

# An Inspector Calls



Year 11 – Independent Learning

# How To Use

In this booklet you have a knowledge organiser covering key elements of knowledge for 'An Inspector Calls'.

The booklet takes you through questions based on each section of the knowledge organiser on a weekly rotation. You are expected to revise these questions (using the steps below) and be able to answer the questions. You will then be tested on these questions once a week in class. Those who do well will be rewarded.

As the weeks progress and you learn more sections, we will include questions from previous week to see what knowledge has 'stuck' for you.

You can do the revision weekly or get ahead of yourself if you wish.









Using the knowledge organiser.


1. Try to answer the week's questions without looking at the knowledge organiser.
2. Use the knowledge organiser to mark, correct or add detail to your answers.
3. Look at the questions where your answers were incorrect and turn these into flashcards to help you to revise.
4. Repeat the self quiz 2-3 times a week.

***THIS IS NOT THE ONLY AN INSPECTOR CALLS REVISION YOU NEED TO DO BUT IT WILL GET YOU STARTED!***

# An Inspector Calls Knowledge Organiser

## Characters

<p><b>Inspector Goole:</b> presents himself as a police inspector investigating the reasons for Eva Smith's suicide.</p> 	<p><b>Eva Smith:</b> a working-class girl in her early twenties who commits suicide. It becomes clear that her death has been caused by the Birlings' thoughtless actions.</p> 	<p><b>Mr Arthur Birling</b> is the father of a middle-class family. An arrogant businessman, he aspires to become upper-class and only thinks about money and reputation.</p> 	<p><b>Mrs Sybil Birling</b> was an upper-class lady but married beneath herself. She is cold and haughty, with little time for others.</p> 	<p><b>Sheila Birling</b> is initially a childish young lady who is blind to reality. Yet she grows in integrity and empathy as the play progresses.</p> 	<p><b>Eric Birling</b> is impulsive and reckless, but is also inclined to be empathetic towards others. Like his sister, he transforms by the end of the play.</p> 	<p><b>Gerald Croft</b> is an aristocrat engaged to Sheila Birling. He appears to be gentlemanly, but is actually hiding hedonistic behaviour. He and Sheila break up during the play.</p> 	<p><b>Edna</b> is frequently on stage, but speaks little. She is the Birlings' servant and is a constant reminder of how they ignore the working-classes.</p> 
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	Plot and character development	Symbols	Quotations	Vocabulary	Historical context
Opening Stage Directions	AIC was written in 1945, but set in 1912. The play opens in the Birling family's dining room. They are clearly a wealthy family, but there are hints that not everything is as it seems. The setting is rather oppressive, and gives the impression of entrapment within an upper-class milieu. Priestley also introduces the characters.	The <b>solid furniture</b> symbolises the apparent stability of the family and their place in the social hierarchy. The <b>closed doors</b> and <b>curtained windows</b> suggest blindness to the realities of the world outside this upper-class context. The <b>dining-room</b> is "fairly large", suggesting the family are not as wealthy as they wish to be.	1. <b>Arthur Birling</b> is a "heavy-looking, rather portentious man...with fairly easy manners but rather provincial in his speech." 2. <b>Sybil Birling</b> is "a rather cold woman and her husband's social superior." 3. <b>Sheila Birling</b> is a "pretty girl in her early twenties, very pleased with life and rather excited." 4. <b>Gerald Croft</b> is a "well-bred young man-about-town." 5. <b>Eric Birling</b> is "half shy, half assertive."	A. <b>Political diatribe:</b> a political attack B. <b>Microcosm:</b> a small group of people who represent sections of society C. <b>Façade:</b> an appearance D. <b>Capitalism:</b> a system of organising society by which businessmen control money and keep it for themselves E. <b>Socialism:</b> a system of organising society by which money is shared equally F. <b>Collectivist:</b> the group is more important than the individual G. <b>Individualist:</b> the individual is more important than the group	<b>Edwardian social class system:</b> 
Act 1 Celebrating the engagement	The family celebrate Sheila and Gerald's engagement, but Eric's tipsiness and Sheila's questioning of Gerald hint at cracks in the family's façade. Gerald's parents are absent, suggesting they disagree with his engagement. Mr B. makes several speeches articulating his capitalist viewpoint. Eric tries to question this, but is silenced by his father. The servant – Edna – circulates throughout as a visual reminder that the upper-classes ignore the working-classes. Then the ladies leave the room.	<b>Engagement ring:</b> not only does this symbolise Sheila and Gerald's engagement, but is also represents Sheila's social success at securing a wealthier husband. It represents stability, affluence, and acceptance into the upper-classes. <b>Mr B's possible knighthood</b> represents progression from middle to upper-class.	6. <b>Sheila:</b> "Oh – it's wonderful! Look – Mummy – isn't it a beauty?" 7. <b>Mr B:</b> "we're in for a time of steadily increasing prosperity." 8. <b>Eric:</b> "What about war?" 9. <b>Mr B:</b> "nobody wants war." 10. <b>Mr B:</b> "as if we were all mixed up together like bees in a hive – community and all that nonsense."	H. <b>Dramatic irony:</b> the audience know more than the characters I. <b>Arrogant:</b> self-important, believing that one is superior to others J. <b>Morality:</b> the code of right and wrong K. <b>Reputation:</b> how an individual's character is seen by other members of society L. <b>Discredited:</b> disgraced, having a damaged reputation	<b>Life in 1912</b> meant class divisions and government by the capitalist Conservative Party. Industrial progress meant that Britain was more affluent. However, despite this optimism there were whispers of a possible war. Then the sinking of the Titanic in April 1912 revealed the short-sightedness of the upper-classes, who depended on technology and money. The deaths of many in the third class, and few in the first class, highlighted the unfairness of the class system. The world wars (1914-18, 1939-45) drastically changed society, so by the time <b>AIC was written in 1945</b> , the class system was less rigid and women had more opportunities to work. In 1945 a Labour (socialist) government was voted in and the welfare state established.
Goole questions Mr Birling	Inspector Goole rings the doorbell, interrupting Mr Birling's capitalist speech and therefore showing how socialism can replace capitalism. The Inspector tells Mr Birling, Gerald and Eric that there has been a suicide: a young woman (Eva Smith) has died. The audience discover that Eva used to work for Mr Birling, but was fired when she was part of a group asking for higher pay.	<b>Eva Smith's name:</b> "Eva" alludes to the Biblical character of Eve, who was the first woman made by God. Therefore Eva represents all women. "Smith" is one of the most common surnames, again indicating that Eva is the embodiment of all working-class women.	11. <b>Insp:</b> "burnt her inside out." 12. <b>Mr B:</b> "If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be awkward." 13. <b>Mr B:</b> "If you don't come down sharply on some of these people, they'd soon be asking for the earth." 14. <b>Insp:</b> "It's better to ask for the earth than to take it." 15. <b>Eric:</b> "Why shouldn't they try for higher wages?"	M. <b>Hypocrisy:</b> pretending to believe in something you don't agree with N. <b>Obstinate:</b> stubborn, unwilling to change O. <b>Overbearing:</b> domineering, asserting power over other people P. <b>Materialistic:</b> interested only in money and things	During the Victorian and Edwardian eras, <b>conditions for the working-classes</b> were poor. Health and safety regulations were limited, with many workers being injured, becoming ill or dying as a result of their employment. Pay was low, with employers taking most of the profits. <b>Workers' strikes</b> were not uncommon. Across England many workers went on strike during "The Great Unrest" (1910 and 1914). In 1926, the country was brought to a standstill again during the General Strike.
Goole questions Sheila	Sheila enters and is shocked to hear about the suicide. We learn that when Eva left the factory, she gained employment in a clothes shop called Millwards. Sheila was shopping there one day, and became angry at Eva; she insisted that Eva were fired. Unlike her father, Sheila shows remorse for what she has done.	The <b>dress</b> Sheila tries on symbolises her desire to conform to a stereotype of femininity which values beauty, fashion, and sophistication above intelligence.	16. <b>Sheila:</b> "But these girls aren't cheap labour – they're people!" 17. <b>Mr B:</b> "We were having a nice little family celebration tonight. And a nasty mess you've made of it now." 18. <b>Inspector:</b> someone's made a "nasty mess" of Eva's life. 19. <b>Sheila:</b> "I felt rotten about it at the time and now I feel a lot worse."	Q. <b>Infantilised:</b> treated like a child R. <b>Moral epiphany:</b> a sudden realisation that one has made a mistake S. <b>Receptive:</b> willing to listen to others T. <b>Remorseful:</b> guilty, regretful	<b>Expectations of women in a patriarchal society:</b> Middle and upper-class women occupied the <b>domestic sphere</b> – they were expected to marry (preferably a man or equal or higher class), raise children, and run a household. Women were considered to be the 'weaker' sex – not just physically but emotionally and mentally also. It was believed that they should be 'protected' from any aspects of life that were 'distasteful'. Things were, however, starting to change... the Suffragettes were campaigning for votes for women (granted in 1918), and lower-class women were increasingly working.

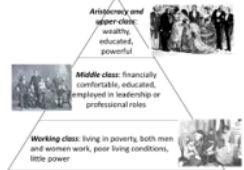
		Plot and character development	Symbols	Quotations	Vocabulary
Act 2	Goole questions Gerald	Start of Act 2. Inspector Goole turns his attention to Gerald, who reveals that he met Eva at the Palace Bar the previous summer. Eva was homeless and penniless, so Gerald gave her a place to live. They had an affair. In the autumn, Gerald ended the relationship and gave Eva some money. She went to stay at the seaside. Sheila returns the engagement ring to him.	The hedonistic behaviour at the <b>Palace Bar</b> reveals the darker side to upper-class behaviour. It shows how hypocritical Gerald is; he expects Sheila to remain innocent, but he seeks out working-class women for entertainment. <b>Eva's changing names</b> reveals her desire to reinvent herself after each disaster. As "Daisy" she is innocent, but "Renton" hints at employment as a prostitute. As "Mrs Birling" she attempts to gain respectability and security.	20. <b>Sheila to Mrs B:</b> "You mustn't try to build up a kind of wall between us and that girl." 21. <b>Gerald:</b> "I hate those hard-eyed, dough-faced women." 22. <b>Gerald:</b> "I've suddenly realised – taken it in properly – that she's dead." 23. <b>Gerald:</b> "She was young and pretty and warm-hearted – and intensely grateful." 24. <b>Insp:</b> "Your daughter isn't living on the moon. She's here in Brumley too." 25. <b>Sheila:</b> "You were the wonderful Fairy Prince."	U. <b>Aristocratic:</b> member of the ruling class V. <b>Evasive:</b> avoiding questioning W. <b>Unscrupulous:</b> lacking morality and integrity X. <b>Exploitative:</b> prepared to use other people Y. <b>Vulnerable:</b> weak and easily hurt
	Goole questions	Both Gerald and Eric have left the room. Mrs Birling asks to see the photograph of Eva, and Inspector Goole questions her. Reluctantly and haughtily, Mrs Birling admits that she met Eva at her charity (the Brumley Women's Organisation). Eva came to the charity asking for help because she was pregnant; Mrs Birling refused to help on the basis that Eva was unmarried. Sheila becomes increasingly angry with her parents. It soon becomes clear that it the father of Eva's child was Eric.		26. <b>Inspector:</b> "Public men...have responsibilities as well as privileges." 27. <b>Mrs B:</b> "Damned impudence!" 28. <b>Mrs B:</b> Eva "only had herself to blame." 29. <b>Mrs B:</b> "I did nothing I'm ashamed of... You have no power to make me change my mind." 30. <b>Mrs B:</b> "I blame the young man... He ought to be dealt with very severely."	Z. <b>Unempathetic:</b> lacking understanding of others AA. <b>Intolerant:</b> unwilling to accept the opinions of others BB. <b>Haughty:</b> proud CC. <b>Callous:</b> uncaring DD. <b>Willfully blind:</b> deliberately ignoring the truth
Act 3	Goole questions	Eric returns at the start of Act 3. He reveals that he met Eva at the Palace Bar after her relationship with Gerald had ended. Eric returned to Eva's flat, and may have pressured her into having sex. Their affair continued, and Eva became pregnant. Eric tried to support her financially, but when Eva found out that he had stolen the money from his father's business, she refused this help.	The <b>fifty pounds</b> Eric steals from his father's business cause his parents to be more angry than the revelation about the sexual assault of Eva. This reveals their skewed morality and focus on money rather than people.	31. <b>Eric:</b> "I was in that state when a chap easily turns nasty." 32. <b>Eric:</b> Eva "was pretty and a good sport." 33. <b>Mrs B:</b> "You stole money?" 34. <b>Eric to Mrs B:</b> "You killed them both - damn you, damn you." 35. <b>Insp:</b> "used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person."	EE. <b>Euphemism:</b> using a better word to cover up the harsh reality FF. <b>Impulsive:</b> acting without thinking GG. <b>Hedonistic:</b> indulging in pleasurable activities HH. <b>Resentful:</b> holding a grudge II. <b>Disgraced:</b> lost one's good reputation
	The denouement	Now that the truth has been revealed, Inspector Goole takes centre stage and explains what we have learnt: that we are all part of one community and should take responsibility for other people. He leaves abruptly. Gerald returns, and suggests that the Inspector was a fraud. After some investigation, it turns out that there was no Inspector Goole on the Brumley police force. Most of the family are relieved, but Eric and Sheila think that this revelation changes nothing. The phone rings. Birling answers and hears that a policeman is on his way; a girl has committed suicide. The play ends, but there is a sense that the Birling family will be doomed to repeat the evening's events until they are able to learn their lesson.	The <b>fixed setting</b> throughout the play reveals the older generation's inability to change their opinions and become more empathetic. This setting becomes a symbol of Eric and Sheila's entrapment, and Sheila looks towards the door at the end as she considers escaping her oppressive upbringing.	36. <b>Insp:</b> "There are millions and millions and millions of Eva Smiths and John Smiths still left with us." 37. <b>Insp:</b> "We are members of one body." 38. <b>Insp:</b> "If men will not learn that lesson, they will be taught it in fire and blood and anguish." 39. <b>Sheila:</b> "The point is, you don't seem to have learnt anything." 40. <b>Mr B:</b> "Look at the pair of them – the famous younger generation who know it all."	JJ. <b>Moralistic:</b> excessively concerned with right and wrong KK. <b>Intimidating:</b> imposing, frightening LL. <b>Didactic:</b> teaching MM. <b>Omniscient:</b> knowing everything NN. <b>Strong-minded:</b> determined OO. <b>Malleable:</b> changeable PP. <b>Ambiguous:</b> unclear

### Concepts and ideas

Characters	Mr Birling	Mr Birling is the epitome of capitalist businessmen; he is prepared to sacrifice morality in order to gain affluence and social power. Priestley uses dramatic irony to alienate the audience from Mr Birling and his capitalist views.	Themes	Capitalism vs socialism	Priestley criticises the selfishness of capitalism and desires a fairer, socialist future after the horrors of two world wars.
	Eva Smith	Eva Smith is the embodiment of young, working-class women who were oppressed by the middle/upper classes. Priestley creates pathos and sympathy for her predicament, as well as paralleling her with Sheila to show that it social class is only an accident of birth.		Generations	Priestley demonstrates that the older generation are set in their ways, while the younger generation are more malleable and open to change for the future
	Mrs Birling	Mrs Birling symbolises the pride and callousness of the upper-classes, and her coldness towards her family demonstrate the discontent which comes from such haughtiness.		Responsibility	Priestley prompts the audience to examine their individual and collective responsibility to society in order to promote the idea of a socialist welfare state.
	Sheila and Eric	Sheila and Eric represent the possibility for a positive change in society, as they move from blindness to understanding and empathy. Does their sheltered upbringing mean that they are as much victims of society as Eva is? And does Sheila really understand the impact that she has had on another person, or is she upset that she has suddenly been plunged into knowledge of the real world?		Hypocrisy	The hypocrisy of middle-class Edwardian society is uncovered; the façade of respectability matter more than morality.
	Gerald	Gerald embodies the double-standards of the aristocracy, who present a respectable façade but in reality indulge in unscrupulous, hedonistic behaviour. Yet is Gerald the only character who truly feels distressed about Eva's death?		Sinfulness	It has been argued that the characters represent the Seven Deadly Sins. Thus, Priestley uses them to reveal universal character flaws and mankind's tendency to immorality.
	Inspector Goole	Inspector Goole is Priestley's mouthpiece, and is used to articulate Priestley's ideas about the morality and justice of socialism. Yet, ultimately, is Goole too didactic and domineering to gain the audience's trust?		Gender	Through his presentation of Eva and Sheila, Priestley reveals how unfairly women were treated in the Edwardian period. Yet, as Sheila transforms into a determined, outspoken individual, Priestley also shows the potential women have for transforming the society around them.
	Edna	An almost constant presence on stage, Edna reminds the audience that the upper-classes consistently ignore the working-classes. The audience is very much aware that Edna's place in the Birling household is dependent on her continued politeness and respect for her employers.			

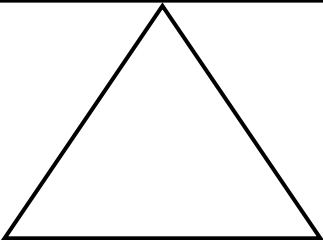


## Where to find it:

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Plot and character development			Symbols			Quotations			Vocabulary			Historical context			
<b>Opening Stage Directions</b> AIC was written in 1945, but set in 1912. The play opens in the Birling family's dining room. They are clearly a wealthy family, but there are hints that not everything is as it seems. The setting is rather oppressive, and gives the impression of entrapment within an upper-class milieu. Priestley also introduces the characters.			<b>The solid furniture</b> symbolises the apparent stability of the family and their place in the social hierarchy. <b>The closed doors and curtained windows</b> suggest blindness to the realities of the world outside this upper-class context. <b>The dining-room</b> is "fairly large", suggesting the family are not as wealthy as they wish to be.			1. <b>Arthur Birling</b> is a "heavy-looking, rather portentous man...with fairly easy manners but rather provincial in his speech." 2. <b>Sybil Birling</b> is "a rather cold woman and her husband's social superior." 3. <b>Sheila Birling</b> is a "pretty girl in her early twenties, very pleased with life and rather excited." 4. <b>Gerald Croft</b> is a "well-bred young man-about-town." 5. <b>Eric Birling</b> is "half shy, half assertive."			<b>Political diatribe:</b> a political attack <b>Repression:</b> a small group of people who represent sections of society <b>Facade:</b> a false appearance <b>Capitalism:</b> a system of organising society by which businessmen control money and keep it for their selves <b>Socialism:</b> a system of organising society by which money is shared equally <b>Collectivist:</b> the group is more important than the individual <b>Individualist:</b> the individual is more important than the group			<b>Edwardian social class system:</b> 			
<b>Act 1</b> <b>Celebrating the engagement</b> The family celebrate Sheila and Gerald's engagement, but Eric's tipsiness and Sheila's questioning of Gerald hint at cracks in the family's facade. Gerald's parents are absent, suggesting they disagree with his engagement. Mr B. makes several speeches articulating his capitalist viewpoint. Eric tries to question this, but is silenced by his father. The servant Edna – circulates throughout as a visual reminder that the upper-classes ignore the working-classes. Then the ladies leave the room.			<b>Engagement ring:</b> not only does this symbolise Sheila and Gerald's engagement, but it also represents Sheila's social success at securing a wealthier husband. It represents stability, affluence, and acceptance into the upper-classes. <b>Mr B's possible knighthood</b> represents progression from middle to upper-class.			6. <b>Sheila:</b> "Oh – it's wonderful! Look – Mummy – isn't it a beauty?" 7. <b>Mr B:</b> "we're in for a time of steadily increasing prosperity." 8. <b>Eric:</b> "What about war?" 10. <b>Mr B:</b> "as if we all be mixed up together like bees in a hive – community and all that nonsense."			H. <b>Dramatic irony:</b> the audience know more than the characters 1. <b>Arrogant:</b> self-important, believing that one is superior to others J. <b>Morality:</b> the code of right and wrong K. <b>Reputation:</b> how an individual's character is seen by other members of society L. <b>Discredited:</b> disgraced, having a damaged reputation			<b>Life in 1912</b> meant class divisions and government by the capitalist Conservative Party. Industrial progress meant that Britain was more affluent. However, despite this optimism there were whispers of a possible war. Then the sinking of the Titanic in April 1912 revealed the short-sightedness of the upper-classes, who depended on technology and money. The deaths of many in the third class, and few in the first class, highlighted the unfairness of the class system. The world was wars (1914-18, 1939-45) drastically changed society, so by the time <b>AIC</b> was written in 1945, the class system was less rigid and women had more opportunities to work. In 1945 a Labour (socialist) government was voted in and the welfare state established.			
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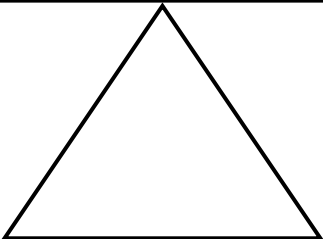
# Historical Context

## Quiz Questions

Question	My Answer	Corrections
What is Capitalism?		
What is Socialism?		
Annotate this diagram, showing the social hierarchy of Edwardian England.		
Which government was in power in 1912?		
Which ship sank in 1912?		
When was World War One?		
When was World War Two?		
Which government was in power in 1945?		
What is the welfare state?		
What is a patriarchal society?		

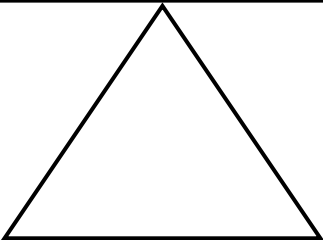
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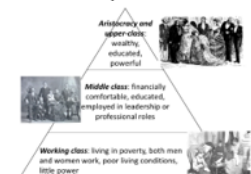
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# Week 2: Monday 22<sup>nd</sup> – Sunday 28<sup>th</sup> September

## Characters

Where to find it:

An Inspector Calls Knowledge Organiser						
Characters						
Inspector Goole: presents himself as a police inspector investigating the reasons for Eva Smith's suicide.	Eva Smith: a working-class girl in her early twenties who commits suicide. It becomes clear that her death has been caused by the Birling's thoughtless actions.	Mr Arthur Birling: is the father of a middle-class family. An arrogant businessman, he aspires to become upper-class and only thinks about money and reputation.	Mrs Sybil Birling: was an upper-class lady but married beneath herself. She is cold and haughty, with little time for others.	Sheila Birling: is initially a childish young lady who is blind to reality. Yet she grows in integrity and empathy as the play progresses.	Eric Birling: is impulsive and reckless, but is also inclined to be empathetic towards others. Like his sister, he transforms by the end of the play.	Gerald Croft: is an aristocrat engaged to Sheila Birling. He appears to be gentlemanly, but is actually hiding hedonistic behaviour. He and Sheila break up during the play.
<p><b>Edna</b> is frequently on stage, but speaks little. She is the Birling's servant and is a constant reminder of how they ignore the working-classes.</p>						
Act 1	Opening Stage Directions	The <i>solid furniture</i> symbolises the apparent stability of the family and their place in the social hierarchy. The <i>closed doors</i> and <i>curtained windows</i> suggest blindness to the realities of the world outside this upper-class context. The <i>dining-room</i> is "fairly large", suggesting the family are not as wealthy as they wish to be.	1. <b>Arthur Birling</b> is a "heavy-looking, rather portentious man...with fairly easy manners but rather provincial in his speech." 2. <b>Sybil Birling</b> is "a rather cold woman and her husband's social superior." 3. <b>Sheila Birling</b> is a "pretty girl in her early twenties, very pleased with life and rather excited." 4. <b>Gerald Croft</b> is a "well-bred young man-about-town." 5. <b>Eric Birling</b> is "half shy, half assertive."	A. <b>Political diatribe</b> : a political attack B. <b>Microcosm</b> : a small group of people who represent sections of society C. <b>Façade</b> : an appearance D. <b>Capitalism</b> : a system of organising society by which businessmen control money and keep it for themselves E. <b>Socialism</b> : a system of organising society by which money is shared equally F. <b>Collectivist</b> : the group is more important than the individual G. <b>Individualist</b> : the individual is more important than the group	<p><b>Edwardian social class system:</b></p> 	
	Celebrating the engagement	The family celebrate Sheila and Gerald's engagement, but Eric's tipsiness and Sheila's questioning of Gerald hint at cracks in the family's façade. Gerald's parents are absent, suggesting they disagree with his engagement. Mr B. makes several speeches articulating his capitalist viewpoint. Eric tries to question this, but is silenced by his father. The servant – Edna – circulates throughout as a visual reminder that the upper-classes ignore the working-classes. Then the ladies leave the room.	6. <b>Sheila</b> : "Oh – it's wonderful! Look – Mummy – isn't it a beauty?" 7. <b>Mr B</b> : "we're in for a time of steadily increasing prosperity." 8. <b>Eric</b> : "What about war?" 9. <b>Mr B</b> : "nobody wants war." 10. <b>Mr B</b> : "as if we were all mixed up together like bees in a hive – community and all that nonsense."	H. <b>Dramatic irony</b> : the audience know more than the characters I. <b>Arrogant</b> : self-important, believing that one is superior to others J. <b>Morality</b> : the code of right and wrong K. <b>Reputation</b> : how an individual's character is seen by other members of society L. <b>Discredited</b> : disgraced, having a damaged reputation	<p><b>Life in 1912</b> meant class divisions and government by the capitalist Conservative Party. Industrial progress meant that Britain was more affluent. However, despite this optimism there were whispers of a possible war. Then the sinking of the Titanic in April 1912 revealed the short-sightedness of the upper-classes, who depended on technology and money. The deaths of many in the third class, and few in the first class, highlighted the unfairness of the class system. The world wars (1914-18, 1939-45) drastically changed society, so by the time <i>AIC</i> was written in 1945, the class system was less rigid and women had more opportunities to work. In 1945 a Labour (socialist) government was voted in and the welfare state established.</p>	
	Goole questions Mr Birling	Eva Smith's <i>name</i> : "Eva" alludes to the Biblical character of Eve, who was the first woman made by God. Therefore Eva represents all women. "Smith" is one of the most common surnames, again indicating that Eva is the embodiment of all working-class women.	11. <b>Insp</b> : "burnt her inside out." 12. <b>Mr B</b> : "if we were all responsible for everything that happened to everybody we'd had anything to do with, it would be awkward." 13. <b>Mr B</b> : "if you don't come down sharply on some of these people, they'd soon be asking for the earth." 14. <b>Insp</b> : "it's better to ask for the earth than to take it." 15. <b>Eric</b> : "Why shouldn't they try for higher wages?"	M. <b>Hypocrisy</b> : pretending to believe in something you don't agree with N. <b>Obstinate</b> : stubborn, unwilling to change O. <b>Overbearing</b> : domineering, asserting power over other people P. <b>Materialistic</b> : interested only in money and things	<p>During the Victorian and Edwardian eras, <b>conditions for the working-classes</b> were poor. Health and safety regulations were limited, with many workers being injured, becoming ill or dying as a result of their employment. Pay was low, with employers taking most of the profits.</p> <p><b>Workers' strikes</b> were not uncommon. Across England many workers went on strike during "The Great Unrest" (1910 and 1914). In 1926, the country was brought to a standstill again during the General Strike.</p>	
	Goole questions Sheila	The <i>dress</i> Sheila tries on symbolises her desire to conform to a stereotype of femininity which values beauty, fashion, and sophistication above intelligence.	16. <b>Sheila</b> : "But these girls aren't cheap labour – they're people!" 17. <b>Mr B</b> : "We were having a nice little family celebration tonight. And a nasty mess you've made of it now." 18. <b>Inspector</b> : someone's made a "nasty mess" of Eva's life. 19. <b>Sheila</b> : "I felt rotten about it at the time and now I feel a lot worse."	Q. <b>Infantilised</b> : treated like a child R. <b>Moral epiphany</b> : a sudden realisation that one has made a mistake S. <b>Receptive</b> : willing to listen to others T. <b>Remorseful</b> : guilty, regretful	<p><b>Expectations of women in a patriarchal society</b>: Middle and upper-class women occupied the <b>domestic sphere</b> – they were expected to marry (preferably a man or equal or higher class), raise children, and run a household. Women were considered to be the "weaker" sex – not just physically but emotionally and mentally also. It was believed that they should be 'protected' from any aspects of life that were 'distasteful'. Things were, however, starting to change – the Suffragettes were campaigning for votes for women (granted in 1918), and lower-class women were increasingly working.</p>	

# Characters

## Quiz Questions

Question	My Answer	Corrections
Which character is investigating Eva’s suicide?		
Which character is an upper-class lady who has married down in society?		
Which character could be described as reckless and impulsive?		
Which character is a working-class girl in her early twenties?		
Which character is a social climber?		
Which character is occasionally on stage, symbolising the silence of the working-classes?		
Which character is a deceptive businessman, heir to a company?		
Which character has just become engaged?		
Which character(s) grow in integrity as the play progresses?		
Which character(s) are only concerned about reputation?		

# Characters

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Which character is a deceptive businessman, heir to a company?		
Which character has just become engaged?		
Which character(s) grow in integrity as the play progresses?		
Which character(s) are only concerned about reputation?		

# Week 3: Monday 29<sup>th</sup> September – Sunday 5<sup>th</sup> October

## Plot

## Where to find it:

An Inspector Calls Knowledge Organiser									
Characters									
Inspector Goole: presents himself as a police inspector investigating the reasons for Eva Smith's suicide.	Eva Smith: a working-class girl in her early twenties who commits suicide. Her death has been clear that she has been	Mrs Birling is the wife of a middle-class family. An arrogant businessman, he aspires to become upper-class and only thinks about money and reputation.	Mrs Sybil Birling was an upper-class lady but married beneath herself. She is cold and haughty, with little time for others.	Sheila Birling is initially a childish young lady who is blind to reality. Yet she grows in integrity and empathy as the play progresses.	Eric Birling is impulsive and reckless but is also inclined to be sympathetic towards others. He is a constant reminder of how things become the end of the play.	Gerald Croft is an aristocrat engaged to Sheila Birling. He appears to be gentlemanly, but is actually hiding hedonistic behaviour at the Palace Bar.	Edna is frequently on stage, but speaks little. She is the Birling's servant and is a constant reminder of how things become the end of the play.		
Plot and character development									
Act 1 Opening Stage Directions	Alic was written in 1945, but set in 1912. The play opens in the Birling family's dining room. They are clearly a wealthy family, but there are hints that not everything is as it seems. The setting is rather oppressive, and gives the impression of entrapment within an upper-class milieu. Priestley also introduces the characters.	<b>Symbols</b> Solid furniture symbolises apparent stability of the family and their place in the hierarchy. Closed doors and stained windows suggest a sense of the realities of the world outside this upper-class context. Dining-room is "fairly cosy", suggesting the family do not see wealth as they do to be.	<b>Quotations</b> 1. Arthur Birling is a "heavy-looking, rather portentious man...with fairly easy manners but rather provincial in his speech." 2. Sybil Birling is "a rather cold woman and her husband's social superior." 3. Sheila Birling is a "pretty girl in her early twenties, very pleased with life and rather excited." 4. Gerald Croft is a "well-bred young man-about-town." 5. Eric Birling is "half shy, half assertive."	<b>Vocabulary</b> A. Political diatribe: a political attack B. Microcosm: a small group of people who represent sections of society C. Façade: an appearance D. Capitalism: a system of organising society by which businessmen control money and keep it for themselves E. Socialism: a system of organising society by which money is shared equally F. Collectivist: the group is more important than the individual G. Individualist: the individual is more important than the group	<b>Symbols</b> Hedonistic behaviour at the Palace Bar reveals the her side to upper-class behaviour. It shows how hypocritical Gerald is; he expects Sheila to remain innocent, but he seeks out "king-class" women for entertainment. "A changing names" reveals her desire to reinvent herself after each disaster. As "Ist" she is innocent, but "Mrs" hints at employment as a prostitute. "Mrs Birling" she attempts gain respectability and dignity.	<b>Quotations</b> 20. Sheila to Mrs B: "You mustn't try to build up a kind of wall between us and that girl." 21. Gerald: "I hate those hard-eyed, dough-faced women." 22. Gerald: "I've suddenly realised – taken it in properly – that she's dead." 23. Gerald: "She was young and pretty and warm-hearted – and intensely grateful." 24. Insp: "Your daughter isn't living on the moon. She's here in Brumley too." 25. Sheila: "You were the wonderful Fairy Prince." 26. Inspector: "Public men...have responsibilities as well as privileges." 27. Mrs B: "Damned impudence!" 28. Mrs B: Eva "only had herself to blame." 29. Mrs B: "I did nothing I'm ashamed of... You have no power to make me change my mind." 30. Mrs B: "I blame the young man... He ought to be dealt with very severely."	<b>Vocabulary</b> U. Aristocratic: member of the ruling class V. Evasive: avoiding questioning W. Unscrupulous: lacking morality and integrity X. Exploitative: prepared to use other people Y. Vulnerable: weak and easily hurt		
Act 2 Celebrating the engagement	The family celebrate Sheila and Gerald's engagement, but Eric's tepidness and Sheila's questioning of Gerald hint at cracks in the family's façade. Gerald's parents are absent, suggesting they disagree with his engagement. Mr B. makes several speeches articulating his capitalist viewpoint. Eric tries to question this, but is silenced by his father. The servant Edna – circulates throughout as a visual reminder that the upper-classes ignore the working-classes. Then the ladies leave the room.	<b>Symbols</b> Engagement ring: not only this symbolises Sheila Gerald's engagement, it also represents Sheila's success at securing a tier husband. It suggests stability, hence, and acceptance the upper-classes. "A possible knighthood" suggests progression from life to upper-class.	6. Sheila: "Oh – it's wonderful! Look – Mum – isn't it a beauty?" 7. Mr B: "We're in for a time of steadily increasing prosperity." 8. Eric: "What about war?" 9. Mr B: "Nobody wants war." 10. Mr B: "as if we were all mixed up together like bees in a hive – community and all that nonsense."	H. Dramatic irony: the audience know more than the characters I. Arrogant: self-important, believing that one is superior to others J. Morality: the code of right and wrong K. Reputation: how an individual's character is seen by other members of society L. Discredited: disgraced, having a damaged reputation	<b>Quotations</b> 31. Eric: "I was in that state when a chap easily turns nasty." 32. Eric: Eva "was pretty and a good sport." 33. Mrs B: "You stole money?" 34. Eric to Mrs B: "You killed them both – damn you, damn you." 35. Insp: "used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person."	<b>Vocabulary</b> Z. Unempathetic: lacking understanding of others AA. Intolerant: unwilling to accept the opinions of others BB. Haughty: proud CC. Callous: uncaring DD. Willfully blind: deliberately ignoring the truth			
Act 3 The denouement	Inspector Goole rings the doorbell, interrupting Mr Birling's capitalist speech and therefore showing how socialism can replace capitalism. The Inspector tells Mr Birling, Gerald and Eric that there has been a suicide: a young woman (Eva Smith) has died. The audience discover that Eva used to work for Mr Birling, but was fired when she was part of a group asking for higher pay.	<b>Symbols</b> Smith's name: "Eva" is so to the Biblical story of Eve, who was the woman made by God. Before Eva represents all the common surnames, indicating that Eva is an embodiment of all working-class women.	11. Insp: "burnt her inside out." 12. Mr B: "If we were all responsible for everything that happened to everybody we'd had nothing to do with, it would be awkward." 13. Mr B: "If you don't come down sharply on some of these people, they'd soon be asking for the earth." 14. Insp: "It's better to ask for the earth than to take it." 15. Eric: "Why shouldn't they try for higher wages?"	M. Hypocrisy: pretending to believe in something you don't agree with N. Obstinate: stubborn, unwilling to change O. Overbearing: domineering, asserting power over other people P. Materialistic: interested only in money and things	<b>Quotations</b> 36. Insp: "There are millions and millions and millions of Eva Smiths and John Smiths still left with us." 37. Insp: "We are members of one body." 38. Insp: "If men will not learn that lesson, they will be taught it in fire and blood and anguish." 39. Sheila: "The point is, you don't seem to have learnt anything." 40. Mr B: "Look at the pair of them – the famous younger generation who know it all."	<b>Vocabulary</b> JJ. Moralistic: excessively concerned with right and wrong KK. Intimidating: imposing, frightening LL. Didactic: teaching MM. Omniscient: knowing everything NN. Strong-minded: determined OO. Malleable: changeable PP. Ambiguous: unclear			
Concepts and ideas									
Mr Birling	Mr Birling is the epitome of capitalist businessmen; he is prepared to sacrifice morality in order to gain affluence and social power. Priestley uses dramatic irony to alienate the audience from Mr Birling and his capitalist views.	Capitalism vs socialism	Priestley criticises the selfishness of capitalism and desires a fairer, socialist future after the horrors of two world wars.						
Eva Smith	Eva Smith is the embodiment of young, working-class women who were oppressed by the middle/upper classes. Priestley creates pathos and sympathy for her predicament, as well as paralleling her with Sheila to show that it is social class is only an accident of birth.	Generations	Priestley demonstrates that the older generation are set in their ways, while the younger generation are more malleable and open to change for the future.						
Mrs Birling	Mrs Birling symbolises the pride and callousness of the upper-classes, and her coldness towards her family demonstrate the discontent which comes from such haughtiness.	Responsibility	Priestley prompts the audience to examine their individual and collective responsibility to society in order to promote the idea of a socialist welfare state.						
Sheila and Eric	Sheila and Eric represent the possibility for a positive change in society, as they move from blindness to understanding and empathy. Does their sheltered upbringing mean that they are as much victims of society as Eva is? And does Sheila really understand the impact that she has had on another person, or is she upset that she has suddenly been plunged into knowledge of the real world?	Hypocrisy	The hypocrisy of middle-class Edwardian society is uncovered; the façade of respectability matter more than morality.						
Gerald	Gerald embodies the double-standards of the aristocracy, who present a respectable façade but in reality indulge in unscrupulous, hedonistic behaviour. Yet is Gerald the only character who truly feels distressed about Eva's death?	Sinfulness	It has been argued that the characters represent the seven deadly sins. Thus, Priestley uses them to reveal universal character flaws and mankind's tendency to immorality.						
Inspector Goole	Inspector Goole is Priestley's mouthpiece, and is used to articulate Priestley's ideas about the morality and justice of socialism. Yet, ultimately, is Goole too didactic and domineering to gain the audience's trust?	Gender	Through his presentation of Eva and Sheila, Priestley reveals how unfairly women were treated in the Edwardian period. Yet, as Sheila transforms into a determined, outspoken individual, Priestley also shows the potential women have for transforming the society around them.						
Edna	An almost constant presence on stage, Edna reminds the audience that the upper-classes consistently ignore the working-classes. The audience is very much aware that Edna's place in the Birling household is dependent on her continued politeness and respect for her employers.								

Plot

Quiz Questions

Question	My Answer	Corrections
How is the Birling family’s house described at the beginning of Act 1?		
What are the family celebrating at the beginning of Act 1?		
What is Mr Birling talking about at the end of the celebration dinner?		
Who rings the doorbell and interrupts Mr Birling’s speech?		
Goole interrogates Mr Birling first. What has Birling done that started the chain of events that led to Eva’s death?		
Next, Goole questions Sheila. What did Sheila do to contribute to Eva’s death?		
After that, Gerald reveals his involvement. What did Gerald do?		
Mrs Birling is next in line. What did she do?		
The final revelation involves Eric. What did Eric do?		
The family then discover that Goole is not a real police inspector. But what happens at the very end of the play?		



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Mrs Birling is next in line. What did she do?		
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The family then discover that Goole is not a real police inspector. But what happens at the very end of the play?		

## Where to find it:

[illegible]

# Symbols

## Quiz Questions

Question	My Answer	Corrections
Solid furniture		
Engagement ring		
Mr Birling’s knighthood		
Eva Smith’s name		
Sheila’s dress		
Eva changing names to Daisy Renton		
Fifty pounds		
The fixed setting		

# Symbols

## Quiz Questions

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Fifty pounds		
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# Symbols

## Quiz Questions

Question	My Answer	Corrections
Solid furniture		
Engagement ring		
Mr Birling’s knighthood		
Eva Smith’s name		
Sheila’s dress		
Eva changing names to Daisy Renton		
Fifty pounds		
The fixed setting		



# Week 5: Monday 13<sup>th</sup> – Sunday 19<sup>th</sup> October

## Key Concepts

Where to find it:

	Plot and character development	Symbols	Quotations	Vocabulary
Act 2	<p><b>Goole questions Gerald</b></p> <p>Start of Act 2.</p> <p>Inspector Goole turns his attention to Gerald, who reveals that he met Eva at the Palace Bar the previous summer. Eva was homeless and penniless, so Gerald gave her a place to live. They had an affair. In the autumn, Gerald ended the relationship and gave Eva some money. She went to stay at the seaside. Sheila returns the engagement ring to him.</p>	<p>The hedonistic behaviour at the <b>Palace Bar</b> reveals the darker side to upper-class behaviour. It shows how hypocritical Gerald is; he expects Sheila to remain innocent, but he seeks out working-class women for entertainment.</p> <p><b>Eva's changing names</b> reveals her desire to reinvent herself after each disaster. As "Daisy" she is innocent, but "Renton" hints at employment as a prostitute. As "Mrs Birling" she attempts to gain respectability and security.</p>	<p>20. <b>Sheila to Mrs B:</b> "You mustn't try to build up a kind of wall between us and that girl."</p> <p>21. <b>Gerald:</b> "I hate those hard-eyed, dough-faced women."</p> <p>22. <b>Gerald:</b> "I've suddenly realised – taken it in properly – that she's dead."</p> <p>23. <b>Gerald:</b> "She was young and pretty and warm-hearted – and intensely grateful."</p> <p>24. <b>Insp:</b> "Your daughter isn't living on the moon. She's here in Brumley too."</p> <p>25. <b>Sheila:</b> "You were the wonderful Fairy Prince."</p> <p>26. <b>Inspector:</b> "Public men...have responsibilities as well as privileges."</p> <p>27. <b>Mrs B:</b> "Damned impudence!"</p> <p>28. <b>Mrs B:</b> Eva "only had herself to blame."</p> <p>29. <b>Mrs B:</b> "I did nothing I'm ashamed of... You have no power to make me change my mind."</p> <p>30. <b>Mrs B:</b> "I blame the young man... He ought to be dealt with very severely."</p>	<p>U. <b>Aristocratic:</b> member of the ruling class</p> <p>V. <b>Evasive:</b> avoiding questioning</p> <p>W. <b>Unscrupulous:</b> lacking morality and integrity</p> <p>X. <b>Exploitative:</b> prepared to use other people</p> <p>Y. <b>Vulnerable:</b> weak and easily hurt</p>
	<p><b>Goole questions</b></p> <p>Both Gerald and Eric have left the room. Mrs Birling asks to see the photograph of Eva, and Inspector Goole questions her. Reluctantly and haughtily, Mrs Birling admits that she met Eva at her charity (the Brumley Women's Organisation). Eva came to the charity asking for help because she was pregnant; Mrs Birling refused to help on the basis that Eva was unmarried. Sheila becomes increasingly angry with her parents. It soon becomes clear that it is the father of Eva's child was Eric.</p>			<p>Z. <b>Unempathetic:</b> lacking understanding of others</p> <p>AA. <b>Intolerant:</b> unwilling to accept the opinions of others</p> <p>BB. <b>Haughty:</b> proud</p> <p>CC. <b>Callous:</b> uncaring</p> <p>DD. <b>Willfully blind:</b> deliberately ignoring the truth</p>
	<p><b>Goole questions</b></p> <p>Eric returns at the start of Act 3. He reveals that he met Eva at the Palace Bar after her relationship with Gerald had ended. Eric returned to Eva's flat, and may have pressured her into having sex. Their affair continued, and Eva became pregnant. Eric tried to support her financially, but when Eva found out that he had stolen the money from his father's business, she refused this help.</p>	<p>The <b>fifty pounds</b> Eric steals from his father's business cause his parents to be more angry than the revelation about the sexual assault of Eva. This reveals their skewed morality and focus on money rather than people.</p>	<p>31. <b>Eric:</b> "I was in that state when a chap easily turns nasty."</p> <p>32. <b>Eric:</b> Eva "was pretty and a good sport."</p> <p>33. <b>Mrs B:</b> "You stole money?"</p> <p>34. <b>Eric to Mrs B:</b> "You killed them both - damn you, damn you."</p> <p>35. <b>Insp:</b> "used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person."</p>	<p>EE. <b>Euphemism:</b> using a better word to cover up the harsh reality</p> <p>FF. <b>Impulsive:</b> acting without thinking</p> <p>GG. <b>Hedonistic:</b> indulging in pleasurable activities</p> <p>HH. <b>Resentful:</b> holding a grudge</p> <p>II. <b>Disgraced:</b> lost one's good reputation</p>
Act 3	<p><b>The denouement</b></p> <p>Now that the truth has been revealed, Inspector Goole takes centre stage and explains what we have learnt: that we are all part of one community and should take responsibility for other people. He leaves abruptly. Gerald returns, and suggests that the Inspector was a fraud. After some investigation, it turns out that there was no Inspector Goole on the Brumley police force. Most of the family are relieved, but Eric and Sheila think that this revelation changes nothing.</p> <p>The phone rings. Birling answers and hears that a policeman is on his way; a girl has committed suicide. The play ends, but there is a sense that the Birling family will be doomed to repeat</p>	<p>The <b>fixed setting</b> throughout the play reveals the older generation's inability to change their opinions and become more empathetic. This setting becomes a symbol of Eric and Sheila's entrapment, and Sheila looks towards the door at the end as she considers escaping her oppressive upbringing.</p>	<p>36. <b>Insp:</b> "There are millions and millions and millions of Eva Smiths and John Smiths still left with us."</p> <p>37. <b>Insp:</b> "We are members of one body."</p> <p>38. <b>Insp:</b> "If men will not learn that lesson, they will be taught it in fire and blood and anguish."</p> <p>39. <b>Sheila:</b> "The point is, you don't seem to have learnt anything."</p> <p>40. <b>Mr B:</b> "Look at the pair of them – the famous younger generation who know it all."</p>	<p>JJ. <b>Moralistic:</b> excessively concerned with right and wrong</p> <p>KK. <b>Intimidating:</b> imposing, frightening</p> <p>LL. <b>Didactic:</b> teaching</p> <p>MM. <b>Omniscient:</b> knowing everything</p> <p>NN. <b>Strong-minded:</b> determined</p> <p>OO. <b>Malleable:</b> changeable</p> <p>PP. <b>Ambiguous:</b> unclear</p>
Concepts and ideas				
Characters	Mr Birling	Mr Birling is the epitome of capitalist businessmen; he is prepared to sacrifice morality in order to gain affluence and social power. Priestley uses dramatic irony to alienate the audience from Mr Birling and his capitalist views.	Capitalism vs socialism	Priestley criticises the selfishness of capitalism and desires a fairer, socialist future after the horrors of two world wars.
	Eva Smith	Eva Smith is the embodiment of young, working-class women who were oppressed by the middle/upper classes. Priestley creates pathos and sympathy for her predicament, as well as paralleling her with Sheila to show that it social class is only an accident of birth.	Generations	Priestley demonstrates that the older generation are set in their ways, while the younger generation are more malleable and open to change for the future
	Mrs Birling	Mrs Birling symbolises the pride and callousness of the upper-classes, and her coldness towards her family demonstrate the discontent which comes from such haughtiness.	Responsibility	Priestley prompts the audience to examine their individual and collective responsibility to society in order to promote the idea of a socialist welfare state.
	Sheila and Eric	Sheila and Eric represent the possibility for a positive change in society, as they move from blindness to understanding and empathy. Does their sheltered upbringing mean that they are as much victims of society as Eva is? And does Sheila really understand the impact that she has had on another person, or is she upset that she has suddenly been plunged into knowledge of the real world?	Hypocrisy	The hypocrisy of middle-class Edwardian society is uncovered; the façade of respectability matter more than morality.
	Gerald	Gerald embodies the double-standards of the aristocracy, who present a respectable façade but in reality indulge in unscrupulous, hedonistic behaviour. Yet is Gerald the only character who truly feels distressed about Eva's death?	Sinfulness	It has been argued that the characters represent the Seven Deadly Sins. Thus, Priestley uses them to reveal universal character flaws and mankind's tendency to immorality.
	Inspector Goole	Inspector Goole is Priestley's mouthpiece, and is used to articulate Priestley's ideas about the morality and justice of socialism. Yet, ultimately, is Goole too didactic and domineering to gain the audience's trust?	Gender	Through his presentation of Eva and Sheila, Priestley reveals how unfairly women were treated in the Edwardian period. Yet, as Sheila transforms into a determined, outspoken individual, Priestley also shows the potential women have for transforming the society around them.
	Edna	An almost constant presence on stage, Edna reminds the audience that the upper-classes consistently ignore the working-classes. The audience is very much aware that Edna's place in the Birling household is dependent on her continued politeness and respect for her employers.		

# Symbols

## Quiz Questions

Question	My Answer	Corrections
Mr Birling		
Mrs Birling		
Sheila		
Eric		
Gerald		
Eva		
Goole		

# Symbols

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## Quiz Questions

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Week 6: Monday 20<sup>th</sup> – Sunday 26<sup>th</sup> October

## Key Quotes

Turn our departmental top quotes into flash cards to revise with. If there are any on the knowledge organiser you want to add to 'top up' then do so.

Quote	Who? When?	Ideas and themes
'A man has to make his own way-has to look after himself.'	Mr Birling in Act 1 to Gerald and Eric.	Mr. Birling is promoting a <b>selfish, Capitalist worldview</b> . He believes: Success comes from looking after <i>yourself</i> ; People should be <b>independent</b> , not rely on others and helping the wider community isn't your responsibility. He adds "and his family too, of course," almost as an afterthought — which shows where his priorities lie: <b>self first, others(including family) second</b> (if at all). This line is <b>directly challenged</b> by the Inspector later on, who argues that we are " <b>members of one body.</b> " <u>Authorial intent:</u> Priestley uses Mr. Birling as a symbol of <b>old-fashioned, Capitalist, selfish thinking</b> , and through the Inspector (and the consequences of the Birlings' actions), he exposes the <b>flaws and dangers of that mindset</b> .
'But these girls aren't cheap labour-they're people.'	<b>Sheila Birling</b> In <b>Act 1</b> , shortly after the Inspector reveals that <b>Eva Smith</b> was fired from <b>Mr. Birling's factory</b> .	Sheila is <b>challenging her father's Capitalist attitude</b> . Mr. Birling talks about the strike and dismisses the girls' value but Sheila <b>humanises them</b> . This is a <b>key turning point</b> in her character arc. It shows that she's developing a <b>sense of empathy</b> : she's starting to <b>understand the Inspector's message</b> and she's rejecting her family's <b>cold, profit-driven mindset</b> . This quote represents the <b>younger generation's openness to change</b> . Sheila becomes one of the most morally aware characters, contrasting strongly with her parents, who cling to status and power.  <u>Authorial Intent:</u> Priestley uses this quote to challenge Capitalist views that treat workers as disposable. Through Sheila, he shows that the younger generation is capable of empathy and change. Sheila recognises the humanity of the working class, suggesting she sees individuals rather than whole groups, contrasting with her father's selfish outlook. Priestley uses her response to promote social responsibility and suggest hope for a fairer, more compassionate society.
'You mustn't try to build up a kind of wall between us and that girl.'	<b>Sheila Birling in Act 2</b> , during a conversation with her mother and the Inspector, after it becomes clear that the family is all connected to <b>Eva Smith's</b> story.	Sheila uses the metaphor of a "wall" to represent the <b>social and emotional divide</b> between the upper and working classes. She is criticising her mother for trying to separate their comfortable lives from <b>Eva Smith's suffering</b> , as if the Birlings are somehow <b>morally or socially superior</b> . The wall also symbolises <b>ignorance and denial</b> , and Sheila warns that the Inspector will <b>break it down</b> — exposing the truth regardless of their efforts to hide. Mrs Birling's refusal to listen to her daughter highlights her arrogance.  <u>Authorial intent:</u> This reflects <b>Priestley's message</b> that social class should not excuse people from <b>responsibility or compassion</b> .
'I didn't feel about her as she felt about me.'	<b>Gerald Croft in Act 2</b> , when Gerald is confessing to his affair with <b>Daisy Renton</b> (Eva Smith) the previous summer.	This quote reveals the <b>emotional imbalance</b> in Gerald and Eva's relationship. While Eva clearly developed <b>genuine feelings</b> , Gerald admits he did not feel the same — suggesting his involvement was more about <b>convenience or pleasure</b> than love. It highlights how the <b>upper-class men exploited vulnerable women</b> , even if unintentionally. Gerald tries to be honest, but his detachment shows a <b>lack of emotional responsibility</b> .  <u>Authorial Intent:</u> Priestley uses this to criticise how people in power can <b>hurt others without fully realising (or simply having no regard for) the consequences</b> .



'Public men, Mr Birling, have responsibilities as well as privileges.'	Inspector Goole in <b>Act 2</b> , during a heated exchange with <b>Mr. Birling</b> , who is trying to defend his actions by focusing on status and reputation.	<p>This quote is a direct challenge to <b>Mr. Birling's self-serving mindset</b>. The Inspector reminds him that those in positions of power — especially public figures — must use that power <b>responsibly</b>, not just for personal gain.</p> <p><b>"Public men"</b> Suggests people in positions of <b>power and influence</b> and implies a <b>duty to society</b>.</p> <p><b>"Privileges"</b> refers to the benefits and advantages that come with status. The Inspector reminds Birling that privilege isn't earned without accountability. It highlights the imbalance between the lives of the rich and poor.</p> <p><u>Authorial Intent</u> - Priestley uses this to underline one of the play's core messages: <b>with power comes moral duty</b>. The quote criticises the idea that wealth and status excuse selfish behaviour, promoting instead a vision of society where <b>leaders are accountable for how their actions affect others</b>, especially the vulnerable.</p>
'She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.'	Mrs. Birling in <b>Act 2</b> , after the Inspector reveals that <b>Eva Smith</b> had gone to Mrs. Birling's charity for help and was turned away.	<p>This quote reveals <b>Mrs. Birling's dismissive and classist attitude</b> toward <b>Eva Smith</b>, who, according to Mrs. Birling, should not have had the <b>moral standards</b> that she did, simply because of her working-class status. The words <b>"elaborate fine feelings"</b> and <b>"scruples"</b> suggest that Mrs. Birling sees Eva's responses as <b>inappropriate</b> for someone of her social class, reinforcing the way in which the lower classes were viewed as, almost, less human than the wealthy. It also serves to highlight the <b>class divide</b> that runs throughout the play.</p> <p><u>Authorial Intent</u>- Priestley uses Mrs. Birling's statement as a <b>clear example of prejudice</b> and reflects the <b>social attitudes of the time</b>, where the working class were expected to know their "place" and not aspire to higher standards of morality or dignity. Priestley uses this quote to criticise the <b>ignorance</b> and <b>insensitivity</b> of the upper class, highlighting their <b>inability to empathise with the struggles of the lower classes</b>.</p>
'I accept no blame for it at all.'	Mrs. Birling in <b>Act 2</b> , when the Inspector confronts her about <b>Eva Smith's</b> death and her role in turning Eva away from the charity.	<p>Mrs. Birling's statement reflects her <b>stubborn refusal to take responsibility</b> for the consequences of her actions. She <b>rejects any guilt</b> or accountability, despite her direct involvement in turning away Eva when she sought help, which ultimately contributed to Eva's downfall.</p> <p><b>"At all"</b>: The finality of the statement highlights her <b>uncompromising stance (she will not change her opinion)</b>, reinforcing her <b>arrogance</b>.</p> <p><u>Authorial Intent</u>- This moment also underlines <b>Priestley's critique of the upper class</b>, showing how they often evade responsibility for their actions and lack empathy for those less fortunate. Mrs. Birling's failure to see her part in Eva's tragic story emphasises her <b>lack of understanding of her moral responsibilities and class prejudice</b>.</p>
'I was in that state when a chap easily turns nasty.'	<b>Eric Birling</b> in <b>Act 3</b> , during his confession to the Inspector about his involvement with <b>Eva Smith</b> (Daisy Renton). He says this after admitting he had been drunk when he took advantage of Eva.	<p>In this quote, <b>Eric</b> tries to explain his actions by attributing his behaviour to being <b>drunk</b> — suggesting that in that state, he lost control and did something terrible. The phrase <b>"a chap easily turns nasty"</b> downplays the severity of what he did, implying it was an <b>accidental loss of self-control</b> rather than a conscious decision.</p> <p>However, this justification is problematic, as it shifts the blame to external factors (like alcohol) rather than taking <b>full responsibility</b> for his actions.</p> <p><u>Authorial intent</u>- Priestley uses this to critique the <b>lack of accountability</b> in the upper class, where individuals like Eric often avoid facing the consequences of their own behaviour.</p>

<p><b>'We don't live alone. We are members of one body. We are responsible for each other.'</b></p>	<p><b>Inspector Goole</b> near the <b>end of Act 3</b>, during his final speech before leaving the Birlings.</p>	<p>This quote is the <b>moral heart</b> of <i>An Inspector Calls</i>. The Inspector sums up <b>Priestley's core message</b>: that society should be built on <b>community, compassion, and shared responsibility</b>. <b>"We don't live alone"</b> rejects the idea that you can simply only look after yourself. <b>"We are members of one body"</b> uses a metaphor of the body to suggest that <b>everyone in society is interconnected</b> — harm to one part affects the whole. It also echoes <b>Christian values</b> and the idea of unity. <b>"We are responsible for each other"</b> is a direct call for <b>social responsibility</b>. Priestley believed that a fair society depends on people <b>caring for one another</b>, especially the most vulnerable.</p> <p>Priestley wrote the play in 1945, just after WWII, when society was rethinking inequality and the welfare of all. He wanted the audience to see the dangers of ignoring others' suffering and to embrace Socialist ideas.</p>
<p><b>'men will not learn that lesson, then they will be taught it in fire and blood and anguish.'</b></p>	<p><b>Inspector Goole</b> at the <b>end of Act 3</b>, in his final speech before he leaves the Birlings.</p>	<p>This is a <b>warning</b> and a <b>prophetic statement</b>. The "lesson" is that <b>we are all responsible for one another</b> — a key message of the play. If people <b>ignore their social duties</b>, the consequences will be severe. <b>"Fire and blood and anguish"</b> symbolises the <b>destructive results of selfishness</b>, likely referring to the <b>World Wars, social unrest</b>, and <b>suffering</b> that Priestley believed came from inequality and lack of compassion. The words evoke <b>hellish imagery</b>, reinforcing the idea that ignoring social responsibility leads to <b>pain and chaos</b> on a massive scale which will affect everyone regardless of class.</p> <p><u>Authorial Intent</u> - Priestley is warning his audience (in post-WWII Britain) that if society <b>fails to change</b>, history will repeat itself. This quote is a powerful call for <b>social reform</b>, urging people to adopt <b>empathy and collective responsibility</b> to avoid future tragedy.</p>
<p><b>'I suppose we're all nice people now.'</b></p>	<p><b>Sheila Birling</b> in <b>Act 3</b>, after the Inspector has left and the older Birlings begin <b>shrugging off their guilt</b>, trying to pretend nothing serious happened.</p>	<p>Sheila says this <b>sarcastically</b> to highlight the hypocrisy of her family. Although they were all exposed as having <b>hurt Eva Smith</b>, her parents and Gerald are acting like it no longer matters now that the Inspector is gone. The use of <b>"nice"</b> is ironic — Sheila knows they are not "nice" just because they weren't legally punished. Her tone shows her <b>growth and moral awareness</b>, contrasting with her parents' <b>lack of change and understanding</b>. Priestley uses her sarcasm to criticise how the <b>upper classes often avoid real accountability</b> and only care about appearances.</p> <p><u>Authorial Intent</u>- Priestley uses this line to show the <b>difference between generations</b> — younger characters like Sheila learn and feel guilt, while the older ones cling to their <b>status and denial</b>. It reinforces his message that <b>real change requires self-awareness and honesty</b>, not just avoiding consequences.</p>
<p><b>'Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke'</b></p>	<p><b>Arthur Birling</b> at the <b>end of Act 3</b>, after the Inspector has left and the Birlings believe the visit was a hoax.</p>	<p>This quote shows Mr. Birling's <b>mocking and dismissive attitude</b> toward <b>Sheila and Eric</b>, who are visibly shaken and still feeling guilty for their roles in Eva Smith's death. The phrase <b>"famous younger generation"</b> is sarcastic — Birling is criticising how the young challenge the old and show <b>moral independence</b>. <b>"Can't even take a joke"</b> trivialises everything that has happened, suggesting that for Birling, the real concern isn't morality, but <b>reputation and social comfort</b>. This moment <b>highlights the generational divide</b>: while the younger generation accept responsibility and want change, the older generation are quick to <b>forget, dismiss, and mock</b>.</p> <p><u>Authorial Intent</u>- Priestley uses Birling's tone to show how the <b>older generation refuse to learn</b>, even when faced with evidence of suffering caused by their actions. This quote contrasts with the younger characters' guilt and growth, supporting Priestley's message that <b>hope for the future lies with the younger generation</b>, who are more open to change, accountability, and social responsibility.</p>