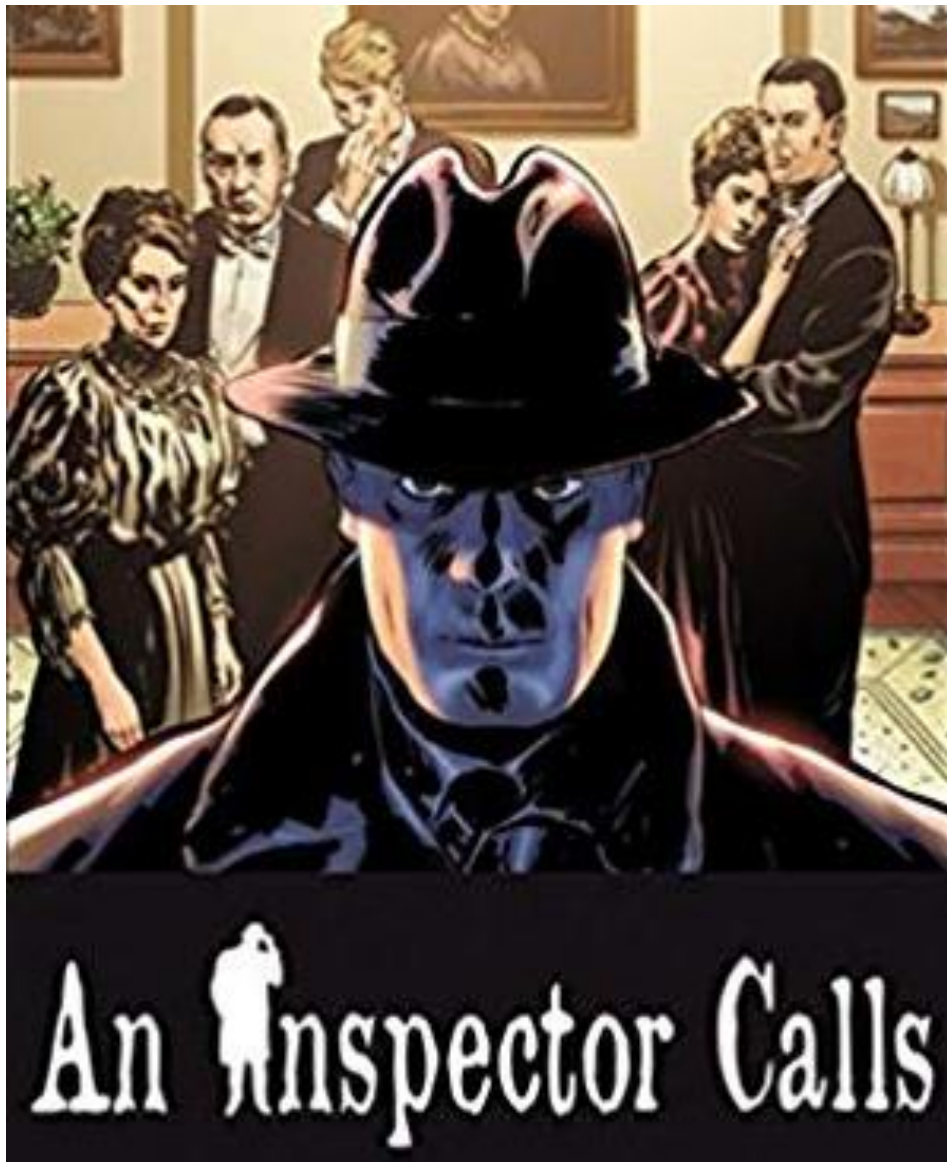


# Budmouth Learning Booklet

## Year 10

### English Literature



Name: .....

Class: .....

**Pages 2-3: knowledge organiser: see separate file in this folder**



| Assessment Objectives | Wording  | Worth thinking about  |
|-----------------------|--|---|
| <b>A01</b>            | <p>Read, understand and respond to texts. Students should be able to:</p> <ul style="list-style-type: none"> <li>• Maintain a critical style and develop an informed personal response.</li> <li>• Use textual references, including quotations, to support and illustrate interpretations.</li> </ul> | <ul style="list-style-type: none"> <li>• How well do I know what happens, what people say, do etc?</li> <li>• What do I think about the key ideas?</li> <li>• How can I support my viewpoint in a really convincing way?</li> <li>• What are the best quotations to use and when should I use them?</li> </ul>      |
| <b>A02</b>            | <p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>   | <ul style="list-style-type: none"> <li>• What specific things does the writer “do”? What choices has the writer made (why is this particular word, phrase or speech here? Why does this event happen at this point?)</li> <li>• What effects do these choices create – suspense? Irony? Reflective mood?</li> </ul> |
| <b>A03</b>            | <p>Show understanding of the relationship between texts and the contexts in which they were written.</p>   | <ul style="list-style-type: none"> <li>• What can I learn about society from the text?</li> <li>• What was society like at the time of writing? Can I see this reflected in the text?</li> </ul>  |
| <b>A04</b>            | <p>Use a range of vocabulary and sentences structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>   | <ul style="list-style-type: none"> <li>• How accurately and clearly do I write?</li> <li>• Are there small errors of grammar, spelling and punctuation I can get rid of?</li> </ul>   |

## Plot Summary

*An Inspector Calls* by J B Priestley, is a play that revolves around the apparent suicide of a young woman called Eva Smith.

In the play, the unsuspecting Birling family are visited by the mysterious Inspector Goole. He arrives just as they are celebrating the engagement of Sheila Birling to Gerald Croft. The Inspector reveals that a girl called Eva Smith, has taken her own life by drinking disinfectant. The family are horrified but initially confused as to why the Inspector has called to see them. What follows is a tense and uncomfortable investigation by an all-knowing Inspector through which the family discover that they are all in fact caught up in this poor girl's death.

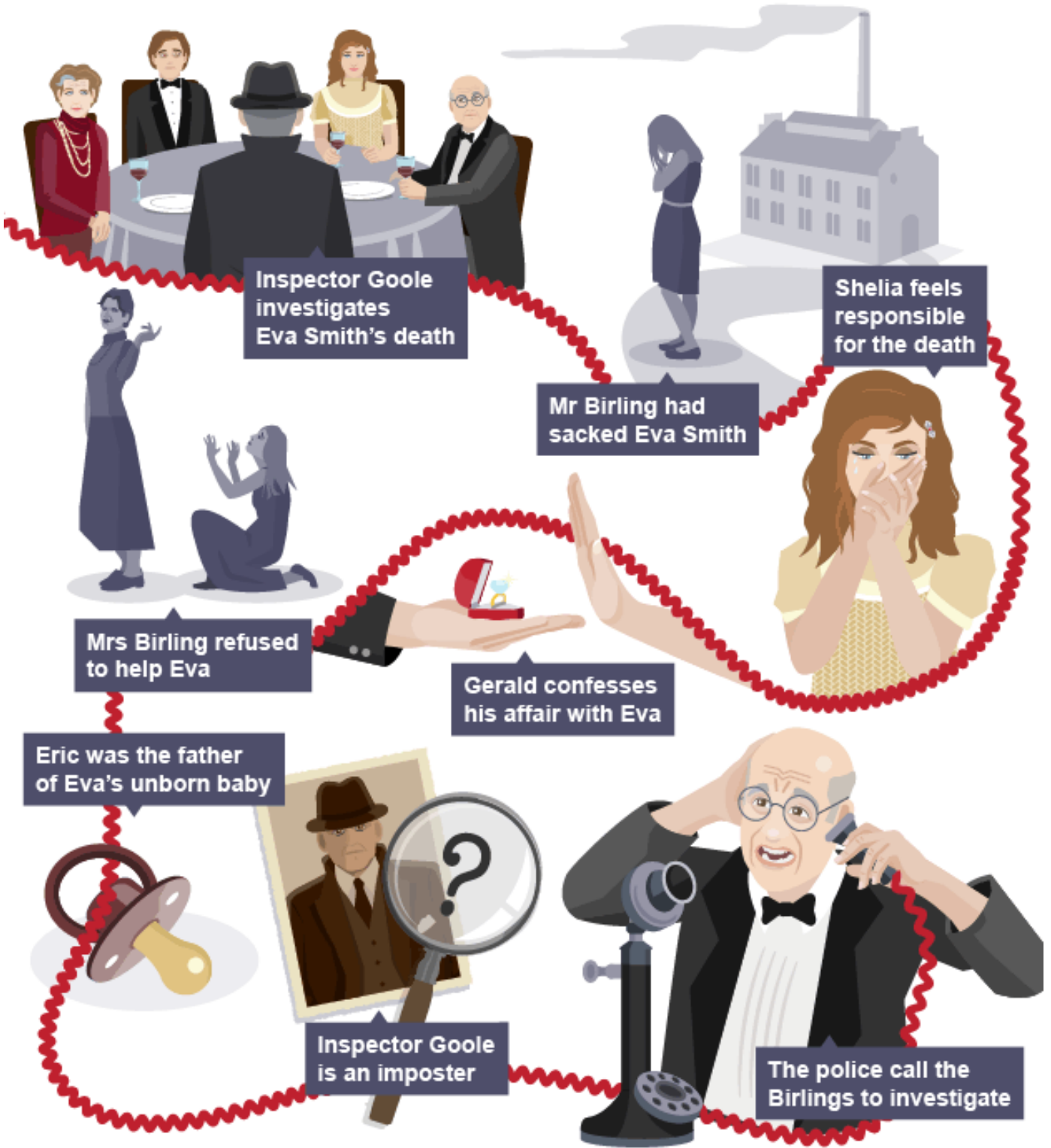
Priestley uses **dramatic irony** to great effect in the play. *An Inspector Calls* was first performed in 1945 at a time of great change - both World Wars were fresh in the minds of the people, women had become more prominent in the workplace and it was possible to be **class mobile**.

It is set in 1912 - this means that the characters have no knowledge of these world events. Priestley uses this to make important points about society and responsibility.



## Key Plot details

1. An inspector arrives at the Birling house. He tells them how a girl called Eva Smith has killed herself by drinking disinfectant - he wants to ask them some questions.
2. The Inspector reveals that the girl used to work in Arthur Birling's factory and he had her sacked for going on strike. Mr Birling refuses to accept any responsibility for her death.
3. The Inspector then reveals that Sheila thought that Eva had made fun of her, complained and got her sacked. Sheila is deeply ashamed and feels responsible for the girl's death.
4. The Inspector forces Gerald to confess to an affair he had with Eva. Sheila respects Gerald's honesty but returns the engagement ring he gave her.
5. It is revealed that Sybil Birling had refused to help the pregnant Eva.
6. It turns out that it was Eric who got Eva pregnant, and stole money from his father to help her.
7. The Inspector leaves. The family ring the infirmary and there is no record of a girl dying from drinking disinfectant.
8. Suddenly the phone rings, Mr Birling answers it, to his horror the phone call reveals that a young woman has just died from drinking disinfectant and the police are on their way to question them about it. The curtain falls and the play ends.



## **Plot and structure**

Priestley structures the play by dividing it into three Acts. The play uses both the features of a well made play and Greek unities of action, time and place.

### **Act One**

- The Engagement Party
- Birling and Gerald talk alone
- Arrival of the Inspector
- Interrogation of Mr Birling
- Interrogation of Sheila
- Sheila's confession and suspicion

### **Act Two**

- Gerald's confession
- Interrogation of Gerald
- Interrogation of Mrs Birling/
- Eric's entrance

### **Act Three**

- Interrogation of Eric
- The Inspector Leaves
- The Inspector's Identity.

### **The Well-Made Play (Eugene Scribe 1791-1861)**

**Exposition** - sets up the characters, setting and plot

**Complication** - introduces a problem that must be resolved

**Climax** - the highest point of the story – everything has worked up to this moment

**Falling Action** - the story starts to draw towards a close

**Resolution** - The writer may have left you thinking or answered all of your questions.

### **The Greek Unities:**

**Action:** The action seems more intense and convincing because there are no complicated sub-plots

**Time:** The events on stage seem more immediate because they unfold in real time.

**Place:** The single naturalistic setting focuses the attention of the audience

**A modern version of the medieval morality plays:** Priestley takes the characters and audience on a journey of enlightenment from ignorance to knowledge. He warns them of the error of their ways and, through the Inspector, suggests an alternative.

## Eva Smith's Timeline

| <b>Date</b>       | <b>What happened</b>  |
|-------------------|---|
| September 1910    | After helping to organise a strike at Birling & Co. Eva is sacked           |
| December 1910     | Eva gets a job at Milwards  |
| January 1911      | Sheila complains about Eva. Eva is sacked.                                  |
| March 1911        | Eva (Daisy Renton) meets Gerald. They become lovers.                        |
| September 1911    | Gerald ends relationship. Eva moves to seaside for 2 months.                |
| November 1911     | Eva meets Eric. She gets pregnant. He steals. She leaves him.               |
| Early Spring 1912 | Eva is refused help by Sybil at the 'Brumley Women's Charity Organisation'. |
| April 1912        | Eva Smith drinks disinfectant and dies.                                     |

### **Priestley's methods**

1. Dramatic timing/structure: e.g. the timing of the Inspector's arrival; Eric's return at the end of Act 2; the sequence of the interrogations
2. Characterisation: the distinctive behaviour and syntax of each character
3. Dramatic irony: Birling's speeches in Act 1. Eric's entrance in Act 2.
4. Suspense and tension
5. Cliff-hanger: end of Act 2 and the ending of the play
6. Stage directions: 'lighting should be pink and intimate until the Inspector arrives, and then it should be brighter and harder.'
7. Symbolism, often through props: port and whiskey; the engagement ring; the Inspector; the Titanic; the doorbell; disinfectant; the telephone
8. Emotive language: 'died after several hours of agony...'
9. Rhetoric and oratory: speeches by Birling and the Inspector
10. Repetition: responsibility, agony
11. Social dialect: 'squiffy' ; 'Steady the buffs' 'chap'



## Act 1

| Quotation  | Who says it? What's it about?  | Links to themes and context   | Methods used and their effects  |
|--|--|---|---|
| I don't play golf. (p174)  | The Inspector to Mr Birling, in response to Mr B saying he knows the chief of police | Socialism / capitalism / class: in a capitalist society the middle classes use their connections to get power. The Inspector rejects this system. | Noun 'golf' as metaphor for using connections to exert power<br>Verb 'play' suggests it is trivial, reflecting inspector's disdain. |
| A nice little promising life there, I thought, and a nasty mess somebody's made of it. (p178)  |  |   |   |
| What happened to her then may have determined what happened to her afterwards, and what happened to her afterwards may have driven her to suicide. A Chain of events... (p172) |  |   |   |
| It's too late. She's dead. (p181)  |  |   |   |
| I'm sorry daddy. (p165)  |  |   |   |
| But these girls aren't cheap labour – they're <i>people</i> . (p177)   |  |   |   |
| (laughs rather hysterically) why – you fool – he knows. Of course he knows. And I hate to think how much he knows that we don't know yet. You'll see. You'll see. (p182)       |  |   |   |
| 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 (p165)                                   |  |   |   |

|   |  |  |  |
|---|--|--|--|
| <p>I gather there's a very good chance of a knighthood – so long as we behave ourselves, don't get into the police court and start a scandal – eh? (p167)</p>                                     |  |  |  |
| <p>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. (p168)</p>                                  |  |  |  |
| <p>Still, I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it? (p172)</p> |  |  |  |
| <p>Rubbish! If you don't come down sharply on some of these people, they'd soon be asking for the earth. (p173)</p>   |  |  |  |
| <p>So – for god's sake – don't say anything to the inspector. (p182)</p>  |  |  |  |
| <p>I don't know – really. Suddenly I felt I just had to laugh. (p163)</p>   |  |  |  |
| <p>Why wouldn't they try for higher wages? (p174)</p>   |  |  |  |

## Big questions about Act 1

1. How and why does Priestley use dramatic irony to make Mr Birling appear foolish?
2. In what ways does the Inspector refuse to conform to the social conventions the Birlings hold dear?
3. How does Priestley create suspense in Act 1?

## How much do you know about Act 1?

1. When is the play set?
2. From the initial stage directions, how do we know that the Birlings have an affluent lifestyle?
3. Quote how the lighting is described at first, then when the inspector arrives.
4. Who is a 'heavy-looking, rather portentous man in his middle fifties'?
5. Who is 'not quite at ease, half-shy, half-assertive'?
6. Who is 'very pleased with life'?
7. Who is 'very much the easy well-bred young man-about-town'?
8. How is Mrs Birling described?
9. What are they celebrating?
10. Name the maid.
11. What type of businessman does Mr Birling think he is?
12. What does Sheila's engagement to Gerald mean to Arthur?
13. Name 2 major events that Birling predicts incorrectly in his long speech.
14. Why does Priestley script the doorbell to ring when it does?
15. On arrival, quote two words/phrases that illustrate the inspector.
16. Why was Eva dismissed from Birling and Co.?
17. Where does Eva get a job afterwards?
18. How does Eva die? (be specific!)
19. Who says: '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.'
20. Who says: 'You seem to be a nice, well-behaved family.'

## Act 2

| Quotation   | Who says it? What's it about? | Links to themes and context | Methods used and their effects |
|---|-------------------------------|-----------------------------|--------------------------------|
| (sternly to them both)<br>You see, we have to share something. If there's nothing else, we'll have to share our guilt. (p184)             |                               |                             |                                |
| (cutting in, with authority) he must wait his turn. (p188)  |                               |                             |                                |
| (massively) Public men, Mr Birling, have responsibilities as well as privileges. (p195)   |                               |                             |                                |
| (very deliberately) I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it. (p198) |                               |                             |                                |
| (As Birling tries to protest, turns on him)<br>Don't stammer and yammer at me again, man (p199)   |                               |                             |                                |
| We all started like that – so confident, so pleased with ourselves - until he began asking us questions. (p185)                           |                               |                             |                                |
| I'm not a child, don't forget. I've a right to know. (p192)   |                               |                             |                                |
| (rather wildly, with laugh) No, he's giving us the rope – so that we'll hang ourselves.   |                               |                             |                                |
| I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class – (p185)                          |                               |                             |                                |
| (with dignity) Yes. We've done a great deal of useful work in helping deserving cases. (p195)   |                               |                             |                                |

|   |  |  |  |
|---|--|--|--|
| <p>I did nothing I'm ashamed of or that won't bear investigation. (p197)</p>  |  |  |  |
| <p>I'm sorry she should have come to such a horrible end. But I accept no blame for it at all. (p200)</p>   |  |  |  |
| <p>He should be made an example of. If the girl's death is due to anybody, then it's due to him. (p200)</p>   |  |  |  |
| <p>(distressed) sorry – I – well, I've suddenly realised – taken it in properly – that she's dead. (p189)</p>   |  |  |  |
| <p>(hesitatingly) it's hard to say. I didn't feel about her as she felt about me. (p192)</p>  |  |  |  |
| <p>(he waits a moment, then in a low, troubled tone) she told me that she'd been happier than she'd ever been before – but that she knew it couldn't last. (p193)</p> |  |  |  |

## Big questions about Act 2

1. What evidence is there that Sheila has changed from a naive young woman who is “very pleased with life and rather excited” to become the most mature and perceptive member of the Birling family?
2. How and why does the Inspector trap Mrs Birling into blaming Eric?
3. How and why does Priestley turn the audience against Mrs Birling?

## How much do you know about Act 2?

1. Who was harassing Eva/Daisy in the Palace Bar?
2. What phrase is later used to describe him, much to the disgust of Mr and Mrs Birling?
3. Who expresses very definite views as to who is ‘entirely responsible’ for Eva’s death?
4. What does Sheila give to Gerald before he leaves?
5. Why does Mrs Birling remain nonchalant (casual/detached) even when she has seen the photograph?
6. How does Gerald attempt to defend the affair initially?
7. How does the Inspector claim to know so much about her life?
8. Who says this and to whom? ‘I feel you’re beginning all wrong.’
9. Who says this and to whom? ‘I never take offence’.
10. The Inspector creates a play on the word ‘offence’ – what are the two meanings of the word that become tangled in this Act?
11. Throughout the act, moral judgements are made by the audience and the characters themselves about each other. Who condemns whom here? ‘I think it was cruel and vile’.
- 12.
13. The Inspector claims that the girl needed more than money. He lists three things – what are they?
14. How does Mrs. Birling give many of her answers?
15. What does the Inspector’s visit expose about Eric that Mrs. Birling claimed not to be aware of?
16. How does she refer to her son in this scene?
17. In what 3 ways does Gerald describe Daisy when he first meets her that made her look ‘totally out of place’ at the Palace Bar? \_\_\_\_\_ and \_\_\_\_\_ and \_\_\_\_\_
18. Who says ‘I must say, we are learning something tonight’?
18. Quote the line in which the Inspector attempts to make Mr. Birling realise that Sheila isn’t a dreamy little girl.
19. Who is described as the ‘fairy prince’ and by whom?
20. When Gerald has confessed his role in knowing Eva, why does Mr. B intervene and begin defending him in front of Sheila?

Act 3

| Quotation  | Who says it? What's it about? | Links to themes and context | Methods used and their effects |
|--|-------------------------------|-----------------------------|--------------------------------|
| (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. (p206) |                               |                             |                                |
| No. She didn't want me to marry her. Said I didn't love her – and all that. (p204)   |                               |                             |                                |
| (unhappily) My God – I'm not likely to forget. (p207)  |                               |                             |                                |
| Each of you helped to kill her. Remember that. Never forget it. ( He looks from one to the other of them carefully.) But then I don't think you ever will. (p206)              |                               |                             |                                |
| One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us. (p207)   |                               |                             |                                |
| We don't live alone. We are members of one body. We are responsible for each other. (p207)   |                               |                             |                                |
| 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. (p207)                                     |                               |                             |                                |
| (flaring up) It's you two who are being childish – trying not to face the facts. (p209)  |                               |                             |                                |
| (bitterly) I suppose we're all nice people now. (p213)   |                               |                             |                                |
| (tensely) I want to get out of this. It frightens me the way you talk. (p219)  |                               |                             |                                |

|   |  |  |  |
|---|--|--|--|
| <p>You began to learn something. And now you've stopped. You're ready to go on in the same old way. (p220)</p>  |  |  |  |
| <p>There'll be a public scandal. (p208)</p>   |  |  |  |
| <p>(angrily) Drop that. There's every excuse for what both your mother and I did. (p208)</p>  |  |  |  |
| <p>That fellow obviously didn't like us. He was prejudiced from the start. Probably a socialist. (p211)</p>   |  |  |  |
| <p>(pointing to Eric and Sheila) Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke – (p220)</p>   |  |  |  |
| <p>Everything's all right now, Sheila. (Holds up the ring) What about this ring? (p220)</p>   |  |  |  |
| <p>Well, I don't blame you. But don't forget I'm ashamed of you as well – yes both of you.</p>  |  |  |  |
| <p>(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?</p> |  |  |  |
| <p>The money's not the important thing. It's what happened to the girl and what we all did to her that matters.</p>   |  |  |  |



### Big questions about Act 3

1. How does Priestley use the Inspector as a vehicle for his own political views in the Inspector's final speech?
2. How do the various characters respond to the discovery that Inspector Goole is not a real police inspector? What do these responses reveal about them?
3. Given that Eva Smith became pregnant with Eric's child *before* going to see Mrs Birling, and given that the Inspector has dealt with all the other characters in the chronological order in which they were involved with Eva, why do you think Priestley saves Eric's interrogation for Act 3 and presents Mrs Birling's interrogation in Act 2?

### How much do you know about Act 3?

- Q1. Mrs. Birling states, 'there must be some mistake'. What is she referring to?
- A. That Eric can't be the father of the unborn child.
  - B. That Eric drinks too much.
  - C. That she shouldn't be blamed for anything that happened to Eva Smith.
  - D. That Gerald had an affair the previous summer.
- Q2. Where did Eric say he met Eva Smith?
- A. Milwards
  - B. The cinema.
  - C. The Palace bar.
  - D. The local Wetherspoons.
- Q3. In Eric's own words, what mood was he in that night?
- A. I didn't install her there so that I could make love to her.
  - B. I was in that state when a chap turns easily nasty.
  - C. I know it made me finally lose all patience with her.
  - D. As if a girl of that sort would ever refuse money.
- Q4. Why does Eva refuse to take any more money from Eric?
- A. She's got enough already.
  - B. She doesn't need it as she's going to get the help she needs from a local women's charity.
  - C. She realises it's stolen and doesn't want him to get into any trouble.
  - D. She's already decided that she's going to take her own life.
- Q5. What does Eric say to his father when asked why he didn't come to him, instead of stealing, if he needed money?
- A. You don't understand anything. You never did. You never even tried.
  - B. You're not the kind of father a chap could go to when he's in trouble.
  - C. You helped to kill her.
  - D. I didn't want to trouble you.
- Q6. Why do you think Mr. Birling is most worried about Eric's behaviour?
- A. Because a young girl has suffered a terrible death.
  - B. Because Eric has let him down.
  - C. Because he fears a public scandal.
  - D. Because it's going to cost him a lot of money to put right.
- Q7. What does Eric accuse his mother of?
- A. Of being out of touch with the younger generation.
  - B. Of being aloof and distant.
  - C. Of not helping a desperate woman.
  - D. Of killing her own grandchild.
- Q8. 'But each of you helped to kill her'. Who says this?
- A. Eric to his parents.
  - B. Sheila to her parents.
  - C. The Inspector to all of them.
  - D. Gerald to the Birlings.
- Q9. 'They will be taught it in fire and blood and anguish'. What could he mean by this?
- A. A warning steeped in religious connotations of hell.
  - B. The two World Wars, in particular the Second World War, which saw an end to class divisions to ensure the country's survival.

- C. The persistent of man's inability to learn from their mistakes, as portrayed by the Birlings.  
 D. All of the above.
- Q10. Based on the understanding that the Inspector represents Priestley's socialist views on stage, what do you think his overall message to the audience is?
- A. The status quo should remain, we are all doing fine just as we are.  
 B. The working classes are lazy.  
 C. There is equality between the genders.  
 D. We should all look out for those less fortunate than ourselves, learn from the mistakes of the past and look to the young to lead the way.
- Q11. Which of the following sets of stage directions describes the Birlings in the immediate aftermath of the Inspector's departure?
- A. Angry, upset, thoughtful, remorseful.  
 B. Subdued, quietly crying, collapsed, brooding desperately.  
 C. Carefree, joyous, happy, content.  
 D. Quiet, angry, exhausted, silent.
- Q12. Mr. Birling is the first to speak. What does he say?
- A. He says he's relieved the Inspector has finally gone.  
 B. He tells Eric to pour him a drink.  
 C. He suggests that Mrs. Birling and Sheila leave the room, whilst the men talk about what to do next.  
 D. He blames Eric for everything.
- Q13. Which of the following is true in terms of the differing generations of the Birling family?
- A. The older Birlings are quick to accept responsibility for what their children have done.  
 B. The younger Birlings challenge their parents for not appearing to have learned anything from the experience.  
 C. The older Birlings understand the way the younger generation think and behave.  
 D. The younger Birlings know what's best to avoid a public scandal.
- Q14. Sheila starts to question what at this point?
- A. Her brother's intelligence.  
 B. Her mother's sincerity.  
 C. Her engagement to Gerald.  
 D. The Inspector's authenticity.
- Q15. What news does Gerald return with?
- A. That the Inspector is almost certainly not a real policeman.  
 B. That he still wishes to marry Sheila.  
 C. That he admits his mistakes and vows to be faithful to Sheila from now on.  
 D. That his parents have returned and are on their way over to sort out this mess.
- Q16. Who does Mr. Birling ring to seek confirmation about the Inspector?
- A. Alderman Meggarty.  
 B. Colonel Roberts.  
 C. The Lord Mayor.  
 D. Mystic Meg.
- Q17. What does Gerald do to reveal that they may all have been had?
- A. He calls his father to ask if any Inspector Goole exists.  
 B. Finds photographs of three different girls that must have fallen from the Inspector's pocket.  
 C. Discovers an Inspector's disguise lying in the bushes outside the house.  
 D. He calls the infirmary to discover that there has been no suicide.
- Q18. The rift between the younger and older Birlings grows as... (Select 2) Please select 2 correct answers
- A. The older Birlings feel no guilt for their past actions.  
 B. The family run out of port.  
 C. The younger Birlings still remember the girl and how they treated her.  
 D. They all decide to forget the evening ever happened and return to the way they were.

## The Exam Question

# GCSE English Literature 8702/2

Paper 2 Modern texts and poetry

You will be assessed on  
*An Inspector Calls* in  
Paper 2.

| SECTION A                    |  | Questions | Page |
|------------------------------|--|-----------|------|
| <b>Modern prose or drama</b> |  |           |      |
| JB Priestley                 | <i>An Inspector Calls</i>                                | 1–2       | 4    |
| Willy Russell                | <i>Blood Brothers</i>                                    | 3–4       | 5    |
| Alan Bennett                 | <i>The History Boys</i>                                  | 5–6       | 6    |
| Dennis Kelly                 | <i>DNA</i>   | 7–8       | 7    |
| Simon Stephens               | <i>The Curious Incident of the Dog in the Night-Time</i> | 9–10      | 8    |
| Shelagh Delaney              | <i>A Taste of Honey</i>                                  | 11–12     | 9    |
| William Golding              | <i>Lord of the Flies</i>                                 | 13–14     | 10   |
| AQA Anthology                | <i>Telling Tales</i>                                     | 15–16     | 11   |
| George Orwell                | <i>Animal Farm</i>                                       | 17–18     | 12   |
| Kazuo Ishiguro               | <i>Never Let Me Go</i>                                   | 19–20     | 13   |
| Meera Syal                   | <i>Anita and Me</i>                                      | 21–22     | 14   |
| Stephen Kelman               | <i>Pigeon English</i>                                    | 23–24     | 15   |

Section A of  
Paper 2 has  
questions on a  
lot of texts, but  
you **ONLY**  
answer on *An  
Inspector  
Calls*.

|   |   |
|---|---|
| <p><b>Section A: Modern prose or drama</b></p> <p>Answer <b>one</b> question from this section on your chosen text.</p> <hr/> <p><b>JB Priestley: <i>An Inspector Calls</i></b></p> <p><b>EITHER</b></p> <p><b>0 1</b> How and why does Sheila change in <i>An Inspector Calls</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• how Sheila responds to her family and to the Inspector</li> <li>• how Priestley presents Sheila by the ways he writes.</li> </ul> <p style="text-align: right;">[30 marks]<br/>AO4 [4 marks]</p> <p><b>OR</b></p> <p><b>Question 2</b></p> <p><b>0 2</b> How does Priestley explore responsibility in <i>An Inspector Calls</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• the ideas about responsibility in <i>An Inspector Calls</i></li> <li>• how Priestley presents these ideas by the ways he writes.</li> </ul> <p style="text-align: right;">[30 marks]<br/>AO4 [4 marks]</p> | <p>There is a choice of <b>TWO</b> questions. <b>CHOOSE ONE</b> of them. <b>DO NOT</b> answer both!</p> <p>Unlike other parts of the Literature exam, there is no extract from the play in the exam. You therefore need to know the play really well.</p> <p>Generally, one question is based on a character (like Question 01) and the other is based on a theme (like Question 02).</p> |
|---|---|

## Example answers (for Question 02)

### Level 4

In 'an inspector calls' responsibility is explored by Priestly to show how your social status would determine your responsibility in life.

Priestly uses the inspector as a catalyst to elevate the severity and seriousness of the situation. However when Mrs Birling comes under the inspectors scrutiny, her response to his accusations 'I accept no blame for it at all' which only shows how little she cared as a girls death was partly a consequence of her actions. Eventhough Sheila has accepted blame for getting her fired and feels great remorse, it highlights how the young and old respond to these situations, Sheila taking full responsibility for her actions and Mrs Birling refusing to show any emotion. However a reason for her response could be because of her social status (higher than her husbands) as she thinks 'a girl in her position' cannot have 'elaborate feelings' for a man who has a much higher social status. Mrs Birling refers to the girl's 'position' which could suggest that its her own fault for getting pregnant out of wedlock or that because she has virtually no social status and that she deserves no help and should live with her consequences.

Unlike her mother Sheila has a much more modern view on society and she sympathises with the girls situation. The inspector is quite influencial upon Sheila and her makes her see things from a different perspective - 'but theses girls aren't cheap labour, they're people' which is almost the opposite of what her mother and father think. She tries to normalise the working people by referring to them as 'people' as oppossed to her mother referencing to them as if they almost weren't human. However this also makes the reader think about how we treat or how we are treated by people of a different class and really what a small or big difference it makes to our lives.

Preistly uses the inspector to make the characters feel guilt so that they accept responsibility for what they have done. He passes comment to Sheila 'but she had been pretty - very pretty' which only exaggerates the guilt of the Birling's and Croft but also makes what they did seem all more worse. The Inspector says 'had been' and this is suggesting that makes it even worse a young, pretty girl died because of their actions.

### **Examiner's comment**

*This is a clear and sustained response to task, with relevant comments on a range of details and clear understanding of Priestley's use of character and language.*

SPaG=3.

*Remember: Think about ways of developing some of the ideas in more detail. In order to achieve the next level, it would be very useful to start to focus more on the 'bigger picture' of the play in terms of the ideas and themes.*

### **Level 5**

J. B. Priestley introduces the audience to Inspector Goole when he arrives at the Birling household looking for 'information' about 'a young woman' who 'died in the Infirmary'. The audience (and the Birlings) are sure that there is nobody to blame for the woman's death as it becomes evident that it was a 'suicide, of course.'

However, Priestley later makes it clear that every member of the Birling family was partially responsible for her death, Priestley does this through Inspector Goole.

Goole first interrogates Arthur Birling about Eva Smith and the audience finds out that Birling 'discharged her', two years prior to her death. This immediately causes the audience to place blame on Birling, but upon realising that it was so long before her death the audience then jumps to the same conclusion as Arthur which is that it had nothing 'to do with the wretched girl's suicide.' However, the Inspector tell Birling (and the audience) that her losing that job may have started 'a chain of events' leading her to her suicide.

In this section of the play the audience sees unusual behaviour from Inspector Goole. Goole appears to have no respect for the Birlings' high place in society which is odd for a member of society during that time. This makes the audience question the inspector's intentions at the Birlings' house.

Priestley then tells the audience that Sheila too, was partially responsible for the girl's suicide. Priestly, again uses Goole to place blame. Sheila realises and accepts that she is responsible for the suicide of Eva Smith. This shows the audience that the younger you are the more impressionable you can be. Priestley, does this because he wants to show that the next generation can be changed into something better. A generation that looks after each other instead of one that thinks that 'a man has to look after himself.'

Priestley portrays the older characters in the play as unphased by the horror of a girl's suicide. They are also seen as unwilling to accept responsibility for their actions. Priestley presents them in this way by Birling's reaction to being blamed for starting 'a chain of events' Birling claims that he 'can't accept responsibility'. The use of the word 'can't' shows the audience that he is more than just unwilling to accept it, it shows the audience that Birling feels as though his high place in society makes him unable to 'accept any responsibility' for it.

Priestley further emphasises how the two generations take the news in different ways when Inspector Goole leaves. Birling, Mrs Birling and Gerald all start to look for excuses and ways out of the guilt.

Priestley uses Goole to get his socialist views across, at the end of the play Inspector Goole says that 'we are members of one body. We are responsible for each other'.

### **Examiner's comment:**

*This is thoughtful, developed response which maintains a considered approach to the task throughout and builds an argument with sound selection of material, including quotations. Overall, this is a considered response to the task.*

SPaG=4

*Remember: Try to consider ways of using subject terminology to support your consideration of writer's methods. Make sure these are appropriate. You might consider 'characterisation', 'constructs', plot development', or 'structure' as useful examples.*

### **Level 6**

The character of Sheila Birling undergoes the most dramatic character reformation out of all the others in 'An Inspector Calls'. She is used as a vessel for Priestley to present his Socialist ideas, and his belief that the young are the future. This is evidenced in the scene in which the Inspector tells Sheila's mother that 'the young are more impressionable'.

The play starts off at Sheila's engagement party. She is presented almost immediately to be childish, and more than a little naive. The first words we hear her say are said 'gaily and possessively', as instructed by the stage directions. This concealed possessiveness also hints at an undercurrent of unease. This is later reinforced with her asking Gerald to 'go on, you just object!', in a mock aggressive tone. Allegorically, this is symbolic of all children of well-off capitalist families sensing something wrong with this way of thinking. However, all the discontent they feel is glossed over with banality and vapidty, hence the heavy use of the word 'mock'. A sense

of tension is established between Sheila and her fiancée fairly early on when she mentions 'last summer, when you hardly came near me'. This is done half seriously, half playfully. The rest of this particular conversation with Gerald continues in this tone, instilling a sense of anticipation on the audience. Sheila also calls her mother 'Mummy', a childish affectation, deliberately done to present her as spoilt and innocent of the world. She is a representation of all the upper class stereotypes, done so as to make the audience relate to her personally, or at least recognise a character trait she has in a friend or relative.

Sheila is the second member of the Birling family to be interrogated by the Inspector about the death of Eva Smith. She begins to sympathise with the girl's plight, saying warmly that 'it's a rotten shame', with regards to her father firing Eva. Later on, she noticeably defends the girls, by exclaiming that 'they're not cheap labour-they're people.' This scene begins her metaphorical transformation from blithe, class orientated capitalist, into a believer and advocator of Socialism. Although not said explicitly, Sheila's lines definitely become more profound and left leaning. Then, we learn how Sheila was involved. She confesses to getting the girl fired in a fit of temper. We are told it is 'the last steady job she had'. Unlike her father before her, Sheila is physically distressed and begins to cry. Her anger at herself also manifests itself as she snaps at Gerald, when it is clear he hadn't actually done anything to provoke it. She projects her anger at herself onto him as a coping mechanism. This is a metaphor, hearkening back to capitalism blame culture, and the upper classes refusal to accept any responsibility for anything. The reason Sheila fires the girl is that she believes the girl to be mocking her in the dressing room at a prestigious department store. It is later revealed that this is only because Eva Smith looks prettier in the dress than Sheila. Firing someone over a fit of pure vanity is a blatant statement of Priestley's opinions of the upper class- whom he believes can be utterly callous, as demonstrated here with Sheila, and later on with her mother. When the inquiry is finished, Sheila almost breaks down. The use of remorse helps the audience to again sympathise and relate to her, but on a more human level than in the beginning. Near the end of Act 1, she is described as 'laughing hysterically', when Gerald says that there is no need to tell the inspector about his connections to Eva Smith. She tells him that 'he knows'. This reflects Sheila's acceptance, and willingness to share blame as a reason for Eva's suicide.

The beginning of Act 2 shows us Gerald telling Inspector Goole that Sheila has 'had a long and exciting day'. This is another example of people treating her like a child, except this time around, she fiercely rebukes him, telling him she couldn't possibly leave now. This is also done calmly, with an air of someone accepting their fate. She admits to being hysterical, although this is only done as an explicit translation of what Gerald is trying to get across. Interestingly, Gerald refers to Sheila (who is his fiancée) as 'Miss Birling', here, suggesting a mental disconnection. This is used to represent the difference between Socialist and capitalist ideals.

**Examiner's comment:**

*This is a very well-structured, conceptualised argument. There is fine-grained and insightful analysis of language and a willingness to engage with challenging ideas. There is a clear sense that this candidate is engaging with the text as a play; character as construct, structure of scenes, use of stage directions, and so on.*

SPaG=4

# MARK SCHEME (30+4=34)

|   | Students working at this level:  |
|---|--|
| Level 6 (26-30)<br>Conceptual critique                                  | <ul style="list-style-type: none"> <li>- All of LEVEL 4 + 5</li> <li>- Convincing, critical, conceptual argument that drives response to task and text</li> <li>- Analytical approach – precise references to illustrate argument</li> </ul>   |
| Level 5 (21-25)<br>Developed/balanced analysis                          | <ul style="list-style-type: none"> <li>- All of LEVEL 4</li> <li>- Consider different points of view/meanings/readings</li> <li>- Develop ideas by linking to whole text/ context/ other references</li> <li>- Offer tentative theories</li> </ul>   |
| Level 4 (16-20)<br>Exploration of text as a construct/ writer's purpose | <ul style="list-style-type: none"> <li>- Understand task and text and write a sustained response</li> <li>- Treat text as conscious construct/deliberate construction</li> <li>- Explain effect of writer's (deliberate) choices</li> <li>- Use references effectively to support their point</li> <li>- Show relative understanding of context</li> <li>- Understand themes/ideas linked to abstract terms</li> </ul> |
| Level 3 (11-15)<br>Reasoned explanation                                 | <ul style="list-style-type: none"> <li>- Make relevant points about task and whole text</li> <li>- Focus on content of the text rather than the construction of it</li> <li>- Explain what they think and why</li> <li>- Use references to support ideas</li> <li>- Identify more than one method used by the writer</li> <li>- Are aware of themes and ideas</li> </ul>   |
| Level 2 (6-10)<br>Supported understanding                               | <ul style="list-style-type: none"> <li>- Attempts to have a clear opinion/point of view</li> <li>- Attempts to use evidence</li> <li>- Begins to be aware of writer/deliberate effects (e.g. mood)</li> </ul>  |
| Level 1 (1-5)<br>Narrative description                                  | <ul style="list-style-type: none"> <li>- Tell the story/what happens in the text</li> <li>- Make some reference to the text</li> <li>- Focus on narrative/plot</li> </ul>  |

| Assessment objectives and marks available |   |
|---|---|
| AO1<br>(12/34)                            | Read, understand and respond to texts. Maintain a critical style and develop an <b>informed personal response</b> ; use <b>textual references/quotations</b> , to support and illustrate <b>interpretations</b> |
| AO2<br>(12/34)                            | Analyse the <b>language, form and structure</b> used by a writer to create meanings and effects, using relevant <b>subject terminology</b> where appropriate.   |
| AO3<br>(6/34)                             | Show understanding of the relationships between <b>texts and the contexts</b> in which they were written.   |
| AO4<br>(4/34)                             | Use a range of vocabulary and sentence structures for clarity, purpose and effect, with <b>accurate spelling and punctuation</b> .  |

## Example exam-style questions

### A

EITHER

01 How important is the character of Eric in demonstrating Priestley's ideas?

Write about:

- How Eric responds to his family and the Inspector
- How Priestley presents Eric's actions

OR:

02 How successfully is the idea of collective responsibility explored in this play, through the use of the Inspector?

Write about:

- Priestley's ideas about collective responsibility in *An Inspector Calls*
- How Priestley uses the Inspector to present these views

### B

EITHER

01 How does Priestley use Gerald Croft's status to show his ideas about society?

Write about:

- How the Birling family react to Gerald Croft
- How Priestley presents Gerald Croft

OR:

02 How successfully does Priestley present the different attitudes between the older and younger generations in *An Inspector Calls*?

Write about:

- How Priestley presents the older generation and the younger generation
- How Priestley shows his and their attitudes in the way he writes



## **C**

**EITHER**

**01** Why did Priestley create the Birling family as the central characters in *An Inspector Calls*?

**Write about:**

- How Priestley presents the Birlings
- What the Birling family represent and how they demonstrate Priestley's views

**OR:**

**02** How does Priestley explore guilt in *An Inspector Calls*?

**Write about:**

- How Priestley presents guilt by the way he writes
- How Priestley presents different characters' reactions to guilt

## **D**

**EITHER**

**01** How does Priestley use Mr Birling to present his ideas about employers' responsibility?

**Write about:**

- Priestley's ideas about employers
- How Priestley presents Mr Birling

**OR:**

**02** How does Priestley present his ideas about social class in *An Inspector Calls*?

**Write about:**

- Priestley's ideas about social class
- How Priestley presents these ideas through his characters and the way he writes

## **E**

**EITHER**

**01** Why does Priestley present Eva Smith without the audience ever getting to see her or hear her in *An Inspector Calls*?

Write about:

- How Priestley presents Eva Smith
- What Eva Smith represents and how this shows Priestley's views

**OR:**

**02** How does Priestley show his ideas about gender inequality in *An Inspector Calls*??

Write about:

- Priestley's views on gender inequality
- How Priestley presents gender inequality

## **F**

**EITHER**

**01** How does Priestley use Sheila's change throughout the play to present his ideas??

Write about:

- How Sheila responds to her family and to the Inspector
- How Priestley presents the change in Sheila by the way he writes

**OR:**

**02** What is important about the period of time in which Priestley set *An Inspector Calls*, and why did he do this?

Write about:

- The importance of the period of time in which the play was set
- How Priestley uses this period of time to present his ideas to the audience

## An Inspector Calls: Revision Quizzes

1. Use these quizzes throughout your revision to check understanding of:

- ★ Plot
- ★ Characters
- ★ Relationships
- ★ Quotations
- ★ Key themes
- ★ Events
- ★ Context

2. Write your answers on a separate sheet of paper or test yourself/others verbally.

3. Tick in the correct box:

|   |          |       |
|---|----------|-------|
| Correct answer; good understanding of the main ideas            | 1 point  | GREEN |
| Partially correct answer; some understanding, but could develop | 0 points | AMBER |
| Incorrect answer; revision required                             | 0 points | RED   |

4. Complete each quiz at least 3 times over the course of your revision.

5. Use the links below and your class notes to revise any RED or AMBER questions.

Useful websites:

- ★ BBC Bitesize: <http://www.bbc.co.uk/education/topics/zxmb4j6>
- ★ Youtube context documentary: <https://www.youtube.com/watch?v=PhVC0sL6EkM>
- ★ Mr Bruff analysis of stage directions: <https://www.youtube.com/watch?v=IRCqstRcSTs>
- ★ Quizlet: <https://quizlet.com/subject/an-inspector-calls/>
- ★ LitChart: [https://drive.google.com/open?id=0BzCUgH\\_EEUtkT08zV085amdPVTg](https://drive.google.com/open?id=0BzCUgH_EEUtkT08zV085amdPVTg)
- ★ Umbrella revision:  
<https://www.educationumbrella.com/curriculum-vital/an-inspector-calls-summary>
- ★ Andrew Moore's revision guide:  
<http://www.universalteacher.org.uk/drama/inspectorcalls.htm>

**Pages 28-32: revision quizzes. See separate pdf file**











## Quiz answers

### Quiz One - Priestley and Context

1. The Well Made Play, Morality Play, Crime Thriller / Detective Genre
2. Set in 1912
3. Written in 1945
4. The Edwardian Era
5. Economic and social systems characterised by social ownership and democratic control
6. An economic and political system in which a country's trade and industry are controlled by private owners for profit, rather than by the state
7. The Welfare State
8. The Inspector
9. Mr Birling
10. Responsibility: we should all look out for those less fortunate than ourselves, learn from the mistakes of the past and for the young to lead the way

### Quiz Two - Key Quotations

1. Mr Birling - he has made his wealth through success in business; he is a firm capitalist and has little empathy for those less fortunate.
2. Sheila - unlike her father, she does not think of the factory women purely as labour.
3. Gerald - he seems to be genuinely upset by the death of Eva.
4. Mrs Birling - she assumes Sheila's reaction is down to the Inspector rather than understanding her own daughter's intelligence/view of life.
5. The Inspector - he works in a methodical way and controls the events of the evening.
6. Eric - he can become violent when drinking; it is implied he forced himself on Eva.
7. Mr Birling - in his desperation to avoid a 'public scandal' he tries to bribe the Inspector.
8. Mrs Birling - before she realises it is Eric, she puts all the blame on the father of Eva's child.
9. Eric - he is shocked that the family seemed to have learnt nothing; he clearly has.
10. Mrs Birling - demonstrates her prejudice against Eva simply because she is working class.
11. Mrs Birling - she feels no guilt or remorse.
12. The Inspector - he (Priestley) believes we are all one society and should look out for each other.
13. Sheila - she demonstrates guilt and remorse; she accepts responsibility almost immediately.

### Quiz Three - The Inspector

1. Mr Birling is preaching to Gerald and Eric about a man looking after himself and his own.
2. Priestley times his entrance to literally cut Birling off, highlighting his objection to these views.
3. The Inspector is a large presence, he remains solid and unbreakable unlike the others and he remains in control throughout, driven by his purpose.
4. It is unnerving and accusatory.
5. The Inspector works in a methodical way; he controls the pace and action throughout.
6. Emotive, shocking, aggressive.
7. Persuasive e.g. rule of three, emotive language, hyperbole, metaphor etc.
8. Mr Birling
9. Any of these or similar: Carefully, weightily, firmly, sternly, harshly, cutting in, steadily, impressively, dryly, slowly.
10. Mrs Birling

#### Quiz Four - Dramatic Techniques

1. Dramatic irony
2. Entrances and Exits / Prop - doorbell / Sound effects
3. Use of contrasts
4. Props and symbolism
5. Dramatic tension / mystery
6. Staging / stage directions
7. Mystery
8. The structure of the play
9. Entrances and Exits / The Climactic Curtain / Cliffhanger
10. Dramatic irony

#### Quiz Five - Opening Stage Directions

1. The Birlings are middle class and live comfortably, but everything is done for show rather than for comfort
2. Mr and Mrs Birling.
3. a) They are not very close/their relationship isn't a good one - the physical distance represents an emotional one b) the difference between men and women; the inequality between genders
4. Eric, symbolic of the tensions between him and the family - he and Mr Birling in particular are not very close and his mother seems to know him very little
5. It goes from 'pink and intimate' to 'brighter and harder'
6. a) It is the start of an interrogation, b) the lighting is symbolic of the Inspector bringing light (truth and good) into a darker, secretive situation, c) the 'pink' lighting represents the cosy, sheltered and delusional view that the Birlings have of the world; the bright, hard lighting is used to reveal their flaws, mistakes and hypocrisies
7. Self-important, pompous or an overly serious manner used to impress
8. When he delivers his speech about the future to the family and Gerald
9. a) They are seated at opposite ends of the table, b) he is 'rather provincial' while she is his 'social superior'
10. a) She is happy with her life and the future that is suggested at the start, b) she is ignorant, has lived a sheltered life and has no real concept of suffering or hardship
11. Eric
12. a) there seems to be some tension between him and the family, b) part of him wants to stand up for what he thinks/believes, but c) he is young, naive and lacking confidence.

#### Quiz Six - Describing Characters

1. The Inspector
2. Gerald - or perhaps Mrs Birling
3. Eric - possibly Sheila too
4. Most of them - mainly Mrs Birling and Sheila at the start
5. Mrs Birling
6. Mrs Birling
7. Mr Birling
8. The Inspector
9. The Inspector
10. Mr Birling

### Quiz Seven - Eva's death

1. Mr Birling
2. She asked for higher wages and went on strike; Eva had 'far too much' to say so he sacked her.
3. Eric argued that workers should be allowed to try for higher wages just as they try for higher prices.
4. Sheila - she was jealous of her as a dress suited her better and she felt Eva was mocking her.
5. He rescued her from the lecherous Alderman Meggarty.
6. She was Chair of the Brumley Women's Charity Organisation and Eva came asking for help.
7. Eva called herself Mrs Birling and she saw this as 'gross impertinence'; she also failed to believe her stories as she was 'prejudiced' against her due to her class.
8. Eric
9. He stole it from his father's office.
10. All of them: 'each of you helped to kill her'.

### Quiz Eight - The Inspector's Final Speech

1. Authoritative tone / imperative / command
2. A metaphor for all vulnerable people / perhaps an allusion to Eve - the first woman and how we all come from the same place.
3. Repetition / polysyndeton / rhythm of the language
4. Repetition / rule of three / contrastive pairs / rhythm of the language
5. Metaphorical language / personal pronoun / polysyndeton / rhythm of the language
6. Rule of three / personal pronouns / metaphorical language
7. Prophetic language
8. Contrastive pair
9. Metaphor / religious references / alluding to war / polysyndeton / rhythm of the language
10. Short sentence / dramatic exit

### Quiz Nine - The Ending

1. Mr Birling - he views socialists and the idea of being responsible for society in a negative way.
2. Eric - he has a shallow, superficial view of women and objectifies them.
3. Sheila - she has learnt from the Inspector, but her family have not; the differences between them are highlighted.
4. Mr Birling - this is ironic as it is the younger generation who understood the Inspector and have learnt from the events whereas the older generation are presented as ignorant and hypocritical.
5. Eric - regardless of his real identity, the Inspector managed to uncover all their crimes.
6. Mr Birling - all he is concerned with is his position in society and how they are viewed by others.
7. Gerald - he uncovers the truth; he is eager for the whole thing to be a hoax.
8. Mrs Birling - she patronises Eric and Sheila and shows her own selfishness by showing no empathy for Eva - or the turmoil her children are feeling.
9. Sheila - she is outraged by the way her parents and Gerald have reacted.
10. Mr Birling - he receives the final call which reveals there is an Inspector on the way, suggesting they are about to be interrogated all over again.

### Quiz Ten - Vocabulary

1. Altruistic: Showing a disinterested and selfless concern for the well-being of others; unselfish. The Inspector displays these characteristics.
2. Aristocratic: of, belonging to, or typical of the aristocracy (highest class). Gerald appears to be a member of the aristocracy.
3. Duplicitous: deceitful. It could be argued each character is duplicitous at some point.

4. Empathetic: someone who can share another person's feelings. The Inspector, Eric, Sheila - to some extent Gerald.
5. Enigmatic: difficult to interpret or understand; mysterious. The Inspector displays these characteristics.
6. Patriarchal: relating to or denoting a system of society or government controlled by men. The Birling family is a microcosm for the patriarchal society of the Edwardian era.
7. Condescending: having or showing an attitude of patronising superiority. Mr and Mrs Birling.
8. Reproachfully: an expression of disapproval or disappointment. Mrs Birling talks to her husband in this way; the Inspector also reproaches each character.
9. Repentant: expressing or feeling sincere regret and remorse; remorseful. Sheila, Eric and to some extent Gerald seem to feel repentant.
10. Superficial: appearing to be true or real only until examined more closely. Mr and Mrs Birling are mainly concerned with how things look and know little about what is going on in the real world or in the lives of their children.

## Sentence starters

Label these sentence starters with AO1, AO2 or AO3 according to which assessment objective they help you achieve.

- Priestley introduces the character as...
- Priestley uses...
- Priestley wants to...
- Priestley intends to...
- Priestley has decided to...
- Priestley presents Mr Birling as...
- The play/act opens/closes with...
- Priestley wants the audience to think that...
- Mrs Birling is presented as ... because Priestley wants ...
- Priestley uses this language because he wants to show...
- Priestley wants to make the audience feel/imagine/think...
- The character of the Inspector embodies/represents/symbolises...
- Priestley illustrates his ideas about .... through ...
- The idea of ... is presented by Priestley through ...
- When Priestley uses ... he wants to convey the idea that ...
- A sense of ... is created by Priestley when ...
- The 1930s/modern audience is aware of ....
- A 1930s audience would respond ...
- Priestley uses dramatic irony when...
- The use of imperatives/stage directions/short sentences suggests that...
- This is a turning point for Eric because ...
- Priestley is clearly influenced by...



|   |  |  |  |
|---|--|--|--|
| <b>Metaphor</b> A description which does not compare one thing with another but actually becomes the other e.g. the trees danced in the wind                                |  |  |  |
| <b>Noun</b> A naming word   |  |  |  |
| <b>Onomatopoeia</b> The term used to denote words that imitate sounds   |  |  |  |
| <b>Oxymoron</b> The use of apparently contradictory words in a phrase   |  |  |  |
| <b>Passive voice</b> A grammatical structure in which the subject and object can change places in order to alter the focus of a sentence e.g. the bone was eaten by the dog |  |  |  |
| <b>Pathetic fallacy</b> When the environment mirrors emotions   |  |  |  |
| <b>Pentameter</b> A unit of poetic meter containing five feet (10 syllables in total)   |  |  |  |
| <b>Personification</b> A device in which the non-human is given personal and human qualities e.g. the trees danced in the wind  |  |  |  |
| <b>Pronoun</b> A word that replaces a noun  |  |  |  |
| <b>Proper nouns</b> A name of a distinctive person, place or other unique reference   |  |  |  |
| <b>Purpose</b> The reason the text has been produced e.g. to entertain, inform, persuade etc  |  |  |  |
| <b>Repetition</b> Saying the same thing more than once  |  |  |  |
| <b>Rhythm</b> The pattern of syllables and stresses within poetry   |  |  |  |
| <b>Shakespearean or English Sonnet</b> A poem of 14 lines, divided into three quatrains and a couplet, written in iambic pentameter, rhyming abab cdcd efef gg              |  |  |  |
| <b>Simile</b> A device which directly compares two things using like or as e.g. the trees swayed in the wind like dancers   |  |  |  |
| <b>Simple sentence</b> An independent main clause   |  |  |  |
| <b>Stanza</b> The division of lines in a poem, also called a verse  |  |  |  |
| <b>Superlatives</b> A word that emphasizes the extremes e.g. best, worst  |  |  |  |
| <b>Symbolism</b> A device in which a word or phrase represents something else   |  |  |  |
| <b>Syntax</b> The study of the relationship between words in a sentences  |  |  |  |
| <b>Themes</b> The recurring ideas and images in a text  |  |  |  |
| <b>Tone</b> The style or voice the text is written in e.g. excites, emotional   |  |  |  |
| <b>Verbs</b> Words that express states, actions or processes  |  |  |  |
| <b>Withholding information</b> Keeping back certain details of the narrative, usually to increase suspense for the reader.  |  |  |  |
| <b>Now add your own terminology:</b>  |  |  |  |
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