

Oxford Revise | AQA GCSE English Literature | An Inspector Calls | Answers

Mark scheme

Behind each exam question is a set of assessment objectives (AOs). The examiner will use these AOs to help mark your answer. If you answer the question accurately, you will automatically cover all the AOs.

Level	Marks	Explanation
1	1–5	<p>A <i>simple</i> response</p> <p>AO1:</p> <ul style="list-style-type: none"> occasional focus on the question simple points made <p>AO2:</p> <ul style="list-style-type: none"> little engagement with ideas little engagement with methods <p>AO3:</p> <ul style="list-style-type: none"> some misunderstandings <p>AO4:</p> <ul style="list-style-type: none"> phrasing might be unclear
2	6–10	<p>A <i>relevant</i> response</p> <p>AO1:</p> <ul style="list-style-type: none"> question focus generally secure relevant if underdeveloped ideas <p>AO2:</p> <ul style="list-style-type: none"> some engagement with ideas basic grasp of methods <p>AO3:</p> <ul style="list-style-type: none"> generally competent understanding <p>AO4:</p> <ul style="list-style-type: none"> phrasing mainly clear
	11–15	<p>An <i>explained</i> response</p> <p>AO1:</p> <ul style="list-style-type: none"> focus on the question secure points are explained using examples and explanation <p>AO2:</p> <ul style="list-style-type: none"> some engagement with ideas sound grasp of methods

		AO3: <ul style="list-style-type: none"> • competent understanding AO4: <ul style="list-style-type: none"> • phrasing mainly clear
4	16–20	A <i>clear</i> response AO1: <ul style="list-style-type: none"> • focus on the question secure • points are clear and developed AO2: <ul style="list-style-type: none"> • clear engagement with ideas • clear grasp of methods AO3: <ul style="list-style-type: none"> • clear and secure understanding AO4: <ul style="list-style-type: none"> • clear phrasing
5	21–25	A <i>thoughtful</i> response AO1: <ul style="list-style-type: none"> • focus on the question secure • points are clear and developed with insight AO2: <ul style="list-style-type: none"> • clear and thoughtful engagement with ideas • clear grasp of methods AO3: <ul style="list-style-type: none"> • clear and secure understanding with useful details AO4: <ul style="list-style-type: none"> • clear phrasing
6	26–30	A <i>conceptual</i> response AO1: <ul style="list-style-type: none"> • focus on the question secure • points explore ideas at a high level AO2: <ul style="list-style-type: none"> • perceptive engagement with ideas • perceptive grasp of methods AO3: <ul style="list-style-type: none"> • insightful understanding with useful details AO4: <ul style="list-style-type: none"> • clear/fluent phrasing

Page 103 Question 1

Indicative content

Relevant content may include:

AO1

- details of how Arthur dominates dialogue
- comments on Arthur's thoughts about family, society, and self-interest, such as seeing Sheila's marriage as a business advantage
- comments on Arthur's treatment of others, such as Eva and the striking workers
- details of how other characters view Arthur and his success as a businessman and father

AO2

- comments on Arthur's manner of speech, such as his blunt language about Eva
- comments on conflict with the Inspector over the rights of the workers
- use of contrast between Arthur's and Sheila's attitudes towards Eva, and their sense of responsibility
- comments on presentation of Arthur's reaction to the scandal of Eric's behaviour

AO3

- comments on Arthur as a representative of the patriarchy
- comments on Arthur's views on capitalism and business
- ideas about social class and inequality in privilege
- comments on Arthur's attitudes towards responsibility and guilt

Page 103 Question 2

Indicative content

Relevant content may include:

AO1

- details about how Gerald's secret relationship with Eva/Daisy is revealed, and how he eventually confesses
- details about how Gerald's relationship with Sheila develops
- comments on Gerald's reactions to the Inspector

AO2

- comments on Gerald's manner at the beginning of the play, such as stage directions showing his reactions
- use of contrasts in Gerald's behaviour when his deceit is revealed
- comments on presentation of Gerald's reaction to the Inspector being a 'hoax'
- comments on how other characters may ironically view him as a 'hero' or 'fairy prince'

AO3

- ideas about love and marriage and Gerald's attitude towards his engagement
- ideas about the roles of men in this society, and how Gerald feels about his affair
- ideas about inequality, and how Gerald's behaviour might be judged differently by some of his contemporaries
- ideas about morality and honesty

Page 103 Question 3

Indicative content

Relevant content may include:

AO1

- comments on Sheila's dialogue and actions at the beginning of the play
- comments on Sheila's reaction to the Inspector's revelations
- comments on Sheila's sympathy for Eva
- comments on the changing nature of Sheila's relationship with Gerald and her family
- comments on Sheila's reaction to the Inspector's message about society and responsibility

AO2

- comments on the contrast between Sheila's mood at the beginning of the play with the end
- comments on stage directions showing Sheila's heightened emotional state
- comments on presentation of her changed attitude in relation to what she learns from the Inspector
- comments on Sheila's argument with her parents in Act 3, such as her sarcasm in 'We can all go on as we did'
- comments on presentation of the younger generation's openness to new ideas

AO3

- ideas about social class, inequality and generational divide
- ideas about women's roles in this society
- ideas about socialism
- ideas about Sheila gaining maturity and independence

Page 104 Question 4

Indicative content

Relevant content may include:

AO1

- comments on Sheila's interactions with her family and Gerald
- comments on Sheila's reaction to Eva's death and her role in Eva losing her job
- comments on Gerald's confession that he had been with Daisy/Eva
- comments on Sheila's interactions with the Inspector
- comments on how Sheila is affected at the end of the play

AO2

- comments on presentation of Sheila's young age and happiness at the beginning of the play
- comments on stage directions and dialogue showing Sheila's anguish when she learns of her responsibility
- comments on stage directions and interruptions showing her rejection of how Mrs Birling treated Eva
- comments on presentation of Sheila's intelligence, such as her awareness of Gerald's power as a 'fairy prince'
- comments on repetition showing Sheila's determination to change ('I'll never, never do it again')

AO3

- ideas about social responsibility
- ideas about love and marriage
- ideas about inequality and the problems young women face
- ideas about Sheila's disillusionment with family and her increasing maturity throughout the play

Page 104 Question 5

Indicative content

Relevant content may include:

AO1

- comments on the Inspector's name 'Goole', suggesting a mysterious figure, such as a ghost or ghoull
- comments on how the Inspector's unexpected entrance and news affects the Birlings
- comments on how the Inspector focuses on each of the other characters in turn
- examples of how the Inspector controls the Birling characters
- comments on what the inspector knows about future events

AO2

- use of contrast between the Inspector and the Birlings
- comments on the Inspector's use of emotive and shocking language
- comments on stage directions showing his authority and control over the Birlings, such as his dry tone and manner, e.g. staring and remaining calm
- comments on key stage directions around his speech, e.g. 'taking charge, masterfully'
- comments on how his exit is made powerful and mysterious

AO3

- comments on the Inspector's views about socialism and the future
- comments on the Inspector's strong beliefs in social responsibility
- ideas about how the structure of the play creates mystery
- comments on how the character might be symbolic rather than realistic

Example answer

The answer given below is a full, high-mark answer.

Inspector Goole's entrance into the Birlings' home is the catalyst for the play's unfolding action. Priestley demonstrates the Inspector's power extensively by showing his ability to expose the

responsibility of Gerald and each of the Birlings in the death of Eva Smith throughout the course of the play's three acts. Prior to his entrance, the Birlings are presented as a comfortable, upper-middle-class Edwardian family whose success looks like it will continue long into the future. By the end, the Inspector has shattered their long-held beliefs and left them looking at a much more unsettled future.

Priestley's use of stage directions aids in his presentation of the Inspector's power. He is described as creating 'an impression of massiveness' beyond his physical size as Priestley says he does not need to be 'a big man'. This implies that his power is more apparent in his presence and manner. A degree of mystery is added by his 'disconcerting habit' of 'looking hard' at whoever is the focus of his attention. One by one, Priestley has him direct his focus on one of the other characters, revealing their specific misdeeds. His handling of props, such as the photograph, which he reveals only under his own terms to each of the characters, also shows that he is the character who is in control. This can be a source of annoyance to the Birlings and Gerald who might expect a man in his position to be impressed by their higher social standing, but the Inspector 'coolly' remains in charge. Indeed, one of the strongest conflicts in the play is between the Inspector and Sibyl as she is determined not to back down in their encounter, but he ultimately overwhelms her by revealing that Eric is the father of Eva's baby.

Priestley also provides several hints that the Inspector is no ordinary man, adding to his mystery. One is his name, which sounds like 'ghoul' and could suggest that he is an otherworldly or supernatural being. Another is his apparent foresight about what is to occur in a few years' time. Set in 1912, Priestley ironically portrays Arthur as wrong about the future, including believing that there will be no war. In Act 3, the Inspector paints a chilling vision of a time when, if people do not learn his lesson, they will be taught it in 'fire and blood and anguish'. This emotive language is likely to be a reference to the First World War, which will begin two years after the play's setting. Priestley also uses the Inspector to voice his beliefs in socialism and societal responsibility, themes that could particularly resonate with the audience when the play was first performed post-Second World War. This speech is at once powerful and mysterious. Its power is revealed in its effect upon the Birlings, who are devastated by it, while its mystery is how he knows so much.

The mystery of the character is enhanced by the play's time loop ending. After his momentous speech, where his power is shown by 'masterfully' taking charge and silencing the Birlings with the word 'Stop!' he exits, leaving the shattered Birlings in his wake. However, Gerald's news that there is no Inspector Goole, will have the audience questioning who he was. This effect is enhanced by the telephone call announcing that a police inspector is on his way. At the play's close, both the characters and the audience will be wondering who the mysterious Inspector who has changed their lives really was and if he is something other than a normal human being.

Page 104 Question 6

Indicative content

Relevant content may include:

AO1

- comments on Arthur's and his family's views on capitalism and prosperity
- comments on the different characters' attitudes towards the striking workers
- details of how the Inspector implicates each of the Birlings
- details of how the Inspector encourages the Birlings to feel empathy
- comments on the Inspector's belief that society should change

AO2

- comments on the way in which the Inspector draws out contrasts between Eva's life and the Birlings'
- comments on the irony of Arthur's incorrect predictions
- comments on the Inspector's use of persistent questions and emotive language to provoke
- comments on the Birlings' different reactions, and Sheila and Eric's increasing sense of guilt
- comments on the Inspector's authoritative speech on social responsibility in Act 3
- comments on how Sheila's character changes in response to the Inspector's revelations

AO3

- ideas about inequality
- comments on Arthur's capitalist point of view versus the Inspector's socialism
- ideas about workers' rights
- ideas about personal and social responsibility

Page 105 Question 7

Indicative content

Relevant content may include:

AO1

- comments on Eric's playful and disruptive behaviour at the engagement party
- comments on Eric's distant relationship with Arthur
- comments on Eric's heavy drinking, and how it affects his behaviour
- comments on how Eric hides his actions from his family
- comments on Eric's selfish and brutal treatment of Eva
- comments on Eric's admission of feeling afraid at the end of the play

AO2

- comments on stage directions reflecting Eric's disruptive and erratic behaviour
- use of explosive and fragmented dialogue when his behaviour is revealed
- comments on presentation of his behaviour when drunk
- use of repetition in Eric's furious accusation that his mother 'killed' Eva and her grandchild
- development of Eric's instability throughout the play

AO3

- ideas about Eric's attitudes towards women
- ideas about deception and addiction
- ideas about social class and inequality
- ideas about money and theft

Page 105 Question 8

Indicative content

Relevant content may include:

AO1

- comments on how Eric hides his actions from his family
- comments on the brutal, careless and selfish way Eric treated Eva
- comments on Eric's theft from the family firm
- comments on how Eric turns his anger on his parents and lashes out at his mother
- comments on Eric's fear at the end of the play

AO2

- use of stage directions to suggest his guilt
- comments on development of his behaviour, including his drunkenness
- comments on presentation of his relationship with Eva
- comments on conflict with Arthur and Sibyl
- comments on presentation of his heightened emotional state, e.g. stage directions ('almost threatening'), repetition of words

AO3

- comments on Eric's attitude towards women
- ideas about personal and societal responsibility
- ideas about addiction
- ideas about family roles

Example answer

The answer given below is a full, high-mark answer.

To a large extent, Eric is presented as a guilty character, although Priestley does suggest that Eric, unlike his parents, is willing to learn from his misdeeds. From the opening of Act 1, Priestley depicts Eric as a character who is not entirely at ease with himself and although his guilt is only fully revealed in Act 3, his

earlier actions foreshadow that he may have secrets. The youngest child of the Birling family, he is a disruptive presence at the family dinner celebrating his sister's engagement. At first, this could be interpreted as just high spirits and playfulness, but his sudden and unexplained 'guffaws' at the dinner earn his parents' disapproval, and Sheila accuses him of being 'squiffy'. As the play continues, Eric's drinking is raised as a serious issue and one which led to his aggressive first meeting with Eva.

In Act 1, Priestley suggests that Eric has something to hide when he reacts to Gerald's joke about Eric being up to something. The stage directions say Eric is 'uneasy', and he replies 'sharply'. This hints that Gerald has inadvertently hit a sore point and that Eric has secrets. This furtiveness is also suggested when Eric suddenly 'checks himself' in conversation, and when he can't explain his uneasiness to his father. At the end of Act 2, the audience learns that Eric is the father of Eva's baby. and he enters looking 'extremely pale and distressed', a sign of his anguished guilt.

In Act 3, Eric's shocking guilt is fully revealed including that he drunkenly turned 'nasty' and sexually assaulted Eva, taking advantage of her evident vulnerability. This aligns with Priestley's themes about social inequality and the perils of the lives of working-class women, with Eric abusing his power. An audience today would be highly aware of issues of consent and would judge Eric harshly, as does the Inspector who shames Eric for having treated her 'as if she was an animal', a vivid simile for Eric's brutality. A small sign of Eric's conscience is that he gives Eva some money. However, his guilt is compounded by the revelations that he stole money from his father's firm, a fact which seems to be more shocking to the capitalistic Arthur than his son's relationship with Eva.

Unlike his parents, Eric seems to be devastated by his and his family's actions. He doesn't deny his guilt, though he places much of the blame for Eva's and their baby's death on his mother. Unlike Sheila, who Priestley depicts as both a more innocent and thoughtful character than her wayward younger brother, Eric is less able to articulate a reaction to the Inspector's message of social responsibility. His dialogue more often consists of outbursts or fragmented sentences. However, in line with the Inspector's observation that the younger generation can be more responsive to his message, Eric does side with Sheila when she remains unsettled after Goole is supposedly revealed as a hoax. His angry outburst that 'the girl's dead and we all helped to kill her' shows that he accepts their guilt, and his final words are that the Inspector's speech 'frightens' him. Therefore, Priestley presents Eric as a guilty character, particularly in his actions towards Eva, but the audience may feel that his acceptance of his guilt makes him a little more humane than his parents.

Page 105 Question 9

Indicative content

Relevant content may include:

AO1

- comments on how Sybil is described, such as 'rather cold'
- comments on Sybil's behaviour towards her family, especially her children

- comments on Sybil's interactions with the Inspector
- comments on Sybil's rejection of Eva's application for charity
- comments on Sybil's reactions to the Inspector's revelations and view that it's all a 'hoax'

AO2

- use of stage directions to show her superior manner and patronising attitude
- comments on presentation of her rejection of responsibility
- use of irony when she is unaware of what is known by other characters
- use of contrast between her reactions and Sheila's
- comments on Sybil's reaction to the Inspector apparently being a 'hoax'

AO3

- ideas about family relationships and a traditional mother's role
- ideas about social class and inequality
- ideas about personal and social responsibility

Page 106 Question 10

Indicative content

Relevant content may include:

AO1

- comments on how Sybil interacts with her family, e.g. correcting them
- comments on Sybil's behaviour towards the Inspector, e.g. viewing him as an intruder
- comments on Sybil's refusal to take any blame over Eva
- comments on Sybil's powerful role on the charity committee

AO2

- comments on descriptions and stage directions showing her as superior and stubborn, e.g. 'rather cold', 'rather grandly'
- comments on stage directions that present Sybil as her husband's 'social superior'

- comments on the Inspector's interrogation which reveals Sybil's personal prejudice towards Eva, e.g. 'She'd impertinently made use of our name'
- comments on Sybil's conflict through actions and dialogue in Act 2 with the Inspector
- comments on presentation of Sybil's attitude towards Eva's social class

AO3

- comments on Sybil's social superiority
- comments on Sybil's views on class and inequality, e.g. not believing that Eva could have scruples about accepting stolen money
- ideas about charity and social responsibility
- ideas about women's roles and Sybil's views

Page 106 Question 11

Indicative content

Relevant content may include:

AO1

- comments on how Arthur shows little respect and ridicules Eric, e.g. 'Unless you brighten up your ideas...'
- comments on Arthur's dismissal of Eric's opinions about the workers
- comments on Eric's suggestion that he does not confide in Arthur (he is 'not the kind of father a chap could go to when he's in trouble')
- comments on Arthur's preference for Gerald
- comments on implied contrasts in Arthur's and Eric's upbringings
- details of their attitudes towards money

AO2

- comments on opening setting and stage directions with Arthur at the table ('fairly easy manners'); Eric 'downstage' ('not quite at ease')
- comments on the differences in their manner, e.g. Act 1: Eric is playful and disruptive; Arthur lectures Eric and Gerald

- use of contrasts in their confidence and how others treat them, e.g. Sybil shows off her husband but treats Eric like a child
- use of contrasting reactions, through speech and stage directions, to the Inspector's message
- use of irony in Arthur's incorrect predictions about the younger generation, and the foreshadowing of the Second World War and its effects on Eric's future

AO3

- ideas about the ability to learn and change (Eric's willingness versus Arthur's stubbornness)
- ideas about inequality and social responsibility (Eric's feelings of guilt, versus Arthur's dismissive behaviour)
- ideas about the importance of family and business (Eric's job in the family business, his theft, and inability to confide, versus Arthur's)

Page 106 Question 12

Indicative content

Relevant content may include:

A01

- comments on how they behave towards each other at the beginning of the play
- comments on Gerald's admission of a secret and affectionate relationship with Eva/Daisy
- comments on how Sheila returns the engagement ring but gains 'more respect' for Gerald
- comments on how they both feel at the end of the play

AO2

- comments on the use of a prop – the engagement ring – to symbolise their relationship
- comments on stage directions in Sheila's 'half serious, half playful' remark that foreshadows the significance of Gerald's neglect
- comments on stage directions indicating Sheila's heightened emotions and Gerald's controlled feelings
- comments on Sheila and Gerald's contrasting reactions to the Inspector's revelations and the changes to each character

- use of contrast between the opening engagement celebration and the concluding postponement of the engagement

AO3

- comments on Sheila and Gerald's relationship as a conventional 'ideal' at the beginning
- ideas about deceit and responsibility (Sheila's response to Gerald's affair, and their responses to Eva's death)
- comments on Sheila and Gerald's social classes and expected gender roles

Example answer

The answer given below is a full, high-mark answer.

Priestley opens the play with a celebration of Gerald and Sheila's engagement, where they are presented as a happy, well-matched couple, with Gerald described in the stage directions as an 'attractive', 'well-bred' man and Sheila as 'pretty,' and 'very pleased with life and rather excited'. Despite this optimistic first image of the characters and their union, Priestley suggests some small tension between them when Sheila scolds Gerald for a time, the previous summer, when she hardly saw him. Although this is initially read as teasing, Priestley is foreshadowing Gerald's relationship with Eva, which overlapped his relationship with Sheila.

Gerald and Sheila's marriage would enhance the wealth of both families and the social standing of the Birlings, who, Arthur makes clear, view the Crofts as their social superiors. However, Priestley does not present their relationship as simply a business merger, as the couple seem genuinely fond of each other, particularly in the tender moment when they drink to each other and the stage directions have them looking at each other, with Sheila now 'quiet and serious'. They seem set on a conventional path for prosperous young couples of their class, where the men go to work, and the women look after the home and indulge in their interest in fashion. However, at the end of Act 1, their apparently ideal relationship is shattered by Sheila's realisation that Gerald had been with Daisy/Eva, and she quickly understands that this is why she'd seen so little of him the previous summer.

Throughout the play, Priestley uses the prop of the engagement ring to symbolise the changing nature of Sheila's and Gerald's relationship. In Act 1, she excitedly accepts it, saying she will never let it out of her sight. In Act 2, she returns it to Gerald, saying, 'You and I aren't the same people who sat down to dinner here.' At the end of Act 3, she postpones making a final decision about accepting the ring again as 'It's too soon'. This indicates that their relationship is more nuanced than simply going from love to anger, as they both express affection for each other, with Sheila, in Act 2, making the surprising assertion that she respects Gerald more than she's ever done before. However, Gerald's more offhand offering of the ring in Act 3 suggests that the romance has been tarnished.

Priestley also shows that they are now very different people, as Sheila has been deeply affected by the Inspector's message of social responsibility, whereas Gerald, who was offstage for the Inspector's speech, expresses personal regret for Daisy's sad passing, but there is no indication that he sees a need

for societal change. In the third act, he is held up as a 'hero' by Sibyl who rejoices in his news that the Inspector was a 'hoax', and he seems to unite with the older Birlings in wanting things to return as they were before. Sheila, on the other hand, seems to be profoundly changed. Like the play itself, their relationship remains unresolved.

Page 107 Question 13

Indicative content

Relevant content may include:

AO1

- details about their behaviour towards each other at the dinner table
- comments on Sibyl's conventional view of marriage and how men 'have important work to do'
- comments about what they say to their children, and how they treat them
- comments on their united reactions to the Inspector's arrival
- comments on how Sibyl looks to her husband for support (e.g. 'exchanges a frightened glance with her husband')

AO2

- comments on how opening stage directions show the whole family are 'very pleased with themselves', and how Sheila's engagement is seen as a social advantage
- comments on how the stage directions reveal their personalities and social standing (Arthur: 'portentous' and Sibyl: 'rather cold' and 'her husband's social superior')
- comments on how their arguments with Sheila and Eric reveal Arthur's and Sibyl's attitudes
- comments on how the drama of the Inspector's revelations draws out Arthur's and Sibyl's beliefs, concerns, and denials
- comments on their attitude to Gerald's announcement of the 'hoax'

AO3

- ideas about family and their roles as mother, father/head of the family
- views about gender roles within this society
- ideas about love and marriage
- ideas about social class, and how they view their place and their family's

Page 107 Question 14

Indicative content

Relevant content may include:

AO1

- comments on Sybil's efforts to correct and advise her children, often talking to them as if they were not adults
- comments on how Sheila's engagement reveals her views about what she thinks Sheila's role will be
- comments on how, when realising her own part in Eva's life, she reveals a far less sympathetic personality compared to her children
- comments on Sybil's changing understanding of Eric at key moments, such as when he admits his drunken and brutal behaviour towards Eva
- comments on Sybil's distance from her children at the end of the play

AO2

- comments on stage directions to highlight her attitudes and manner
- comments on conflict with Sheila in Act 2 when they disagree about taking responsibility for Eva
- comments on conflict with Eric in Act 3 when Eric blames her for killing Eva and her grandchild
- use of contrast in attitudes about the Inspector and his views

AO3

- ideas about conventional women's roles in the Edwardian era
- ideas about social decorum and reputation that are important to Sybil
- ideas about love and marriage
- ideas about the importance of the family in this society

Page 108 Question 15

Indicative content

Relevant content may include:

AO1

- comments on how Arthur treats the Inspector when he arrives
- comments on the difference in their beliefs about society
- comments on Arthur's attempt to protect his family
- comments on the Inspector's dominance when he delivers his final speech

AO2

- comments on rising tension as Arthur and the Inspector struggle for dominance
- comments on conflict over Arthur's treatment of Eva
- comments on presentation of how Arthur attempts to impress the Inspector
- comments on stage directions highlighting Arthur's alarm and fear
- use of irony and foreshadowing to show Arthur's ignorance and the Inspector's prescience

AO3

- comments on the Inspector's socialism versus Arthur's capitalism
- ideas about workers' rights and employers' responsibilities
- ideas about future events

Page 108 Question 16

Indicative content

Relevant content may include:

AO1

- comments on the opening depiction of happiness, e.g. prosperous setting, 'pleased with themselves'
- comments on the acceptance of their social norms, such as Arthur as the patriarch, the role of wives
- comments on the Inspector's entrance as the turning point and its effect on the family's mood
- comments on key family secrets show a less happy family, such as Gerald's affair, Eric's drunkenness, theft and assault
- comments on the importance of wealth to the family and its fragility, e.g. Arthur's obsession and his fear of scandal

AO2

- comments on opening stage directions to determine prosperous setting and celebratory mood (e.g. 'fairly large suburban house', 'pleased with themselves')
- use of conflict, tension, and interruptions to show increasing divisions in the family in Act 2
- comments on presentation of poor communications, e.g. Eric admitting Arthur was 'not the kind of father a chap could go to when he's in trouble'
- use of contrast and conflict between the generations in the family, including in their reaction to the Inspector being a 'hoax'

AO3

- ideas about social class and inequality
- ideas about male and female roles in this society
- ideas about the importance of family in Edwardian society
- ideas about money and its links with the Birlings' happiness and future

Page 109 Question 17

Indicative content

Relevant content may include:

AO1

- comments on Arthur's discussion about business at the beginning of the play
- comments on the characters' opinions on the striking workers
- comments on Eva's request for charitable help and Sibyl's refusal
- comments on Gerald and Eric giving/offering Eva money
- comments on Eric stealing money from the firm

AO2

- comments on the presentation of wealth in the setting, props, and costume
- use of conflict between characters over the striking workers
- use of money as a metaphor for what the Birlings will need to 'pay' for what they've done
- comments on the Inspector as representing socialism, e.g. his advice on how the privileged also have responsibilities
- comments on Eva as an example of what can happen when a person has no financial support

AO3

- ideas about socialism versus capitalism
- ideas about the factory owners versus the workers
- ideas about economic inequality and how it affects Eva
- ideas about social status and power

Example answer

The answer given below is a full, high-mark answer.

Though writing in the 1940s, Priestley chose to set *An Inspector Calls* in 1912 partly to highlight the inequality of the distribution of wealth. Though many may view the Edwardian era as a golden age, it was also a time when the gap between the prosperous, represented by the Birlings, and the poor, like Eva Smith, was large. Throughout the

play, Priestley explores the importance of money and the hardships that befall those who do not have it. One way in which Priestley establishes the importance and benefits of money is in the setting of the play. Arthur is a man who is preoccupied with money and affected by the status it gives him, and this is reflected in the opening setting. The substantial and comfortable home which befits a prosperous manufacturer has been arranged for a celebration which contains many signs of wealth: champagne glasses, a port decanter and a box of cigars. An important prop, the engagement ring, is a sign not only of the union between Gerald and Sheila, but also Gerald's ability to buy the 'perfect' ring. The formal clothes of the characters reflect their economic comfort, which is later contrasted with Eva's poverty.

Throughout the play, Arthur, in particular, speaks explicitly about money. In his wedding toast, he mentions 'competing' prices and the benefits of the Crofts and Birlings working together for 'lower costs and higher prices'. However, Arthur's drive to become richer affects his dealings with his workers, as he is content to see them living on very low wages 'to keep labour costs down'. The different attitudes to the strike are a source of conflict in Act 1. While the Inspector and Eric express sympathy for the workers' desire for higher wages, Gerald supports Birling's view that he shouldn't pay them more. Both Gerald's and Arthur's wealth have affected their points of view, making them insensitive to the plight of others. This supports Priestley's recurring point that those with wealth have responsibilities as well as privileges, a key aspect of the play's socialist message.

In contrast, Eva's poverty is vividly depicted, though, as an offstage character, her plight has to be reported through the dialogue of the other characters, showing her downward path from being fired from two jobs to descending into a precarious life where she frequently does not have enough to eat. For a period, from his position of social and economic superiority, Gerald supports her financially. Eva's careful management of this money, including Gerald's parting gift, creates sympathy for Eva and shows her awareness of the disastrous effects of poverty. Eric also gives Eva money in an even more desperate situation when she discovers that she is pregnant. However, Eva's morals don't allow her to take Eric's stolen money, even when she knows how she and her unborn baby will be affected by her refusal. Again, this creates sympathy and shows a sense of morality that other characters lack. Lastly, Sibyl withholds charity money from Eva on a whim, leading to Eva's desperate suicide. Each of the Birlings is shown to have had an economic impact on Eva, from causing her to lose her job to refusing her charity.

Priestley's dramatic contrast between the audience's first impression of the Birlings and the effect they have on those less fortunate around them leads to the Inspector's final speeches about recognising that we are all 'intertwined' with each other. He also resoundingly demonstrates that wealth does not equal virtue.

Page 109 Question 18

Indicative content

Relevant content may include:

AO1

- details of what is said about the importance and suitability of Sheila's engagement
- comments on the efforts to 'protect' the women from uncomfortable truths
- frequent references to Eva's attractiveness, e.g. 'she was very pretty'
- comments on Eric's disrespectful and insulting comments about 'fat tarts'
- comments on lack of work opportunities for women, e.g. 'she was lucky to get taken on at Milwards'

AO2

- comments on presentation of customs, such as men and women separating after a meal
- use of contrast between protecting Sheila and how Eva is treated
- use of contrast between working-class and upper-middle-class women
- comments on Arthur and Eric's patronising comments about women's obsessions with fashions
- use of irony of a charity set up to help distressed women not helping Eva

AO3

- ideas about gender roles and the patriarchy
- ideas about social class
- ideas about love and marriage
- ideas about Edwardian society in relation to gender roles, e.g. in marriage and work

Page 110 Question 19

Indicative content

Relevant content may include:

AO1

- details of the relationship between Sibyl and Arthur
- details of the relationship between Gerald and Sheila
- details of the relationship between Gerald and Eva
- details of the relationship between Eric and Eva

AO2

- comments on stage directions giving Sibyl and Arthur's social standing and Sibyl's reliance on her husband
- use of the engagement ring as a prop symbolising the changing relationship between Gerald and Sheila
- use of contrast between Gerald's and Eric's relationships with Eva
- use of contrast between Gerald's relationships with Sheila and Eva
- use of vocabulary around the brutality of the relationship between Eric and Eva
- use of contrast in Eva's care for Eric, e.g. 'She didn't want me to marry her. Said I didn't love her'

AO3

- ideas about gender roles
- ideas about changing and unequal relationships
- ideas about social class and inequality
- ideas about the conventions of Edwardian society

Page 110 Question 20

Indicative content

Relevant content may include:

AO1

- comments on what the Inspector says about Eva's life and death
- comments on Arthur's treatment of Eva as a ringleader of the striking workers
- comments on Gerald's treatment of Eva
- comments on Eric's behaviour towards Eva
- comments on Sibyl denying Eva charity

AO2

- comments on emotive language used by the Inspector to describe Eva's life and death
- use of contrast in the lives and treatment of Eva with Sheila
- comments on depictions of Eva's poverty and desperation
- use of Eva Smith as a metaphor for all who are suffering

AO3

- ideas about social class and inequality
- ideas about women's roles and the opportunities available to women at this time
- ideas about family and marriage

Example answer

The answer given below is a full, high-mark answer.

Priestley uses the plight of Eva Smith to make vivid the theme of inequality. Although she is never seen onstage, the announcement of her death is the catalyst for the exploration of this theme. Each of the characters in the play had a relationship with her, and it is through the revealing of these relationships that the injustices and traumas she experienced due to her gender, social class and the poverty she lived in are explored.

One way that Priestley exposes this inequality is by his implied contrasts between Eva's and Sheila's lives. Both are pretty, lively girls but they have very different opportunities. While Sheila is raised in an

upper-middle-class home, supported by her family and not required to work, Eva is an orphan who must find a job to support herself. It is clear that the range of jobs available to her is limited as Eric remarks that it wouldn't be easy for the fired strikers to find another job and she is considered fortunate to have landed the job at Milward's. Losing these jobs has a devastating effect on her life in a way that Sheila, who thought that Eva looked like someone who could 'take care of herself', couldn't understand.

Priestley also contrasts Gerald's relationship with Eva and Sheila. While Gerald is fond of Eva, it is a relationship built on inequality: she becomes financially dependent upon him, and she feels a greater love for him than he does for her. This sense of inequality is heightened by Eva's gratitude to Gerald, emphasised when Sheila says he must have seemed like a 'fairy prince' to Eva. It is Gerald who decides when to end the relationship at a time that best suits him. He undoubtedly knows he cannot marry Eva due to his family's expectations and instead must make a socially and financially more equal and acceptable marriage with Sheila.

As the play progresses, Priestley depicts a growing gap between Sheila's and Eva's lives to when Eva is finally denied charity from Mrs Birling in order to support herself and her unborn child. Priestley repeatedly uses emotive language to emphasise how far Eva has fallen, from the graphic description of her suicide, 'Burnt her inside out' to the simile which describes Eric's callous treatment of her: 'as if she was an animal, a thing'. As a young, hungry woman in a precarious housing situation, Eva is unable to fight off Eric's assault, another sign of inequality. Ironically, the other characters often try to shield Sheila, as a young woman, from hard realities whereas their actions have placed Eva, another young woman, in such a desperate situation.

Priestley uses Eva Smith as a metaphor to highlight the issue of inequality and to promote his beliefs in social principles where there is a greater sense of social responsibility. Even her name, 'Smith', is one that belongs to many people and can be thought to have an 'every person' quality. In his final speech, the Inspector declares, 'there are millions and millions and millions of Eva Smiths and John Smiths still left with us'. Through depicting the stages of Eva Smith's life, Priestley hopes to create empathy with those who are suffering because of inequality.

Page 111 Question 21

Indicative content

Relevant content may include:

AO1

- comments on the upper middle class: Birlings
- comments on the upper class: Crofts
- comments on the working class: Eva
- comments on servant: Enid

AO2

- use of setting and costumes to establish social class
- use of dialogue about Arthur's knighthood
- comments on presentation through stage directions and dialogue of Sibyl's sense of social superiority
- comments on the Inspector's ability, shown in stage directions and dialogue, to challenge conventional assumptions about social class
- use of contrast between Sheila's and Eva's lives

AO3

- ideas about inequality and social class
- ideas about the conventions of Edwardian society
- ideas about the importance of money

Page 111 Question 22

Indicative content

Relevant content may include:

AO1

- comments on Arthur's ideas about a man's responsibility to himself and his family
- comments on Arthur's refusal to take responsibility for Eva's death
- comments on Sheila's acceptance of responsibility for her part in Eva's downfall
- comments on Sibyl's refusal to take responsibility and blaming others
- comments on the Inspector's message of social responsibility
- comments on Gerald's and Eric's roles in Eva's downfall

AO2

- use of contrast between Sheila's ready acceptance of responsibility and her parents' denials
- use of contrast between Gerald's and Eric's senses of responsibility
- comments on Sheila's growing sense of societal responsibility

- comments on the Inspector's climactic warning of how their lives are 'intertwined'
- comments on reactions to the Inspector's final speech

AO3

- ideas about personal and social responsibility
- ideas about inequality and gender roles
- ideas about socialism

Example answer

The answer given below is a full, high-mark answer.

One of Priestley's key messages in *An Inspector Calls* is the importance of personal and societal responsibility. Using the character of the Inspector as an advocate for Priestley's own socialist point of view, the importance of caring for others, including those who are outside your family or social sphere, is reinforced through the tragedy of Eva Smith. In his searing examination of each of the characters, the Inspector exposes their responsibility for her death. However, his message goes beyond Eva's personal story and, in his final speech, he tells them, 'We are responsible for each other' suggesting a larger, communal sense of responsibility.

The other characters in the play have contrasting attitudes towards responsibility: some, like Arthur and Sibyl, deny it entirely, while the younger characters take responsibility to varying degrees. In order to pursue the idea of responsibility, Priestley gradually reveals across the play's three acts the scale of guilt shared among the Birlings and Gerald Croft. Arthur and Sheila are both responsible for Eva being fired, leading to Eva's financial insecurity. However, their reactions are in stark contrast. Arthur continues to argue that he made a sound business decision, while Sheila immediately shows remorse. Priestley shows the sincerity of her regret and sense of personal responsibility in a number of ways. Priestley's stage directions say she responds 'miserably' as she accepts she's 'really responsible' (Priestley uses the words 'responsible' and 'responsibility' repeatedly throughout the play) and is further distressed as the impact of her actions dawn on her. Her repetition of the word 'never' shows her determination to be changed by this incident, unlike her father, who only realises the significance when scandal threatens the family.

Priestley shows how Gerald and Eric use Eva for their personal pleasure. Again, their degrees of responsibility differ. It could be said that Gerald, though he accepts personal responsibility for the pain he caused her, wishing in a way she had been less 'gallant' so that he wouldn't feel so guilty, bears less responsibility than Eric. Unlike Gerald, who at least had an affectionate relationship with Eva and thought to offer her a financial gift, Eric is guilty both of assaulting Eva and being unable to support her when she becomes pregnant. Gerald is a character who is portrayed as one who keeps his emotions under control and whose reaction to accepting his responsibility is expressed in quiet sorrow. However, Eric's realisation of his responsibility is demonstrated by his drinking, his erratic emotions, communicated in fragmented lines, and his threatening anger towards his parents.

In the play's climax, the play's message of societal responsibility is drummed home by the Inspector. In his speech, Eva Smith becomes a metaphor for all of those who are suffering and whose lives are intertwined with our lives. He declares how we are all responsible for each other and, with powerfully emotive language, asserts the cost if this lesson is ignored. However, the Birlings are divided by the generations in terms of how they accept this message and the time loop structure of the ending suggests they may have to hear it again and again.

Page 112 Question 23

Indicative content

Relevant content may include:

AO1

- comments on the Inspector's revelations of each character's guilt
- comments on Sheila's reaction to her part in Eva's downfall
- comments on Arthur and Sibyl's refusal to feel guilty
- comments on Eric's behaviour around his parents, from evasive to aggressively blaming his mother
- comments on Gerald's attempt to control his emotions about Eva/Daisy

AO2

- use of the structural device of the gradual revealing of each character's guilt
- comments on the Inspector's climactic denunciation of their behaviour and reactions
- use of stage directions to reveal reactions: anguish, sorrow, anger, and denial
- comments on Sheila's shifting moods and attitudes as she seeks a way of understanding her guilt
- the connection between the Birlings' guilt and larger issues with society

AO3

- ideas about guilt and responsibility
- ideas about social class and privilege
- ideas about gender and generations

Page 112 Question 24

Indicative content

Relevant content may include:

AO1

- comments on how Arthur and Sibyl speak to the younger characters at dinner
- comments on their different reactions to the Inspector and his news
- comments on Arthur and Sibyl's attitude towards Sheila's engagement
- comments on Arthur's attitude towards Eric
- comments on what the Inspector says about the different generations

AO2

- use of contrasts in their dialogue and use of slang/informality
- use of contrasts in attitudes towards Eva and striking workers
- comments on presentation of the distant relationship between Arthur and Eric in the stage directions and dialogue
- comments on reactions to the possibility that the Inspector was 'a hoax'
- use of irony in Arthur attempting to lecture the young characters about the future

AO3

- ideas about society and social responsibility
- ideas about social class and privilege
- ideas about what the future may hold for society
- ideas about the differences between generations

Page 113 Question 25

Indicative content

Relevant content may include:

AO1

- comments on interactions between Sheila and Gerald
- comments on interactions between Sheila and Eric
- details of Sheila's remorse for her actions, e.g. 'crying quietly'
- comments on how Sheila and Eric react after the Inspector leaves

AO2

- comments on presentation of Sheila and Gerald's happiness and optimism about the future
- use of contrasting reactions to the workers' strike
- use of contrasting reactions to responsibility for Eva's death through dialogue
- use of stage directions to show the emotional impact on the younger generation
- comments on presentation of the Inspector's message to the younger generation
- use of dramatic irony with the audience's awareness of the impending First World War

AO3

- ideas about the divisions between the generations
- ideas about social responsibility and socialism
- ideas about the different expectations of men and women

Page 113 Question 26

Indicative content

Relevant content may include:

AO1

- comments on how the Birlings are shown to be happy in the opening celebration of Sheila and Gerald's engagement
- comments on indications of tensions between the generations and disappointment in Eric
- comments on Eric's deceptions about his relationship with Eva and stealing money
- comments on how the Birlings respond to each other during the evening's revelations

AO2

- comments on presentation of the family from the beginning scene (united) and final scene (divided)
- comments on stage directions indicating parents' disappointment in Eric
- comments on revelation of and reactions to Eric's deceptions
- comments on stage directions showing the family is no longer united
- use of irony in this being 'the happiest night' of Arthur's life

AO3

- ideas about the division between generations
- ideas about Birlings serving as a microcosm of Edwardian society
- ideas about responsibility and morality
- ideas about the importance of family

Example answer

The answer given below is a full, high-mark answer.

In many ways, Priestley presents the Birlings, an outwardly happy and successful family of the late Edwardian era, as having painful secrets and disappointments. The first impression of the Birlings family is at the beginning of Act 1, gathered in opulent surroundings for a celebratory meal, supported by Priestley's descriptions of the set, props, and costumes, which confirm their high social status. However,

through his use of dialogue and stage directions, Priestley creates a more complex picture of this apparently happy family who are all feeling 'pleased with themselves'. Throughout the play's three acts, the Inspector removes the façade from each of the characters, exposing their least admirable moments.

One of the early signs of deception is Sheila's half-expressed suspicions about Gerald's lack of interest in her the previous summer. Although she hides her doubts under a playful exterior, Priestley is foreshadowing that Arthur's longed-for engagement for his daughter to marry a man who will elevate the family socially and financially is doomed due to Gerald's deceptive relationship with Eva. On the other hand, an early hint at the disappointments in the family lies in Sibyl's demeanour. She is described as 'rather cold', possibly suggesting that she is a less-than-perfect mother and wife. Her early dialogue in the play is often to scold others, such as her disapproval of Arthur talking business at the table or her children using slang. This implies that she is disappointed that they don't display what she considers to be correct social decorum.

Eric is the focus of much of the play's deceptions and disappointments. His 'squiffy' behaviour at the dining table causes embarrassment. This sense of his being a disappointment to his father is compounded in Arthur's Act 1 dialogue. Arthur clearly doesn't respect Eric as much as he does Gerald and he criticises Eric's 'public-school-and Varsity life' which doesn't seem to have taught him anything. He shuts down any of Eric's opinions about business and suggests that he hasn't the skill to manage others. Both Sheila and Gerald confirm that Eric is a heavy drinker, something which Eric has either been hiding from his parents or they have lacked the insight to notice. Indeed, Priestley's stage directions, including Eric's handling of the whisky decanter, show Eric's familiarity with drink, but Sibyl stubbornly considers him just 'a boy'.

While Eric is offstage for most of Act 2, in Act 3 the scale of his deceptions becomes shockingly clear: he has sexually assaulted Eva, which led to a pregnancy, and he stole money from the family firm. He implies that he had to be deceptive because his father wasn't someone he could confide in. His deceptions have implications for the entire family as it could cost them their reputation and Arthur's knighthood.

Act 3, after the Inspector's exit, shows the irony of Arthur's Act 1 announcement that this was the 'happiest night' of his life. Priestley uses stage directions to highlight how fractured this once-united family are. The family are now divided as they individually take different positions: crying, collapsed, pouring a drink. This sense of division is confirmed by their dialogue when they blame each other and take sides. Although they all react differently to what they have learned about themselves, it is Sheila who realises that there is no turning back to their previous happy family image. This highlights the fragility of happiness and, in particular, shows the large extent to which many families, including the Birlings, have disappointments and deceptions which are hidden beneath a superficially happy exterior.

Page 114 Question 27

Indicative content

Relevant content may include:

AO1

- details of how Sheila is treated by the other characters, such as expectations around her being a woman
- details of how Eva is treated by the other characters, such as disrespectful behaviour and aggressive treatment
- comments on their key encounter at Milwards
- details of how Gerald treated them, and how each responded

AO2

- comments on presentation of Sheila as an onstage character and Eva as an offstage character
- comments on stage directions and dialogue showing the difference in their social class
- use of contrasts in their relationships with Gerald
- use of irony in the family trying to protect Sheila, while harming Eva
- comments on Sheila's growing empathy for Eva
- comments on Sheila's reaction to their encounter at Milwards

AO3

- ideas about societal expectations for women in this era
- ideas about social class and inequality
- ideas about families and relationships

Page 114 Question 28

Indicative content

Relevant content may include:

AO1

- comments on how Arthur feels about society and the future at the beginning of the play
- comments on how Arthur feels about workers' rights
- comments on how the Inspector views the responsibility of factory owners and the wealthy
- comments on how the Inspector views the family's responsibility towards Eva
- comments on how Arthur believes he must look after himself and his family
- comments on how the Inspector views the future

AO2

- use of irony of Arthur's incorrect predictions about the future
- comments on conflict over how Arthur should have handled the workers' strike
- use of contrast with Arthur's striving for social advancement with the Inspector's sympathy with the working class
- use of symbolism of Arthur's desire for a knighthood
- comments on presentation of the Inspector's predictions about the future (foreshadowing)

AO3

- ideas about societal privilege and responsibility
- ideas about socialism versus capitalism
- ideas about money

Page 115 Question 29

Indicative content

Relevant content may include:

AO1

- comments on Arthur and Sheila's actions resulting in Eva losing her jobs
- comments on Eric's actions resulting in Eva's pregnancy
- comments on Sibyl denying Eva charity
- comments on Eva's sympathetic character, and circumstances, e.g. as a working-class woman and orphan
- comments on the Inspector's opinion about their responsibility, e.g. 'We are all responsible for each other'

AO2

- comments on the Inspector's use of emotive language in his accusations
- use of dialogue and conflict around the characters' guilt
- use of the structural device of the revelation of each character's involvement with Eva
- the role of the Inspector as a metaphor for all of society's conscience, e.g. his final speech about shared responsibilities

AO3

- ideas about inequality and social class
- ideas about family circumstances
- ideas about gender roles
- ideas about personal and social responsibility

Page 115 Question 30

Indicative content

Relevant content may include:

AO1

- comments on how the Birlings and Gerald are implicated in Eva's death
- details showing how the characters react to the Inspector's revelations
- comments on what the Inspector says about responsibility
- details showing how the characters' ideas about responsibility change

AO2

- use of dialogue revealing Sheila's changing attitudes towards personal and social responsibility
- comments on stage directions showing the emotional cost of being irresponsible
- comments on conflict in the family as a result of not accepting responsibility or sharing blame
- repetitive use of the words 'responsible' and 'responsibility'
- comments on the impact of the Inspector's final speeches

AO3

- ideas about personal and social responsibility
- ideas about socialism versus capitalism
- ideas about social class and inequality
- ideas about morality