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| **A. Context** | **B. Characters** |  |
| 1624 | ***Meditation*** by John Donne explores the idea that *“no man is an island, entire of itself; every man is a piece of a continent”* which is echoed by the inspector in his final speech.  | **Character** | **…are morally symbolic of…** | **.. and are allegorically symbolic of…** | **1. perpetuate** | Spread |
| **2. deference** | Submissive respect |
| 1848 | ***The Communist Manifesto*** by Karl Marx and Friedrich Engels “Workers of the world unite!” | **Inspector Goole** | Truth | … a mouthpiece for Priestley’s socialist ideas and an avatar to allow Eva to gain justice... | **3. confine** | Limit / restrict |
| 1907 | ***From Serfdom to Socialism*** by Keir Hardy founder of the Labour Party which recalims the “small voice of Jesus the Communist” as a radical activist.  | **Eva Smith** | Innocence | … Working Class exploitation +the destructive nature of male dominance, privilege and lust … | **4. egalitarian**  | Free and equal |
| 1911-13 | **The Great Unrest – 2 years of workers’ strikes and unrest** - In 1912 nearly 1 million miners went on The Coal Strike demanding minimum wage – it lasted 37 days and they won | **Mr Arthur Birling** | Avarice and greed | … the arrogance and folly of class and Capitalism + the lack of humanity inherent in business … | **5. orthodoxy** | Belief |
| **6 ardent** | Strong, passionate |
| 1912 | ***Edwardian Era or ‘Golden Age’******The Titanic -*** sinks on its maiden voyage after hitting an iceberg that it did not see coming until too late. | **Mrs Sybil Birling** | Pride and Hubris | … the callous hubris of class prejudice and the hypocrisy of a society reliant on charity… | **7. conform** | Obey / follow |
| **Sheila Birling** | Anger and Envy | … the progressive younger generation who learn responsibility +demand social, class and gender quality…… | **8. reinforce**  | Strengthen |
| 1917 | Workers strikes took off all over the world, most notably with the **Russian Revolution** when in 1917 a group of workers called the “Soviets” led by Lenin took over the government, killed the royal family and made it a worker led country. | **Eric Birling** | Impertinence, Lust and Sloth | **9. inevitable** | Bound to happen |
| **10. utopia** | An ideal world |
| 1914-18 | **WWI** – millions die in a war that many believed was deliberately prolonged by the upper class in order to increase the British Empire.  | **Gerald Croft** | Lust | … the possibility of class progress crushed by the desperate desire of upper class males to retain their sexual, economic and gender privileges over the working class… | **11. melancholia** | Freud = state of mourning |
| **12.prevalent**  | Common |
| 1918 | **Male suffrage** - All men over 21 and Women over 30 with property qualifications get the right to vote. | **C. Big Ideas** | **13. suffrage / franchise** | The right to vote |
| 1928 | **Women are given universal suffrage**: The Equal Franchise Act | **Generational conflict** | Priestley uses the family as a symbols of where the clash at the heart of a changing British society in the Edwardian era: the desire for progress and a more equal society [young] vs. the reactionary desire to preserve class privilege [old].  | **14. patriarchal** | Ruled by men |
| 1939-1945 | **WWII** - men of different classes fought together, many children were evacuated and lived with people of other classes, middle and working class women worked together in factories during the war and the government implemented rationing for all citizens which made them more equal. | **15. ingrained** | Deeply rooted |
| **16. norms** | Standards |
| **17. obligation** | Duty |
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| 1942 | **The Beveridge Report** is written demanding “an attack on Want” through “Social Security” | **Social class** | Priestley attacks the codes of behavior and deference to a privileged elite which unjustly divides society. | **18. indignation** | Outrage |
| 1944 | **Priestley writes An Inspector Calls** at a time when Britain was about to decide its social direction after WWII: he wrote it to make the case for socialism and evoke the inequalities and injustice of society in 1912. | **Ideology** | Priestley attacks what Marx describes a social beliefs which present wealth and exploitation as justifiable and rational whilst concealing their true sources. | **19. submission**  | Obedience  |
| **20.ideological** | Ethical |
| 1945 | **WWII ends and Winston Churchill and the** **Conservative government are voted** **out** to be replaced by a Labour government led by Clement Attlee | **Exploitation****Responsibility** | Priestley attacks the philosophies for capitalism, especially those of Malthus and Bentham’s Utilitarianism showing that a healthy society is one “body” that everyone has a moral obligation to keep healthy. Socialism and the Welfare State are part of society taking responsibility. | **21. fetishise** | Worship of an object / commodity |
| **22. commodity** | Something that can be bought or sold |
| 1945 | **The Labour Government begin building The Welfare State:**Social security, National Health Service, Education, Housing: Employment: the government nationalised the railways, coal and steel industries creating many jobs. | **The supernatural** | Priestley uses the Inspector as an omnipotent and omniscient force, he acts as Priestley but also something more: Nemesis, the classical spirit of divine retribution punishing hubris, the conscience of the Birlings or a manifestation of Eva’s desire for revenge.  | **23.pPrivilege** | Unearned right |
| **24. exploit** | To gain an benefit from unfair power |

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| **D. Most Revealing Moments** |
| **Act 1:**  |
| 1. The curtain raises and reveals the Birlings in all of their middle class privilege and cheerful complacency.
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| 1. Birling’s happiness at the Sheila and Gerald’s wedding is revealed through his desire to unite Croft and Birling’s company’s – she is merely a tool for bargaining for political power and wealth.
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| 1. The Birling children are revealed to be infantile (Sheila) and mysteriously hiding something (Eric)
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| 1. Priestley uses dramatic irony to undermine Birling and the Capitalist system turning him into a figure of ridicule for his arrogance.
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| 1. Birling gives a portentous speech on the values of Capitalism and is interrupted by the Inspector just as he is dismissing Socialist ideas
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| 1. Inspector Goole gives a blunt and explicit description of Eva Smith’s suicide which shocks audience and the characters.
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| 1. Birling tries to bully and intimidate the Inspector using his privilege: the Inspector rebuts him and is intractable, revealing his moral superiority.
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| 1. Eric publically challenges his father in front of a stranger and then mysteriously disappears.
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| 1. Eva Smith transgresses class expectations for the first time in agitator in contrast to Birling’s dehumanising view of her as an equation in profit.
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| 1. Birling denies all responsibility: the Inspector ignores him and begins his enquiry into a “chain of events”
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| 1. Shelia “runs out” of the room when she sees the photograph but returns to take responsibility: she learns to do it.
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| 1. Eva Smith’s second class transgression is revealed: her impertinent smile contrasts with the deference expected by Sheila who is revealed to be a symbol of envy.
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| 1. Gerald is revealed to be hiding something, yet Sheila senses that the Inspector already knows the curtain drops on a cliffhanger as he stares at them both “searchingly” – we question whether they will be complicit in hiding the truth or whether their relationship will splinter.
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| **Act 2:**  |
| 1. Gerald vindictively lashes out at Sheila and a chasm has been revealed in their relationship. Gerald is revealed to hate being challenged by women.
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| 1. Sheila interrupts her mother for the first time after she briskly ... quite out of key with the little scene that has just passed,” and starts criticising “Girls of that class”
 |
| 1. Eric is revealed to have a dark secret that is “making him drink too much”, the audience are left mystified about his involvement.
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| 1. Both Birling children disobey their parents and refuse to go to bed: the Inspector has taken complete control over the family and makes everyone wait their “turn”.
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| 1. Eva Smith changes her name to Daisy Renton signifying her change from independent and free spirited class warrior to dependent and demoralised victim
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| 1. Eva is punished a third time for transgressing class boundaries regarding love: Gerald treat her as disposable and breaks of the relationship, her melancholia begins.
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| 1. Sheila returns the engagement ring to Gerald symbolising her maturity and retaking control of her body.
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| 1. The Inspector becomes more direct and chastises Mrs. Birling for lying and then castigates Mr. Birling when he demands an apology.
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| 1. Mrs. Birling’s vindictive and punitive refusal to help Daisy reveals the hypocrisy of the philanthropy and charity of the bourgeoisie which is used as a means of class and ideological control.
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| 1. Sheila is no longer the oblivious and infantile girl in Act 1, she turns on her “mother” and becomes the moral compass of her family when she openly criticises her for being “cruel and vile”.
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| 1. Mrs. Birling prophetically blames the father of Daisy’s child and ironically condemns her son. Eric re-enters dramatically as the curtain falls leaving the audience shocked and expectant.
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| **Act 3:**  |
| 1. Eric reveals he is ambiguously revealed to have raped Daisy revealing the contempt and commodification that the working class and women suffer at the hands of the bourgeoisie.
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| 1. Birling is apoplectic at the news of Eric’s theft revealing the callous value of capital over family, it is also hypocritical as Birling is willing to rob workers of a fair wage during the strike in his factory.
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| 1. Mr. and Mrs. Birling symbolically abandon the younger generation due to Mrs. Birling’s shame and tarnished pride over Eric’s behavior and Mr. Birling’s avarice.
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| 1. The Inspector delivers his sermon: acting as the voice of Priestley as well as Marx and Hardy warns of the “fire and blood and anguish” to come during WWI and WWII and as society failed to change as mentioned in the Beveridge Report.
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| 1. The Inspector leaves and the characters are free to make their own choices: the older generation have learned nothing and seek to erase the past and deny responsibility calling the Inspector a “fake” or “crank” whilst the younger generation form an alliance
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| 1. Gerald returns and is revealed to not have been mourning Daisy but developing the theory that it was all a hoax: here he is symbolic of the desperate desire of upper class males to retain their sexual, economic and gender privileges.
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| 1. The older generation and Eric try to maintain their privilege by trying to steal Eva’s identity away again when they question whether it is the same girl – it seems as if they will get away with their actions provoking a desire for retribution and justice in the audience.
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| 1. The “telephone rings sharply” mirroring the entrance of the Inspector in Act 1 to reveal that a girl is dead and an inspector will arrive forcing the Birling’s to relive their interrogation seemingly until they change.
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| 1. Eva;s suicide is now revealed to be a symbolic internalisation of the violence done to her by the bourgeoisie class, purifying and reclaiming control over something which had become a commodity.
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