



Wyvern College
English Department

Revision Booklet

English Literature
An Inspector Calls
Key Quotations

How to use this booklet:

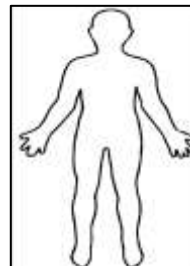
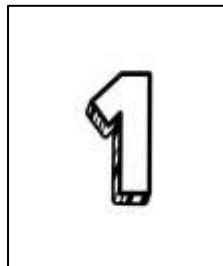
This booklet has been designed to provide you with important quotations you need to learn for characters and themes in *An Inspector Calls*.

Alongside these, the English department has provided some suggested analysis for each quotation, which we also advise you learn.

If you are aiming for Grade 6+, we recommend these quotations act as a starting point and you supplement these with ones of your own. The more judicious quotations you can draw on in the exam, the more focused and relevant your answer will be in response to task.

You can learn quotations in a variety of ways:

- **Cue cards:** write the quotation on one side and the accompanying analysis on the other. Ask someone to test you or test yourself.
- **Learn by rote:** repeat quotations over and over until you remember them.
- **Fill in the gap:** write out quotations with key words missing then challenge yourself to fill them in. This is more effective when someone else creates the gaps for you.
- **Dual coding:** draw images to help you remember the wording of each quotation e.g.



Quote: **'We are members of one body'** (Inspector – linked to Socialism)

Focus on memorising a small number of quotations initially. Once you are confident these are fully memorised, move on to a new set. However, to ensure you do not forget the quotations you have already learned, you must also revisit each one frequently.

Top Tip:

- ❖ Begin learning quotations for characters and themes you are **least** confident with and have the most knowledge gaps for. You will need more time to learn these, so start with the difficult ones first!

Introduction

In this section of the exam, you are required to answer **one question** on *An Inspector Calls*. You are expected to:

- **Analyse the given question:** Carefully read the question to understand its focus. It might ask about a character, theme, or a specific aspect of the play.
- **Use textual evidence:** Support your ideas with relevant quotes or detailed references to the text, demonstrating a clear understanding of Priestley's use of language, form, and structure.
- **Explore context:** Show understanding of the play's social, historical, and political context, including Priestley's message and intentions.
- **Demonstrate critical insight:** Offer thoughtful interpretations, discussing characters' development, key themes like responsibility or social class, and the play's moral or dramatic impact.
- **Structure a coherent response:** Write a clear introduction, focused body paragraphs, and a strong conclusion, ensuring your ideas are well-organised and focused on answering the question directly.

Suggested essay structure:

Introduction:

- Outline your argument with a statement that directly answers the question.
- Briefly explain the points you will make in your essay, using embedded quotations from across the play (but without analysing them)
- Briefly summarise your opinion of what the writer's message is, relating to context (you might offer more than one idea here).

Main body:

Ensure each paragraph begins with a topic sentence that directly answers the question.

Writing your paragraphs:

- **Topic sentence that directly answers the question** e.g. *Priestley presents the injustice of the Edwardian class system through the character of Gerald and his inability to take responsibility for his actions...*
- **What methods does the writer use to convey this idea?**
(language/structure/form) Provide evidence using subject terminology, then analyse the intended effect on the reader. Can you link to any contextual information?
- **Say something then say something else...** e.g. *Furthermore, the use of dramatic irony serves to illustrate...*
- **What is the writer's message?** e.g. *Through Gerald's negative presentation, Priestley is highlighting the undeserved and misused privileges of the upper class...*

You should aim to make at least 3 detailed points to answer the question (this does not necessarily equate to 3 paragraphs).

Conclusion:

- How does the writer intend the reader to respond to key ideas?
- How might a modern audience respond?
- You might give a personal response here and evaluate whether the writer has been successful in conveying these key ideas.

Academic writing:

- ✓ Embed quotations seamlessly (avoid using the word 'quote')
- ✓ Use a range of analytical phrases: this emphasises, this conveys, this mirrors, this reflects, this denotes, this highlights, this amplifies etc.
- ✓ Use a range of argumentative verbs to discuss the writer's intentions: undermine, reimagine, criticise, challenge, destabilise etc.
- ✓ Good analysis will '**say something, then say something else**', which might be a developmental point, but could be an alternative interpretation.

Mark scheme

Level 1: Limited (1-6 marks)

- **What you're doing:**
 - You're saying basic things about the text, but they're not well explained.
 - You mention characters or events but don't link them clearly to the question.
 - You might not include quotes or use them correctly.

Level 2: Simple (7-12 marks)

- **What you're doing:**
 - You answer the question simply, but your ideas may lack detail or development.
 - You include a few quotes or references but don't explain them fully.
 - You show a little awareness of context (what was happening when the text was written).

Level 3: Clear (13-18 marks)

- **What you're doing:**
 - You answer the question clearly and explain your ideas.
 - You use quotes or detailed references to back up your points and explain why they're important.
 - You talk about the text's context and link it to the question (e.g., how Priestley presents responsibility in 1945).
 - Your ideas are organised well.

Level 4: Thoughtful (19-24 marks)

- **What you're doing:**
 - You give a detailed and thoughtful answer that explores the question in depth.
 - You use quotes and references to support your ideas, analysing the writer's techniques (like language, structure, and stage directions).
 - You show a strong understanding of context and link it clearly to the writer's message or themes.
 - Your writing is well-structured and flows smoothly.

Level 5: Perceptive (25-30 marks)

- **What you're doing:**
 - You show deep insight and understanding of the question and text.
 - You explore the writer's ideas and techniques in a sophisticated way, considering different interpretations.
 - You link context and the writer's intentions cleverly and effectively to your analysis.
 - Your argument is clear, logical, and very well-written.

Top Tips for success:

- Focus on answering the question throughout – don't just retell the story!
- Make links to the writer's purpose and context wherever you can.
- Aim for detailed explanations of quotes, picking apart words and techniques used to 'say a lot about a little'.

Arthur Birling



Arthur Birling is a wealthy, self-made businessman and the patriarch of the Birling family. He is proud, confident, and firmly rooted in his capitalist ideals, prioritising profit and social status above morality or compassion. Birling's dismissive attitude towards collective responsibility and his fixation on reputation highlight his selfishness and inability to grasp the importance of social change. Priestley uses Birling's character to critique the arrogance and short-sightedness of the upper classes, particularly their resistance to taking responsibility for societal issues.

Key quotations:

'A man has to mind his own business and look after himself and his own.'

- **Analysis:** This reflects Birling's capitalist and individualistic beliefs. The repetition of 'own' emphasises his self-centred worldview. The phrase 'mind his own business' suggests detachment and ignorance of collective responsibility, foreshadowing his failure to empathise with Eva Smith. Furthermore, the declarative sentence makes his stance seem rigid and confident, but this confidence later unravels.
- **Methods:** repetition, declarative sentence, foreshadowing

'The Germans don't want war. Nobody wants war.'

- **Analysis:** The dramatic irony here undermines Birling's authority as he confidently dismisses the inevitability of World War I. The repetition of 'war' heightens his naivety and self-assured ignorance. The confidence with which Birling speaks contrasts with the 1945 audience's knowledge that two world wars have happened, making Birling seem foolish and unreliable.
- **Methods:** dramatic irony, confident tone, repetition

'If you don't come down sharply on some of these people, they'd soon be asking for the earth.'

- **Analysis:** The metaphor 'asking for the earth' exaggerates the demands of the working class, framing them as unreasonable. This reflects Birling's dismissive attitude towards social equality and his belief in maintaining the status quo. The use of the adverb 'sharply' indicates his authoritarian approach, emphasising his lack of empathy for the working class.
- **Methods:** metaphor, adverb

Sybil Birling



Sybil Birling is Arthur's wife and a prominent member of the local charity organisation, yet she embodies coldness, pride, and a rigid adherence to class hierarchy. As a staunch defender of traditional values, she is prejudiced against the working class, exemplified by her dismissive attitude toward Eva Smith and her inability to empathise with those she deems beneath her. Priestley uses her character to critique the hypocrisy of the upper class, particularly their use of charity as a facade for control rather than genuine compassion.

Key quotations:

'Girls of that class-'

- **Analysis:** The phrase 'that class' reveals Mrs Birling's deep-seated prejudice and sense of superiority. The dismissive tone of 'that' dehumanises Eva Smith, reducing her to a stereotype of the working class. The dash interrupts her sentence, reflecting how she struggles to articulate her dislike of those she deems beneath her without appearing openly cruel.
- **Methods:** dismissive tone

'I did nothing to be ashamed of.'

- **Analysis:** This short, definitive sentence highlights Mrs Birling's complete rejection of responsibility. The adverb 'nothing' emphasises her moral blindness, and the rebuffing of shame further highlights her sense of righteousness and superiority. Mrs Birling has an unwavering confidence in her own judgement and firmly believes that turning Eva Smith away from her charity organisation was the right thing to do.
- **Methods:** definitive sentences, adverb, confident tone

'Go and look for the father of the child. It's his responsibility.'

- **Analysis:** This statement is ironic as the audience knows by now that Eric is the father of Eva Smith's baby, exposing Mrs Birling's hypocrisy. Not only that, but the emphasis on the unknown man taking 'responsibility' contradicts her earlier dismissal of collective responsibility. The imperative 'go and look' highlights her sense of superiority and her desire to shift the blame away from herself.
- **Methods:** irony, imperative

Sheila Birling



Sheila Birling is the daughter of Arthur and Sybil Birling and undergoes the most significant transformation in the play. Initially portrayed as naive and materialistic, Sheila gradually becomes self-aware, compassionate, and critical of her family's actions. She is deeply affected by the Inspector's revelations and takes responsibility for her role in Eva Smith's suffering, symbolising the potential for change and moral growth in the younger generation. Sheila's willingness to challenge her parents and reject their outdated values highlights her growing maturity and alignment with Priestley's call for social responsibility. Through Sheila, Priestley offers hope for a more empathetic and just society.

Key quotations:

'But these girls aren't cheap labour – they're people.'

- **Analysis:** Sheila's empathy is evident in the shift from 'cheap labour' (capitalist view) to 'people' (socialist view). The juxtaposition criticises the dehumanisation of the working class, especially by Capitalists, like Birling, who refuse to put the welfare of their workers above profits. The dash between these phrases symbolises Sheila's growing maturity and realisation that people from all classes deserve to be treated with respect.
- **Methods:** juxtaposition, dash

'It was my own fault'.

- **Analysis:** This simple statement contrasts starkly with her parents' defensiveness. The possessive pronoun 'my' shows Sheila's willingness to take responsibility for her part in Eva's death, marking her moral maturity. The short sentence makes her confession direct and powerful, reflecting her sincerity.
- **Methods:** simple sentence, possessive pronoun

'The point is, you don't seem to have learnt anything.'

- **Analysis:** Sheila uses an accusatory tone to highlight the failings of her parents to understand the Inspector's socialist teachings. Sheila is frustrated that even after all that has been revealed neither Birling nor Mrs Birling are prepared to accept any responsibility for Eva's death or change their ways to embrace collective responsibility. The 'you' is said forcefully and shows that Sheila has become more confident and prepared to challenge her parents on their outdated views.
- **Methods:** accusatory tone, pronoun

Eric Birling



Eric Birling, the younger son of the Birling family, is a troubled and complex character who struggles with insecurity and moral conflict. Initially depicted as immature and irresponsible, particularly through his heavy drinking and reckless behaviour, Eric undergoes significant development throughout the play. His mistreatment of Eva Smith reveals his flaws, but unlike his parents, Eric accepts responsibility for his actions and shows genuine remorse. Priestley uses Eric's journey to highlight the potential for growth and redemption, particularly within the younger generation, as they grapple with the consequences of their actions and advocate for change.

Key quotations:

'Why shouldn't they try for higher wages?'

- **Analysis:** It's clear from the beginning of the play that Eric is at odds with his father's capitalist views. Through this rhetorical question, Eric challenges Birling's belief that the working class should be grateful for their pitiful wages. However, we could also view this through the lens of Eric's immaturity – Mr Birling frequently undermines Eric's opinions because he believes his son hasn't got a clue about the world.
- **Methods:** rhetorical question

'I was in that state when a chap easily turns nasty.'

- **Analysis:** Eric's euphemistic language ('that state') downplays his actions, but 'nasty' hints at aggression. This shows his immaturity and inability to fully accept responsibility. The colloquial use of 'a chap' makes his confession seem casual, contrasting with the gravity of his actions. This is another example of Eric's complex character – there are times he appears young and insecure, but others where we see the full extent of his male privilege in his violent actions towards Eva and in the criminal activity of stealing from his father's business.
- **Methods:** euphemistic language, colloquial language

'The fact remains I did what I did.'

- **Analysis:** Eric's blunt statement shows his acceptance of responsibility. The repetition of 'I did' emphasises his guilt and refusal to make excuses. The declarative sentence contrasts with his earlier evasiveness, highlighting his moral development.
- **Methods:** repetition

Gerald Croft



Gerald Croft represents the privileged upper class and their attitudes toward social responsibility. Engaged to Sheila Birling, Gerald initially appears charming and respectable, embodying the ideal husband. However, as the play unfolds, his affair with Eva Smith (Daisy Renton) exposes his hypocrisy and moral shortcomings. Unlike Sheila, Gerald resists taking full accountability for his actions, symbolising the reluctance of the wealthy elite to change their exploitative behaviour. Through Gerald, Priestley criticises the self-serving attitudes of the aristocracy and their resistance to social reform.

Key quotations:

'I don't come into this suicide business.'

- **Analysis:** Gerald's attempt to distance himself from responsibility is evident in the dismissive phrase 'this suicide business,' which trivialises Eva's death. In particular, Gerald's use of the noun 'business' echoes his capitalist beliefs, drawing links between death and business transactions. The verb 'come into' suggests he believes he is not involved at all, showing his reluctance to acknowledge guilt. The declarative sentence conveys his self-assuredness, which is later undermined by the revelations of his affair with Eva.
- **Methods:** noun, verb, declarative sentence

'She [Eva] was young and pretty and warm-hearted – and intensely grateful.'

- **Analysis:** Gerald's description of Eva romanticises her and emphasises her vulnerability. The adjectives 'young' and 'pretty' reflect his initial attraction, while 'warm-hearted' suggests he admired her personality. The phrase 'intensely grateful' implies he viewed their relationship as one-sided, with him as her saviour. The use of the dash highlights his reflective tone and emotional connection, though it also suggests his self-justification. Overall, it's clear that Gerald uses his status and male privilege to start a romantic relationship with Eva even though he denies this was his initial plan.
- **Methods:** adjective, dash

'Everything's all right now, Sheila. What about this ring?'

- **Analysis:** Gerald's attempt to restore their engagement at the end of play shows his inability to fully grasp the moral lessons of the Inspector's visit. The phrase 'everything's all right now' reveals his belief that the lack of legal consequences absolves them of wrongdoing. Offering the ring symbolises his desire to return to 'normal' and ignore the emotional impact of his actions. The rhetorical question 'What about this ring?' assumes Sheila will simply forgive him, demonstrating his superficial understanding of their relationship and his refusal to change.
- **Methods:** rhetorical question

Inspector Goole



Inspector Goole is a mysterious and authoritative figure. Acting as a moral compass, he interrogates the wealthy Birling family and Gerald Croft about their roles in the tragic death of Eva Smith. Goole's probing questions reveal hidden secrets and force the characters—and the audience—to confront issues of social responsibility, class, and the consequences of their actions. Inspector Goole serves as Priestley's mouthpiece, delivering a powerful critique of class inequality and advocating for a more compassionate and interconnected society.

Key quotations:

'But each of you helped to kill her. Remember that. Never forget it.'

- **Analysis:** This line concludes the Inspector's questioning, acting as a moment of reckoning for the characters. The direct accusation, 'each of you helped to kill her,' uses second-person pronouns to individualise blame, ensuring no character escapes responsibility. The repetition of imperatives, 'Remember that. Never forget it,' creates a commanding and relentless tone, emphasising the gravity of their actions. The use of short sentences increases dramatic tension, forcing the audience to pause and reflect alongside the characters.
- **Methods:** accusatory tone, repetition of imperatives, short sentences

'We are members of one body. We are responsible for each other.'

- **Analysis:** The metaphor 'one body' emphasises unity, symbolising society as a collective whole where everyone's actions affect others. The declarative tone asserts a moral truth, leaving no room for argument and highlighting the Inspector's role as a moral authority. The pronoun 'we' draws both the characters and the audience into this shared responsibility. Positioned near the climax of the play, this statement summarises Priestley's key message of social responsibility. The simple sentence structure makes the idea accessible and memorable, ensuring it sticks with the audience.
- **Methods:** metaphor, declarative tone, pronoun, simple sentences

'If men will not learn that lesson, then they will be taught it in fire and blood and anguish.'

- **Analysis:** The use of tricolon in 'fire and blood and anguish' uses vivid, violent imagery to evoke the horrors of war and suffering, underscoring the consequences of ignoring social responsibility. The conditional clause, "If men will not learn that lesson," suggests inevitability, warning that their actions will lead to collective suffering. As the Inspector's final speech, this prophecy heightens the tension and provides a moral climax to the play.
- **Methods:** tricolon, violent imagery, conditional language

Eva Smith



Eva Smith is the unseen yet pivotal character in *An Inspector Calls*. A working-class woman, Eva endures a series of injustices at the hands of the Birling family and Gerald Croft, ultimately leading to her tragic death. Though she never appears on stage, her story symbolises the exploitation of vulnerable individuals in an unequal society. Eva represents the consequences of selfishness and the need for social responsibility, making her a powerful figure in Priestley's critique of class and morality.

Although Eva Smith never appears on stage, it is important to revise her character in the same way as others. Here are 5 key ideas to explore:

Symbol of the Working Class:

Eva represents the struggles of the working class, highlighting the vulnerability of those without power or privilege in a capitalist society. Her experiences reflect the exploitation and dehumanisation faced by many like her: **'millions and millions of Eva Smiths and John Smiths' (Inspector)**

Victim of Social Injustice:

Each character's actions toward Eva—Mr. Birling's dismissal, Sheila's jealousy, Gerald's exploitation, Eric's mistreatment, and Mrs. Birling's rejection—demonstrates the social inequality and lack of compassion that led to her downfall.

Unseen but Powerful Presence:

Despite never appearing on stage, Eva's absence makes her a blank canvas onto which the characters' guilt and failings are projected. This reinforces her role as a symbol rather than an individual, emphasising Priestley's message over her personal identity.

Moral Catalyst:

Eva's plight forces the characters to confront their actions and moral failings. Her story is central to the Inspector's interrogation, serving as a tool to reveal hidden truths and challenge the characters—and the audience—to consider their social responsibilities.

Connection to Priestley's Message:

Eva's name (Eva, derived from "Eve," and Smith, a common surname) suggests she is an everywoman, representing humanity as a whole. Priestley uses her story to advocate for collective accountability and a more compassionate society, underlining the play's critique of class divisions and selfishness.

Edna



Edna, the Birling family's maid, is a minor but significant character who highlights the rigid class divisions of Edwardian society. Through her quiet presence and subservient role, she represents the overlooked working class, serving as a stark contrast to the wealth and privilege of the Birlings. Edna's deference underscores the social hierarchy, while her minimal dialogue reflects how the voices of the working class are often silenced or ignored. Her character subtly reinforces Priestley's critique of social inequality and the need for greater compassion and respect across class lines.

Although Edna is a minor character in *An Inspector Calls*, it is useful to be aware of what she represents. Here are some ideas:

The Invisible Working Class:

Edna's limited dialogue and background reflect how the working class is often overlooked and undervalued in society, despite their essential roles in supporting the privileged.

Social Inequality:

Her role as a maid highlights the stark divisions between the Birlings' wealthy, comfortable lives and the labour and service that sustain their status. She embodies the societal imbalance that Priestley critiques.

A Voice Silenced by Class:

Edna's minimal presence and lack of agency mirror how the working class's perspectives are excluded from discussions of power and responsibility, reinforcing Priestley's call for equality and fairness.

Dependence on Authority:

Edna's compliance with the Birlings shows the dependency of the working class on the upper class for survival, illustrating the imbalance of power in Edwardian society.

Contrast to the Birlings' Privilege:

While the Birlings enjoy luxury and dismiss their social responsibilities, Edna's quiet, obedient behaviour serves as a reminder of the labour and sacrifices required to maintain such privilege. This contrast enhances Priestley's criticism of selfishness and class-based entitlement.

Theme of Responsibility



Key quotations:

'We are responsible for each other.' (Inspector Goole)

- **Analysis:** The collective pronoun 'we' emphasises unity and shared accountability, highlighting Priestley's socialist message. The direct, declarative statement leaves no room for ambiguity, highlighting the importance of collective responsibility.
- **Methods:** collective pronoun declarative statement

'I can't accept any responsibility.' (Mr Birling)

- **Analysis:** The modal verb 'can't' conveys Birling's refusal to acknowledge any blame, reflecting his selfish and individualistic nature. This denial contrasts sharply with the Inspector's emphasis on shared responsibility. The use of 'I' as the subject focuses entirely on Birling's self-interest, isolating him from the moral unity the Inspector promotes.
- **Methods:** modal verb, pronoun

'If there's nothing else, we'll have to share our guilt.' (Inspector Goole)

- **Analysis:** The imperative 'have to' suggests inevitability, framing guilt as a universal human experience that cannot be ignored. The juxtaposition of 'share' and 'guilt' introduces the idea that accountability is collective, mirroring Priestley's call for social unity. The Inspector's calm and authoritative tone emphasises his role as Priestley's moral voice.
- **Methods:** imperative, juxtaposition, calm tone

'Public men, Mr Birling, have responsibilities as well as privileges.' (Inspector Goole)

- **Analysis:** The contrast between 'responsibilities' and 'privileges' criticises the selfish attitudes of the upper class and emphasises that they have a moral responsibility to society. The balanced sentence structure mirrors the need for balance in society, reinforcing the theme of shared accountability.
- **Methods:** contrast, sentence structure

Theme of Social Class



Key quotations:

'If you don't come down sharply on these people, they'd soon be asking for the earth.' (Mr Birling)

- **Analysis:** The dismissive term 'these people' generalises and demeans the working class. The hyperbolic phrase 'asking for the earth' mocks their demands for basic rights, reinforcing Birling's capitalist beliefs. The sentence's stern tone reflects Birling's authoritarian approach, contrasting with Priestley's call for compassion.
- **Methods:** dismissive and stern tone, hyperbole

'She was a lively good-looking girl, country-bred, I fancy.' (Gerald)

- **Analysis:** Gerald's description of Eva highlights her physical characteristics, reflecting his upper-class tendency to judge individuals superficially. The phrase 'country-bred' suggests he sees her as innocent and naive, reinforcing the working-class stereotype. The casual tone in 'I fancy' (meaning 'I think' in this context) shows Gerald's detachment and reinforces the class divide between him and Eva.
- **Methods:** colloquial language

'She was claiming elaborate feelings...that were simply absurd in a girl in her position.' (Mrs Birling)

- **Analysis:** The dismissive tone of 'absurd' reveals Mrs. Birling's prejudice, implying that the working class are unworthy of dignity. The phrase 'a girl in her position' reinforces the rigid class system, suggesting that morality is tied to social status. Mrs Birling is almost laughing at Eva Smith, showing a complete lack of empathy for others who she deems to be beneath her.
- **Methods:** mocking and dismissive tone

Theme of Gender



Key quotations:

'You think young women ought to be protected against unpleasant and disturbing things?' (Inspector Goole)

- **Analysis:** The rhetorical question challenges the hypocrisy of Mr Birling and his desire to protect his daughter, as Sheila is shielded from negative things while Eva was left vulnerable and open to them. The adjectives 'unpleasant and disturbing' highlight the harsh realities faced by working-class women who were often exposed to the unwanted advances or practices of powerful men. The Inspector's questioning tone shifts power away from the upper-class characters, exposing their moral failings.
- **Methods:** rhetorical question, adjectives

'I liked her – she was pretty and a good sport.' (Eric)

- **Analysis:** The use of the adjective 'pretty' reduces Eva to her physical appearance, reflecting how women, particularly those of the working class, were often objectified and valued for their attractiveness rather than their individuality or humanity. The phrase 'a good sport' suggests that Eric viewed their relationship as casual and unimportant, underscoring his initial immaturity and lack of respect.
- **Methods:** adjectives

'You think women ought to be free to spend their time looking pretty and waiting on men?' (Sheila)

- **Analysis:** Sheila's sarcasm criticises the limited roles assigned to women in Edwardian society. The phrase 'looking pretty' emphasises the shallow expectations placed on women. The rhetorical question reflects Sheila's growing confidence and rejection of societal norms, showcasing her character development.
- **Methods:** sarcasm, rhetorical question

Theme of Generational Conflict



Key quotations:

'The famous younger generation who know it all?' (Mr Birling)

- **Analysis:** The sarcastic use of the adjective 'famous' mocks the younger characters' progressive attitudes. The phrase 'know it all' suggests resentment and dismissal of their perspectives. The irony of this statement becomes clear as the audience sympathises with the younger generation's moral stance, undermining Mr Birling's authority.
- **Methods:** sarcasm, adjective, irony

'You're beginning to pretend now that nothing's really happened.' (Eric)

- **Analysis:** Directed towards his parents, Eric's accusation reflects the younger generation's frustration with the older characters' denial of responsibility. The verb 'pretend' implies that they are wilfully ignorant and that contrasts with Eric's growing maturity. The informal, accusatory tone reveals a breakdown in family hierarchy, signalling a shift in power dynamics. It's clear that the Birling children are the ones who have understood the teachings of the Inspector and are the hope for a more socialist society.
- **Methods:** accusatory tone, verb

'I'll never, never do it again to anybody?' (Sheila)

- **Analysis:** The repetition of 'never' shows Sheila's remorse and determination to change, representing the younger generation's openness to moral growth. The emotional tone contrasts with the detached responses of the older generation, highlighting their divide. Sheila learns a valuable lesson from the Inspector's interrogation and commits to changing her immature and entitled ways.
- **Methods:** repetition

There are several other themes explored in the play which overlap with the main ones on the previous pages. You may wish to find quotations that specifically represent the following:

- inequality
- power and exploitation
- male-dominance
- morality and justice
- hypocrisy
- socialism vs capitalism
- time
- consequences of actions
- guilt and remorse
- social change and progress

The following words have been used in the analysis provided in this booklet. We recommend learning some of these words to use in your *An Inspector Calls* essay response in the exam. They will help you to be more specific when talking about characters and themes, and they will make your writing sound more academic.

Glossary:

Word	Meaning
Individualistic	Focused on yourself and your own goals rather than working with others.
Naivety	Being innocent and too trusting because of a lack of experience.
Self-assured	Being confident in yourself and your abilities.
Authoritarian	Strict and controlling, expecting people to obey without question.
Superiority	Thinking you are better than other people.
Righteousness	Thinking you are always right or morally better than others.
Hypocrisy	Saying one thing but doing the opposite.
Dehumanisation	Treating people as if they are not human.
Accusatory	Sounding like you are blaming someone.
Outdated	Old-fashioned and no longer useful or relevant.
Euphemistic	Using nice-sounding words to talk about something unpleasant.
Privilege	A special advantage that not everyone has.
Evasiveness	Avoiding giving clear or direct answers.
Exploitative	Taking unfair advantage of someone for your own benefit.
Saviour	Someone who rescues or helps others in a big way.
Mouthpiece	A person or thing that speaks for someone else.
Reckoning	A time when you face the consequences of your actions.
Morality	Ideas about what is right and wrong.
Entitlement	Thinking you deserve special treatment without earning it.

