING: I don't understand you, Inspector.

INSPECTOR: You mean you don't choose to do, Mrs Birling.

A02 - Stage Directions

"He goes out. They watch him go in silence. We hear the front door slam."



Imagine you are **directing** a production of 'AnInspector Calls.' How would you **stage** this moment to make it as **dramatic** as possible?**Explain** your response, giving reasons:

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

A01 - Task

“No. Why should I?”

Do you **believe** Mrs Birling? Give **three** reasons as to why she might be **lying**:

- 1) _____
- 2) _____
- 3) _____

MRS BIRLING: *(angrily)* I meant what I said.

INSPECTOR: You're not telling me the truth.

MRS BIRLING: I beg your pardon!

BIRLING: *(angrily, to INSPECTOR)* Look here, I'm not going to have this, Inspector. You'll apologise at once.

INSPECTOR: Apologise for what – doing my duty?

BIRLING: No, for being so offensive about it. I'm a publicman-

INSPECTOR: ***(massively)* Public men, Mr Birling, have responsibilities as well as privileges.**

BIRLING: Possibly. But you weren't asked to come here to talk to me about my responsibilities.

SHEILA: Let's hope not. Though I'm beginning to wonder.

MRS BIRLING: Does that mean anything, Sheila?

SHEILA: It means that **we've no excuse now for putting on airs** and that if we've any sense we won't try. Father threw this girl out because she asked for decent wages. I went and pushed her farther out, right into the street, just because I was angry and she was pretty. Gerald set her up as his mistress and then dropped her when it suited him. And now you're pretending you don't recognize her from that photograph. I admit I don't know why you should, but I know jolly well you did in fact recognize her, from the way you looked. And if you're not telling the truth, why should the Inspector apologise? And can't you see, both of you, you're making it worse?

She turns away. We hear the front door slam again.

BIRLING: That was the door again.

MRS BIRLING: Gerald must have come back.

A03 - Social Responsibility
"(massively) Public men, Mr Birling, have responsibilities as well as privileges."
"We've no excuse now for putting on airs."
 Note how Priestley uses both the character of Inspector and Sheila in order to **reinforce** Priestley's message of **collective responsibility** - a message aimed first and foremost at the **higher ranks** of society.

Priestley the Radio Presenter
 During WW2 Priestley became the presenter of a **BBC Radio programme** called '**Postscripts**,' that followed the nine o'clock news on Sunday evenings. Starting on 5th June 1940, Priestley built up such a **following** that after a few months it was estimated that around **40%** of the **adult population** was listening to the programme.

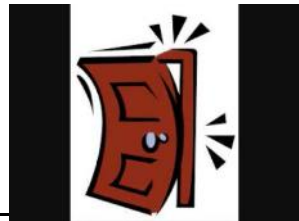


Excerpt from one show: "We cannot go forward and build up this new world order, aim, unless we

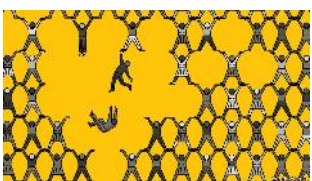

begin to think differently; one must stop thinking in terms of property and power and begin thinking in terms of **community** and **creation**..."


At this time, Priestley was reputedly seen as **politically influential** only second to **Churchill**. However, his **socialist** views about **community** were considered to be too **left-wing** by many **Conservatives**, and before long, his radio show was **discontinued**. However, Priestley's **message** - and his **movement** - lived on.

A02 - Stagecraft
"We hear the front door slam again"



Take note here, of the **repeated motif** of the **door slamming**. It adds to the **mystery and suspense** - as we do not know which characters are

<p>INSPECTOR: Unless your son has just gone out.</p> <p>BIRLING: I'll see.</p> <p><i>He goes out quickly. The INSPECTOR turns to MRS BIRLING.</i></p> <p>INSPECTOR: Mrs Birling, you're a member – a prominent member – of the Brumley Women's Charity Organisation, aren't you?</p> <p>MRS BIRLING <i>does not reply</i>.</p> <p>SHEILA: Go on, mother. You might as well admit it. <i>(to INSPECTOR.)</i> Yes, she is. Why?</p> <p>INSPECTOR: <i>(calmly)</i> It's an organisation to which women in distress can appeal for help in various forms. Isn't that so?</p> <p>MRS BIRLING: <i>(with dignity)</i> Yes. We've done a great deal of useful work in helping deserving cases.</p> <p>INSPECTOR: There was a meeting of the interviewing committee two weeks ago?</p> <p>MRS BIRLING: I dare say there was.</p> <p>INSPECTOR: You know very well there was, Mrs Birling. You were the Chair.</p> <p>MRS BIRLING: And if I was, what business is it of yours?</p> <p>INSPECTOR: <i>(severely)</i> Do you want me to tell you – in plain words?</p> <p><i>Enter BIRLING, looking rather agitated.</i></p> <p>BIRLING: That must have been Eric.</p> <p>MRS BIRLING: <i>(alarmed)</i> Have you been up to his room?</p> <p>BIRLING: Yes. And I called out on both landings. It must have been Eric we heard go out then</p>	<div> <div>A03 - Social Responsibility</div> <div> <div> “Brumley Women's Charity Organisation”</div> <div> “women in distress can appeal for help”</div> </div> <div> <p>In the early twentieth-century, Britain was only just beginning to govern as a welfare state - a form of</p> <div>  <div> <p>government which protects and promotes the social wellbeing of its citizens. Prior to this, there had been very little particularly for those most vulnerable and in need. However, in 1912, the welfare state was not yet fully functional - meaning that people in desperation, such as Eva, would have had to appeal to local charities for help. This process would have been arbitrary and inconsistent from organisation to organisation, and would have, of course, been open to class-based discrimination</p> </div> </div> </div> <div> <div>A02 - Characterisation</div> <div> <div>“in helping deserving cases”</div> <div> <p>What is the key word here? What does it possibly show about Mrs Birling?</p> <div> <hr/><hr/><hr/><hr/><hr/><hr/><hr/><hr/> </div> </div> </div> </div> <div> <div>A01 - Reference</div> <div> <div>“You were the Chair”</div> <div> <p>A Chair, in this context, refers to a person who leads, or runs, an organisation or board of trustees. They are usually elected, and</p> <div>  </div> </div> </div> </div> </div>
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<p>MRS BIRLING: Silly boy! Where can he have gone to?</p> <p>BIRLING: I can't imagine. But he was in one of his excitable queer moods, and even though we don't need him here--</p> <p>INSPECTOR: (<i>cutting in, sharply</i>) We do need him here. And if he's not back soon, I shall have to go and find him.</p> <p>BIRLING and MRS BIRLING exchange bewildered and rather frightened glances.</p> <p>SHEILA: He's probably just gone to cool off. He'll be back soon.</p> <p>INSPECTOR: (<i>severely</i>) I hope so.</p> <p>MRS BIRLING: And why should you hope so?</p> <p>INSPECTOR: I'll explain why when you've answered my questions, Mrs Birling.</p> <p>BIRLING: Is there any reason why my wife should answer questions from you, Inspector?</p> <p>INSPECTOR: Yes, a very good reason. You'll remember that Mr Croft told us – quite truthfully, I believe – that he hadn't spoken to or seen Eva Smith since last september. But Mrs Birling spoke to and saw her only two weeks ago.</p> <p>SHEILA: (<i>astonished</i>) Mother!</p> <p>BIRLING: Is this true?</p> <p>MRS BIRLING: (<i>after a pause</i>) Yes, quite true.</p> <p>INSPECTOR: She appealed to your organisation for help?</p> <p>MRS BIRLING: Yes.</p> <p>INSPECTOR: Not as Eva Smith?</p>	<div> <div>A02 - Building Tension</div> <div>  <div> <div>Study the first half of the extract on this page. Priestley builds tension through withholding information: the characters do not know where he has been.</div> </div> </div> <div> <div>Identify 4 quotations that create tension:</div> <div> <div>1) _____</div> <div>2) _____</div> <div>3) _____</div> <div>4) _____</div> </div> </div> <div> <div>A02 - Characterisation</div> <div> <div>“one of his excitable queer moods”</div> <div>Mr Birling is so disconnected from Eric, that he does not realise that his son has a drinking problem, instead dismissing it, condescendingly.</div> </div> </div> <div> <div>A02 - Dramatic Revelation</div> <div> <div>“But Mrs Birling spoke to and saw her only two weeks ago”</div> <div>Priestley, through the Inspector, dramatically reveals this key piece of information. Why do you think this information is so important?</div> <div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> </div> </div> </div></div>
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<p>INSPECTOR: As what then?</p> <p>MRS BIRLING: First, she called herself Mrs Birling -</p> <p>BIRLING: (<i>astounded</i>) Mrs Birling!</p> <p>MRS BIRLING: Yes, I think it was simply a piece of gross impertinence – quite deliberate – and naturally that was one of the things that prejudiced me against her case.</p> <p>BIRLING: And I should think so! Damned impudence!</p> <p>INSPECTOR: You admit being prejudiced against her case?</p> <p>MRS BIRLING: Yes.</p> <p>SHEILA: Mother, she's just died a horrible death – don't forget.</p> <p>MRS BIRLING: I'm very sorry. But I think she had only herself to blame.</p> <p>INSPECTOR: Was it owing to your influence, as the most prominent member of the committee, that help was refused to the girl?</p> <p>MRS BIRLING: Possibly.</p> <p>INSPECTOR: Was it or was it not your influence?</p> <p>MRS BIRLING: (<i>stung</i>) Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first – about a husband who'd deserted her – was quite false. It didn't take me long to get the truth – or some of the truth – out of her.</p> <p>INSPECTOR: Why did she want help?</p>	<p>A01 - Reference "First, she called herself Mrs Birling -" This is the second pseudonym (or alternative name) we hear of Eva having used, alongside Daisy. Predict: Why do you think Eva called herself by this name?</p> <hr/> <hr/> <hr/> <p>A02 - Word Choice Find 3 synonyms for each of these words:</p> <p>Gross -</p> <p>Impertinence -</p> <p>Impudence -</p> <p><u>Challenge:</u> Which character also used the abstract noun "impertinence" when referring to Eva, earlier?</p> <hr/> <p>A01/A03 - Social Responsibility "she had only herself to blame" Circle the correct word:</p> <p>This phrase illustrates that Mrs Birling is more in line with <u>Sheila</u> / <u>Mr Birling</u> when it comes to accepting responsibility for Eva's death.</p> <p>Justify your choice below, embedding evidence:</p> <hr/> <hr/> <hr/> <hr/> <p>A03 - Social Class "She'd impertinently made use of our name" "she had no claim to the name" Here Mrs Birling's inner snobbery is revealed: Priestley portrays her hubris, as she is unable to bear the thought of somebody from a lower class using her name.</p>
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INSPECTOR: No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from your committee.

MRS BIRLING: I don't think we need to discuss it.

INSPECTOR: You have no hope of not discussing it, Mrs Birling.

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

INSPECTOR: Yes I have.

MRS BIRLING: No you haven't. Simply because I've done nothing wrong – and you know it.

INSPECTOR: (*very deliberately*) 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: (*bursting in*) No, no, please! Not that again. I've imagined it enough already.

INSPECTOR: (*very deliberately*) Then the next time you imagine it, just remember that **this girl was going to have a child**.

SHEILA: (*horrified*) 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.



A01 - Task

Rank the following phrases of Mrs Birling's, in order from what you consider to be the **most striking** (or interesting) to the **least**: 1 (*most striking*) to 5 (*least striking*)...

Inspector, you're quite mistaken _____

Unlike the other three, I did nothing I'm ashamed of _____

she seemed to me not a good case _____

I used my influence to have it refused _____

you have no power to make me change my mind

Summarise her opinion in 20 words or fewer: _____

A02 - Dramatic Revelation

"this girl was going to have a child"
Priestley employs yet another **dramatic revelation**. Consider the shocking **impact** of this twist, whether you were a post-war or

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: (*cutting in, sharply*) No, no. Nothing to do with him.

SHEILA: Thank goodness for that! Though I don't know why I should care now.

INSPECTOR: (*to MRS BIRLING*) And you've nothing further to tell me, eh?

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

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

SHEILA: (*with feeling*) Mother, I think it was cruel and vile.

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

MRS BIRLING: (*agitated now*) Oh, stop it, both of you. And please remember before you start accusing me of anything again that it wasn't I who had her turned out of her employment – which probably began it all.

(*turning to INSPECTOR.*)

In the circumstances I think I was justified. The girl had begun by telling us a pack of lies. Afterwards, when I got at the truth, I discovered that she knew who the father was,

A03 - Gender & Social Class

"It was because she was going to have a child that she went for assistance to your mother's committee."

Life in Edwardian England held numerous challenges and hardships for women. If you were fortunate enough to be in a higher social class, like Sheila, you were pressured into marrying into families that had by the woman's father - often for **business or political gain**. Whilst you might have financial security, you nevertheless still lived in a world in which **women's rights** were still **drastically behind** that of men.



If you were a young woman from a lower social class - like Eva - you were **triplely disadvantaged**: the **patriarchal** system meant diminished social rights as a woman, whilst your **class** and **youth** would mean more chance of you being **discriminated** against by those who held all the power - such as Mr or Mrs Birling. In Eva's case - as an expecting mother with no financial income - it would be extremely difficult to find support or help from anywhere. This makes her rejection by Mrs Birling's charity all the more **tragic** for Eva, and **damning** for Mrs Birling.

Priestley reminded his **post-war audience** that by 1945, although both the **suffragette** movement and the slow beginnings of a **welfare state** had led to some improvement: **more still was needed** to protect people like Eva.

A02 - Characterisation

"She was here alone, friendless, almost penniless, desperate."

How and why does Priestley use these **adjectives**? _____



she was quite certain about that, and so I told her it was her business to make him responsible. If he refused to marry her – and in my opinion he ought to be **compelled** to – then he must at least support her.

INSPECTOR: And what did she reply to that?

MRS BIRLING: Oh – a lot of silly nonsense!

INSPECTOR: What was it?

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

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

MRS BIRLING: (*rather cowed*) 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 more money from him?

MRS BIRLING: All a lot of nonsense – I didn't believe a word of it.

INSPECTOR: I'm not asking you if you believed it. I want toknow what she said. Why didn't she want to take any moremoney from this boy?

MRS BIRLING: Oh – she had some fancy reason. **As if a girl of that sort would ever refuse money!**

INSPECTOR: (*sternly*) I warn you, you're making in worse
foryourself. What reason did she give for not taking any
more

A01 - Reference

“compelled”

Compelled (verb): made to/ forced to

A02 - Characterisation

Select 4 phrases that suggest that Mrs Birling is a **patronising** character:

- 1) _____
- 2) _____
- 3) _____
- 4) _____

A02 - Characterisation

"Don't stammer and yammer at me again, man" This is arguably the **only moment** in the play in which we see the Inspector come close to **losing his composure**.


Consider: why might it be at this **exact moment**? Reread the **dialogue** that leads up to this moment and **explain** your opinion below:

[illegible]

A01 - Task

“As if a girl of that sort would ever refuse money!” What is Mrs Birling suggesting here about girls from the **working class**?

Explain, using your own words:

<p>money?</p> <p>MRS BIRLING: Her story was – that he'd said something onenight, when he was drunk, that gave her the idea that itwasn't his money.</p> <p>INSPECTOR: Where had he got it from then?</p> <p>MRS BIRLING: He'd stolen it.</p> <p>INSPECTOR: So she'd come to you for assistance because she didn't want to take stolen money?</p> <p>MRS BIRLING: That's the story she finally told, after I'd refused to believe her original story – that she was a married woman who'd been deserted by her husband. I didn't see any reason to believe that one story should beany truer than the other. Therefore, you're quite wrong tosuppose I shall regret what I did.</p> <p>INSPECTOR: But if her story was true, if this boy had been giving her stolen money, then she came to you for helpbecause she wanted to keep this youngster out of any moretrouble – isn't that so?</p> <p>MRS BIRLING: Possibly. But it sounded ridiculous to me. So Iwas perfectly justified in advising my committee not toallow her claim for assistance.</p> <p>INSPECTOR: You're not even sorry now, when you knowwhat happened to the girl?</p> <p>MRS BIRLING: I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.</p> <p>INSPECTOR: Who is to blame then?</p> <p>MRS BIRLING: First, the girl herself.</p> <p>SHEILA: (<i>bitterly</i>) For letting father and me have her chuckedout of her jobs!</p> <p>MRS BIRLING: Secondly, I blame the young man who was</p>	<p>A01 - Reference "when he was drunk" <u>Note:</u> this is the second reference made by MrsBirling that the father of Eva's child is an alcoholic.</p> <p>A02 - Characterisation "So she'd come to you for assistance because she didn't want to take stolen money?" <i>Complete the sentence, giving a full explanation:</i></p> <p>Here, Priestley presents Eva Smith as being..._____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <div>  </div> <p>A01/A03 - Age & Learning about Life "I accept no blame for it at all" Mrs Birling reiterates her inability to accept anyresponsibility for her actions. Unlike Sheila, she is unable to learn from her experiences. Why is this ironic, considering her age?</p> <p>_____</p> <p>_____</p> <p>_____</p>
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the father of the child she was going to have. If, as she said, he didn't belong to her class, and was **some drunken youngidler**, then that's all the more reason why he shouldn't escape. He should be made an example of. If the girl's death is due to anybody, then **it's due to him**.

INSPECTOR: And if her story is true – that he was stealing money-

MRS BIRLING: (*rather agitated now*) There's no point in assuming that-

INSPECTOR: But suppose we do, what then?

MRS BIRLING: Then **he'd be entirely responsible** – because the girl wouldn't have come to us, and have been refused assistance, if it hadn't been for him-

INSPECTOR: So he's the chief culprit anyhow.

MRS BIRLING: Certainly. And he ought to be dealt with very severely-

SHEILA: (*with sudden alarm*) Mother – stop – stop!

BIRLING: Be quiet, Sheila!

SHEILA: But don't you see-

MRS BIRLING: (severely) You're behaving like an hysterical child tonight.

SHEILA *begins crying quietly*. MRS BIRLING *turns to the*
INSPECTOR.

MRS BIRLING: And if you'd take some steps to find this young man and then **make sure that he's compelled to confess in public his responsibility** – instead of staying here asking quite unnecessary questions – then **you really would be doing your duty.**

INSPECTOR: (*grimly*) Don't worry Mrs Birling. I shall do my duty. (*He looks at his watch.*)

A01 - Reference

"I blame the young man"

Mrs Birling now shifts blame onto the father.

“Some drunken young idler”

idler (adj): a person who avoids work or spends time in a lazy way.

A02 - Dramatic Revelation

“(with sudden alarm) Mother – stop – stop!”

What do you think Sheila has just **realised**?

Have you figured it out? **Reread** the past page or two if you are unsure...

A02 - Dramatic Irony



Think back to Priestley's use of **dramatic irony**, especially towards the start of the play with **Mr Birling**. Now **consider** the text in **bold** on this page, and the truth that Sheila has just **realised**.


How does Priestley use **dramatic irony** in this sceneto create **suspense** for the audience?

You should embed evidence in your response, and use subject terminology where appropriate:

<p>MRS BIRLING: (<i>triumphantly</i>) I'm glad to hear it.</p> <p>INSPECTOR: No hushing up, eh? Make an example of the young man, eh? Public confession of responsibility – mm?</p> <p>MRS BIRLING: Certainly. I consider it your duty. And now no doubt you'd like to say good night.</p> <p>INSPECTOR: Not yet. I'm waiting.</p> <p>MRS BIRLING: Waiting for what?</p> <p>INSPECTOR: To do my duty.</p> <p>SHEILA: (<i>distressed</i>) Now, mother – don't you see?</p> <p>MRS BIRLING: (<i>understanding now</i>) But surely I mean ... it's ridiculous . . .</p> <p><i>She stops, and exchanges a frightened glance with her husband.</i></p> <p>BIRLING: (<i>terrified now</i>) Look Inspector, you're not trying to tell us that – that my boy – is mixed up in this - ?</p> <p>INSPECTOR: (<i>sternly</i>) If he is, then we know what to do, don't we? Mrs Birling has just told us.</p> <p>BIRLING: (<i>thunderstruck</i>) my God! But – look here -</p> <p>MRS BIRLING: (<i>agitated</i>) I don't believe it. I won't believe it ...</p> <p>SHEILA: Mother – I begged you and begged you to stop-</p> <p>INSPECTOR <i>holds up a hand. We hear the front door. They wait, looking towards door. ERIC enters, looking extremely pale and distressed. He meets their inquiring stares.</i></p> <p><i>Curtain falls quickly.</i></p>	<p><u>Mrs Birling's Story - Recap Quiz</u></p> <p>Recap your learning so far, to find the answers to these questions:</p> <ol style="list-style-type: none"> 1) List three words or phrases Mrs Birling uses to describe Eva: 2) Mrs Birling calls Eva “impertinent” - True or False? 3) Why did Eva go to the Brumley Women's Charity Organisation for help? 4) Complete the quotation: “Go and look for the father of the child. It's his _____.” 5) Sheila comments that Mrs Birling's actions were: <ol style="list-style-type: none"> a) Cruel and vile b) Mean and heartless c) Awful and unforgivable 6) Complete the gaps: “She was here alone, _____, almost penniless, _____” 7) Which two people does Mrs Birling say she holds responsible for what happened? 8) Who do we discover is the father of Eva Smith's unborn child? 9) What is dramatic irony, and how is it used towards the end of this act? <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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<p style="text-align: center;"><u>ACT THREE</u></p> <p><i>Exactly as at the end of Act Two. ERIC is standing just inside the room and the others are staring at him.</i></p> <p>ERIC: You know, don't you?</p> <p>INSPECTOR: <i>(as before)</i> Yes, we know.</p> <p><i>ERIC shuts the door and comes farther in.</i></p> <p>MRS BIRLING: <i>(distressed)</i> Eric, I can't believe it. There must be some mistake. You don't know what we've been saying.</p> <p>SHEILA: It's a good job for him he doesn't, isn't it?</p> <p>ERIC: Why?</p> <p>SHEILA: Because mother's been busy blaming everything on the young man who got this girl into trouble, and saying he shouldn't escape and should be made an example of-</p> <p>BIRLING: That's enough, Sheila.</p> <p>ERIC: <i>(bitterly)</i> You haven't made it any easier for me, have you, mother?</p> <p>MRS BIRLING: But I didn't know it was you – I never dreamt. Besides, you're not the type – you don't get drunk-</p> <p>SHEILA: Of course he does. I told you he did.</p> <p>ERIC: You told her. Why, you little sneak!</p> <p>SHEILA: No, that's not fair, Eric. I could have told her months ago, but of course I didn't. I only told her tonight because I knew everything was coming out – it was simply bound to come out tonight – so I thought she might as well know in advance. Don't forget – I've already been through it.</p> <p>MRS BIRLING: Sheila, I simply don't understand your attitude.</p>	<p>A01 - Task</p> <p>This is the final act of this traditional, three-act play. Take a moment now, to predict how the play will end, and state your reasons why...</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A02 - Word Choice</p> <p>"You don't know what we've been saying"</p> <p>Why do you think Mrs Birling uses a collective pronoun ("we've") here, instead of a personal one ("I've")?</p> <div> <div></div> <div></div> <div></div> </div> <p>A02 - Characterisation</p> <p>"Besides, you're not the type – you don't get drunk-"</p> <p>Look back through the play. Find 3 references to Eric's drinking habits.</p> <div> <div>1) <div></div></div> <div>2) <div></div></div> <div>3) <div></div></div> </div> <p>Do you think Mrs Birling was unaware of Eric's habit, or chose to ignore it? Why?</p> <div> <div></div> <div></div> <div></div> </div>
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<p>BIRLING: Neither do I. If you'd had any sense of loyalty-</p> <p>INSPECTOR: <i>(cutting in, smoothly)</i> Just a minute, Mr Birling. There will be plenty of time, when I've gone, for you all to adjust your family relationships. But now I must hear what your son has to tell me. <i>(sternly, to the three of them)</i> And I'll be obliged if you'll let us get on without any further interruptions. <i>(turning to ERIC)</i> Now then.</p> <p>ERIC: <i>(miserably)</i> Could I have a drink first?</p> <p>BIRLING: <i>(explosively)</i> No.</p> <p>INSPECTOR: <i>(firmly)</i> Yes. <i>(As BIRLING looks like interrupting explosively.)</i> I know – he's your son and this is your house –but look at him. He needs a drink now just to see him through.</p> <p>BIRLING: <i>(To ERIC)</i> All right. Go on.</p> <p><i>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.</i></p> <p>BIRLING: <i>(bitterly)</i> I understand a lot of things now I didn't understand before.</p> <p>INSPECTOR: Don't start on that. I want to get on. <i>(To ERIC.)</i> When did you first meet this girl?</p> <p>ERIC: One night last November.</p> <p>INSPECTOR: Where did you meet her?</p> <p>ERIC: In the Palace bar. I'd been there an hour or so with two or three chaps. I was a bit squiffy.</p> <p>INSPECTOR: What happened then?</p> <p>ERIC: I began talking to her, and stood her a few drinks. I was rather far gone by the time we had to go.</p>	<div> <div>A01 - Task</div> <div>ERIC: <i>(miserably)</i> Could I have a drink first?</div> <div>BIRLING: <i>(explosively)</i> No.</div> <div> <div> <div>If you were directing the play, would you want this moment to be comical or serious?</div> <div>Why? _____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> <div>_____</div> </div> </div> <div>  </div> <div> <div>A01 - Reference</div> <div><i>(bitterly)</i> I understand a lot of things now I didn't understand before."</div> <div>This is ironic: although Birling understands and can see the flaws of others, he still cannot seem to accept or take responsibility for his own faults.</div> </div> <div> <div> <div>A01 - Reference</div> <div>"In the Palace bar" This is the same location in which Eva had met which other</div> <div> <div>a) Mr Birling</div> <div>b) Sheila</div> <div>c) Gerald</div> <div>d) Mrs Birling</div> </div> </div> <div>  </div> </div></div>
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<p>ERIC: She told me afterwards that she was a bit, chiefly because she'd not had much to eat that day.</p> <p>INSPECTOR: Why had she gone there-?</p> <p>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 aboutthat.</p> <p>INSPECTOR: You went with her to her lodgings that night?</p> <p>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.</p> <p>INSPECTOR: So she let you in?</p> <p>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!</p> <p>MRS BIRLING: (<i>with a cry</i>) Oh – Eric – how could you?</p> <p>BIRLING: (<i>sharply</i>) Sheila, take your mother along to the drawing-room--</p> <p>SHEILA: (<i>protesting</i>) But – I want to –</p> <p>BIRLING: (<i>very sharply</i>) You heard what I said. (<i>Gentler.</i>) Goon, Sybil.</p> <p><i>He goes to open the door while SHEILA takes her mother out. Then he closes it and comes in.</i></p> <p>INSPECTOR: When did you meet her again?</p> <p>ERIC: About a fortnight afterwards.</p> <p>INSPECTOR: By appointment?</p>	<p>A03 - Gender & Social Class "But – well, I suppose she didn't know what to do..." Eric hints that Eva had either fallen into prostitution- or was close to doing so - as a result of her desperation and poverty.</p> <p>A01 - Reference "Lodgings" (n): home</p> <p>A02 - Characterisation Read Eric's dialogue opposite, in bold. What shocking detail does Priestley reveal about Eric and his actions? Does this now make you think of him differently? If so/not, why?</p> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <p>A03 - Gender & Social Responsibility Feminism can be defined as a range of social movements, political movements, and ideologies that aim to define, establish, and achieve the political, equality of the sexes. It is generally agreed that there have been four waves of Feminism, starting with the Suffragette movement in the late 1800s. The most recent wave, starting around 2012, focused, in part, on the urgent need to address the issue of consent in sexual relationships. Priestley, writing in 1945, highlights the common sexual oppression of women by men, through this episode with Eric.</p>  <p>Research the law around consent. In today's society, what could Eric be guilty of, and what might this sentence (punishment) be?</p>
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<p>ERIC: No. And I couldn't remember her name or where shelived. It was all very vague. But I happened to see her againin the Palace bar.</p> <p>INSPECTOR: More drinks?</p> <p>ERIC: Yes, though that time I wasn't so bad.</p> <p>INSPECTOR: But you took her home again?</p> <p>ERIC: Yes. And this time we talked a bit. She told me something about herself and I talked too. Told her my nameand what I did.</p> <p>INSPECTOR: And you made love again?</p> <p>ERIC: Yes. I wasn't in love with her or anything – but I likedher – she was pretty and a good sport--</p> <p>BIRLING: (<i>harshly</i>) So you had to go to bed with her?</p> <p>ERIC: Well, I'm old enough to be married, aren't I, and I'mnot married, and I hate these fat old tarts round the town –the ones I see some of your respectable friends with-</p> <p>BIRLING: (<i>angrily</i>) I don't want any of that talk from you--</p> <p>INSPECTOR: (<i>very sharply</i>) I don't want any of it from either of you. Settle it afterwards. (To ERIC.) Did you arrange to see each other after that?</p> <p>ERIC: Yes. And the next time – or the time after that – shetold me she thought she was going to have a baby. She wasn't quite sure. And then she was.</p> <p>INSPECTOR: And of course she was very worried about it?</p> <p>ERIC: Yes, and so was I. I was in a hell of a state about it.</p> <p>INSPECTOR: Did she suggest that you ought to marry her?</p> <p>ERIC: No. She didn't want me to marry her. Said I didn't</p>	<p>A02 - Characterisation "she was pretty and a good sport"</p> <p>a) What does Eric mean by this?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>b) Does your opinion of Eric change? If so, how? _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>A01/A03 - Social Class Study the <u>exchange</u> between Birling and theInspector, in bold.</p> <p>a) In what way does Priestley use the Inspector to continually defy the etiquette of social class? _____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>b) How might a...</p> <p>i) post-war audience react?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>ii) modern audience react?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
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kid. Though I was nearly as old as she was.

INSPECTOR: So what did you propose to do?

ERIC: Well, she hadn't a job – and didn't feel like trying againfor one – and she'd no money left – **so I insisted on givingher enough money to keep her going** – until she refused totake any more--

INSPECTOR: How much did you give her altogether?

ERIC: I suppose – about **fifty pounds** all told.

BIRLING: Fifty pounds – on top of drinking and going aroundthe town! Where did you get fifty pounds from?

As ERIC *does not reply*.

INSPECTOR: That's my question too.

ERIC: **(miserably) I got it – from the office--**

BIRLING: My office?

ERIC: Yes.

INSPECTOR: You mean – you stole the money?

ERIC: Not really.

BIRLING: *(angrily)* What do you mean – not really?

ERIC *does not reply because now MRS BIRLING and SHEILAcome back*.

SHEILA: This isn't my fault.

MRS BIRLING: *(To BIRLING)* I'm sorry, Arthur, but I simplycouldn't stay in there. I had to know what's happening.

BIRLING: *(savagely)* Well, I can tell you what's happening.He's admitted he was responsible for the girl's condition,and now he's telling us he supplied her with

A01 - Task

To what extent do you believe that Eric redeemshimself by trying to **help** Eva financially? (1 = not at all; 10 = completely)

1

2

3

4

5

6

7

8


9

10

A01/A03 - Family Life

"fifty pounds"

In the UK, in the early 21st Century, this wouldequate to approximately **£5000**. Do you think this is a large amount of money togive to somebody in need? Explain below:



A02 - Dramatic Pause

(miserably) I got it – from the office--

Priestley utilises a **dash** - which creates a **dramatic pause** - to make yet another damning**revelation**. Eric helped Eva by **stealing** moneyfrom his father's office.

from the office.

MRS BIRLING: *(shocked)* ERIC! You stole money?

ERIC: No, not really. I intended to pay it back.

BIRLING: We've heard that story before. How could you have paid it back?

ERIC: I'd have managed somehow. I had to have some money-

BIRLING: I don't understand how you could take as much as that out of the office without somebody knowing.

ERIC: There were some small accounts to collect, and I asked for cash--

BIRLING: Gave the firm's receipt and then kept the money, eh?

ERIC: Yes.

BIRLING: You must give me a list of those accounts. **I've got to cover this up as soon as I can**. You damned fool – why didn't you come to me when you found yourself in this mess?

ERIC: Because **you're not the kind of father a chap could go to when he's in trouble** – that's why.

BIRLING: *(angrily)* Don't talk to me like that. Your trouble is – you've been spoilt--

INSPECTOR: *(cutting in)* And my trouble is – that I haven't much time. You'll be able to divide the responsibility between you when I've gone. (To ERIC.) Just one last question, that's all. The girl discovered that this money you were giving her was stolen, didn't she?

A02 -
Characterisation
"I've got to cover this up as soon as I can"

Complete the sentences:

Mr Birling is still

He is still **not** concerned about...

A03 - Age & Gender
"you're not the kind of father a chap could go to" The German novelist **Franz Kafka**, in "Letter to My Father," wrote:

"What was always incomprehensible to me was your total lack of feeling for the suffering and shame you could inflict on me with your words and judgments."

In the 21st Century there has been much research on the dangers of **toxic (or non-tender) masculinity**



adopted set of behaviours in which men feel they must never be vulnerable or discuss

their emotions; rather they should 'man-up' and be physically and mentally strong, against the odds. Modern critics point out the **psychological, long-lasting damage** this can do to men - as well as the detrimental impacts this can have on their **attitudes towards women**.

Consider how challenging it might have been for a young man such as Eric, to have grown up in the shadow of Birling, a **distant, competitive** and



ERIC: (*miserably*) Yes. That was the worst of all. **She wouldn't take any more**, and she didn't want to see me again. (*sudden startled tone.*) Here, but how did you know that? Did she tell you?

INSPECTOR: No. She told me nothing. I never spoke to her.

SHEILA: She told mother.

MRS BIRLING: (*alarmed*) Sheila!

SHEILA: Well, he has to know.

ERIC: (to MRS BIRLING) She told you? Did she come here – but then she couldn't have done, she didn't even know I lived here. What happened?

MRS BIRLING, **distressed**, shakes her head but does not reply.

ERIC: Come on, don't just look like that. Tell me – tell me – what happened?

INSPECTOR: (*with calm authority*) I'll tell you. She went to your mother's committee for help, after she'd done with you. Your mother refused that help.

ERIC: (*nearly at breaking point*) Then – you killed her. She came to you to protect me – and you turned her away – yes, and **you killed her – and the child she'd have had too – my child – your own grandchild** – you killed them both – damn you, damn you –

MRS BIRLING: (*very distressed now*) No – Eric – please – I didn't know – I didn't understand-

ERIC: (*almost threatening her*) You don't understand anything. You never did. You never even tried – you –

SHEILA: (*frightened*) ERIC, don't – don't-

BIRLING: (*furious, intervening*) Why, you hysterical youngfool – get back – or I'll-

A02 - Irony

“She wouldn't take any more”

Note the **irony** here: Eva had asked for more money from Birling & Co, only to be rejected and fired; later she is offered money, taken from Birling & Co, and she rejects it. Priestley highlights her clear **moral principles**.

A01 - Reference

“distressed”

A rare moment of emotion and openness from the otherwise “**cold**” Mrs Birling.

A01/A03 - Family Life


“you killed her – and the child she'd have hadtoo”

Do you **agree** with Eric? Is **Mrs Birling** mostly **to blame** for Eva's death? Does this **absolve** Eric of his responsibility?

Discuss below:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

<p>INSPECTOR: <i>(taking charge, masterfully)</i> Stop!</p> <p><i>They are suddenly quiet, staring at him.</i></p> <p>And be quiet for a moment and listen to me. I don't need to know any more. Neither do you. This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget it. <i>(He looks from one to the other of them carefully.)</i> But then I don't think you ever will. Remember what you did, Mrs Birling. You turned her away when she most needed help. You refused her even the pitiable little bit of organized charity you had in your power to grant her. Remember what you did-</p> <p>ERIC: <i>(unhappily)</i> My God – I'm not likely to forget.</p> <p>INSPECTOR: Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person. No, you won't forget. <i>(He looks at SHEILA.)</i></p> <p>SHEILA: <i>(bitterly)</i> I know. I had her turned out of a job. I started it.</p> <p>INSPECTOR: You helped – but you didn't start it. <i>(rather savagely, to BIRLING.)</i> You started it. She wanted twenty-five shillings a week instead of twenty-two and sixpence. You made her pay a heavy price for that. And now she'll make you pay a heavier price still.</p> <p>BIRLING: <i>(unhappily)</i> Look, Inspector – I'd give thousands – yes, thousands-</p> <p>INSPECTOR: You're offering the money at the wrong time. Mr Birling. <i>He makes a move as if concluding the session, possibly shutting up notebook, etc. Then surveys them sardonically.)</i> No, I don't think any of you will forget. Not that young man, Croft, though he at least had some affection for her and made her happy for a time. Well, Eva Smith's gone. You can't do her any more harm. And you can't do her any good now, either. You can't even say "I'm sorry, Eva Smith."</p>	<p>Eric's Story - Recap Quiz Recap your learning so far, to find the answers to these questions:</p> <ol style="list-style-type: none"> 1) List two words or phrases Eric uses to describe Eva: 2) Eric admitted he was in love with Eva. - True or False? 3) What are lodgings? 4) Complete the quotation: "I was in that state when a chap easily turns _____." 5) Eric stole how much money from Birling & Co, to give to Eva? <ol style="list-style-type: none"> a) Twenty pounds b) Fifty pounds c) Five-hundred pounds 6) Complete the gaps: "You're not the kind of _____ a chap could go to when he's in _____" 7) Eva persuaded Eric to continue stealing from his father. - True or False? <p>A01 - Task The Inspector summarises each of Birling's involvement in Eva's death. Transform what he says about each character into 5 words or less:</p> <p>Mrs Birling:</p> <p>Eric:</p> <p>Sheila:</p> <p>Mr Birling:</p> <p>A02 - Characterisation "(unhappily) Look, Inspector – I'd give thousands – yes, thousands-" Mr Birling attempts to make amends the only way he knows how: financially. He is still stuck in his capitalist mindset.</p>
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<p>SHEILA: (<i>who is crying quietly</i>) That's the worst of it.</p> <p>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.</p> <p><i>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.</i></p> <p>BIRLING: (angrily to ERIC) You're the one I blame for this.</p> <p>ERIC: I'll bet I am.</p> <p>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.</p> <p>ERIC: Well, I don't care now.</p> <p>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-</p> <p>ERIC <i>laughs rather hysterically, pointing at him.</i></p> <p>ERIC: (<i>laughing</i>) Oh – for God's sake! What does it matter now whether they give you a knighthood or not?</p> <p>BIRLING: (<i>sternly</i>) It doesn't matter to you. Apparently</p>	<p>A03 - Social Responsibility & Learning about LifeIn the play's dramatic climax, Priestley delivers his most powerful statement yet, using the Inspector as his mouthpiece: mankind must change for the better, before it is too late. In the original production, the lights went up at this point, to emphasise the Inspector's direct address to the audience.</p> <p>"millions and millions and millions of Eva Smiths and John Smiths" <i>The double repetition of the adjective "millions" emphasises the sheer number of people in society for whom we should care; 'John Smiths' is a common name: well-chosen by Priestley to accentuate the 'everyman' - society is full of normal, everyday people for whom we are responsible.</i></p> <p>"We don't live alone. We are members of one body." <i>Two simple sentences, utilised bluntly by Priestley to underscore his socialist message. "One body" maybe a metaphorical reference to Christianity: the belief that humans are united as "one body" in Jesus Christ.</i></p> <p>"...they will be taught it in fire and blood and anguish." <i>This set of triplets is a hellish warning: if society does not learn and change its ways, there will be further war, pain and suffering. Priestley again employs dramatic irony - both to undermine Birling's earlier individualistic speeches, and to reiterate the Inspector's collectivistic message. After two World Wars - there must be no more.</i></p> <div>  <div> <div>A02 - Structure</div> <div>"I was almost certain for a knighthood in the next Honours List-"</div> <div> Consider Mr Birling's character-arc, or journey. To what extent has he learned or changed as a result of the Inspector's visit? <div> <div>Not at all</div> <div>A little</div> <div>A lot</div> <div>Hugely</div> </div> </div> </div> </div>
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work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar-

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

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

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

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

BIRLING: Well, what have you to say?

SHEILA: I don't know where to begin.

BIRLING: Then don't begin. Nobody wants you to.

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

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

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

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

ERIC: (*cutting in*) Yes, and do you remember what you said to Gerald and me after dinner, when you were feeling so pleased with yourself? **You told us that a man has to make**

A03 - Age & Learning about Life

Examine the **dialogue** of Sheila and Eric opposite, in **bold**. These characters have undergone what philosopher Aristotle called **peripeteia** - which means a **role-reversal**. Priestley presents them almost to be **emboldened**, **parental** figures, who **condemn** the actions of their own parents. This is a significant character journey from their “half-shy, half-assertive” and “excited” personas, early on in Act 1. Priestley illustrates the power and possibility of **transformation**.

A01/A03 - Britain in 1945



“The point is, you don't seem to have learnt anything.”

How might Sheila’s **accusation** towards her parents reflect **Priestley’s own** concerns about the years between **WW1** and **WW2**?

A02 - Structure

“You told us that a man has to make his own way, look after himself and mind his own business”

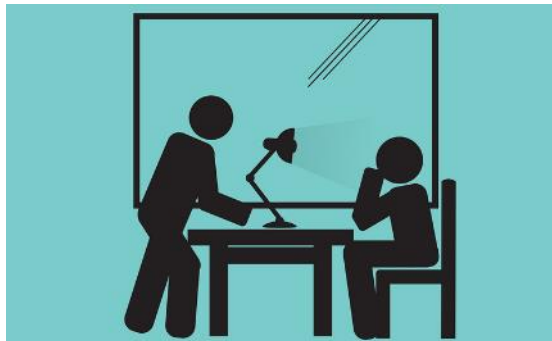
In one of his longest speeches in the play, Eric **echoes** his father’s own words back to him. Priestley’s **structural allusion** reinforces to the audience just how **absurd** and **out of touch** Mr Birling sounded at the time - made worse by the fact that his opinion does not seem to have **changed**

<p>his own way, look after himself and mind his own business, and that we weren't to take any notice of these cranks who tell us that everybody has to look after everybody else, as if we were all mixed up together. Do you remember? Yes – and then one of those cranks walked in – the Inspector. <i>(laughs bitterly.)</i> I didn't notice you told him that it's every man for himself.</p> <p>SHEILA: <i>(sharply attentive)</i> Is that when the Inspector came, just after father had said that?</p> <p>ERIC: Yes. What of it?</p> <p>MRS BIRLING: Now what's the matter, Sheila?</p> <p>SHEILA: <i>(slowly)</i> It's queer – very queer - <i>(she looks at them reflectively.)</i></p> <p>MRS BIRLING: <i>(with some excitement)</i> I know what you're going to say. Because I've been wondering myself.</p> <p>SHEILA: It doesn't much matter now, of course – but was there really a police inspector?</p> <p>BIRLING: Well, if he wasn't, it matters a devil of a lot. Makes all the difference.</p> <p>SHEILA: No, it doesn't.</p> <p>BIRLING: Don't talk rubbish. Of course it does.</p> <p>SHEILA: Well, it doesn't to me. And it oughtn't to you, either.</p> <p>MRS BIRLING: Don't be childish, Sheila.</p> <p>SHEILA: <i>(flaring up)</i> I'm not being. If you want to know, it's you two who are being childish – trying not to face the facts.</p>	<p>A02 - Characterisation "Do you remember?" Eric's use of direct address underlines his increasing confidence to stand up against his father. This experience has changed the dynamic of their relationship, possibly forever.</p> <p>A02 - Shift of Tone "(sharply attentive) Is that when the Inspector came, just after father had said that?" Priestley sharply shifts the tone here. Predict: what do you think Sheila might be thinking and why?</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <p>A01 - Reference "queer" This word meant 'strange' in the early to mid twentieth century, and did not have the positive links to sexuality which it does today.</p> <p>A01 - Task "Well, if he wasn't, it matters a devil of a lot. Makes all the difference." Give three reasons why it would make a difference if the Inspector was not really an Inspector, and three reasons why it would not:</p> <table> <tr> <th><u>Would</u></th> <th><u>Would Not</u></th> </tr> <tr> <td>1.</td> <td></td> </tr> <tr> <td>2.</td> <td></td> </tr> <tr> <td>3.</td> <td></td> </tr> </table> <p>A01/A03 - Age & Gender "Any more of that and you leave this room."</p>	<u>Would</u>	<u>Would Not</u>	1.		2.		3.	
<u>Would</u>	<u>Would Not</u>								
1.									
2.									
3.									

<p>ERIC: That'll be terrible for her, won't it?</p> <p>SHEILA: I'm going anyhow in a minute or two. But don't yousee, if all that's come out tonight is true, then it doesn'tmuch matter who it was who made us confess. And it wastrue, wasn't it? You turned the girl out of one job, and I hadher turned out of another. Gerald kept her – at a time whenhe was supposed to be too busy to see me. Eric – well, weknow what Eric did. And mother hardened her heart andgave her the final push that finished her. That's what's important – and not whether a man is a police inspector ornot.</p> <p>ERIC: He was our police Inspector all right.</p> <p>SHEILA: That's what I mean, Eric. But if it's any comfort toyou – and it wasn't to me – I have an idea – and I had it allalone vaguely – that there was something curious abouthim. He never seemed like an ordinary police inspector.</p> <p>BIRLING: (<i>rather excited</i>) you're right. I felt it too. (<i>To MRSBIRLING.</i>) Didn't you?</p> <p>MRS BIRLING: Well, I must say his manner was quite extraordinary; so – so rude – and assertive -</p> <p>BIRLING: Then look at the way he talked to me. Telling me toshut up – and so on. He must have known I was an ex-LordMayor and a magistrate and so forth. Besides – the way hetalked – you remember. I mean, they don't talk like that. I'vehad dealings with dozens of them.</p> <p>SHEILA: All right. But it doesn't make any real difference,y'know.</p> <p>MRS BIRLING: Of course it does.</p> <p>ERIC: No, Sheila's right. It doesn't.</p> <p>BIRLING: (<i>angrily</i>) That's comic, that is, coming from you.You're the one it makes most difference to. You've confessed to theft, and now he knows all about it, and hecan bring it out at the inquest, and then if necessary carry</p>	<p>A02 - Sarcasm "That'll be terrible for her, won't it?" Eric's sarcasm is aimed at (<i>choose</i>):</p> <p>a) Sheila b) Mr Birling</p> <p>A01/A03 - Learning about Life Study Sheila's speech, opposite, and summarise herargument below:</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>A02 - Characterisation "He never seemed like an ordinary police inspector." Think about Inspector Goole. List 4 things you learned about him that support Sheila's assertion:</p> <p>1) _____</p> <p>2) _____</p> <p>3) _____</p> <p>4) _____</p> <p>A02 - Hubris "He must have known I was an ex-Lord Mayor anda magistrate and so forth" Mr Birling is unable to focus on anything other thanhis own apparent prestige. His encounter with Goole has, it seems, only exacerbated his hubris(arrogance).</p> <p>A01/A03 - Learning about Life "No, Sheila's right. It doesn't." Why do you think Eric supports Sheila here?(<i>Circle</i>)</p> <p>a) Because she's his sister b) Because he is angry at his parents c) Because he believes, like her, that themanner in which the Inspector</p>
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ERIC: That wouldn't have worked.



“Probably a socialist or some sort of crank”In what ways could the Inspector be interpreted as being a **socialist**? Explain below:

<p>SHEILA: Of course it wouldn't.</p> <p>MRS BIRLING: Really, from the way you children talk, you might be wanting to help him instead of us. Now just be quiet so that your father can decide what we ought to do. <i>(Looks expectantly at BIRLING.)</i></p> <p>BIRLING: <i>(dubiously)</i> Yes – well. We'll have to do something– and get to work quickly too.</p> <p><i>As he hesitates there is a ring at the front door. They look at each other in alarm.</i></p> <p>BIRLING: Now who's this? Had I better go?</p> <p>MRS BIRLING: No. Edna'll go. I asked her to wait up to make us some tea.</p> <p>SHEILA: It might be Gerald coming back.</p> <p>BIRLING: <i>(relieved)</i> Yes, of course. I'd forgotten about him.</p> <p>EDNA <i>appears</i>.</p> <p>EDNA: It's Mr Croft.</p> <p>GERALD <i>appears, and EDNA withdraws</i>.</p> <p>GERALD: I hope you don't mind my coming back?</p> <p>MRS BIRLING: No, of course not, Gerald.</p> <p>GERALD: I had a special reason for coming. When did that Inspector go?</p> <p>SHEILA: Only a few minutes ago. He put us all through it -</p> <p>MRS BIRLING: <i>(warningly)</i> Sheila!</p> <p>SHEILA: Gerald might as well know.</p>	<p>A01/A03 - Age</p> <p>Review Mrs Birling's quotations opposite, in bold. Complete the paragraph below, filling in the blanks as you go:</p> <p>Mrs Birling notably directly _____ Eric and Sheila as "you _____." This patronising language is arguably typical from Mrs Birling, and _____ her "cold" nature - after all, both Sheila and Eric are presented by Priestley to be young adults - and Sheila is old enough to be _____. However, Mrs Birling's use of the noun "children" seems all the more _____ at this exact moment, after Sheila and Eric have both illustrated signs of learning from their mistakes and wanting to change. Perhaps even more _____: the younger generation are instructed to "be _____" by Mrs Birling. Priestley highlights the danger of abandoning _____ ideologies: if mankind cannot reflect and change for the better, how can we avoid the "fire, blood and _____" foretold by Goole?</p> <p><i>accentuates addresses condescending</i></p> <p><i>anguish engaged disturbingly</i></p> <p><i>quiet progressive children</i></p> <p>A01 - Task</p> <p>"I had a special reason for coming."</p> <p>Predict: what do you think Gerald is going to say?</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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BIRLING: (*hastily*) Now – now – we needn't bother him with all that stuff.

SHEILA: All right. (*To GERALD.*) But we're all in it – up to the neck. It got worse after you left.

GERALD: How did he behave?

SHEILA: He was – frightening.

BIRLING: If you ask me, he behaved in a very peculiar and suspicious manner.

MRS BIRLING: The **rude way he spoke to Arthur and me** – it was quite extraordinary!

GERALD: Hm -hm!

They all look inquiringly at GERALD.

BIRLING: (*excitedly*) You know something. What is it?

GERALD: (*slowly*) **That man wasn't a police officer.**

BIRLING: (*astounded*) What?

MRS BIRLING: Are you certain?

GERALD: I'm almost certain. That's what I came back to tell you.

BIRLING: (*excitedly*) 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: (*cutting in*) No, no. 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

A02 - Characterisation

"We needn't bother him with all that stuff." Give three possible reasons as to why Mr Birling might not want Gerald to hear about Mrs Birling and Eric's stories:

- 1) _____
- 2) _____
- 3) _____

A03 - Social Class

"rude way he spoke to Arthur and me"

Mrs Birling focuses her attack on the Inspector's **brusque manner**. Could this be because she has already lost the **moral** argument?

A02 - Structure

"That man wasn't a police officer."

We now enter into the final section of the play: the **denouement** - in which the final strands of a **plot** are drawn together **explanations** given.

The audience must here decide to what extent they can trust Gerald's judgement.



A01 - Task

"You didn't tell him-"

Complete Mr Birling's quotation. What do you think he was about to say?

<p>like the chap who came here.</p> <p>BIRLING: (<i>excitedly</i>) By jingo! A fake!</p> <p>MRS BIRLING: (<i>triumphantly</i>) Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that tous?</p> <p>GERALD: Well, you were right. There isn't any such Inspector. We've been had.</p> <p>BIRLING: (<i>beginning to move</i>) I'm going to make certain of this.</p> <p>MRS BIRLING: What are you going to do?</p> <p>BIRLING: Ring up the Chief Constable – Colonel Roberts.</p> <p>MRS BIRLING: Careful what you say, dear.</p> <p>BIRLING: (<i>now at telephone</i>) Of course. (At telephone.) Brumley eight seven five two. (To others as he waits.) I was going to do this anyhow. I've had my suspicions all along. (At telephone .) 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. (Here he can describe the appearance of the actor playing the INSPECTOR.) I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . . Good night. (He puts down the telephone and looks at the others .) 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.</p> <p>MRS BIRLING: I felt it all the time. He never talked like one. He never even looked like one.</p> <p>BIRLING: This makes a difference, y'know. In fact, it makes all the difference.</p> <p>GERALD: Of course!</p>	<p>A02 - Mystery & Suspense</p> <p>Since its first staging in 1945, audiences have deliberated the truth around who Inspector Goole really is. Theories range from him being a retired police inspector from another place; to somebody who was close to Eva Smith (perhaps a relative); to him being some higher being: a moralistic, god-like figure, sent to teach the Birlings a message about kindness and responsibility. This latter theory maybe hinted at by Priestley in his mystical, haunting naming of the Inspector: "Goole." However, it is most likely that the Inspector is simply a dramatic device, used by Priestley to communicate his views about society.</p> <p>Who do you think the Inspector really is? What do you consider his purpose to be? Share your ideas below:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A02 - Tension</p> <p>"now at telephone"</p> <p>The audience would feel the tension mounting as Birling waits for the final verdict over the phone. Consider how a director might make use of dramatic pauses here.</p> <p>A01/A03 - Learning about Life</p> <p>"It makes all the difference."</p> <p>To what extent do you agree with Mr Birling? Does it make all the difference that Goole may not have been a real police inspector? <i>Why/why not?</i></p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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<p>SHEILA: (<i>bitterly</i>) I suppose we're all nice people now.</p> <p>BIRLING: If you've nothing more sensible than that to say, Sheila you'd better keep quiet.</p> <p>ERIC: She's right, though.</p> <p>BIRLING: (<i>angrily</i>) And you'd better keep quiet anyhow. If that had been a police inspector and he'd heard you confess-</p> <p>MRS BIRLING: (<i>warningly</i>) Arthur – careful!</p> <p>BIRLING: (<i>hastily</i>) Yes, yes.</p> <p>SHEILA: You see, Gerald, you haven't to know the rest of our crimes and idiocies.</p> <p>GERALD: That's all right, I don't want to. (<i>To BIRLING.</i>) What do you make of this business now? Was it a hoax?</p> <p>BIRLING: Of course. Somebody put that fellow up to coming here and hoaxing us. There are people in this town who dislike me enough to do that. We ought to have seen through it from the first. In the ordinary way, I believe I would have done. But coming like that, bang on top of our little celebration, just when we were all feeling so pleased with ourselves, naturally it took me by surprise.</p> <p>MRS BIRLING: I wish I'd been here when that man first arrived. I'd have asked him a few questions before I allowed him to ask us any.</p> <p>SHEILA: It's all right saying that now.</p> <p>MRS BIRLING: I was the only one of you who didn't give into him. And now I say we must discuss this business quietly and sensibly and decide if there's anything to be done about it.</p> <p>BIRLING: (<i>with hearty approval</i>) You're absolutely right, my dear. Already we've discovered one important fact – that that fellow was a fraud and we've been hoaxed – and</p>	<p>A02 - Characterisation <i>"(bitterly) I suppose we're all nice people now."</i> Sheila is...</p> <p>a) Relieved that the Inspector was a fake, and feels much better about herself.</p> <p>b) Angry that the Inspector was a fake, and that she has been fooled.</p> <p>c) Resentful that her parents and Gerald think that because Goole was a fake, they are all now somehow blameless.</p> <p>d) All of the above.</p> <p>Justify your decision below:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>A02 - Characterisation <i>"There are people in this town who dislike me enough to do that."</i> Mr Birling's self-centeredness is evidenced yet again here as he believes that this hoax must somehow all be about him. His arguable lack of perspective is one of his character flaws.</p> <p>A01 - Task <i>"I was the only one of you who didn't give into him."</i> Summarise Mrs Birling's behaviour in one word:</p> <div> <div></div> </div> <p>A02 - Characterisation <i>"that fellow was a fraud and we've been hoaxed."</i></p>
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may not be the end of it by any means.

GERALD: I'm sure it isn't.

BIRLING: (*keenly interested*) You are, eh? Good! (*To ERIC, who is restless.*) Eric, sit down.

ERIC: (*sulkily*) I'm all right.

BIRLING: All right? You're anything but all right. And you needn't stand there – as if – as if –

ERIC: As if – what?

BIRLING: As if you'd nothing to do with us. Just remember your own position, young man. If anybody's up to the neck in this business, you are, so you'd better take some interest in it.

ERIC: I do take some interest in it. I take too much, that's my trouble.

SHEILA: It's mine too.

BIRLING: Now listen, you two. If you're still feeling on edge, then the least you can do is to keep quiet. Leave this to us. I'll admit that fellow's antics rattled us a bit. But we've found him out – and all we have to do is to keep our heads. Now it's our turn.

SHEILA: Our turn to do – what?

MRS BIRLING: (*sharply*) To behave sensibly, Sheila – which is more than you're doing.

ERIC: (*bursting out*) What's the use of talking about behaving sensibly. **You're beginning to pretend now that nothing's really happened at all.** And I can't see it like that. This girl's still dead, isn't she? Nobody's brought her to life, have they?

SHEILA: (*eagerly*) That's just what I feel, Eric. And it's what they don't seem to understand.



Mr Birling keeps returning to the idea that he and his family have been **targeted**, and are the **victims** of a hoax. Why do you think he does this?

A01/A03 - Learning about Life

"You're beginning to pretend now that nothing's really happened at all."

Why might Eric (and Priestley) think this to be such a **serious problem**? You should consider **WW1, WW2** and **attitudes in 1912 & 1945** in your response:

ERIC: Whoever that chap was, the fact remains that I did what I did. And mother did what she did. And the rest of you did what you did to her. It's still the same rotten story whether it's been told to a police inspector or to somebody else. According to you, I ought to feel a lot better - (To

GERALD.) I stole some money, Gerald, you might as well know - (As BIRLING tries to interrupt.) I don't care, let him know. The money's not the important thing. **It's what happened to the girl and what we all did to her that matters.** And I still feel the same about it, and that's why I don't feel like sitting down and having a nice cosy talk.

SHEILA: And Eric's absolutely right. And it's the best thing any one of us has said tonight and it makes me feel a bit less ashamed of us. **You're just beginning to pretend all over again.**

BIRLING: Look – for God's sake!

MRS BIRLING: (*protesting*) Arthur!

BIRLING: Well, my dear, they're so damned exasperating. They just won't try to understand our position or to see the difference between a lot of stuff like this coming out in a private and a downright public scandal.

ERIC: (*shouting*) And I say **the girl's dead and we all helped to kill her** – and that's what matters -

BIRLING: (*also shouting, threatening ERIC*) And I say – either stop shouting or get out. (*Glaring at him but in quiet tone.*) Some fathers I know would have kicked you out of the house anyhow by this time. So hold your tongue if you want to stay here.

ERIC: (*quietly, bitterly*) I don't give a damn now whether I stay here or not.

BIRLING: You'll stay here long enough to give me an account of that money you stole – yes, and to pay it back too.

A02 - Characterisation

"It's what happened to the girl and what we all did to her that matters."

This is another uncharacteristically **large speech** from Eric. **Reread** the speech and then remember Priestley's presentation of him, at the start of the play, as being "half shy, half assertive" and "squiffy." **How** has Eric **transformed** as a character, and **why**? _____



A03 - Family Life & Social Responsibility

"You're just beginning to pretend all over again." Sheila is **aghast** at how her parents are so keen to keep up false **pretences**. She must now live

ERIC: And it doesn't alter the fact that **we all helped to kill her.**

GERALD: But is it a fact?

ERIC: Of course it is. You don't know the whole story yet.

SHEILA: I suppose you're going to prove now you didn't spend last summer keeping this girl instead of seeing meeh?

GERALD: I did keep a girl last summer. I've admitted it. And I'm sorry, Sheila.

SHEILA: Well, **I must admit you came out of it better than the rest of us.** The Inspector said that.

BIRLING: (*angrily*) He wasn't an Inspector.

SHEILA: (*flaring up*) Well, he inspected us all right. And don't let's start dodging and pretending now. Between us we drove that girl to commit suicide.

GERALD: Did we? Who says so? Because **I say – there's no more real evidence we did than there was that that chap was a police inspector.**

SHEILA: Of course there is.

GERALD: No, there isn't. Look at it. A man comes here pretending to be a police officer. It's a hoax of some kind. Now what does he do? Very artfully, working on bits of information he's picked up here and there, he bluffs us into confessing that we've all been mixed up in this girl's life in one way or another.

ERIC: And so we have.

GERALD: But how do you know it's the same girl?

BIRLING: (*eagerly*) Now wait a minute! Let's see how that would work. Now- (*hesitates*) no, it wouldn't.

A01/A03 - Social Responsibility

“...we all helped to kill her.”

Circle the correct word:
Priestley is stressing the vitality of individual / collective responsibility.



A02 - Characterisation

“...I must admit you came out of it better than the rest of us.”

Do you think Sheila’s portrayal of Gerald is **accurate**? *Explain* your opinion below:

A01/A03 - Learning about Life

Mr & Mrs Birling’s views seem to be **polarised** to that of Sheila and Eric. But where do you consider **Gerald** to sit on this scale? Who does he seem to side most with?

Place Gerald on the **scale** below:

<p>ERIC: We all admitted it.</p> <p>GERALD: All right, you all admitted something to do with agirl. But how do you know it's the same girl?</p> <p><i>He looks round triumphantly at them. As they puzzle thisout, he turns to BIRLING, after pause.</i></p> <p>GERALD: Look here, Mr Birling. You sack a girl called EvaSmith. You've forgotten, but he shows you a photograph ofher and then you remember. Right?</p> <p>BIRLING: Yes, that part's straightforward enough. But whatthen?</p> <p>GERALD: Well, then he happens to know that Sheila oncehad a girl sacked from Milward's shop. He tells us that it'sthis same Eva Smith. And he shows her a photograph thatshe recognizes.</p> <p>SHEILA: Yes. The same photograph.</p> <p>GERALD: How do you know it's the same photograph? Didyou see the one your father looked at?</p> <p>SHEILA: No, I didn't.</p> <p>GERALD: And did you father see the one he showed you?</p> <p>SHEILA: No, he didn't. And I see what you mean now.</p> <p>GERALD: We've no proof it was the same photograph andtherefore no proof it was the same girl. Now take me. Inever saw a photograph, remember. He caught me out by suddenly announcing that this girl changed her name toDaisy Renton, I gave myself away at once because I'd knowna Daisy Renton.</p> <p>BIRLING: (<i>eagerly</i>) And there wasn't the slightest proof thathis Daisy Renton was really Eva Smith. We've only his wordfor it, and we'd his word for it that he was a police inspector,and we know now he was lying. So he could have</p>	<p>A01 - Task</p> <p>Read Gerald's argument, which runs throughout the text opposite.</p> <p>a) Summarise his case in 20 words or less:</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>b) To what extent do you consider Gerald's argument to be strong? Are his points valid?<i>Give reasons to support your views.</i></p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div> <p>c) Analyse Priestley's use of the stage direction"eagerly," which precedes Birling's dialogue.What does it tell you about his reaction?</p> <div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> </div>
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<p>all the time.</p> <p>GERALD: Of course he could. Probably was. Now what happened after I left?</p> <p>MRS BIRLING: I was upset because Eric had left the house, and this man said that if Eric didn't come back, he'd have to go and find him. Well, that made me feel worse still. And his manner was so severe and he seemed so confident. Then quite suddenly he said I'd seen Eva Smith only two weeks ago.</p> <p>BIRLING: Those were his exact words.</p> <p>MRS BIRLING: And like a fool I said yes I had.</p> <p>BIRLING: I don't see now why you did that. She didn't call herself Eva Smith when she came to see you at the committee did she?</p> <p>MRS BIRLING: No, of course she didn't. But feeling so worried, when he suddenly turned on me with those questions, I answered more or less as he wanted me to answer.</p> <p>SHEILA: But, Mother, don't forget that he showed you a photograph of the girl before that, and you obviously recognised it.</p> <p>GERALD: Did anybody else see it?</p> <p>MRS BIRLING: No, he showed it only to me.</p> <p>GERALD: Then, don't you see, there's still no proof it was really the same girl. He might have shown you the photograph of any girl who applied to the committee. And how do we know she was really Eva Smith or Daisy Renton?</p> <p>BIRLING: Gerald's dead right. He could have used a different photograph each time and we'd be none the wiser. We may all have been recognizing different girls.</p>	<p>A02 - Characterisation</p> <p>Note what the characters' following responses to Gerald's theories suggest about them...</p> <p>"...that made me feel worse still." Mrs Birling still sees herself as the victim.</p> <p>"...quite suddenly..." Mrs Birling casts doubt on the Inspector's authenticity by noting the sudden manner in which he revealed information.</p> <p>"Those were his exact words." Mr Birling, keen to feel absolved of any blame, eagerly agrees with and validates Mrs Birling's points.</p> <p>"...I answered more or less as he wanted me to answer." Mrs Birling puts the blame firmly onto the Inspector, portraying him to be a master manipulator of sorts.</p> <p>"But, Mother, don't forget..." Sheila remains committed to her new role as a humbled, remorseful character, who sees it as her duty to check her parents' stubbornness.</p> <p>"Then, don't you see, there's still no proof it was really the same girl." Gerald is fixated on his own theory, eager to show that this whole episode has been fabricated. Whether or not he does this to reclaim his title as the 'hero,' or whether simply to distance himself from his former actions, is unclear.</p> <p>"Gerald's dead right." Further hasty validation from Birling, who</p>
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[illegible]

<p>disinfectant. Died in agony-</p> <p>ERIC: All right, don't pile it on.</p> <p>BIRLING: (<i>triumphantly</i>) There you are, you see. Just repeating it shakes you a bit. And that's what he had to do.Shake us at once – and then start questioning us – until we didn't know where we were. Oh – let's admit that. He had the laugh of us all right.</p> <p>ERIC: He could laugh his head off – if I knew it really was all a hoax.</p> <p>BIRLING: I'm convinced it is. No police inquiry. No one girl that all this happened to. No scandal-</p> <p>SHEILA: And no suicide?</p> <p>GERALD: (<i>decisively</i>) We can settle that at once.</p> <p>SHEILA: How?</p> <p>GERALD: By ringing up the Infirmary. Either there's a dead girl there or there isn't.</p> <p>BIRLING: (<i>uneasily</i>) It will look a bit queer, won't it – ringing up at this time of night-</p> <p>GERALD: I don't mind doing it.</p> <p>MRS BIRLING: (<i>emphatically</i>) And if there isn't-</p> <p>GERALD: Anyway we'll see. (<i>He goes to telephone and looks up number. The others watch tensely.</i>) Brumley eight nine eight six . . . Is that the Infirmary? This is Mr Gerald Croft – of Crofts Limited. . . . Yes. . . We're rather worried about one of our employees. Have you had a girl brought in this afternoon who committed suicide by drinking disinfectant – or any like suicide? Yes, I'll wait.</p> <p><i>As he waits, the others show their nervous tension. BIRLING wipes his brow, SHEILA shivers, ERIC clasps and unclasps his hand, etc.</i></p>	<p>A01 - Task</p> <p>Read this page and find a quotation to illustrate each of the following:</p> <p>1) Priestley keeping the audience in suspense:</p> <hr/> <p>2) Mr Birling afraid of his reputation being damaged:</p> <hr/> <p>3) Eric underlining that, as it stands, there is no proof that Eva Smith <i>wasn't</i> real:</p> <hr/> <p>4) Sheila cutting Mr Birling off to remind him of Eva's suicide:</p> <hr/> <p>5) Mr Birling celebrating his belief that all of his blame is now absolved:</p> <hr/> <p>6) Priestley using stage directions to instruct the actors around how to embody their characters physically:</p> <hr/> <p>7) Gerald taking decisive action in order to settle the mystery of the Inspector once and for all:</p> <hr/>
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GERALD: Yes? . . . You're certain of that. . . . I see. Well,thank you very much. . . Good night. *(He puts down telephone and looks at them.)* **No girl has died in theretoday.** Nobody's been brought in after drinking disinfectant.They haven't had a suicide for months.

BIRLING: *(triumphantly)* There you are! Proof positive. Thewhole story's just a lot of moonshine. Nothing but an elaborate sell! *(He produces a huge sigh of relief.)* Nobodylikes to be sold as badly as that – but – for all that - *(he smiles at them all).* **Gerald, have a drink.**

GERALD: *(smiling)* Thanks, I think I could just do with onenow.

BIRLING: *(going to sideboard)* So could I.

MRS BIRLING: *(smiling)* And I must say, Gerald, you've argued this very cleverly, and I'm most grateful.

GERALD: *(going for his drink)* Well, you see, while I was outof the house I'd time to cool off and think things out a little.

BIRLING: *(giving him a drink)* Yes, he didn't keep you on therun as he did the rest of us. I'll admit now he gave me a bitof a scare at the time. But I'd a special reason for not wanting any public scandal just now. ***(Has his drink now,and raises his glass.)*** Well, here's to us. Come on, Sheila,don't look like that. All over now.

SHEILA: The worst part is. But you're forgetting one thing Istill can't forget. **Everything we said had happened reallyhad happened.** If it didn't end tragically, then that's luckyfor us. But it might have done.

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 youcould have seen the look on your faces when he said that.

A01 - Task

“No girl has died in there today.”

Another shocking twist in this **mystery** play.

Predicthow you think the characters will react:

A02 - Characterisation

“Gerald, have a drink.”

Give two possible reasons as to why this commentcould be viewed as **insensitive**.

- 1)
- 2)

A02 - Structure

(Has his drink now, and raises his glass.)



This action hauntingly echoes his behaviour atthe **start** of the play, ashe made a toast to Gerald and Sheila. Priestley underlines thefact that Mr Birling trulyhas made no **progress**

A01/A03 - Learning about Life

“Everything we said had happened really had happened.”

What does Sheila mean exactly by this?

A02 - Hubris

“jovially”

“***(Imitating INSPECTOR in his final speech.)***”Mr

Birling’s **hubris** is at its **peak** here. His arrogance levels have arguably **surpassed**



MRS BIRLING: **They're over-tired.** In the morning they'll be

Yet again Priestley illustrates the **patronising** and **condescending** demeanour of

<p>as amused as we are.</p> <p>GERALD: Everything's all right now, Sheila. <i>(Holds up the ring.)</i> What about this ring?</p> <p>SHEILA: No, not yet. It's too soon. I must think.</p> <p>BIRLING: <i>(pointing to ERIC and SHEILA)</i> Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke-</p> <p><i>The telephone rings sharply.</i> <i>There is a moment's complete silence.</i> BIRLING goes to answer it.</p> <p>Yes? . . . Mr Birling speaking. . . What? - here-</p> <p><i>But obviously the other person has rung off. He puts the telephone down slowly and looks in a panic stricken fashion at the others.</i></p> <p>BIRLING: That was the police. A girl has just died – on her way to the Infirmary – after swallowing some disinfectant. And a police inspector is on his way here – to ask some – questions -----</p> <p><i>As they stare guiltily and dumbfounded, the curtain falls.</i></p> <p style="text-align: center;">END OF PLAY</p>	<p>A01/A03 - Age & Social Responsibility "Now look at the pair of them – the famous younger generation who know it all." In his final, mighty speech, Mr Birling openly mocks Sheila and Eric's new, progressive, social outlook. They now represent everything that he does not, and he sneers at their hopes for change.</p> <p>A02 - Dramatic Interruption "The telephone rings sharply." This shrill sound interrupts Birling's speech - reminiscent of the earlier doorbell and arrival of the Inspector interrupting his attack on socialism.</p> <p>A02 - Dramatic Tension "...panic stricken fashion" Consider the physicalisation (or dramatic actions/appearance) of Mr Birling, and its impact on the audience. We do not yet know what he has heard...</p> <p>The End... or is it? Priestley's final twist: a girl <i>has</i> died after all, and the Birling family are left staring "guiltily" and "dumbfounded," as they now await what appears to be a very real police interrogation.</p> <p>Mr and Mrs Birling have not learned their lesson, and so they - and the audience - are left, on a cliffhanger, to face the consequences</p>
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Quotation Bank

Social Responsibility	Learning about Life
<p>-BIRLING: As if we were all mixed up together like bees in a hive – community and all that nonsense.</p> <p>-BIRLING: A man has to mind his own business and look after himself. <i>-He creates.. an impression of massiveness, solidity and purposefulness.</i></p> <p>BIRLING: I can't accept any responsibility.</p> <p>-BIRLING: They could go and work somewhere else. It's a free country.</p> <p>INSPECTOR: It's better to ask for the earth than to take it.</p> <p>-INSPECTOR: She died in misery and agony – hating life.</p> <p>-INSPECTOR: Public men.. have responsibilities as well as privileges.-MRS BIRLING: She had only herself to blame.</p> <p>-MRS BIRLING: Look for the father of the child. It's his responsibility.-INSPECTOR: You can't even say "I'm sorry, Eva Smith."</p> <p>-INSPECTOR: Millions & millions & millions of Eva Smiths & John Smiths.-INSPECTOR: We don't live alone. We are members of one body.</p> <p>-INSPECTOR: Fire and blood and anguish.</p> <p>-BIRLING: There'll be a public scandal.</p>	<p><i>-The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder.)</i></p> <p>-INSPECTOR: Burnt her inside out, of course.</p> <p>-INSPECTOR: One line of inquiry at a time.</p> <p>-ERIC: Why shouldn't they try for higher wages?</p> <p>-SHEILA: Because I was in a furious temper.</p> <p>-SHEILA: I'll never, never do it again to anybody.</p> <p>-SHEILA: He's giving us the rope – so that we'll hang ourselves.</p> <p>-SHEILA: And probably between us we killed her.</p> <p>-SHEILA: You and I aren't the same people who sat down to dinner here.-MRS BIRLING: You have no power to make me change my mind.</p> <p>-BIRLING: Look, Inspector – I'd give thousands – yes, thousands-</p> <p>-SHEILA: The point is, you don't seem to have learnt anything.</p> <p>-ERIC: You're beginning to pretend now that nothing's really happened.-ERIC: The girl's dead and we all helped to kill her.</p> <p>-BIRLING: <i>(Imitating INSPECTOR)</i> You all helped to kill her.</p>
Age	Gender
<p>-BIRLING: And to that I say – fiddlesticks! The Germans don't want war.-BIRLING: Unsinkable, absolutely unsinkable.</p> <p>-BIRLING: We don't guess – we've had experience - and we know.</p> <p>-BIRLING: They worked us hard in those days and kept us short of cash.-MRS BIRLING: You seem to have made a great impression on this child.-INSPECTOR: <i>(cooly)</i> They're more impressionable.</p> <p>-INSPECTOR: <i>(sharply)</i> Your daughter isn't living on the moon.</p> <p>-MRS BIRLING: <i>(severely)</i> You're behaving like an hysterical child tonight.-ERIC: Don't forget I'm ashamed of you as well – yes both of you.</p> <p>-MRS BIRLING: They're over-tired.</p> <p>-BIRLING: Now look at the pair of them – the famous younger generation who know it all.</p>	<p>ERIC: Clothes... women are potty about 'em.</p> <p>BIRLING: She was a lively good-looking girl – country-bred.</p> <p>BIRLING: She'd had a lot to say – far too much – so she had to go.</p> <p>MRS BIRLING: Naturally I don't know anything about this girl.</p> <p>GERALD: I hate those hard-eyed dough-faced women.</p> <p>GERALD: Gave me a glance that was nothing less than a cry for help.GERALD: Young and pretty and warm hearted – and intensely grateful.-GERALD: So I broke it off.</p> <p>-BIRLING: But you must understand that a lot of young men-</p> <p>-ERIC: Yes, I insisted – it seems. I'm not very clear about it.</p> <p>ERIC: She was pretty and a good sport.</p> <p>-ERIC: Not the kind of father a chap could go to when he's in trouble.</p>
Social Class	Family Life
<p><i>- A rather cold woman and her husband's social superior.</i></p> <p>-BIRLING: For lower costs and higher prices.</p> <p>-BIRLING: I speak as a hard-headed business man.</p> <p>-BIRLING: Lady Croft... feels you might have done better for yourself.-BIRLING: Just a knighthood, of course.</p> <p>-INSPECTOR: <i>(dryly)</i> I don't play golf.</p> <p>-SHEILA: But these girls aren't cheap labour – they're people.</p> <p>-MRS BIRLING: Girls of that class--</p> <p>-MRS BIRLING: Gross impertinence.</p> <p>-INSPECTOR: She was here alone, friendless, almost penniless, desperate.-MRS BIRLING: As if a girl of that sort would ever refuse money!</p> <p>-BIRLING: Probably a socialist or some sort of crank.</p>	<p><i>-Substantial and heavily comfortable but not cosy and homelike.</i></p> <p>-SHEILA: You're squiffy.</p> <p>-SHEILA: Now I really feel engaged.</p> <p>-GERALD: <i>(laughs)</i> You seem to be a nice well-behaved family.</p> <p>-SHEILA: I've been so happy tonight. Oh I wish you hadn't told me.</p> <p>-SHEILA: We really must stop these silly pretences.</p> <p>-MRS BIRLING: It's disgusting to me.</p> <p>-BIRLING: He was in one of his excitable queer moods.</p> <p>-MRS BIRLING: You're not the type – you don't get drunk-</p> <p>-ERIC: You killed her – and the child.</p> <p>-SHEILA: <i>(bitterly)</i> I suppose we're all nice people now.</p> <p><i>-As they stare guiltily and dumbfounded, the curtain falls.</i></p>