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| **PLOT** | | | | **CHARACTERS** | | **KEY QUOTATIONS** | | Image result for st bartholomew's school logo**AN INSPECTOR CALLS – JB PRIESTLEY** |
| Act 1 | Sheila and Gerald’s engagement is celebrated.  Birling says there will be no war; references Titanic.  Inspector arrives; a young girl has committed suicide.  Birling threw her out after strike; Sheila had her fired for laughing. | | | Mr Birling | Pompous, overconfident, stubborn, a social climber. | **Birling’s Confidence** | ‘the Titanic - … - New York in five days - and every luxury - and unsinkable, absolutely unsinkable. |
| Act 2 | Gerald had an affair with Daisy Renton.  Mrs Birling refused to give charity to Eva; blames father. | | | Mrs Birling | ‘’Cold’, supercilious, upper-class, prejudiced. | **Birling on society** | ‘’The way some of these **cranks** talk and write now, you’d think everybody has to look after everybody else’ pejorative language |
| Act 3 | Eric’s involvement revealed; possible rape hinted at.  Inspector leaves after warning family to remember – message. Gerald returns; met policeman, no Inspector G.  Telephone rings; an inspector is coming. | | | Sheila | Naïve, compassionate, perceptive, curious, wiser. | **Shelia’s recognition** | ‘but these girls aren’t cheap labour – they’re people’ |
| **VOCABULARY** | | | | Eric | Irresponsible, reckless, frustrated, repentant. | **Sheila’s regret** | '(slowly, carefully now) You mustn’t try to build up a kind of wall between us and that girl. If you do, then the Inspector will just break it down. And it’ll be all the worse when he does.' |
| **Allegory** | | | A story that has a deeper, hidden meaning, often a political or moral one. | Gerald | Arsitocratic, partly repentant, unchanged. | **Mr Birling & Inspector** | ‘If you don’t come down on these people they’ll soon be asking for the earth…’  ‘…. It’s better to ask for the earth than to take it.’ |
| **Foreshadowing**  **Hubris** | | | A warning or indication of future events e.g. lighting change “rosy” to “harsh”  Blind over-confidence. E.g. Mr Birling’s hubris causes the audience to formulate a negative opinion of him. | Eva Smith | ‘warm hearted’, moralistic, representative. | **Mrs Birling** | ‘Girls of that class’ |
| **Dramatic Irony**  **Pathos** | | | The audience know/understand something that the characters do not.  Appeals to the emotions. Extreme sadness. E.g. a sense of pathos is created when we learn about Eva. | Inspector | ‘Massiveness’, systematic, unflappable, mysterious.  A ghoul? Voice of God? Voice of Priestley? Voice of collective conscience? | **Inspector on guilt** | ‘I think you did something terribly wrong – and that you’re going to spend the rest of your life regretting it’ |
| **Morality play** | | | Popular in medieval Europe. Teaches the audience a lesson about good conduct and character. Characters can represent different sins. | Edna | Voiceless, the underdog, working class. | **Mrs Birling defends herself** | ‘she was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position’ |
| **Ouspenky’s theory of time**  **Circular narrative** | | | Priestly studied Ouspenky’s theory that when we die, we start our lives again, trapped in a loop, unless we learn from our mistakes.  A plot that goes in a circle – ends where it starts. | **THEMES** | | **Eric explains** | ‘I was in that state when a chap easily turns nasty – and I threatened to make a row’ |
| **CONTEXT** | | | | Priestley asks his audience to examine their **individual** and **collective responsibility** to society. He wants a **welfare state.** | | **Inspector says** | ‘but each of you helped to kill her. Remember that’ |
| **1912** | | Play is set here; just before both world wars and the sinking of the Titanic. | | The **hypocrisy** of **middle-class Edwardian** society is uncovered: **appearance** & **reputation** matter more than **reality** & **morality**. | | **Inspector’s message** | ‘there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering, and chance of happiness, all intertwined with our lives, with what we think and say and do. We don’t live alone.’ |
| **1945** | | Priestley wrote the play then; start of the welfare state and ideals of social equality made real. Post WW2 | | Priestley criticises the selfishness of **capitalism** and wants a fairer, **socialist** future after the horrors of two world war | |
| **Socialism** | | A political/social idea of social responsibility – we must all look after each other. | | Priestley shows the **older generation** to be set in their ways, while the young are **open to change**. | | **STAGECRAFT** | |
| **Capitalism** | | Business should make money no matter the human cost; we are all responsible only for ourselves and families. | | Eva Smith is the **embodiment** of young, **working-class women** who were **oppressed** by the **middle/upper classes**. Patriarchal society means women not taken seriously | | **Setting** – “heavily comfortable house” introduces ideas of class and pompousness.  All the action happens in one setting – creates a claustrophobic atmosphere where there is no escaping guilt.  Fulfils **Aristotelian unities** – play is in real time, one setting, and one action with no subplots.  **Lighting** – from “rosy” to “harsh” – Inspector reveals flaws and weaknesses in characters, exposed by lighting. | |
| **Class** | | Upper and lower social classes are segregated. | | The play demonstrates that when workers do not have **full employment rights** they cannot fight back | |
| **Age** | | Old vs young; new and old ideas contrasted. | |