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Brighter Thinking



An Inspector Calls

GCSE English Literature for AQA
Teacher's Resource

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Introduction from the Series Editor

Change and challenge in GCSE English Literature

The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

- First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers' choices of texts and tasks, as set texts are prescribed for study.
- Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new 'closed-book' GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers' ideas and writers' craft.

The Student Books

All the Student Books in this series are based on what students need in order to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors' ideas and their relevance to readers then and now, as well as to authors' craft in a genre by structure and use of language.

The Student Books are organised so that in Part 1, students can use them as they read through the texts. Units 1–10 will help them to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. These units also provide guidance on writing about reading for maximum effect in the exam, with examples they can use to check their own writing. Part 2 takes a broader view of the essential study focus areas of GCSE Literature. These units help students to develop their skills and their responses even further,

with a clear summary of how key study focus areas can be seen in the text as a whole.

This Teacher's Resource

This Teacher's Resource provides a companion to the *GCSE English Literature for AQA: An Inspector Calls* Student Book, with a focus on differentiated tasks and attainment for setting student targets. The emphasis throughout, as with the Student Books, is on engaging the reader as an active interrogator of the text and on helping them to reflect on the text's relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension tasks are available in the Cambridge Elevate-enhanced Edition of this teacher's resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the Student Book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this teacher's resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

Peter Thomas

Digital assets on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of *An Inspector Calls* features a wide variety of supplementary videos. Actors from the theatre company Four of Swords delve into a variety of ways of interpreting the text, including:

Key performances: some key scenes and speeches are provided to aid with revision and discussion.

Characters in the hot seat: actors playing the characters are asked questions about the motivations for their actions.

Interpretation discussions: actors and directors discuss or debate the way they would prefer to interpret the characters in the text, informing their own performances.

Characters on trial: speeches for the prosecution and defence set up a debate for students: does Priestley present the characters as 'guilty', 'innocent' or a mixture of both?

Language discussions: the actors discuss the language of the text, interrogating the ways it is used to create atmosphere and meaning.

Pitching productions: a directors' debate about the validity of different interpretations and staging of the text.

The prime purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources can be accessed from the 'Media Library' tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *An Inspector Calls* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.

Assess to Progress on Cambridge Elevate

The Elevate-enhanced Edition of the *An Inspector Calls* Student Book includes Cambridge's built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this digital assessment support can help you with:

- Planning – using pre-defined assessments straight from the Student Books
- Marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- Reporting – measuring and demonstrating students' progress over time

Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

Read, understand and respond to texts. Students should be able to:

- *maintain a critical style and develop an informed personal response*
- *use textual references, including quotations, to support and illustrate interpretations.*

We have broken this down into three skills:

- response to text and task
- comparison of texts
- use of references.

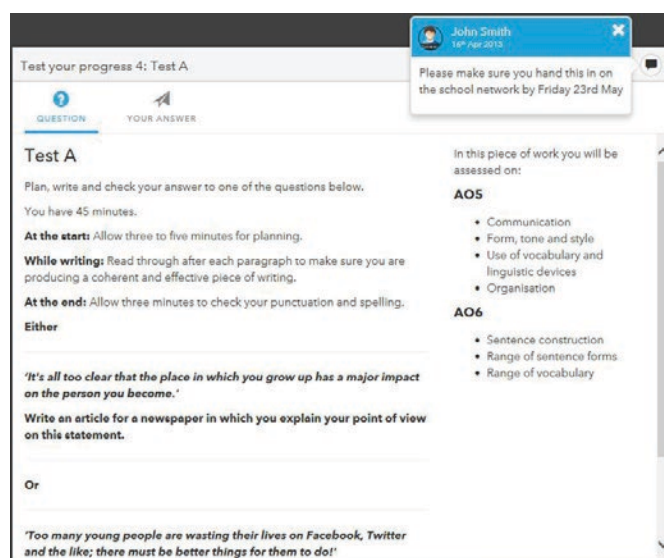
For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *An Inspector Calls* Student Book. These assessment opportunities comprise all the 'Getting it into writing' features at the end of each unit,

together with the writing tasks in the 'Preparing for your exam' section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example on Google Drive, Dropbox or the school's VLE.

Marking

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

Stage 5: Sophisticated and independent

Stage 4: Assured and developed

Stage 3: Secure and explained

Stage 2: Aware and supported

Stage 1: Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of the stages 1 to 5.

For selected Student Book assessment opportunities we also include example answers with examiner-style comments, at each of the stages 1 to 5. Used in addition with the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For the *An Inspector Calls* Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' tasks in Units 4 and 10.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for assessment for learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.

When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example into an Excel spreadsheet) or for upload (for example to your VLE).

STUDENT ID	STATUS	DATE	SCORE
Kate Green	MARKED	15 th Apr 2015	73%
Ben Jones	MARKED	15 th Apr 2015	67%
Chloe McDonald	NOT RECEIVED		0%
Jodie Wilkinson	NOT RECEIVED		0%
Liam Clark	NOT RECEIVED		0%

Scores can be exported both by individual students and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch our Assess to Progress video online at <https://vimeo.com/126470260>

Planning support for *An Inspector Calls*

This Planning map has been put together to provide brief guidance and suggestions about how the tasks in the Student Book might be approached.

There are discrete columns which separate out tasks into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the tasks open-mindedly. You may feel that a task positioned in the 'Reading' column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading task asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate tasks at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

This Planning map is a map of possible learning tasks and opportunities which provides, at a glance, their scope and range across all three acts, to help you put together your own scheme of work. None of the tasks are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the text through quickly without tackling any of the tasks, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

You can download an editable version of the Planning map from Cambridge Elevate.

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 1: Home sweet home</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the significance of the opening of the play how the characters are presented the character of Sheila the relationships between Sheila and the other characters. 	<p>R1 Read the opening stage directions and fill in the table outlining first impressions</p> <p>R2 Read the opening section and create a spider diagram outlining first impressions of Sheila</p> <p>R3 Read the extract from the start of Act 1 and complete the silent discussion task on Sheila</p> <p>R4 Characterisation of Sheila – tasks based on the same extract</p>	<p>W1 Play script on unsuitable marriage partners</p> <p>W2 Letter to oneself outlining one’s views on whether a parent should interfere in a child’s marriage plans</p> <p>W3 Write a paragraph, as a character, outlining their thoughts on the others</p> <p>W4 Q&A interview with Sheila</p> <p>W5 Essay question – how does Priestley use the beginning of the play to establish characters and relationships?</p> <p>W6 Notes on the turning points for characters</p>	<p>S1 A discussion about unsuitable partners</p> <p>S2 A discussion about the author’s presentation of the family</p> <p>S3 A paired talk about pairs of characters</p> <p>S4 A hot-seating task on Sheila</p> <p>S5 A director/designer discussion on the portrayal of Sheila</p>	<p>Reading assessment: accuracy of textual evidence of the table outlining first impressions</p> <p>Spoken assessment: peer assessment on hot-seating task on Sheila</p> <p>Writing assessment: on letter to oneself outlining one’s views on whether a parent should interfere in a child’s marriage plans</p> <p>Writing assessment: essay question – how does Priestley use the beginning of the play to establish characters and relationships?</p>	<p>Video: Preparing questions for Sheila in the hot-seat</p> <p>Video: An actor discusses Sheila’s character</p> <p>Video: A designer explains their job</p> <p>Assess to Progress</p>
<p>Unit 2: Confidence and conflict</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the dramatic impact of the Inspector Priestley’s use of stagecraft and dramatic devices the theatricality of the opening scene when the Inspector arrives. 	<p>R1 Read Act 1 extract up to the Inspector’s arrival and explain key dramatic quotes</p> <p>R2 Read Birling’s speeches and fill in a table of his ‘errors’</p> <p>R3 Read the extract and complete the tasks on audience expectation</p> <p>R4 Read the extract and complete the tasks on Gerald, Eric and the Inspector</p> <p>R5 A task based on the movement of the characters on stage</p>	<p>W1 A paragraph on the presentation of Birling</p> <p>W2 A paragraph on Birling trying to impress the Inspector</p> <p>W3 A spider diagram showing notes on characters and character development</p> <p>W4 A table of dramatic devices</p> <p>W5 A paragraph on the effect of the Inspector’s arrival</p> <p>W6 An essay on dramatic impact of the Inspector’s arrival</p> <p>W7 Director’s notes for characters</p>	<p>S1 A discussion on the topic of rich and poor</p> <p>S2 A discussion of Birling’s ‘errors’</p>	<p>Spoken language peer assessment: a discussion of Birling’s ‘errors’</p> <p>Writing assessment: a paragraph on the dramatic impact of the Inspector’s arrival</p> <p>Reading assessment: accuracy of observations on Eric, Gerald and the Inspector</p>	<p>Video: ‘Please, sir, an inspector’s called.’ – the actors work out a freeze frame</p> <p>Video: A writer creates a spider diagram about the arrival of the Inspector</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 3: Rights and responsibilities</p> <p>The focus is on:</p> <ul style="list-style-type: none"> social responsibility the social context of the play the relevance of the play. 	<p>R1 Read the extract and complete the task on the attitudes of the characters</p> <p>R2 Read the extract and complete the tasks on Birling's attitude to his staff</p> <p>R3 Observations on the relationship between the Inspector and Birling, based on the extract</p> <p>R4 Notes on social responsibility</p> <p>R5 Peer assessment of work on the theme of social responsibility</p>	<p>W1 A play script on the exchange between Birling and the factory workers</p> <p>W2 Write about the theme of social responsibility</p> <p>W3 Writing of a documentary</p>	<p>S1 Role play on minimum wage</p> <p>S2 Some discussions to generate ideas for the writing of the documentary</p>	<p>Writing assessment: peer assessment of the written piece on social responsibility</p> <p>Reading assessment: accuracy of observations on the relationship between the Inspector and Birling, based on the extract</p> <p>Writing assessment: the documentary</p> <p>Spoken language assessment: some discussions on the making of the documentary</p>	<p>Assess to Progress</p>
<p>Unit 4: Complaints and consequences</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the changing attitudes of Sheila the significance of form and structure. 	<p>R1 A discussion based on the reading of the extract outlining Sheila's behaviour in Milwards</p> <p>R2 A series of tasks based on the presentation of Sheila in the extract</p> <p>R3 A task based on the extract to show Sheila's understanding of the Inspector</p>	<p>W1 A write-up of the conversation between Sheila and her father about the Milwards episode</p> <p>W2 A task based on Sheila's language</p> <p>W3 Write a paragraph, as a character, outlining Sheila's changing attitude</p> <p>W4 Bullet point observations on who's to blame</p> <p>W5 A task on Sheila as a stereotype</p> <p>W6 A paragraph on how Sheila is to blame</p> <p>W7 An essay question on Sheila's changing attitude</p> <p>W8 Sheila's diary</p> <p>W9 Writing of a screenplay</p> <p>W10 Prose version</p>	<p>S1 A discussion about customer complaints</p> <p>S2 A discussion of the author's presentation of Sheila</p> <p>S3 A peer discussion of the screenplay</p>	<p>Reading assessment: accuracy of comments made about Sheila's behaviour in Milwards</p> <p>Spoken language assessment: peer discussion of the screenplay</p> <p>Writing assessment: on the extent to which Sheila is to blame – self-assessment</p> <p>Writing assessment: an essay question on Sheila's changing attitude</p>	<p>Assess to Progress (with example responses)</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 5: Truth and lies</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the theme of responsibility the setting of the play the development of Sheila's character the presentation of the characters. 	<p>R1 Read the extract and then order the list of events</p> <p>R2 An exercise on the identification of different types of questions</p> <p>R3 Read the extract and complete the tasks, focusing on language</p> <p>R4 Student assessment of exemplar responses</p>	<p>W1 A paragraph on the effects of different questions</p> <p>W2 A paragraph on the audience's response to the Inspector</p> <p>W3 A spider diagram on the structure of the play</p> <p>W4 A paragraph on the changing relationship between Sheila and Gerald</p> <p>W5 Sheila's diary entry on the day at Milwards</p> <p>W6 An essay question on how the Inspector is presented</p>	<p>S1 A discussion on tough questioning and Sheila's role in Eva's death</p> <p>S2 A discussion on collective responsibility</p> <p>S3 A discussion on Gerald's role</p> <p>S4 Some discussions based on comparisons between the Inspector and the others</p>	<p>Reading assessment: student assessment of exemplar responses after reading the extract and ordering the list of events</p> <p>Spoken language assessment: discursive skills shown when discussing Gerald's role</p> <p>Writing assessment: Sheila's diary on the day at Milwards – is the language usage appropriate?</p> <p>Writing assessment: an essay question on how the Inspector is presented</p>	<p>Video: The actors discuss the character of the Inspector</p> <p>Assess to Progress</p>
<p>Unit 6: Appearance and reality</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the development of Gerald's character the theme of appearance and reality. 	<p>R1 Reading of the extract followed by questions to a student in role</p> <p>R2 Observations about Gerald's life and character based on the extract</p> <p>R3 Read the extract and write a paragraph on how Gerald is trying to present himself</p>	<p>W1 A paragraph on Gerald's character</p> <p>W2 A spider diagram on Sheila's changing view of Gerald</p> <p>W3 A diary entry from Gerald</p> <p>W4 How does Priestley present Gerald's character?</p> <p>W5 An essay question – appearance and reality</p> <p>W6 A spider diagram based on Gerald and other characters and the audience's changing impressions of them</p>	<p>S1 A discussion of first impressions</p> <p>S2 A discussion on Mrs Birling</p>	<p>Reading assessment: accuracy of textual evidence of the paragraph on Gerald's presentation of himself</p> <p>Spoken language assessment: peer assessment on first impressions</p> <p>Writing assessment: on how Priestley presents the character of Gerald</p> <p>Writing assessment: essay question on appearance and reality</p>	<p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 7: Duty and downfall</p> <p>The focus is on:</p> <ul style="list-style-type: none"> Mrs Birling – the presentation of her character the structure of the play. 	<p>R1 Read the extract and match the observations to the quotations</p> <p>R2 Questions on Mrs Birling based on the extract</p> <p>R3 Observations on the Inspector's use of language following the analysis of some of his statements</p>	<p>W1 A paragraph on Mrs Birling's attitude to Eva and her predicament</p> <p>W2 A paragraph on Mrs Birling's attitudes and perspectives and on Sheila's changing attitude to her mother</p> <p>W3 A paragraph on dramatic irony</p> <p>W4 An essay question on the dramatic climax to Act 2</p> <p>W5 Some tasks based on gender stereotyping</p> <p>W6 A play script with a climactic ending</p>	<p>S1 A discussion on teenage pregnancy</p> <p>S2 A discussion of the author's presentation of Mrs Birling's realisation</p> <p>S3 A discussion on the end of Act 2 and the writer's intentions</p>	<p>Reading assessment: accuracy of textual evidence in matching observations to the quotations</p> <p>Spoken language assessment: discursive skills shown in discussion on teenage pregnancy</p> <p>Writing assessment: on dramatic irony</p> <p>Writing assessment: essay question on dramatic climax</p>	<p>Video: The actors discuss how Priestley brings events to a climax at the end of Act 2</p> <p>Assess to Progress</p>
<p>Unit 8: Parents and problems</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the relationship between Eric and Birling the conflict between the older and younger generations. 	<p>R1 Read the extract from the beginning of Act 3. Textual evidence of generational conflict and of Eric's responsibility</p> <p>R2 A paragraph on the relationship between Eric and Birling as revealed in the Act 3 extract</p> <p>R3 A paragraph on Eric's problems with money</p> <p>R4 A chart outlining the break-up of the Birling family, with supporting textual evidence</p> <p>R5 A dramatic reading of the extract</p>	<p>W1 A paragraph written as Birling on Eric's stealing</p> <p>W2 A paragraph on key moments in the play where Eric blames his mother</p> <p>W3 Write a paragraph on whether Eric is a victim – writing to argue</p> <p>W4 Some paragraphs on Eric's relationship with his father</p> <p>W5 An essay question – on Priestley's presentation of relationships within the Birling family</p>	<p>S1 A discussion of the generation gap</p> <p>S2 A discussion based on the reading of the extract</p>	<p>Reading assessment: dramatic reading of the extract</p> <p>Spoken language assessment: peer assessment on the dramatic reading</p> <p>Writing assessment: on the writing to argue piece – whether Eric is a victim</p> <p>Writing assessment: essay question on Priestley's presentation of relationships within the Birling family</p>	<p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 9: Revelations and responsibilities</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the extent to which each character is responsible for what happened to Eva ideas about social responsibility. 	<p>R1 Read the extract from Act 3 and complete the tasks based on this – who’s responsible for Eva’s death?</p> <p>R2 Matching the quotations to the characters</p> <p>R3 Complete the table based on the reading of the Inspector’s closing speeches</p> <p>R4 The meaning of the Inspector’s final speech</p> <p>R5 A paragraph on the meaning of the Inspector’s final words</p> <p>R6 Read the extract on the immediate aftermath of the Inspector’s departure and answer the questions that follow</p>	<p>W1 Three paragraphs based on who’s responsible</p> <p>W2 Exam question – how does Priestley present the theme of responsibility in the play?</p>	<p>S1 A discussion of sole or collective responsibility for a ‘crime’</p> <p>S2 A court-room drama enactment</p> <p>S3 A discussion of Priestley’s intentions when writing the play</p>	<p>Reading assessment: accuracy of observations of the Inspector’s final words in his closing speeches</p> <p>Spoken language assessment: court-room drama</p> <p>Writing assessment: exam question – how does Priestley present the theme of responsibility in the play?</p>	<p>Assess to Progress</p>
<p>Unit 10: Ideas and attitudes</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the ‘journey’ of each character the writer’s intentions. 	<p>R1 Read the extract from the end of the play and fill in the table to show the characters’ responses</p> <p>R2 Read the final scene and answer the questions on it</p> <p>R3 Suggested further reading on the theme of responsibility</p>	<p>W1 A monologue from Gerald’s point of view</p> <p>W2 A monologue from Sheila’s point of view</p> <p>W3 Write a paragraph on the ending of the play</p> <p>W4 Some paragraphs on what each character has learnt</p> <p>W5 Essay question – the impact of the Inspector’s visit</p>	<p>S1 A discussion on which of the characters is most like them, and what’s been learnt from the play</p> <p>S2 A discussion of the Inspector’s likely feelings at the end of the play</p> <p>S3 A discussion of how the Inspector’s visit has changed the family’s outlook</p> <p>S4 A discussion of Priestley’s perspective</p>	<p>Reading assessment: accuracy of textual knowledge in questions for the final scene</p> <p>Spoken language assessment: how the students express their views on Priestley’s perspective</p> <p>Writing assessment: on Gerald’s and Sheila’s monologues/ points of view</p> <p>Writing assessment: essay question – the impact of the Inspector’s visit</p>	<p>Assess to Progress (with example responses)</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 11: Plot and structure</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the structure of the text the theatricality of the text plot development the dramatic impact of the play. 	<p>R1 Information on the structure and form of the play</p>	<p>W1 A timeline on the dramatic crises of the play</p> <p>W2 Write tweets to summarise each act</p>	<p>S1 A shared discussion of the structure of the play and the significance of the placing of certain events/episodes in the story</p>	<p>Reading assessment: notes on form and structure from the reading of the information</p> <p>Spoken language assessment: a discussion on the structure of the play</p> <p>Writing assessment: accuracy of timeline</p>	<p>Video: The unities of time, place and action are explained</p>
<p>Unit 12: Context and setting</p> <p>The focus is on:</p> <ul style="list-style-type: none"> the social context of the play. 	<p>R1 Information on social context/ audience of 1946</p> <p>R2 A series of revision questions on the world of the Birlings, the world outside the Birlings' home, the wider world, then and now</p>	<p>W1 Notes made from internet pictures of various stagings of the play</p>	<p>S1 A discussion of findings of the notes made from internet pictures of various stagings of the play in relation to opening stage directions</p>	<p>Reading assessment: accuracy responses to revision questions on the world of the Birlings, the world outside the Birlings' home, the wider world, then and now</p> <p>Spoken language assessment: discussion based on opening stage directions</p> <p>Writing assessment: of notes made on different stagings of the play</p>	<p>Video: Is the play relevant? – a dialectic</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
Unit 13: Character and characterisation The focus is on: <ul style="list-style-type: none"> the characters what the characters represent. 	R1 Read notes on the main characters R2 A series of revision questions on the main characters	W1 A spider diagram for each character W2 Some paragraphs on Edna and Eva and what they represent	S1 Any discussions prompted by the reading and writing tasks	Reading assessment: responses to revision questions Writing assessment: paragraphs on Edna and Eva	
Unit 14: Themes and ideas The focus is on: <ul style="list-style-type: none"> themes and ideas and how they are represented how themes and ideas are communicated to the audience. 	R1 Read notes on the various themes of the play	W1 Create revision materials on themes for the classroom	S1 Revision lecture on the theme of responsibility S2 Revision lectures on the themes of gender and social class	Spoken language assessment: revision lectures Writing assessment: on revision materials	Video: A professor gives a lecture on the theme of responsibility in the play
Unit 15: Language The focus is on: <ul style="list-style-type: none"> the analysis of language which is presented the effects of language. 	R1 Read notes on Priestley's use of language R2 Sentence level analysis – effects of different sentence types R3 Selection of examples of language representative of each character	W1 Paragraphs on the use of language	S1 Discussion of language – what type of language would best represent each character?	Reading assessment: accuracy of language selection of examples of language representative of each character Spoken language assessment: discussion of character language Writing assessment: on paragraphs on Eva and Edna	Video: How an actor learns words Video: An actor and director discuss Edna's lines

1 Home sweet home

AIMS AND OUTCOMES

The principal aims of this unit are for students to explore how Priestley opens the play and how he presents the character of Sheila.

By the end of this unit the students will be able to:

- explore how Priestley opens the play
- understand and explain the character of Sheila at the start of her journey
- understand the characters at the start of the play and their relationships with Sheila
- explore the way Priestley presents characters to an audience
- develop a response to writing tasks.

- Sybil Birling is a 'rather cold woman'. This detail may suggest that perhaps this coldness as a mother has had an effect on her children.
- Eric is 'not quite at ease'. This detail suggests that he may feel inferior because of Gerald Croft's presence, aware of his inadequacies as a businessman when compared to Gerald.
- Sheila is described as being 'very pleased with life'. This suggests she may have had life easy thus far.
- Gerald is described as a 'young man about town'. Perhaps Gerald is a man with a past.
- Edna is a 'parlour-maid'. This detail shows us her status straight away: she is an employee of the Birling family and so has a very different life from theirs.

GETTING STARTED – THE PLAY AND YOU

A suitable marriage

It is important for students to appreciate the social context of the play and the class tension between the Crofts and the Birlings.

1 The pre-reading tasks outlined in the Student Book ask the students to think about the theme of mismatched couples. Another interesting way of looking at this would be to ask students to write problem pages or agony aunt-style pieces. Letter titles to prompt students might include:

- 'Help – I feel like I'm dating Prince William!' or 'I hate my son's girlfriend – he could do better. Should I speak out?'

Differentiation

- Another engaging variation which may help less confident students might be a Jeremy Kyle-type TV discussion show; this may prompt some lively debate on this issue.

Extension

Extension

First impressions of Sheila

Differentiation

- 1 a and b** Less confident students might need more support creating the spider diagram; you could ask them to produce two spider diagrams, one recording observations based on what Sheila says, the second on what other characters say about her. More confident students could then compose an online dating profile for Sheila; if she were describing herself honestly, but making a virtue of any 'faults', what might she say? Eric's assertion that she uses bad language could manifest itself as 'I'm very honest and open in my speech' in an online profile.

GETTING CLOSER – FOCUS ON DETAILS

The start of the play

1 The task in the Student Book helps to establish what Priestley wants his audience/reader to know about the characters at the beginning of the play. The students have to select a detail from the opening stage direction and then explain what the detail means. Example answers for the table could be:

Differentiation

2 It might make sense for you to direct less confident students to consolidate their learning on Sheila's character by pairing up the other characters with her. For example, if they were to:

- compare how Sheila's mother responds to her as opposed to her brother Eric. Both characters have cause to criticise Sheila, but Eric seems to know Sheila considerably better than Sibyl does.

This would also tie in with Priestley's theme of how the younger generation, dismissed as unworldly by Arthur, are more aware than their elders.

3 Again, more direction might help the students in this task. When the students choose three different characters, an option could be:

- Arthur, from the older generation
- Gerald, who finds himself involved with a family from 'trade'
- Eric, who seems more sensitive than the others, but who clearly has something to hide.

PUTTING DETAILS TO USE

Characters and relationships

- 1** The focus for this task needs to be the retrieval of textual references. When the students write down their ideas, it would be helpful if they could find a short quotation to support their observation. They could then add these to their Sheila 'quote-book'.
- 2** Here are some prompts that may help the students to formulate questions for this role-play task:
 - questions about Gerald – his superior social status/suspicions regarding his whereabouts that summer
 - questions about Eric – the 'temper' accusation/about his drinking and behaviour
 - questions about her parents – relationships with them/is she close to them?
 - questions about society at that time – does she feel lucky to be the daughter of a rich man/is she closing her eyes to the lives of other young women around her?

LEARNING CHECKPOINT

This assessment opportunity will give students the chance to show what they know about the character. A clearer steer might help the students. The article could be entitled 'A Lady of Leisure' and the students, as

journalists, would write a piece about the life of a well-off lady in Britain in the early 1900s.

Differentiation

More confident students might want to put a critical spin on their piece, a kind of Charlie Brooker-style article, which is critical of these young women who know nothing of the real world. It's important that the students use quotations to practise this skill for the exam. Less confident students might select six or seven quotations first, which they can then integrate into their article.

Characterisation

- 1** To satisfy any language requirements, students need to be able to select particular words and comment on their effect. Language study is word level study. For example, in the extract the writer uses the word 'trying' when talking about Sheila's wish to appear 'light and easy' when she talks to Gerald about their future happiness. This word 'trying' shows that she is conscious of how she appears; she clearly wants to maintain a stiff upper lip. Perhaps this is due to her upbringing; displays of emotion may be frowned upon in the Birling household. This type of word selection, and then a comment on the effect of the word is what's required for success at AO2.
- 2 and 3** These could be usefully combined; you could direct the students to include quotations on the restrictions faced by Sheila in their spider diagram from earlier in the unit. Some examples of quotations are:
 - Sheila's mother tells her that Gerald will be spending a lot of time and energy on the business when they're married and that she'll 'have to get used to that'
 - when Sheila argues with Eric, her mother says, 'Now stop it, you two' as though they were still small squabbling children
 - Sheila is reprimanded by her mother for saying 'squiffy' – hardly a taboo word.
- 4** This could be written as a letter to Gerald, the future brother-in-law, a kind of man-to-man half-joking, but affectionate description of his sister and his relationship with her.
- 5 and 6** These tasks focus on the relationship between Gerald and Sheila. All students could write a paragraph on their predictions for this impending marriage, based on the evidence seen thus far. This paragraph could be entitled 'Happy Ever After' in which they give reasons for why they think the marriage will be a success.

Extension

- 7 Observations made on Sheila's use of language here could be usefully added to the spider diagram from earlier in the unit.

Extension

GETTING IT INTO WRITING

Writing about the beginning of *An Inspector Calls*

This unit has focused primarily on the character of Sheila; however, the students will now have acquired, through the Student Book, the necessary skills to answer this question on any of the characters. For more targeted consolidation, the students could focus on Sheila, using the notes they've gathered throughout this unit.

GETTING FURTHER

Turning points

It's worth reinforcing the idea that Priestley portrays Sheila as a character who changes significantly throughout the play. As the students continue reading the play, it would be useful to keep adding to their quote-bank when they see any examples or evidence to indicate another milestone on her 'journey' as a character. They could arrange their quotations on a continuum – before the Inspector/during his visit/after the Inspector – to show this change.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Preparing questions for Sheila in the hot-seat

Video: An actor discusses Sheila's character

Video: A designer explains their job

Assess to Progress

2 Confidence and conflict

AIMS AND OUTCOMES

The aims of this unit are to understand the way Priestley presents the arrival of the Inspector and the impact of this on the family. The emphasis is on stagecraft and the way Priestley uses theatricality and dramatic devices.

By the end of this unit students will be able to:

- explore how Priestley makes the arrival of the Inspector dramatically interesting
- understand and explain the way Priestley uses stagecraft
- explore the way he uses theatricality and dramatic devices
- interpret the way he moves the text into performance
- develop a response to writing tasks.

GETTING STARTED – THE PLAY AND YOU

A life of luxury

1 a-c For these three tasks you could ask the students to think about the economic and social standing of the Birlings, and how this compares to the lives of poorer people, those who work in Birling's factories, for example. As the emphasis for this unit is on stagecraft and theatricality, it would make sense for the students to have a clear grasp of the confidence of the Birlings, their self-assurance, their complacency, which is soon to be shattered by the arrival of the Inspector, and how this manifests itself in the play via dialogue and stage directions. You could direct students to make notes and head them 'The Calm Before the Storm'.

GETTING CLOSER – FOCUS ON DETAILS

Key moments

1 For this task you could ask the students to choose from a list of quotations which one represents the tipping point in the story. Some of the quotations suggested in the Student Book are:

- Edna – 'Please, sir, an inspector's called.'
- Gerald – 'Unless Eric's been up to something.'

It might help the students to think about the dramatic impact if they make notes on the likely reactions of the family to each quotation. For example, for Edna's comment 'Please, sir, an inspector's called', the students could discuss and record a likely reaction from each family member present. Mild alarm? Curiosity? If the students were to discuss the quotations one at a time,

they would be more able to make the decision and be able to justify and explain their choice.

Differentiation

More confident students could divide the characters into two groups, those who are not worried by the Inspector's visit and those who are. Mrs Birling, for example, wouldn't think for one minute that there was anything to worry about, whereas Edna may suspect the news is not good and be secretly pleased to see her master up for scrutiny in this way.

Establishing Mr Birling's character

1 This is a really helpful task in terms of the students becoming aware of the techniques Priestley uses to expose Birling as a fool. A useful document to help the students would be a fact-sheet of events/politics at that time; the students are likely to know about the Titanic but not about the miners, or the economic situation, or the difference between socialism and capitalism. Some background notes would help them to complete this table.

Differentiation

More confident students would be able to research this for themselves; perhaps they could present a talk on this to assist other students with this task. AO1 asks for an informed personal response; this type of contextual knowledge will help the students in this respect.

2 and 3 These questions could be combined. Now that the students know the idiocy of Birling's remarks, they can comment on how Priestley wants him to come across as a character. You could provide this title to focus them:

- Priestley wants to present the character of Birling as a fool. How does he do this? Use the information from your table to help you.

Differentiation

More confident students might want to write something similar, such as a speech which reveals the ignorance of the speaker. If they think about what's changed over the past few years in terms of technology – for example, the internet, text-messaging, mobile phones, Instagram, Snapchat, and Twitter – they could write a speech written by someone speaking 25 years ago, talking about how none of this is likely to happen. They could start it like this:

- Some idiot's been talking about something called the internet, where you can find anything you want to. You can even look for someone's house in Australia if you feel like it. As if that would ever happen!

PUTTING DETAILS TO USE

Plot and theatricality

1 and 2 These tasks require the students to record their first impressions of the Inspector, and to recognise the dramatic impact on the audience of his arrival. You could direct the students to compile a quote-bank, as they did with Sheila in Unit 1. Suggested key quotations and observations could be:

- 'an impression of massiveness'
- 'speaks carefully'
- that he looks 'hard' at the person he addresses.

Birling comes up with logical explanations for the Inspector's arrival. The students could list these in a table, and then accompany this with their thoughts about what an audience might be thinking, comparing Arthur's feelings to the audience's. You could have a whole class discussion to speculate on how this adds to the dramatic tension; what effect is achieved if the audience knows something or suspects something not felt by one of the characters? This will help them to appreciate the theatricality of the story.

Character and language

Differentiation

- 1 The stage direction in the extract describes Gerald 'nodding confidentially' to Arthur Birling. You could encourage the students to compare the dynamics between Arthur and Gerald and Arthur and Eric, and the extent to which Arthur seems to have more faith in Gerald than in his own son. For less confident students you could provide evidence for this, for example:
 - Birling to Eric – 'Look – just you keep out of this. You hadn't even started in the words when this happened.'
 - Birling to Gerald (*after Gerald talks about the girls being 'broke' after their holidays*) – 'Right, Gerald'.
 - Birling to Eric – 'It's about time you learnt to face a few responsibilities.'
 - while more confident students could find evidence for themselves.
- 2 Following on from task **1**, the students could compare Gerald's reaction to the Inspector with Eric's.

Differentiation

- 3** This task focuses on language. Here are some quotations to support less confident students:
- a** The Inspector is assertive, but he always shows respect to the family by using the word ‘Sir’ to address Birling.
 - b** He often makes short declarative statements – ‘It’s my duty to ask questions.’
 - c** He repeats utterances from the other characters to use against them. When Birling says that it would be very awkward if we were all responsible for each other, the Inspector says back to him ‘Very awkward’.

More confident students could do an alternative task and become ‘linguistic detectives’, compiling a linguistic profile of the Inspector. They could divide their report into sections, analysing his word choice and syntax and his use of questions to elicit the information he needs. Quotations could be selected to support their observations, which could then be added to the quote-bank.

- 4** A little more structure may help less confident students with this task. They could imagine a kind of verbal tennis match, a linguistic ‘serve and return’, with Birling’s attempts to intimidate the Inspector with his ‘contacts’ as the serves and the Inspector’s responses as the returns. An example of this could be:

- Birling’s ‘serve’ – How do you get on with our Chief Constable, Colonel Roberts?’ The Inspector’s ‘return’ – ‘I don’t see much of him.’

The language comparisons would be more obvious, Birling’s lengthy attempts to impress cut short by the Inspector’s brief ripostes.

- 5 a-c** These will be useful revision documents for the students as the tasks will allow them to chart each character’s ‘journey’ throughout the play, and to be aware of the significant differences between the journeys of Eric and Sheila as opposed to Arthur and Sybil. You could ask students to write each character’s name in their books, with the other characters around them. Lines could be drawn to show the relationships and attitudes at any one time in the play, for example:

- the opening of the play
- during the Inspector’s initial line of questioning
- after the ‘exposure’ of each character.

This would generate a clear visual representation of the changes in attitude or lack of changes, in some cases; Eric’s and Sheila’s attitudes will have changed

significantly whereas Sybil’s and Arthur’s won’t. These lines could be accompanied by brief quotations to demonstrate feelings at these key points.

Extension

Dramatic devices

- 1** Suggested answers for the table could be:
- **foreshadowing** (Eric’s shock now is nothing to what is to come)
 - **protagonist** (the arrival of the main character)
 - **falling action** (Edna goes out just after the shock announcement that there is a policeman at the door)
 - **pathos** (the description of what happened to Eva would make the audience feel very sorry for her)
 - **conflict** (for the next two examples as Eric and Birling fight)
 - **complication** (the story develops as we’re told about the dead girl)
 - **dramatic irony** (Birling’s ‘respectability’, when he’s being questioned by a policeman about his role in a young woman’s death).

The students are introduced to key dramatic terms. To consolidate this knowledge you could ask the students to go to any page or any short scene and label the various sections of dialogue just to practise these terms.

Extension

LEARNING CHECKPOINT

The students are to write a paragraph on the effect created by the Inspector in this scene. To help less confident students it would help if they gathered the evidence in this task, which will provide them with what they need for the longer writing task that follows. They could try to find four or five key quotations to sum up the Inspector, from the stage directions describing him or from his own utterances, they could find quotations from the other characters to how the significance of his arrival. As they do this they could accompany their quotations with notes on whether these quotations are examples of exposition, conflict, etc, to provide them with material for the ‘dramatically interesting’ remit of the written piece.

GETTING IT INTO WRITING

Prepare an essay plan

Differentiation

The suggestions on how to plan are quite detailed. Something to help less confident students would be to make sure they have quotations on their plan, along with some of the key terms they've been introduced to in the 'dramatic devices' section.

GETTING FURTHER

Stage action

Extension

- 2 This useful task will allow the students to see the play as a production.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: 'Please, sir, an inspector's called.' – the actors work out a freeze frame

Video: A writer creates a spider diagram about the arrival of the Inspector

Assess to Progress

3 Rights and responsibilities

AIMS AND OUTCOMES

This unit is all about the social context of the play, and the statement Priestley was trying to make about the state of the country at that time. It's essential that students grasp the fact that texts are products of their time.

By the end of this unit students will be able to:

- explore how Priestley uses the Inspector and Birling to develop ideas about responsibility
- understand and analyse the social and political context of the play
- form an opinion about the play's relevance today
- develop a response to writing tasks.

Priestley's views about the importance of social responsibility are summed up in the quotation in the Student Guide:

Arthur – Still, I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?

GETTING STARTED – THE PLAY AND YOU

1 and 2 Some preparatory work might be helpful here.

Before completing the role play you could direct the students to make a list of the priorities of each party in the case, for example, a business owner's priorities would be:

- to keep costs down so as to keep prices reasonable for the customer
- to pay staff what they can get away with to keep overheads low

whereas an employee has:

- a right to a fair wage
- good working conditions.

If the students have a firm grasp of what the respective priorities of each person would be, they'll find the role play much more manageable. They could also complete the written tasks more easily, and have more considered and informed opinions.

GETTING CLOSER – FOCUS ON DETAILS

Who thinks what?

1 The answers are:

- Inspector – believes that events are linked together

- Birling – thinks it would be impossible to be responsible for everything we do
- Eva Smith – believes that workers have a right to a fair wage
- Eric – is interested by what the Inspector said and wants to learn more
- Gerald – believes he has nothing to do with this and should not be present.

Extension

PUTTING DETAILS TO USE

The theme of social responsibility

This section requires the students to reflect on the social realities in England at the turn of the century.

Differentiation

1 and 2 These tasks could be usefully combined: less confident students may benefit if the tasks were to be phrased like this:

Birling has no sympathy for his workers. He is also very determined to get his own way in breaking the strike. Find quotations to show this lack of sympathy. Find quotations to show how firm he is in his decision to refuse them extra pay.

Some useful quotations might be:

- 'it's my duty to keep labour costs down'
- 'we were paying the usual rates'
- 'if you don't come down sharply on some of these people, they'd soon be asking for the earth'.

3 You could ask the students to transfer the quotations from the previous tasks into the spider diagram in this task. More confident students could imagine and discuss a conversation between Birling and a journalist, who's been sent to cover the story of unrest at the factory.

Extension

4 This is a prediction exercise. Allow the students to speculate on what the sacking of Eva may lead to. Some background information on life in Britain at that time might help them to be more accurate in their predictions.

Differentiation

Again, an article might engage more confident students. Entitled 'How Do You Solve a Problem like Eva?' they could write a piece for a newspaper or magazine, possibly as a companion piece to the article about Sheila in unit 1.

Character and language

Differentiation

- 1 This task lends itself to a dramatic representation of their script, which will engage the students. Less confident students may want to make a list of what each character would be likely to say before they start their script, for example, make a list of things that the factory owner would say, and then a list of the workers' concerns. The key idea would be that both sides would consider their arguments to be totally reasonable and would fail to see the other point of view.
- 2 The students could write a short paragraph here on Eric's views about Gerald; is he angry that his father seems to take more notice of Gerald than of him?

Differentiation

- 3 a-d More confident students would benefit from not seeing this list. They could then be asked to work out why Arthur is so angry at the Inspector's arrival. Any list of their own could then be transferred into another piece of writing, a diary entry starting with 'I've never been spoken to so outrageously in all my life!' or a script between Arthur and his wife, who hasn't witnessed any of this. Less confident students could rank the statements as indicated in the task. Arthur Birling wouldn't like to be contradicted in front of the Inspector by Eric, and a comment on this, linked to the students' responses to task 2, could be made as well.

Extension

LEARNING CHECKPOINT

This task will provide the students with textual evidence to support their work in the 'Getting it into Writing' section which follows. The students could refer to other useful sections of text. Eric reminds Arthur of his earlier speech about taking care of oneself and one's own

family. The students could have another look at this section as it would provide more material on the theme of social responsibility. Arthur's speech from earlier in Act 1 which starts, 'Just let me finish, Eric' and his other speeches, before he tells Gerald about his knighthood, would provide textual evidence of Priestley's treatment of this theme.

GETTING IT INTO WRITING

Writing about the theme of social responsibility

Differentiation

- 1 For less confident students, a more simplistic wording of the prompts may help:
 - a what are Birling's attitudes to his role as 'the boss', and how does he treat his workers? Find evidence from the play to support any points you make. Possible answers could include:
 - his views on keeping labour costs down
 - his belief that any request for higher wages should be 'sharply' dealt with
 - that if they don't like the wage he pays then they can go elsewhere
 - he is interested in 'lower costs and higher prices'
 - he prides himself on being a 'hard-headed man of business'.
 - b look at Gerald, Eric and the Inspector. Are their views different from Arthur's or are they the same? Find evidence to support your points. Possible answers may look at:
 - Gerald's support for Arthur during the Inspector's interrogation
 - Eric openly contradicting his father and exposing him in front of the Inspector – he asks whether Arthur's dismissal of Eva led to her suicide
 - the Inspector's calm but firm rebuttals to Arthur's protestations.
 - c why do you think Priestley is putting these words into the mouths of his characters? Why has Priestley introduced these ideas into this play? The students could concentrate on:
 - the two opposing views on display here, capitalism and socialism; they could try to establish the main tenets of each via the views espoused by Arthur and the Inspector respectively.

GETTING FURTHER

Create a two-minute documentary

Students could still deliver an effective documentary if they haven't got access to editing facilities. They could present images in a PowerPoint form, or even manage without imagery, compiling an informative presentation to the class about Priestley and his background.

PowerPoints and editing facilities would make the task much more engaging, but students could still present a mini-lesson to the class to tell them about Priestley's background and politics.

Differentiation

More confident students could pick up on the controversial aspects of Priestley's work and set up an interview. He could be interviewed by a Jeremy Paxman-style interviewer on why his work was so political and whether people want to be hectored and preached at while they're at the theatre. The whole debate on the role of art and politics could be discussed by more confident students; is the role of art to entertain or does it have a polemical purpose?

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress

4 Complaints and consequences

AIMS AND OUTCOMES

This unit focuses on Sheila's changing attitudes and how these are influenced by the other characters, most notably the Inspector. There is also an emphasis on form and structure in this unit looking at the play itself as a form, and what Priestley hoped to achieve by presenting the story as a play rather than a novel, for example.

By the end of this unit students will be able to:

- examine the changing attitudes of Sheila and how the other characters influence these
- explore how form and structure influence the choices the playwright makes
- produce a piece of creative writing that moves from a play script to a screenplay
- develop a response to writing tasks.

GETTING STARTED – THE PLAY AND YOU

- 1 This task lends itself to a role play. You could group students in pairs or threes and ask them to script and then perform a short scene where Eva is called in to the manager's office at Milwards to be sacked. She could have a union rep with her, or the third student could play the part of a senior manager. This role play could take place after the student discussion outlined in the Student Book.

Differentiation

- 2 More confident students could develop this idea a little more, and think about the balance between the rights of a customer and the rights of a worker. They could think of instances where a customer's views would hold sway, and then others when it would be completely unreasonable for a worker to lose their position on the word of a customer. A discursive essay on this delicate balance would be a useful task for more confident students.

GETTING CLOSER – FOCUS ON DETAILS

The world beyond the stage

- 1 This is an interesting idea as it requires the students to focus on the idea of their drawing room as a symbol of the separation of the world of the Birlings from the real world. The room suggests that they've cocooned themselves away from society. Other examples of reference in the book so far could be:

- the strike, and Arthur's handling of it
 - references by Arthur early in the play to 'all these Capital versus Labour agitations', rumours about the war and Arthur's dismissal of these
 - the house where Gerald kept Eva
 - Eva's room; the place where Eva was from – she's described as being 'country bred' by Arthur.
- 2 Sheila was obviously upset when she ran outside, and had a conversation with her father before re-entering the room. A task to develop this idea might be for the students to write down what Birling might have said to his daughter. We are told in the text that her father 'didn't think it amounted to much', so the students could predict what he would say. This speculation will help them with a task later in the Student Book.

- 3 Wealthy families like the Birlings had great power, even the power to have someone sacked, as was the case with Eva. The economic situation would make it easy for employers to recruit due to the high unemployment rates; staff were dispensable. You could encourage the students to think about how the economic situation at the time made all this possible, and how dire unemployment rates can result in poor conditions for workers. This ties in with Birling's treatment of the workers in his factory; if he sacks them, then there are plenty of other workers to fill their positions.

The students could be encouraged to see the links between the episode in the shop and Birling's treatment of his workers. For example, the Inspector says to Sheila:

- '... you used the power you had, as a daughter of a good customer and also of a man well-known in the town, to punish the girl just because she made you feel like that.'

This wielding of Birling's power could be compared to this exchange between Arthur and Eric:

- Arthur – '... if they didn't like those rates, they could go and work somewhere else. It's a free country, I told them.' Eric – 'It isn't if you can't go and work somewhere else.'

Extension

- 5 The idea of responsibility is a key theme in the play. This paragraph could include thoughts and observations on how the theme has been discussed so far via the characters of Sheila and Arthur. Arthur seems to take no responsibility whatsoever, whereas Sheila does, and some comparative quotations may

elucidate the differing attitudes to responsibility shown in the play.

PUTTING DETAILS TO USE

Character and perspectives

- 1 It would be helpful if the students were to select quotations to support their observations here. The change in Sheila's attitude is a likely examination question so any textual evidence to support that would be very helpful. Some examples are:
 - (re Eva's circumstances after being sacked) 'It's a rotten shame.'
 - 'But these girls aren't cheap labour – they're people.'
 - (re the dismissal of Eva from Millwards) 'I felt rotten about it at the time and now I feel a lot worse.'
 - 'So I'm really responsible?'
- 2 The notes made for tasks **1 and 2** in 'the world beyond the stage' will help the students with this task. You could direct the students to discuss Sheila's reactions. Would she be comforted by her father's reassurances, agreeing with him that it 'didn't amount to much', or would she disagree, showing some signs of guilt and responsibility at this stage of the play?
- 3 The students need to focus on word level here, to talk about individual words and their connotations or their effect. Here, the opposing words 'right' and 'wrong' show Sheila's frustration at how the girl looked in the dress. What's important is that the students focus on the effects of actual words if they are to understand the significance of the language, which is what this question requires.

Differentiation

- 4 a-c Less confident students could present this change in a time-line. An observation could be made, accompanied by a quotation and then supported with a linguistic observation. They could start from the beginning of the play. Examples to use are:
 - Observation – Sheila doesn't have a care in the world apart from her impending marriage
 - Quote – 'Oh, I think it's perfect. Now I really feel engaged.'

- Language observations – the word 'perfect' suggests how complacent Sheila is, and whilst life for a girl like her may be perfect, it is far from perfect for other girls who are the same age as her.

Themes – who is to blame

- 1 a and b The students need to summarise in bullet points how Arthur and Sheila might be responsible for Eva's death.

Extension

- 2 The students might need to start from the beginning of the play to complete this 'make a list' task, looking at her reaction to the ring, her relationship with Gerald and her parents, and her language. Some suggestions on how Sheila conforms to gender stereotype to start the list might be:
 - she's young
 - she's pretty
 - she's excited by fine clothes and jewellery
 - she accepts that if Gerald's working he can't see her and doesn't seriously challenge this
 - she's proud of her appearance and jealous of other girls
 - she uses examples of modern language/slang – her mother reprimands her for using the word 'squiffy'.

LEARNING CHECKPOINT

A title to provide focus may be 'It's your fault, Sheila'. This paragraph could be written up from the point of view of the Inspector. If the students were to write it 'in role', then it would be easier for them to use quotations. The 'Inspector' could point out how he sees some hope for Sheila, and how she's changed, or how she has the potential to change, which will satisfy the third 'tick point' about the development of her character.

GETTING IT INTO WRITING

The key sign of progress here will be to see if the students are making pertinent textual references, and to see if they are focusing on language. The theme of this unit is responsibility and the answers will need to reflect the extent to which Sheila is responsible for what she's done. If the students are told to make quotations and to make several language observations, then they will be well prepared for the demands of the exam.

Exploring Sheila's character

- 1 a-c** This task requires the students to complete a spider diagram recording everything they've learned about Sheila so far. In addition to the three examples in the Student Book, others may be:
- that she seems very moved by what the Inspector says about Eva
 - that she regrets her behaviour at Milwards and is sorry
 - that she has responded in a different way from her father to the news that she had something to do with Eva's death.
- 2** This task is based on the changes in Sheila's character. To make these changes clearer, it might help if you ask the students to write their diary entries for the section just after the Inspector has challenged her about Eva's dismissal. If she were to record how she felt then, these notes and observations would serve as a contrast to how the character was presented earlier in the play, when Sheila's worries were centred on engagement rings and clothes. To show her development as a character, it would help if the diary entries were to be restricted to her feelings immediately after being challenged by the Inspector.

Extension

GETTING FURTHER

Adapt an episode

- 1 a-f** The students need to grasp the main difference between a play and a screenplay. The significant difference is that episodes in the play that are described (like when Sheila talks about what happened in Milwards) would actually be seen, albeit in flashback, in a screenplay. So when we read Sheila's lines in the play where she describes how good Eva looked in the dress, or the expression on Eva's face when she saw Sheila in the dress, we'd actually see this for real in a screenplay. The prompts will help the students to work out which sections of the play they'll have to 'show' and not tell.
- 2** An alternative task is to ask the students to write the section in prose, as a novel, as well as a screenplay. If the students were to attempt to write up a short section in prose then they'd clearly see what the differences were between prose and drama and will be in a stronger position to answer questions **a and b** of task **2** under the heading 'Create a screenplay in a lesson', which features later on in this unit, asking why Priestley presented it as a play rather than a novel.

Create a screenplay in a lesson

- 1** Here, the students are required to expand on the short section of screenplay writing they did in the 'Adapt an episode' section in which they had to convert one scene – the scene in Milwards. This task will see the students divide up the whole play.

Differentiation

Less confident students may benefit from creating a list of all the episodes in the play that we only hear about but do not see, for example:

- Gerald's 'rescue' of Eva/Daisy in the Palace Bar
- Eva's visit to Birling's office to ask for more wages
- Gerald's revelation to Daisy that he can't see her any more
- the scene where Eva goes to Mrs Birling's charity organisation to ask for assistance.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (with example responses)

5 Truth and lies

AIMS AND OUTCOMES

The emphasis in this unit is on the Inspector, how he's portrayed by Priestley, and the students' own perspective on the character.

By the end of this unit students will be able to:

- understand and explore how Priestley uses the unique character of the Inspector
- illustrate and interrogate how Priestley characterises the Inspector
- explore the way Priestley presents characters to an audience
- work with a partner to produce a formal piece of writing about the Inspector.

GETTING STARTED – THE PLAY AND YOU

Getting to the truth

- 1 The students could find textual evidence for the Inspector's tough line of questioning and comment, making a list of quotations. These will go towards their quote-bank for the Inspector. Some examples could include:
 - re Eva – 'She wasn't pretty when I saw her today...'
 - 'The girl's dead, though'
 - There are a lot of young women living that sort of existence in every city and big town in this country, Miss Birling. If there weren't, the factories and warehouses wouldn't know where to look for cheap labour. Ask your father.'

Extension

- 2 This task allows the students to think about the way the Inspector retains all the family in the room, even when the particular line of questioning may not be relevant to them. Eric and Gerald witness the Inspector's interrogation of Birling; Eric, Birling and Gerald all witness Sheila's 'turn'. The students could speculate on why Priestley has chosen to have his characters questioned in front of one another like this; how does it add to the dramatic tension in the play? What does the audience gain by having the scenes structured like this?
- 3 This is an interesting question, as a likely exam question is to ask the students to think about who is responsible, so to think about the extent to which Sheila is responsible will be a helpful consideration. The students could also usefully find textual

evidence of where he does actually accuse her of being responsible. For example, when Sheila asks whether Eva's dismissal from Milwards made a difference to her, the Inspector says, 'Yes, I'm afraid it did'. This is the type of quotation the students need, where the Inspector directly blames Sheila.

GETTING CLOSER – FOCUS ON DETAILS

The action so far

- 1 This task will help the students to revise the key episodes in the play, but it will also help them to focus on the Birlings's complacency, and the various events and disclosures that shake them out of it.

At the beginning of the play the talk was all about knighthoods and how few problems the younger generation had to face. By the end of the play, the family think differently. This task will help the students to see how the cosy world of the Birlings starts to unravel with the revelations from the Inspector. The correct sequence is: b, c, a, f, d, g, e.

The Inspector's Questions

- 1 and 2 These tasks, which will generate textual evidence of the Inspector's intelligence, will allow the students the chance to analyse the types of questions asked by the Inspector – and their effect. A typical paragraph might be:

The Inspector uses a probing question when Sheila reveals that she asked her mother to threaten to cancel the family account at Milwards if Eva were not sacked. He asks her, 'And why did you do that?' The effect on Sheila is to force her to confess her real motive: that she was in a 'furious temper'.

Extension

PUTTING DETAILS TO USE

How does the Inspector question Sheila?

Differentiation

- 1 and 2 More confident students could write a set of case-notes from the Inspector. He could then jot down his notes and observations following his interrogation of Sheila, making sure details requested in the Student Book are included (i.e. her jealousy of Eva, and the possible reasons for that; his observations on Sheila's insecurity, and how he uses this against her).

- 3 Any observations made here could be included in the Inspector's case-notes. He could use the type of language identified as 'typical' of him. Some examples may include:
- (to Eric) 'And I think you'd better stay here'
 - (to Gerald when he asks to see the photo) 'All in good time'
 - 'It's the way I like to go to work. One person and one line of enquiry at a time'.

What effect do the Inspector's questions have?

1 and 2 The first two of these tasks focuses on the dramatic impact of the Inspector's revelation: that Eva Smith is also known as Daisy Renton. The students could imagine Gerald's thoughts here. They could write this short episode, from the Inspector's naming of Daisy to Gerald's being left alone with Sheila, as a cartoon strip, with speech bubbles revealing Gerald's thoughts at this time, such as:

- How much does this man know?
- How does he know Daisy?
- What should I tell Sheila?

This would allow them to see the dramatic impact of the scene and the effect of the Inspector's words on Gerald.

3 This focuses on the control exerted by the Inspector. Priestley portrays him as a character who manages to cause problems and arguments amongst the others, yet he never loses his temper. He is like a puppetmaster, and Priestley shows the other characters dancing to his tune, as it were. The students could make a list of the things he makes Sheila admit to. As a result of his questions, what does she do or say? Examples could include:

- she agrees that she was jealous
- she subsequently owns up to an abuse of power
- she then tries to excuse herself by saying that she's never done anything like that before
- she says she feels dreadful
- she admits that she's been worried about how the other girls working at Milwards look at her.

4 The students are asked to write a paragraph on what the audience might think about the Inspector.

Extension

5 The students are asked to discuss the extent to which they feel Gerald is responsible for Eva's/ Daisy's death.

Extension

The structure of the play

- 1** The speculation on this may be assisted if the students considered the alternative. What if each family member had been questioned at the same time, if sections of everyone's stories were revealed simultaneously? The students could draw up two sets of pros and cons, of each structure:
- One Line of Questioning at a Time – Pros/Cons
 - All Characters Questioned at the Same Time – Pros/Cons

The students need to appreciate the cumulative effect of 'one character at a time', the dramatic effect of each story growing increasingly worse.

- 2** The carton-strip format will be useful here as the students can articulate exactly what Gerald and Sheila are really thinking. This may then provide the students with enough material to write the paragraph.
- 3** Once the students have decided what they think is the best option, they could say why the one they've chosen is the best, and then once they have this success criteria, they could write their own.

LEARNING CHECKPOINT

This task is a key one for getting the students to see the change in Sheila. The students must take care to write it as Sheila was, pre-Inspector: selfish, vain, vindictive. Once the diaries have been written they could pick out quotations from Sheila's utterances in the extract which directly contradict what she's written in her diary. This will allow the students to see clear evidence of the shift in her character.

Differentiation

Less confident students may benefit from a starting sentence, such as:

- 'An awful day – was the victim of absolute cheek from some shop-girl. Does she not know who I am? It all started when I saw a dress I liked...'

GETTING IT INTO WRITING

Writing about the Inspector

The students will have plenty of notes to help them with this task.

Differentiation

The following questions may help less confident students to stay focused on the ‘how’ element of the question:

- Look at the language used by the Inspector. How does Priestley want this character to come across to an audience?
- Look at the question types used by the Inspector. What do these types of questions make us think about the Inspector?
- Look at the reactions of the other characters to the Inspector. What do they tell us about the way Priestley portrays the Inspector?

GETTING FURTHER

Compare Inspectors

- 1 The students could complete a Venn diagram showing the differences between Sheila and the Inspector, but also any similarities.
- 2 The idea of the Inspector being like Priestley himself is a very interesting one. The students could be asked to elaborate on this idea. To what extent is the Inspector in control of the whole story, just like Priestley is as writer? They could discuss the Inspector’s role as ‘puppetmaster’ or controller, and his role in giving all the other characters the chance to develop, even though he stays the same, and then link this to Priestley: in what respect is his role as writer very similar to the role of the Inspector?
- 3 and 4 This task asks the students to compare the Inspector with other famous detectives.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The actors discuss the character of the Inspector

Assess to Progress

6 Appearance and reality

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- understand and explore Gerald's character
- develop ideas about the theme of appearance and reality
- produce a piece of writing from Gerald's point of view
- use an essay plan to write about the theme of appearance and reality
- develop a response to writing tasks.

GETTING STARTED – THE PLAY AND YOU

First impressions

- 1 This unit is about Gerald, and how the audience's first impression of him as a respectable man from the upper classes is not quite correct. The students could explore this notion of first impressions and how deceptive they can be via a short role play. If they were to improvise a script of short sketches, where someone arrives for an interview and gives an immediate impression, which subsequently turns out to be wrong, this might provide some engaging and thought-provoking responses.
- 2 The students could explore this idea further by thinking whether people can ever improve. If a person has done something they're ashamed of, should this always stay with them, or is it the right thing to just forget it ever happened and move on? It is an interesting idea and will prepare them for this section on Gerald, whose apparent respectability has been compromised by his treatment of Daisy, and the deceit shown towards Sheila.

The students could discuss famous people, like Lance Armstrong, for example; should what he's done always blight him? Another interesting idea for discussion is whether it's always the right thing to do to 'confess'. Is ignorance bliss if the guilty party has genuinely changed?

GETTING CLOSER – FOCUS ON DETAILS

Understanding Gerald

Differentiation

This task would run more smoothly for less confident students if they prepared questions in advance. As they read through the section indicated in the previous task, then they could make a note of any questions they'd like to ask Gerald. This would make it easier than simply picking up on the points made as the text was being read. As they read, the students would be looking for anything suspicious, any admission made by Gerald that could be picked up on. A preliminary discussion on the 'fish-out-of-water' nature of a man like Gerald's attendance at the Palace bar would allow the students to be more alert to the questionable nature of Gerald's behaviour.

LEARNING CHECKPOINT

- 1 The students are to record seven bullet points about Gerald. A few examples to start them off could be:
 - his family are considered to be socially superior to the Birlings
 - Arthur Birling admires and respects him
 - he is capable of telling lies – he told Sheila he was working when he was with Daisy.
- 2 This could be written very much with the focus on how Priestley wants to portray Gerald. The students need to see these characters as constructs rather than as real people; you could direct them to begin their observations with: 'Priestley presents Gerald as a wealthy member of the aristocracy' for example, which could help keep the students mindful of the need to see the characters as creations of Priestley. The paragraph could be written with the same focus: 'How Priestley presents Gerald.'

PUTTING DETAILS TO USE

Reading between the lines

Extension

- 2 This is an interesting task as it requires the students to think about Gerald's motivation. Is he genuinely remorseful or does he wish to appear so in order to ingratiate himself with the Inspector? Can we as an audience 'trust' Gerald? Is he genuinely contrite, or is his remorse a façade as well?

- 3 The students could make observations about what Gerald's use of language suggests about him here. He clearly has strong views on women, his likes and dislikes in terms of their appearance. What does this tell us, or what does this suggest about this young man?

Extension

- 5 This section could be entitled 'The Case for the Defence'; the students could pick out words or phrases that show how Gerald is trying to justify his behaviour, before writing this paragraph.

Other characters' perspectives

- 1 You could direct students to develop this idea by supplying quotations to support what they've said. They could also note Sheila's mood. She is very bitter and sarcastic with Gerald; the students could find examples of this and add to their spider diagram – how does Sheila's language reflect the change in her attitude towards Gerald?

An example would be, when she'd heard about how he'd helped Daisy:

- 'You were the wonderful Fairy Prince. You must have adored it, Gerald'.

- 2 Notes and observations could be plotted on something called 'Mrs Birling's Steep Learning Curve'. Though she remains adamant at the end of the play that she is in no way responsible for what's happened to Eva, nevertheless her views on life change considerably throughout the play, and long-cherished assumptions have been exposed as inaccurate. If the students chart these on a curve or a diagonal line, then the various shocks and exposures she experiences throughout the play will become very clear.

- 3 The students could accompany these observations with further examples of the Inspector's interjections throughout Gerald's evidence. This will allow them to write more successfully about the Inspector's attitude.

Gerald's diary

Differentiation

As a developmental task, more confident students could write two diary entries, one as 'Gerald the Saint' and the other as 'Gerald the Sinner'. Each could be written along the obvious lines, the first claiming that he genuinely wanted a drink after a long day, and that his interest in Daisy was merely protective; the other one would outline him going to the Palace bar with the sole intention of picking up women, and when he saw Daisy with Joe Meggarty it was his chance to play the Knight in Shining Armour, and then enjoy her 'gratitude', however that might manifest itself.

LEARNING CHECKPOINT

This task is essentially a gathering together of the notes completed so far. It's important that the students make a note of any pertinent quotations. They could highlight sections of quotations to help them to remember key words. As this is a closed book exam, the students will need to be able to memorise short quotations, so if for this task they quote:

- 'The girl saw me looking at her and then gave me a glance that was nothing less than a cry for help' they could highlight 'nothing less' as a useful quotation to show how Gerald tries to excuse his behaviour.

GETTING IT INTO WRITING

Plan an essay on Gerald

Once the students have re-arranged the jumbled points, they could organise them into paragraphs or sections. This task will help them to organise their ideas generally; a list of points to be made first, then to be arranged into a structure or an order to be written up.

GETTING FURTHER

Impressions of Gerald

- 1 The development of Gerald's character might best be represented in a circular flow-chart as by the end of the play he seems to be closer to Arthur and Mrs Birling in terms of his view of what's happened – that they've got away with it and it needn't worry them any longer.
- 2 and 3 The students are to create spider diagrams showing the development of the characters.

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress

7 Duty and downfall

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- understand and explain the character of Mrs Birling
- explore the way she brings about her own downfall
- investigate the way the action is brought to a climax at the end of Act Two
- organise their investigations into a piece of writing under timed conditions
- develop a response to writing tasks.

GETTING STARTED – THE PLAY AND YOU

Eva's dilemma

1 and 2 These tasks require the students to think about the situation that Eva and Eric find themselves in. It would be useful to remind the students about context here; the situation would be viewed very differently now. To allow the students to crystallise their thoughts on this matter they could respond to the following 'Agony Aunt' letter. They need to respond as they would now, not as in 1915.

'Dear Agony Aunt,

I'm in a bit of a mess and have nowhere else to turn. I'm pregnant, by accident, and I've decided to keep the baby. I have no money and no family. The father of the baby has been quite supportive but I think he's stealing the money he gives me, so I've stopped taking it. The father and I were never going to be together. It was an accident, and I'm desperate, but I can't take stolen money. What should I do?'

GETTING CLOSER – FOCUS ON DETAILS

What does Gerald really mean?

1 The sequence for the table is c, a, e, d, b, f.

Extension

PUTTING DETAILS TO USE

Mrs Birling's story

Extension

Mrs Birling's attitudes

Differentiation

1 and 2 These tasks show the drama of this scene for the students. There is a terrible irony as the audience suspects something that's failed to dawn on Mrs Birling. In terms of the presentation of her character, a key dramatic device is the juxtaposition of her utter certainty and confidence with her ignorance. These quotations will help the students to realise this. More confident students will be able to turn their observations into a paragraph entitled 'Mrs Birling – How Pride Comes Before a Fall.'

3 As a possible homework task the students could write a spin-off piece here, written by a journalist posing as a girl in a position similar to Eva, a kind of 'sting' operation. The journalist could then write a piece about the coldness of the so-called 'charity' on offer at the Brumley Women's Charity Organisation. The piece would outline the uselessness of such an organisation, supposedly with a philanthropic remit, but really set up just to make rich women feel better about themselves.

4 and 5 The drama of this section could be maximised if the students were to make director's notes. They could imagine they were directing this scene. You could ask them to think about:

- how they could make sure the full impact of Mrs Birling's realisation of the truth came across
- how they would instruct the actors: where to stand, sit, their facial expressions, etc.

LEARNING CHECKPOINT

The work done on task **3b** in the Student Book would help the students write the paragraphs on Mrs Birling. As preparation for the paragraph on Sheila the students could make a list of all the occasions during Mrs Birling's evidence where Sheila appears shocked with her mother, or shows outright disapproval. There are several examples. This list would then allow the students to complete this task more successfully.

The Inspector's language

1 To be able to discuss language and effect is a key criterion for exam success. The students might need a full checklist to assist them, as it's difficult to find language features if you don't know what you're looking for.

A list of possible language features could include:

- sentence types – questions statements, exclamations, commands and their possible purpose and effect
- emotive language
- loaded language
- spoken language features – conversational expressions, etc
- elevated language
- informal language.

The key skill here is to be able to talk about the effects of the language. The effect of a question may be to draw out information, to intimidate, etc.

Dramatic irony

1 This task may be made easier by the completion of a couple of lists; the lists will also make the main writing task easier as well. The lists could be entitled:

- By the end of Act Two, what do **WE** know that Mrs Birling has yet to find out?
- At the end of Act Two, what do we **SUSPECT** that Eric is going to tell us?

A dramatic ending

1 a-d These speculations about the end of the scene could lead to a set of notes where the students' ideas are recorded for revision; it is important for students to be able to talk about structure in the examination so all discussion here could be usefully written down.

GETTING IT INTO WRITING

Writing about the end of Act Two

1 The key to success here will be the cumulative effect of the revelations, and the dramatic irony at play. Firstly, Priestley structures the end of the Act to maximise the tension. You could ask the students to write a tension time-line to help them with their essay. If they can list the events they'll find it easier to talk about their cumulative effect.

The list of events is as follows:

- Gerald tells us that he provided Eva with some money
- We learn about the Brumley Women's charity organisation, chaired by Mrs Birling, which is where women in distress can go
- We learn about the visit to this organisation of a 'Mrs Birling'
- We learn of a pregnancy and the father of the child who is 'silly and wild' and 'drinking too much'

- We hear of Mrs Birling's view that this 'silly and wild' man should be held responsible.

GETTING FURTHER

Gender stereotypes

1 and 2 These are interesting tasks to encourage the students to think about gender representation at the time the play was written. What types of female characters are represented by the four women in the play, and are our views made to change as the play progresses? Does Priestley make the audience change their views? For example, Sheila is a stereotypical little-rich-girl, spoilt and indulged by her parents. Do we still see her in this light at the end of the play?

A further column could be added to the table to show how the audience's attitude to these stereotypes may have changed at the end of the play. The same could be done for the male characters. Observations on these stereotypes will allow the students to think about any similar stereotyping today; do we still think in terms of 'poor-little-rich-girls' who know nothing about life?

Extension

Writing about structure

Differentiation

1 Less confident students will need some support with this. It may help them if they were to work backwards. If they were supplied with the following choice of last lines, they could possibly discuss and then script what led up to this. Suitable last lines for the ideas given in the Student Book could be:

- So go on. I've come back so that you can tell me all about this mysterious daughter of yours...
- If you're so keen on me being like other people's mothers, you won't mind my having an affair like Lucy's mum...
- I just think it's a shame we're arguing about this now, when I've just had a phone call from a record company...

CAMBRIDGE ELEVATE RESOURCES**In the Student Book**

Video: The actors discuss how Priestley brings events to a climax at the end of Act 2

Assess to Progress

8 Parents and problems

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- explore and characterise the relationship between Eric and Birling
- explore the conflict between the older and younger generations
- write about the relationships between parents and their children within the Birling family.

GETTING STARTED – THE PLAY AND YOU

Generation gap

1–4 The difference between the older and younger generations of the Birlings is a key theme in the play. The Inspector himself says at one point that he does better with the younger ones as they are more impressionable. The students could think about what the older generation, their parents and grandparents, have got right and what they've got wrong, and then they could do the same with their own generation. This should provoke some interesting discussion and allow the students to think about this theme.

GETTING CLOSER – FOCUS ON DETAILS

The conflict between the generations

- 1** This list of quotations will be very useful for the exam. If the students were to highlight within each quotation key words or phrases it would help to make them more memorable. Examples of likely quotations would be:
 - Eric – 'You haven't made this any easier for me, have you, Mother?'
 - Mrs Birling – 'Sheila, I simply don't understand your attitude.'
 - Mrs Birling – 'Oh – Eric – how could you?'
- 2** A useful spin-off task here might be a hot-seating enactment. 'Eric' could be attending a counselling session at Alcoholics Anonymous, or he could have been admitted to rehab, to The Priory, for example. He would be questioned about his life, his current lifestyle and his past. All the details outlined in the student guide would then emerge, the situations he finds himself in when he starts drinking. This engaging task would allow the students to explore his character.

Father and son

- 1** The focus here needs to be on textual references. The inadequacies and failings of the father/son relationship are clearly exposed in this scene. The Student Book asks for a quotation; the students could be encouraged to find more, or to cite very specific textual references, which they'll need to satisfy the AO1 requirements of the exam mark scheme. An example would be:
 - Birling (to Eric) – 'You damned fool – why didn't you come to me when you found yourself in this mess?'
 - Eric – 'Because you're not the kind of father a chap could go to when he's in trouble – that's why.'
- 2** To accompany this task, students could write a short scene, a flashback to where Eric has been caught with his hands in the till before. What's implied about the relationship could also be explored in this task; Eric clearly feels that his family are no help whatsoever, and Arthur hasn't learnt anything from Eric's previous attempts to steal money. The incident has changed nothing in their relationship.

Extension

- 4** Some examples of bullet points to examine what Eric meant when he said his father wasn't the type he could go to when in trouble would include:
 - he must feel that his father's let him down before
 - Eric may have been in need of advice before this occasion and felt unable to ask for it
 - he seems to be saying that his father is interested only in business matters – he wouldn't feel comfortable talking about personal issues.

Differentiation

Less confident students could represent this as a diagram with a sketch of Arthur Birling under the heading 'Bad Dad', with quotations written around this picture providing evidence for this.

Eric's role

Extension

- 2** Ideas for this can be written up in two tables, one for Sheila and one for Eric, in which the students list examples of how Arthur and Sybil have let down both of their children. For example:

- Eric clearly needs help as he drinks too much and his mother has let him down by preferring to turn a blind eye to this problem.
- Sheila has been over-protected and cosseted from the realities of life and has hitherto lived in a bubble, completely unaware of the world around her; her parents have done nothing to remedy this blinkered attitude.

Differentiation

3 The work on this task could be completed more easily for less confident students if they were to compile two lists reflecting their thoughts about Eric:

- it's all Eric's fault
- it's not Eric's fault.

Speculations recorded in this clear way will help the students with their work on all three of these tasks. Until they actually think about it, it may not occur to them that Eric is as much a victim as Eva.

Chart the break-up of the family

Extension

LEARNING CHECKPOINT

The focus here is on language. Before the students start the tasks they could pick out specific words or phrases used by the characters and discuss this language usage. Eric says 'Damn you' to his parents. The use of such taboo language shows his strength of feeling and sheer frustration that his parents have let him down. It's always difficult for students to talk about language, so this preparatory work will help them with this task.

GETTING IT INTO WRITING

Differentiation

1 Some sample questions may help here.

Less confident students could choose from one of these titles:

- How does the writer present the character of Eric? What does he do? How does he speak to the other characters?
- This play is about the differences between the old and the young. How does the writer show these differences between Arthur and Sybil, and Eric and Sheila?

- Eva Smith's story allows the writer to talk about poverty in England. How does Priestley present his theme of the differences between rich and poor in this play?

More confident students could attempt one of these questions:

- 'An Inspector Calls is a political play, highly critical of the inequalities of life in England at that time'. To what extent do you agree with this statement? Give evidence for your views.
- A major theme in the play is conflict. How does the writer explore this theme?
- Who or what does the character of Inspector Goole represent? Give reasons for your views.

GETTING FURTHER

The world beyond the play

Extension

- 2** This is a really interesting and engaging task, which will allow the students to explore the characters. If the students discuss all four objects before deciding on the one they're going to talk about, it will provide them with questions to ask each other when they're speaking in the role of whichever character they've chosen. The fact that Mrs Birling has a photo of Arthur as a young man points to a whole back story of their romance. Are they a close couple? What did they hope for their life together and for their children?

Differentiation

3 and 4 These tasks focus on stagecraft. Sometimes, less confident students will read a part in an expressionless way not because they don't understand the significance of the lines, but because they lack the confidence to deliver them with any meaning. These students could take up the role of 'coach'. Whilst unable to deliver the lines or words themselves with the necessary vigour required, they could still advise other students on their delivery. In this way the whole class could be involved, the more confident students taking part in the dramatic reading of the extract, and the quieter students in the advisory role of coach.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress

9 Revelations and responsibility

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- illustrate and interrogate the characters' actions in the play
- form ideas and perspectives about the theme of social responsibility
- prepare a case for the characters in a courtroom drama.

GETTING STARTED – THE PLAY AND YOU

Who is responsible?

1 and 2 Some supporting work may help the students here. If they were to write mini-statements for all the parties concerned – Sarah, Kate, Sam and one of the Year 10s who burst in – detailing their role in the breaking of the phone, the students would be able to think about this notion of collective responsibility, and how the blame for things cannot always be laid at the door of one person.

GETTING CLOSER – FOCUS ON DETAILS

Reactions to Eva's death

- 1** An example of a tweet from Sheila about Eva could be:
- Can't help feeling v guilty over what happened should never have said anything in that stupid shop feel vain and heartless

Extension

- 2** The quotations are from:
- a** Mrs Birling
 - b** Sheila
 - c** Eric
 - d** Birling
 - e** Mrs Birling.
- 3** The students are asked to give observations on what these utterances tell us about each character. Some examples would be:
- Mrs Birling – 'Eric, I'm absolutely ashamed of you.'

This suggests a lack of compassion for her son. She doesn't try to help him in any way, just reprimands him.

- Sheila – 'You're beginning to pretend now that nothing's really happened at all.'

This shows that Sheila still feels very guilty about her behaviour in Milwards, regardless of whether the Inspector was real or not. She still behaved badly, and that's what she's ashamed of.

Ideas of social responsibility

Extension

2 a-c Before the students attempt to match the statement to the speech, you could engage them in a short discussion on what the Inspector is implying by his words here. Priestley's message is political. Once the students have grasped this and worked out precisely what Priestley was trying to say, you could perhaps ask them to write a foreword to the play, as though they were Priestley, in which they set out their intentions when writing the play, and the social and political ideas that he wanted his audience to appreciate. This could be headed:

- 'Foreword – What I wanted my audience to think about'

This would crystallise and clarify the students' thoughts on this subject and would allow them to appreciate the importance of social context in literature – the fact that texts are a product of their time and do not drop out of the void.

Differentiation

3 and 4 The play was set before both World Wars, but written after them. More confident students could think about the significance of this:

- what did Priestley and his audience know when writing the play that the Birling family would not know?
- How is this play very much a post-war text?

Some background information may help the students to come up with some theories around this. The biblical tone of the quotation could be considered as well; to what extent is the Inspector a religious figure, a sort of guardian angel or avenging angel, sent to correct the error of men's ways and save them from the fires of hell? Both historical and religious concepts and theories could be discussed here.

PUTTING DETAILS TO USE

The theme of responsibility

1-8 The responses to these questions will help the students to see the huge difference between the

reactions of the older generation to the Inspector's visit, and that of Sheila and Eric. To clarify this polarised view, the students could make two lists, each explaining why they think the other 'camp' is wrong.

Differentiation

For less confident students an example of each could be:

The Case for Arthur and Sybil – Eric and Sheila are wrong

- No sense of family reputation and the importance of maintaining it
- No sense of impending scandal and its effect
- No gratitude to their parents for trying to protect them.

The case for Sheila and Eric – Arthur and Sybil are wrong

- Only bothered about themselves
- No sense of shame
- No interest in other people outside the family.

Once the students have established the opposing positions of the two factions, as it were, they'll be able to answer these questions more effectively.

Courtroom drama

This court case role play will be very engaging for the students and will help them to explore the ideas of responsibility. The students have been given guidance in terms of the type of questions to ask the various characters, either in defence or cross-examination. However, a useful task to complete before the students start to think of the questions is the defence of the characters themselves. If they were to take a few minutes to think of how each of the six characters would defend themselves, and whether the defence would be vigorous or not, it would help them with the role play. For example:

- Sybil and Arthur would be unlikely to fade away in the face of cross-examination as they are so utterly convinced that they haven't done anything wrong.
- However, Sheila and Eric would be far more malleable and would be more likely to accept their role in Eva's demise, whilst still trying to explain or justify what they'd done.

The important thing is for the characters to stay in role and to behave in a way that is true to the text: Mrs Birling is hardly likely to capitulate, for example, and the students would find it helpful to consider the standpoint each character is likely to take before the court case questions are drawn up.

GETTING IT INTO WRITING

Writing about the theme of responsibility

If the students have thought carefully about each character as preparatory work for the courtroom, as outlined above, they will find this written task more straightforward as none of the characters will be behaving out of role.

The task clearly asks students to include observations about Priestley's political and social ideas, and the context in which the play was written. An important observation in the Students Book is that Priestley has drawn these characters as types of people in order for him to make his points. He has used characterisation to show us:

- a spoilt rich young man in Eric
- a vain and over-indulged young woman in Sheila
- a self-satisfied and selfish capitalist like Arthur Birling.

The question the students need to answer is:

- what was Priestley hoping to achieve by using these characters?
- What point was he trying to make by writing characters like this?

If the students see characterisation as a technique, they'll be able to discuss **how** Priestley achieves what he does, a higher order skill than merely saying **what** he achieves, as it focuses on the author's craft – an important criterion of literature mark schemes.

GETTING FURTHER

Why did Priestley write this play?

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress

10 Ideas and attitudes

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- reflect on the play as a whole and explore the journeys of the different characters
- interrogate the perspectives that the characters have developed
- consider how Priestley has asked the audience to think beyond the play and into their own world.

GETTING STARTED – THE PLAY AND YOU

What have you learnt?

- 1 This would work best if the students were asked not to record or to broadcast their thoughts here!
- 2 This question allows the students to record their thoughts on what they've learnt from watching the play. You could encourage them to record their observations on modern life now, and how Priestley's message could apply to current situations in modern life, and this would enable the students to see the continuing relevance of the play.

Differentiation

- 3 It would be sensible before the students completed this rank order task if they stopped to think about the Inspector's motives in the first place:
 - Was it to punish?
 - Or to rehabilitate?
 - Who is the Inspector?
 - What does he represent?
 - Is he a mouthpiece for the writer?
 - Is he some avenging angel?

These speculations will make the task easier, especially for less confident students.

GETTING CLOSER – FOCUS ON DETAILS

Language and characterisation

- 1 As the students are writing down their quotations, it would be helpful if they went over them again and highlighted a particular word or phrase. As this question focuses on language, it's important to get down to word level otherwise the students may think that a quotation is a language reference when it's not. A quotation is a textual reference; a language reference will be an observation on *one word or*

phrase, so for example, in the quotation used in the Student Book, the word 'laugh' may be picked up on as symptomatic of Birling's view that the whole thing has been some sort of joke, and that he remains completely unaffected by it all.

PUTTING DETAILS TO USE

What the characters learn

- 1 This scene, of all the scenes, is the one that shows most clearly the difference between the older and the younger generation. Sheila and Eric are totally changed by this whole experience; Arthur and Sybil are not. Suggested quotations to show this could be:
 - 'And I wish you could have seen the look on your faces when he said that'
 - 'We've been had, that's all'.
- 2-5 You could ask the students to accompany these tasks by writing two diary entries, one from Eric and one from Mrs Birling, describing how they feel now that the Inspector's gone. Eric's would be full of self-loathing, regardless of the identity of the Inspector, whereas Sybil's will be one describing great relief that the Inspector wasn't an Inspector after all, therefore the problem has now gone away.
- 6 Gerald is an interesting character as, although he is one of the younger characters, he decides to side with Arthur in thinking that there is nothing wrong now that the Inspector has been exposed as a fake. Once the students have written the monologue outlined in the Student Book, they could write an explanatory paragraph to outline why they think Gerald is on the side of the older characters.
- 7 and 8 These tasks focus on Sheila, who seems to be the character most profoundly affected in terms of how her life may change in the future having had this experience.

Extension

The play and the audience

- 1 Here you could encourage the students to think of modern-day events and about whose outlook on life seems to have prevailed in terms of causing these events. Have these events come about through a collective desire to help society, or have they come about through a desire to look after oneself? You could also provide some examples of current events in the world and in the UK; which attitude prevails in each, one of self-service or one of collective responsibility?

Differentiation

- 2** This is a difficult idea as it poses the question: should art be escapist and ahead of its time, or should it be very much of its time and have a social purpose?

Less confident students could be encouraged to think of contemporary examples of art, soap operas, novels and films; do these transcend time or do they deal with current issues?

More confident students could express their point of view in a paragraph – should art reflect society or should it transcend the social and political?

- 3 and 4** This speculation is interesting for the students, and you could instruct them to write quite an opinionated piece on the ending of the play. Ask them to consider:

- if it is frustrating
- who or what does the Inspector represent?
- why do we never find out?

The students could even have a debate about it. You could put them into groups of four, with two students on each side, to argue the case for it being a great ending or a very weak one, before bringing them all together for a class debate. There are many arguments on both sides, and to hear these articulated in a debate will allow these arguments to be discussed by the whole class.

Extension

LEARNING CHECKPOINT

The students could separate their paragraph into two: before the Inspector/after the Inspector. This would help to clarify what each character has learnt.

GETTING IT INTO WRITING

Writing about attitude

- 1** The key focus here is on authorial technique; the students need to be able to talk about the characters as constructs and what Priestley is trying to say about society by describing what these characters have learnt. It would make sense for the students to use the notes they've made for the learning checkpoint, and to remember that, when quoting, they could make language references as they go along if they refer to individual words and their effect.

GETTING FURTHER

More about the theme of responsibility

Extension

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (with example responses)

11 Plot and structure

AIMS AND OUTCOMES

By the end of this unit the students will be able to:

- understand and explain the structure of the plot
- interpret the theatricality and dramatic impact of the play
- explore how the play develops
- write about plot and structure.

THEATRICAL AND DRAMATIC STRUCTURE

The well-made play and the three classic unities

Watch the clip on Cambridge Elevate to find out more about the unities of time, place and action.

Cyclical structure

Differentiation

The students have been asked to think about the cyclical structure of the play – how it starts and ends with a visit from an Inspector. Some supporting questions, which may help the less confident students with their work on this unit, might be:

- If the play ends exactly as it starts, what might Priestley be saying about what some of the characters have learnt throughout the course of the play?
- What does this ‘back to the beginning’ structure of the play suggest about society at that time?
- How might the audience have felt at the end of the play if the second Inspector hadn’t been on his way? Would that have meant the Birlings had ‘got away with it’?

DEVELOP AND REVISE

Extension

- 2 A development here could be for the students to write a tweet for each crisis. For example:
 - family happy at party till arrival of Inspector
 - Inspector brings news of dead girl
 - each family member has some connection with Eva.

Interpret the action

- 1 The point of this exercise is for the students to consider the structure of the play, and to think

about why Priestley decided to include various events, characters and dialogue at that particular stage of the play. The students could preface their observations on each clap with ‘Priestley has put this here because...’ If the students considered the bullet points before they embarked upon the task, they would have more information with which to attempt the task regarding how the play is shaped.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: The unities of time, place and action are explained

12 Context and setting

AIMS AND OUTCOMES

By the end of this unit, the students will be able to:

- understand and explore the context and setting of *An Inspector Calls*
- understand how audiences would have watched and understood the play in Priestley's time
- explore the ways in which the action can be presented on the stage.

THE CONTEXT AND SETTING OF THE PLAY

The audience of 1946

- 1 The students are given the context of the post-war mid-1940s audience, and how the dramatic irony of Birling's certainty about the war – the fact that there won't be one, he says – would be well appreciated by an audience who'd just experienced two world wars. The students are asked to think about other audience responses. You could direct students to make a list of the 'contrasts' in the play, as referred to in the introduction, (i.e. rich/poor, young/old, capitalism/socialism, etc.), then they would find it easier to come up with likely responses from different audiences at different times. How would a modern audience receive a play with its theme of the contrast between old and young, for example, or rich and poor?

DEVELOP AND REVISE

Picturing *An Inspector Calls*

- 1 and 2 The students are asked to compare the stage settings and props of different productions of the play. Before the students compare each setting to the stage directions, perhaps ask them to read the opening scene-setting stage directions and draw some conclusions as to what Priestley was trying to say about the Birlings. They could then look at the different stage settings they've downloaded and rank them in terms of which is the closest, in their view, to what Priestley was trying to say. You could then ask students to make notes on how they'd stage the play if they were putting on a production today.

The worlds of the play

- 1 The responses generated by these questions could provide the students with enough material to write a paragraph entitled 'The World on the Stage'. Priestley is describing a family's world here, the

world of the Birling family. What, to the Birlings, is their world?

- 2 A key theme in the play is that the Birlings are not in touch with the real world, and so their world (which has just been written about) is very different from the world outside their drawing room.

Extension

Differentiation

- 3 The students could do some research on the major social and political events of the early 1900s, before the war, and present these to the class. This would then allow the students to answer these questions in a more informative way. Less confident students may benefit from using these questions as a starting point:
 - Who was on the throne during the early 1900s?
 - Who was David Lloyd George?
 - What was 'The People's Budget' of 1909/1910?
 - What happened during the miners' strike of 1909?
 - Who was Emmeline Pankhurst and what did she stand for?
 - What was the National Insurance Act and what was it for?

- 4 For this task you could ask the students to speculate on how people would feel just after a war, for example:
 - hopeful?
 - optimistic?
 - pessimistic?
 - in despair about man's inhumanity to man?
 - desperate for change?

They could then look at the play in this light and fill in a table with headings below:

- Evidence – Priestley's optimistic view of society
- Evidence – Priestley's pessimistic view of society showing evidence of Priestley's attitudes to post-war social change.

Evidence for an optimistic future would be the change in the attitudes of the younger generation, whereas evidence of a pessimistic view would be the fact that the family needed to be told about their actions: they hadn't given them a thought up to that point and were concerned only for themselves.

Differentiation

- 5 Watch the clip on Cambridge Elevate that asks if the play is still relevant today. You could ask more confident students to make observations on relevance before watching it, whilst less confident students could watch it first and then make their list of observations.

After watching, all students could then write a short response or a bullet point list arguing **against** this statement:

'*An Inspector Calls* was set in the early 1900s and was written nearly 70 years ago. It has no relevance for a modern audience.'

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: Is the play relevant? – a dialectic

13 Character and characterisation

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- understand and explore the characters in the play
- interpret how the characters represent ideas and attitudes
- explore the ways in which Priestley presents these characters
- analyse the changes in certain characters as the play progresses
- write about character and characterisation.

have known that the family were in trouble simply from the arrival of the Inspector, and by the various comings and goings of the characters throughout the evening. Things for students to think about could include:

- Would she feel sorry for the family?
- Would she be delighted that they're getting their come-uppance?
- How would she feel?

For Eva, the students could write a suicide note in which Eva identifies the person she feels is most to blame for her predicament; which one of the characters finally sent her over the edge?

DEVELOP AND REVISE

Character tennis

Differentiation

1 You could ask less confident students to complete a 'name and shame' task, allocating names to the following categories:

- Which character has changed the most?
- Which character has remained the most unaffected by the Inspector's visit?
- Which character carries the most responsibility for Eva's death?
- Which character carries the least blame?
- Which character do they feel the most sympathy for, not counting Eva?
- Which character do they dislike the most?

It's worth pointing out to all students that comments along these lines in their exam essays must show an awareness of the characters as constructs rather than as real people. They would have to say 'In my view, Priestley presents Sybil Birling as the least likeable character in the play because...'

Character profiles

1 For each observation it would be helpful to direct the students to add a quotation or a pertinent textual reference to support it.

Extension

8 and 9 Edna and Eva are the two members of the working class – one we see once or twice, and the other not at all. The students could write a diary entry from Edna on her views of the Inspector's visit. Whilst she was not present for the discussion, she'd

14 Themes and ideas

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- understand and explore the major ideas in the play
- interpret how these themes are communicated to an audience
- explore different interpretations of and perspectives on the play
- research and write about themes in the play.

WHAT IS THE MESSAGE OF AN INSPECTOR CALLS?

Responsibility and duty

A summative task might be for the students to write a preface to the play, explaining to the audience/reader that the main theme for the play is responsibility – responsibility for oneself and for other members of society. This preface could include some of the observations noted from the answers to the bullet point questions in the student guide.

The generations

This is an interesting section as it invites the students to think about the fact that the generational split isn't as simple as it first appears. Gerald is of the same generation as Sheila and Eric, yet he 'sides' with Arthur and Sybil. It might be productive for the students to complete a table outlining Gerald's 'foot in both camps' attitude:

- Gerald – sides with Sheila and Eric: regrets what he's done
- Gerald – sides with Arthur and Sybil: wants to keep wages low

Appearance and reality

You could ask the students to present this dichotomy visually, drawing sketches or using existing pictures cut from magazines, collage-style, to make a visual representation of how Gerald and the Birlings present themselves, and what they're really like, as in 'The Picture of Dorian Gray'. They can be displayed on the wall as a reminder.

Gender

The students could use their notes from this section to write an article entitled 'Priestley – a feminist writer', outlining his views on gender politics.

Social class and establishment

The students could compile two lists. The first, entitled 'Money Talks' could list all the examples of how money has made life easy for the Birlings. The second list could be headed 'Crushed by Poverty' and could feature all the examples in the text where poverty has been solely responsible for Eva's problems.

Lies and secrecy

Again, a list for each character would help here, as the lies told by each character could be outlined.

DEVELOP AND REVISE

A lecture about responsibility

- 1 Students will find the lectures from the clip on Cambridge Elevate relatively straightforward due to the preparatory notes gathered from the earlier tasks.

Extension

A themes decoration

Differentiation

Less confident students could select ideas emerging from the lectures and create revision posters to highlight key themes. The themes decoration also links to this and could come from the revision booklet.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: A professor gives a lecture on the theme of responsibility in the play

15 Language

AIMS AND OUTCOMES

By the end of this unit students will be able to:

- analyse and explore language across the whole play
- explore and interpret links between character and language
- write about Priestley's use of language.

LANGUAGE IN PRIESTLEY'S WORLD

Language and status

There are two clips available on Cambridge Elevate that support this part of the Student Book, which may be useful for all students.

DEVELOP AND REVISE

Present the characters

1 a-d This task focuses on accent, an interesting idea which should generate some useful discussion. Students will need quotations for the exam; it would be helpful if they could pick out words from the text to demonstrate:

- Birling's provincial tone
- the Inspector's authoritative manner
- Sheila's girlish excitement
- Mrs Birling's social superiority.

Differentiation

2 A clearer focus for less confident students might be to look at two areas for evidence: the Inspector's speeches and cross-examinations of his 'witnesses' – how does Priestley use sentence variety to show how the Inspector intimidates his witnesses?

Differentiation

- 3** For a tighter focus for less confident students, you could ask them to find three quotations that use language typical of each character. For example:
- Eric's use of the idiom 'Steady the buffs' shows his upper-middle class varsity background.
 - Birling tells the Inspector, 'We've several hundred young women there, y'know'. The colloquial term 'y'know' shows his provincial background slipping through his middle-class veneer.
- 4** This could be a summary of the discoveries from task **3** entitled 'How language informs characterisation'.

Characters and language

An important skill here under the 'supporting detail' column would be to highlight the actual word or phrase that's important. Students sometimes think that they're making a language reference if they quote. They're not; a quotation is a textual reference, not necessarily a language reference. In the example given in the table, the relevant language features to show bullying are the imperative 'get back' and the word 'fool'. If the actual words are highlighted then this would ensure that the relevant language feature is identified from the quotation.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Video: How an actor learns words

Video: An actor and director discuss Edna's lines

Preparing for your exam

There are four practice papers in the Student Book which include guidance for approaching the question: an outline of the exam requirements, and outlines of each AO, advice on tackling questions, exemplar answers, advice on planning and a glossary. Assess to Progress is available for you to use to mark and track student responses.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book

Assess to Progress (x4)