

Clear**Revise**[®]

AQA GCSE

English Literature

Illustrated revision and practice

An Inspector Calls

By J. B. Priestley

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PG ONLINE

PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *An Inspector Calls* and beam with pride. The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers. There are also three exam-style questions at the end of the book. You can check your answers against those given on pages 59–60.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try and recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

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3. Nestojko, J., Bui, D., Kornell, N. & Bjork, E. (2014). Expecting to teach enhances learning and organisation of knowledge in free recall of text passages. *Memory and Cognition*, 42(7), 1038–1048.
4. Smith, A. M., Floerke, V. A., & Thomas, A. K. (2016) Retrieval practice protects memory against acute stress. *Science*, 354(6315), 1046–1048.
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6. Cepeda, N. J., Vul, E., Rohrer, D., Wixted, J. T. & Pashler, H. (2008). Spacing effects in learning a temporal ridgeline of optimal retention. *Psychological Science*, 19(11), 1095–1102.
7. Busch, B. & Watson, E. (2019), *The Science of Learning*, 1st ed. Routledge.

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MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 61**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

ASSESSMENT OBJECTIVES

In the exam, your answers will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

AO4

- Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



PAPER 2

Modern texts and poetry

Information about Paper 2

Written exam: 2 hours 15 minutes (this includes the questions on poetry)

96 marks (30 marks for modern texts plus 4 marks for SPaG, 30 marks for the poetry anthology and 32 marks for unseen poetry)

60% of the qualification grade (20% for modern texts, 20% for the poetry anthology and 20% for unseen poetry)

This guide covers the section on modern texts.

Questions

One extended-writing question on a modern text (you will be given a choice of two questions, but you should only answer one), one extended writing question on the poetry anthology you have studied and two questions on the unseen poems.

PRIESTLEY AND *AN INSPECTOR CALLS*

An Inspector Calls is a play by J. B. Priestley which was first performed in 1945.

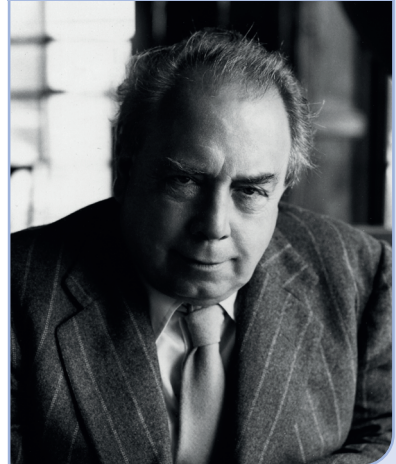
J. B. Priestley

J. B. Priestley (1894–1984) was an English novelist, playwright and broadcaster. Priestley served in the First World War (1914–1918), and his wartime experiences influenced his **socialist** views (see [page 6](#)).

Socialists believe that individuals should share wealth evenly and that people should be treated fairly.

In later life, Priestley became more outspoken about **social responsibility**: the idea that everyone in society should look after those around them. Social responsibility and the unfairness of the class system are two overarching themes of *An Inspector Calls* (see [page 47](#)) which was written in 1944–5, just as the Second World War was ending (see [page 9](#)).

J. B. Priestley



An Inspector Calls

An Inspector Calls uses features of **detective thrillers** and **morality plays**.

Detective thrillers

Detective thrillers, sometimes called **whodunnits**, centre around a crime (usually a murder), where a detective conducts an investigation, and eventually reveals the culprit. In *An Inspector Calls*, the Birling family and Gerald are all suspected of being involved in the death of Eva/Daisy, but Priestley reverses the typical whodunnit narrative. Instead, the Inspector already knows that the family are responsible for Eva/Daisy's death, and the revelation is the family realising how their actions led to her suicide.

Comment: Each revelation increases the suspense for the audience, and builds to the final shocking revelation that Mrs Birling contributed to the death of her unborn grandchild.



CONTEXT

The context of both the 1910s and the 1940s are important for understanding the deeper meaning of the play, and for demonstrating understanding of AO3.

Setting

An Inspector Calls takes place one evening in 1912. Setting the play in the past allows Priestley to create **dramatic irony**, as the characters comment on what might happen in the future. For example, Birling believes the passenger ship *The Titanic* is “unsinkable”, whereas the audience knows that *The Titanic* sank on her maiden voyage.

Comment: Birling’s comments about *The Titanic* make him look foolish. If he’s wrong about *The Titanic*, he could be wrong about other things too.

The play is set in England in a fictional city called Brumley, located in the north Midlands. It’s described as being “industrial”, which implies that it has lots of factories, such as “*Birling and Company*” and “*Crofts Limited*”.

Comment: Poverty is often more pronounced in urban areas, so setting the play in a city allowed Priestley to highlight the inequality between the rich and poor more easily.

The Titanic sank in 1912



You need to comment on the play’s context to get marks for AO3 (see **page vi**).

A wealthy British family in a horse-drawn carriage



Class

In Britain in the 1910s, families could be categorised into three social classes: upper, middle and working class. The class system was fixed, and it was difficult to move up the hierarchy. Upper-class families were the richest members of society and belonged to the aristocracy (families with inherited land and wealth). Upper-class families probably made up about 5% of the population. Middle-class families, like the Birlings, had money, but they earned it through running their own businesses. They accounted for approximately 15% of the population.

Comment: Birling is from the middle class, but he aspires to join the upper class. Gerald’s mother, Lady Croft, is from the upper class, and Birling wants to impress her by telling her about the knighthood he is due to receive. For more on the character of Birling, see **pages 28–30**.

LANGUAGE TECHNIQUES

The dialogue in *An Inspector Calls* was written to closely match the patterns of natural speech. This contributes to the **naturalistic** style of the play.

Natural speech

Priestley tries to reflect natural speech patterns to make the dialogue as realistic as possible. He does this by using short (sometimes incomplete or single-word) sentences, **pauses**, **repetition**, **conversational language** and **interruptions**.

"Oh – I say – congratulations!"

Comment: "Oh" is often used in natural speech to show surprise, and this contributes to a conversational tone in the dialogue. The long dashes indicate pauses, which mimics everyday speech.

"Chump! I can't drink to this, can I?"

Comment: "Chump" is a slang word meaning 'idiot'. Using slang helps to make the dialogue sound less formal and more realistic. The tag question "can I?" is conversational, and more often found in natural speech.

"What – what did this girl look like?"

Comment: Repetition is often found in natural speech as a person thinks about what they want to say. Priestley uses it here to show Sheila's momentary shock.

"And if I could help her now, I would—"

Comment: Sheila's speech tails off, which is something that often happens in natural speech.

Gerald: "Now listen, darling—"

Sheila: "No, that's no use."

Comment: The long dash shows that Gerald's dialogue stops suddenly as Sheila interrupts. Interruptions are common when people are arguing.



ACT TWO

In the second act, the Inspector turns his attention to Gerald and Mrs Birling.

Act Two

Act Two resumes where Act One left off, with the Inspector repeating, "Well?"

Comment: Restarting the play in the same place creates the sense that the Birlings' fate is inescapable.

Gerald tries to protect Sheila by excusing her from the rest of the questioning, but Sheila insists that she stays. Gerald assumes that Sheila wants to stay because she will enjoy seeing someone else go through the awkward questioning.

Comment: Sheila actually wants to stay because she no longer wants to hide from the real world. This shows her developing maturity.

Mrs Birling enters "*briskly and self-confidently*". Mr Birling has told her why the Inspector is here, but she tells the Inspector: "*I don't think we can help you much*".

Comment: Mrs Birling's behaviour suggests she has the same arrogance as her husband. She believes that their social standing will protect them from any accusations. For more information on the character of Mrs Birling, turn to **pages 32–34**.

Sheila warns her mother about lying to the Inspector, and Mrs Birling is surprised and frustrated by her daughter's behaviour. Mrs Birling comments, "*You seem to have made a great impression on this child, Inspector*." To which the Inspector replies, "*We often do on the young ones*."

Comment: The Inspector's comment suggests that this isn't the first time he's tried to influence someone's opinions on social responsibility, leaving the audience to wonder whether the Inspector has conducted an investigation like this before. This adds to his mysterious nature, see **pages 42–43**.

Mrs Birling tries to control the Inspector



CHARACTERS: GERALD

Gerald is Sheila's fiancé. His parents are Lord and Lady Croft, so he's the Birlings' social superior and represents the upper class in the play. Like Mr and Mrs Birling, Gerald is unchanged by the Inspector's visit.

Act One

Suspicious: Sheila questions Gerald about his whereabouts last summer when he wasn't around very much, and he responds: *"I was awfully busy at the works"*.

Comment: Sheila's doubts about Gerald hint that he isn't entirely trustworthy. Sheila's suspicions are confirmed when Gerald reveals he was having an affair with Eva/Daisy.

Capitalist: When Birling suggests to Gerald that their businesses should work together for *"lower costs and higher prices"*, Gerald agrees, saying *"Hear, hear!"*

Comment: Birling and Gerald share a few similarities, specifically their approach to business. This hints that Sheila is going to marry someone similar to her father, and that her future looks very similar to that of her parents'. This suggests that it could be difficult for upper- and middle-class people to change their outlooks, because they were surrounded by people who held similar views.

Comfortable: He has a good relationship with Birling, who tells him *"You're just the kind of son-in-law I always wanted."* Birling confides in him about the knighthood, and they agree on business and politics. Gerald is respectful towards Birling, even though Gerald is socially superior, calling him *"sir"*.

Comment: Birling seems to like Gerald more than his own son. It could be because Gerald's a *"well-bred young man"* who will provide social connections and business opportunities.

Gerald and Sheila are engaged at the start of the play



How does Priestley use the Inspector to explore ideas about responsibility?

Write about:

- what the Inspector says and does
- how Priestley uses the Inspector to explore ideas about responsibility. [30 + 4 marks]

Your answer may include:

AO1 — show understanding of the text

- *The Inspector is used as a dramatic device to question the Birling family, and to reveal how they were each partly responsible for Eva/Daisy's death. The Inspector shows the "chain of events" that drove her to suicide.*
- *As well as admitting how they were involved with Eva/Daisy's death, the Inspector wants the characters to take responsibility for what happened, and to change their ways.*
- *The Inspector doesn't behave like a real police officer. He is not impartial, instead he is vocal about the Birlings' actions and passes judgement on them. Even though Gerald and the Birlings didn't directly kill her, the Inspector believes they have behaved immorally towards her, and are responsible for her death.*
- *The Inspector's final speech is focused on how people "are responsible for each other". He wants the characters, and the audience, to understand how a person's actions have consequences.*

AO2 — show understanding of the writer's language choices

- *The Inspector is omnipotent. He knows exactly what the family have done, and his omnipotence allows him to press the characters when they lie or hide the truth. For example, Mrs Birling initially refuses to acknowledge that she recognises Eva/Daisy in the photograph, but the Inspector insists "You're not telling me the truth."*
- *The Inspector uses blunt language to shock the characters and the audience: "she lies with a burnt-out inside on a slab". This makes Eva/Daisy's death seem more visceral and real, and forces the characters to understand the consequences of their actions.*
- *The Inspector's final speech uses Biblical language of "fire and blood and anguish" as a warning if people do not learn compassion towards each other. This imagery would also have been very powerful for audiences in the 1940s who were just emerging from World War II.*

AO3 — relate the play to the context

- *The Inspector acts as Priestley's mouthpiece. Priestley was a socialist who believed that the class system was unfair, and that wealth should be distributed more evenly. The older characters and Gerald are resistant to the Inspector's message of social responsibility, as they benefit from exploiting the working class. However, Sheila and Eric seem to learn from the Inspector's message, suggesting that the younger generation may be more receptive to socialist ideas than the older generations.*

This answer should be marked in accordance with the levels-based mark scheme on page 61.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include. There are four marks available for spelling, punctuation and grammar, so make sure you read through your answer carefully, correcting any mistakes.

THEMES: GENDER

Society in 1910 was patriarchal: men had authority both at home and in the community. Priestley uses *An Inspector Calls* to suggest that the younger generation were starting to move towards a more equal society.

The women

Sheila

At the start of the play, Sheila conforms to female stereotypes of the time. She's childish (referring to her parents as "*Mummy*" and "*Daddy*") and seems preoccupied with material possessions (she admires her ring, and says: "*isn't it a beauty?*").

Sheila appears to be a model daughter, who is doing her duty by marrying well. She's careful to present herself as submissive and docile. For example, when she questions Gerald about his absence the previous summer she is "*half serious, half playful*". Sheila knows that as Gerald's subordinate, she can't confront or accuse him directly, so she must do it in a "*playful*" way to avoid being seen as disrespectful or aggressive.

Sheila is jealous of Eva/Daisy's beauty, and this is partly why she has Eva/Daisy fired from her job. This reinforces Sheila as petty, shallow and envious; characteristics that were often associated with women.

As the play develops, Sheila matures and begins to show signs of independence. She insists on staying to listen to the Inspector's investigation, even when Gerald and her father try to excuse her from the unpleasant details. After the Inspector questions Sheila and she admits her part in firing Eva/Daisy from Milwards, the power balance between her and Gerald shifts. This could be because Sheila is beginning to mature and understand the reality of social inequality. Sheila mocks and challenges Gerald. She talks to him with "*sharp sarcasm*" and presses him about his affair with Eva/Daisy: "*Were you in love with her, Gerald?*". She challenges her parents and their views on social responsibility and she turns down the engagement ring, which suggests that she isn't prepared to settle for someone who has been unfaithful and who cannot admit their mistakes and learn from them.

Gerald tries to protect Sheila from hearing anything unpleasant



Comment: Sheila gives the audience hope that the younger generation will continue to fight for female equality.



EXAMINATION PRACTICE

1. How far does Priestley present Eric as irresponsible in the play?

Write about:

- what Eric says and does
- how Priestley presents Eric as irresponsible.

[30 + 4 marks]

2. How far does Priestley present society as unfair in *An Inspector Calls*?

Write about:

- what can be seen as unfair in the play
- how Priestley presents society as unfair.

[30 + 4 marks]

3. When the Inspector forces Mrs Birling to confess to her involvement in Eva/Daisy's death, Mrs Birling says, *"But I accept no blame for it all"*.

How far does Priestley present Mrs Birling as someone who only cares about herself and her family?

Write about:

- what Mrs Birling says and does
- how far Priestley presents Mrs Birling as someone who only cares about herself and her family.

[30 + 4 marks]

EXAMINATION PRACTICE ANSWERS

1. Eric is presented as a privileged middle-class man. He comes from a wealthy family, and has a “*public-school-and-Varsity*” life. It’s implied that he has benefited from nepotism, and has a job at his father’s company at the “*works*”. This suggests that he is fortunate, and things have come easily to him in life: he doesn’t know what it means to be out of work or to struggle financially. This portrayal was probably fairly representative of middle-class young men in the 1910s, who benefited from a patriarchal class system, which saw men with money as the most powerful individuals in society. Some would argue that as a powerful young man, Eric had a duty to behave sensibly and responsibly, and has a lot to lose by being reckless. However, Eric abuses his power and privilege, which ultimately leads to the death of Eva/Daisy. Priestley wanted to highlight that the class system was inherently unfair, especially because it was often abused by those who behaved irresponsibly.

Priestley presents Eric as spoiled and reckless from the very start of the play. During Act One, it’s clear that he’s “*squiffy*” and is behaving oafishly, telling everyone at the dinner that Sheila has a “*nasty temper*”. This foreshadows the unpleasant behaviour that Eric confesses to later in the play.

When the Inspector arrives, Eric tries to excuse himself from the questioning: “*I think I’d better turn in*” and in Act Two the audience hears the “*door slam*” and Birling confirms that Eric has left the house. This symbolises how Eric tries to run away from his problems, rather than facing them, which hints at his irresponsible behaviour towards Eva/Daisy which is revealed in Act Three.

In the final Act, it’s disclosed that he spends time “*going round the town*”, drinking and looking for prostitutes in the Palace Bar. His reckless and irresponsible behaviour have led him to develop a drinking problem, and he’s been “*steadily drinking too much for the last two years*.” His alcoholism causes him to rape Eva/Daisy, and he admits that he forced his way into her lodgings because he “*threatened to make a row*”. It’s revealed that Eric’s relationship with Eva/Daisy resulted in an unwanted pregnancy. At this point, the audience can clearly see how Eric’s reckless behaviour has brought misery to Eva/Daisy, but as a middle-class man he can easily walk away from the situation, whereas Eva/Daisy must deal with the consequences. Although Eric recognises that he has an obligation to help her, he once again acts irresponsibly. Rather than asking his family for help, or earning money to support her, Eric decides to steal from his father’s business. Ultimately, Eva/Daisy discovers that the money is stolen, and refuses to take any more. This leads to a chain reaction, where Eva/Daisy is forced to look elsewhere for help. She describes Eric as “*silly and wild and drinking too much*” which suggests that Eva/Daisy herself considers Eric as irresponsible and a poor father to her child. Since Eva/Daisy cannot rely on Eric, this leads to her to be rejected by Mrs Birling’s charity, and eventually kill herself. This suggests that if Eric had been able to support Eva/Daisy lawfully, she wouldn’t have been forced to take her own life, so Eric’s reckless behaviour indirectly led to Eva/Daisy’s death.

By the end of the play, Eric seems to acknowledge his part in Eva/Daisy’s death and take responsibility for his actions. He admits, “*the girl’s dead and we all helped to kill her*”. This gives the audience hope that Eric will learn from his behaviour, and start to take more responsibility for those around him, particularly those who are less privileged.

2. Priestley presents society as unfair in *An Inspector Calls*, both in terms of the unfair class system that dominated British society at the time, but also the unfair patriarchal system that oppressed women. The most obvious way that Priestley demonstrates this combination of working class and female repression is through the character of Eva/Daisy, who is abused and exploited by Gerald and the Birling family because she is both working-class and female. However, towards the end of the play, the audience is given hope that things may improve.

Priestley presents the Birling family as privileged. The men wear “*tails and white ties*” to dinner, and the family are drinking “*champagne*”. This highlights the family’s comfort and affluence. In contrast, Eva/Daisy is described as “*hungry*” and “*almost penniless*”, which shows the enormous difference between the middle and working classes at the time. Sheila and Eva/Daisy are a similar age, however, their lifestyles are very different. Sheila doesn’t need to work because her family will provide for her, and she spends her time shopping for nice clothes at Milwards. On the other hand, Eva/Daisy needs to work to survive. Priestley shows how a person’s future is dictated by the class they are born into, which is inherently unfair.

Priestley shows, through a chain of events, how Eva/Daisy is mistreated by Gerald and the Birling family. Although Eva/Daisy’s experiences are probably exaggerated for dramatic effect, they were representative of how some working-class people were treated at the time. For instance, Eva/Daisy is sacked from Birling’s company for asking for more money and she is fired from Milwards at Sheila’s request. This shows how the working class were often at the mercy of the middle class, and how much power middle-class people had over working-class people. In both these instances, Eva/Daisy is left destitute, and has no government support to help her get back on her feet. On the other hand, when it’s revealed that Eric has stolen fifty pounds from his father’s company, he is not sacked. This shows how working class people could be dismissed for very minor things, whereas the middle classes, who also benefited from nepotism, would not be punished in the same way.

Eva/Daisy is treated unfairly outside of the workplace too. After being fired from two jobs, she turns to sex work to support herself. When she works as a prostitute, she is again exploited by those around her. Eric has so little respect for Eva/Daisy because she is working class, that he forces himself on her and rapes her. If Eric had raped an upper- or middle-class woman, he probably would have been punished. However, because he raped a working-class woman, Eva/Daisy doesn’t report it, so Eric doesn’t face any consequences for his actions. After Eric gets her pregnant, it is Eva/Daisy who must take responsibility for supporting their unborn child. Again, this shows how working-class people were unfairly left to deal with the consequences of their social superiors, even though it would be far more difficult for her to raise a child.

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use mark bands. The whole answer will be marked together to determine which mark band it fits into and which mark should be awarded within the mark band.

The descriptors have been written in simple language to give an indication of the expectations of each mark band. See the AQA website for the official mark schemes used.

Level	Students' answers tend to...
6 (26–30 marks)	<ul style="list-style-type: none"> • Focus on the text as conscious construct (i.e. a play written by Priestley intended to have a deliberate effect). • Produce a logical and well-structured response which closely uses the text to explore their argument / interpretation. • Analyse the writer's craft by considering the effects of a writer's choice, linked closely to meanings. • Understand the writer's purpose and context.
5 (21–25 marks)	<ul style="list-style-type: none"> • Start to think about ideas in a more developed way. • Think about the deeper meaning of a text and start to explore alternative interpretations. • Start to focus on specific elements of writer's craft, linked to meanings. • Focus more on abstract concepts, such as themes and ideas, than narrative events or character feelings.
4 (16–20 marks)	<ul style="list-style-type: none"> • Sustain a focus on an idea, or a particular technique. • Start to consider how the text works and what the writer is doing. • Use examples effectively to support their points. • Explain the effect of a writer's method on the text, with a clear focus on it having been consciously written. • Show an understanding of ideas and themes.
3 (11–15 marks)	<ul style="list-style-type: none"> • Explain their ideas. • Demonstrate knowledge of the text as a whole. • Show awareness of the concept of themes. • Identify the effects of a range of methods on reader.
2 (6–10 marks)	<ul style="list-style-type: none"> • Support their comments by using references to / from the text. • Make comments that are generally relevant to the question. • Identify at least one method and possibly make some comment on the effect of it on the reader.
1 (1–5 marks)	<ul style="list-style-type: none"> • Describe the text. • Retell the narrative. • Make references to, rather than use references from, the text.
0 marks	Nothing worthy of credit / nothing written.

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you think is appearing (or wish was appearing!) rather than the actual question.
2. Spend time reading through the question, and decide which moments from the play are the most relevant and will provide the best examples.
3. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question.
4. Start your answer with a brief introduction where you summarise the main points of your response. This can help your answer to stay on-track.
5. A discussion of Priestley's methods can include his language choices, but also structural choices (such as the ordering of events), how characters develop, and what their actions tell you about their characterisation.
6. Include details from the text to support your answer. These details might be quotes, or they can be references to the text.
7. Make sure your handwriting is legible. The examiner can't award you marks if they can't read what you've written.
8. The examiner will be impressed if you can correctly use technical terms like 'dramatic irony', 'naturalistic theatre', 'climatic curtain', 'euphemism' etc, but to get the best marks you need to explore the effect of these techniques.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.
11. There are 4 marks available for spelling, punctuation and grammar. Save some time at the end of the exam to read through your answer and correct any mistakes.

Good luck!

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