

**An Inspector Calls: 45 minutes**



1. What was life like in **1912**?
2. What was life like in **1945**?
3. What is **socialism** and what is **capitalism**?
4. What significant events occurred between **1912-1945**?
5. Why did Priestley choose to set the play in **1912**?
6. How is each character presented in Act **One**?
7. How is each character presented in Act **Two**?
8. How is each character presented in Act **Three**?
9. How is **dramatic irony** used by Priestley?
10. What is the significance of the **generational divide** at the end of the play?
11. Does it matter if the Inspector is a **'fake'**?
12. What is the central **message** of the play?
13. What are the most important **moments** in the play?
14. How are **women** presented in the play?
15. Which character do you think is most **guilty**?
16. How does Priestley use **stagecraft** in the play?
17. What are the most memorable **quotations** for each character?



An Inspector Calls 4-6

An Inspector Calls 7+

**An Inspector Calls Key Quotations**

<p>'heavily comfortable, but not cosy and homelike'                  'lighting should be pink and intimate until the INSPECTOR arrives, and then it should be brighter and harder'                  'Birling is 'heavy-looking, rather portentous'                  Mrs Birling is 'a rather cold woman and her husband's social superior'                  Sheila is 'very pleased with life and rather excited'                  Eric is 'not quite at ease'  <b>Birling:</b> 'I speak as a hard-headed business man'  <b>Birling:</b> 'unsinkable, absolutely unsinkable'                  The Inspector 'creates at once an impression of massiveness, solidity and purposefulness'  <b>Sheila:</b> 'Was she pretty?' / <b>Inspector:</b> '...she had been pretty – very pretty'  <b>Sheila:</b> 'You talk as if we were responsible'  <b>Sheila:</b> 'But these girls aren't cheap labour - they're people'</p>	<p><b>Sheila:</b> 'you fool - he knows'  <b>Inspector:</b> 'If there's nothing else, we'll have to share our guilt'  <b>Inspector:</b> 'We often [make an impression] on the young ones. They're more impressionable.'  <b>Mrs Birling:</b> 'Girls of that class...'  <b>Mrs Birling:</b> 'Go and look for the father of the child. It's his responsibility'  <b>Eric:</b> 'you're not the kind of father a chap could go to when he's in trouble'  <b>Inspector:</b> 'You'll be able to divide the responsibility between you when I've gone'  <b>Inspector:</b> 'each of you helped to kill her'  <b>Inspector:</b> 'There are millions and millions and millions of Eva Smiths and John Smiths'  <b>Inspector:</b> 'We are members of one body'  <b>Inspector:</b> 'men... will be taught it in fire and blood and anguish'  <b>Eric:</b> 'the girl's dead and we all helped to kill her - and that's what matters'</p>
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**Poetry: 1 hour 30 minutes**

**Q27: Worlds and Lives – 45 minutes**



W&L Videos

Identity	Place	Natural World	Society
A Wider View Homing Name Journeys Thirteen On an Afternoon Train... The Jewellery Maker pot	A Wider View Homing On an Afternoon Train... In a London Drawingroom A Portable Paradise Like an Heiress Name Journeys pot	Shall Earth No More Inspire Thee Lines Written in Early Spring Like an Heiress With Birds You're Never Lonely	pot The Jewellery Maker England in 1819 Thirteen On an Afternoon Train... In a London Drawingroom A Century Later Name Journeys Lines Written in Early Spring Homing



W&L Lessons



Unseen 4-6

**Q28.1: Unseen Analysis – 35 minutes**

Open by directly answering question: use key words from the question to respond explicitly to the task.

Consider writing about:  
 Perspective  
 Form / structure on the page  
 Language, imagery, devices (eg alliteration, vocab choices)

ALWAYS relate the technique / feature / point you are looking at back to the question: HOW is the poet choosing to present the question focus and WHAT is the effect of that choice?

**Q28.2: Unseen Comparison – 10 minutes**

You MUST compare throughout your response. Don't waste time writing about the larger meanings of the texts: focus instead on the METHODS writers have used and the EFFECTS of these on the reader.

Methods could include:  
 title choice; stanza breaks; meter / rhyme; imagery (eg personification, simile etc); narrative voice; direct address to the reader; symbols / motifs; alliteration, sibilance etc; line breaks; setting; weather.



Unseen 7+