

<p>INSPECTOR ACT 1</p> <p>"Two hours ago a young woman died on the infirmary. She'd been taken there this afternoon because she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course."</p> <p>Eric: <i>(involuntarily)</i> My god!</p>	<p>INSEPECTOR ACT 1</p> <p>SHEILA <i>[laughs rather hysterically]</i> "Why - you fool - he knows. Of course he knows. And I hate to think how much he knows that we don't know yet. You'll see. You'll see."</p>
<p>INSEPECTOR ACT 3</p> <p>INSPECTOR: "each of you helped to kill her. Remember that. Never forget it."</p>	<p>MR BIRLING ACT 1</p> <p>Mr Birling: "unsinkable, absolutely unsinkable"</p>
<p>MR BIRLING ACT 3 In the middle of The inspector's final speech</p> <p>Mr Birling (unhappily) "Look, Inspector - I'd give thousands - yes, thousands-"</p>	<p>MR BIRLING ACT 3 Only a few moments after the inspector leaves</p> <p>Birling <i>(angrily)</i>: "There's every excuse for what your mother and I did."</p>
<p>MRS BIRLING ACT 2</p> <p>Mrs Birling: "that - I consider - is a trifle impertinent, inspector. // Sheila gives short hysterical laugh// Now, what is it, Sheila?"</p> <p>Sheila: "I don't know. Perhaps it's because impertinent is such a silly word."</p>	<p>MRS BIRLING ACT 3</p> <p>Eric: <i>(nearly at breaking point)</i> ... "- your own grandchild - you killed them both - damn you, damn you-"</p> <p>Mrs Birling: <i>(very distressed now)</i> "No - Eric - please- I didn't know - I didn't understand-"</p>

<p><u>Repetition</u>, ominous prediction, accusatory <u>tone</u>, Sheila recognising the Inspector's purpose and uncanny powers, demonstrating the lessons she is learning about responsibility.</p>	<p>"burnt" - gruesome, graphic <u>verb</u> to highlight Eva Smith's suffering. The Inspector is deliberately manipulating the course of the conversation and managing the reactions.</p> <p>- <u>exclamation</u> highlights his shock and humanity.</p>
<p>Repeated <u>adjective</u> "unsinkable" linked with the <u>qualifier/adverb</u> absolutely - shows Birling's overconfidence in the progress of 1912, highlights his ignorance. <u>Dramatic irony</u>.</p>	<p><u>Imperative, short sentences</u> - assertive, Priestley's mouthpiece, highlighting collective responsibility. Highlights the play's moral message. Inspector uses <u>imperative</u> "remember" x3 in final speech.</p>
<p><u>declaration</u> - highly defensive, once again refusing to accept responsibility, not learning his lesson like Sheila and Eric. <u>Alliteration</u> draws attention to "every" = Mr Birling's certainty at this point.</p>	<p><u>dashes</u> and <u>repetition</u> highlight his (temporary) regret and emotion. He is hesitating, for once lost for words. This will soon change again.</p>
<p><u>dashes</u> and <u>repetition</u> reflect tension and breakdown in relationship at this moment. Also, the extensive use of the second person pronoun "you" adds to the intensity of Eric's accusations. The closest Mrs Birling comes to regret.</p>	<p><u>Adjective</u> "impertinent" - highly judgmental, classist, highlights Sybil's arrogance and lack of humanity. Mrs B uses this word several times in Act 2 to describe both the Inspector and Eva.</p>

<p>MRS BIRLING ACT 3</p> <p>Mrs Birling: "They're over-tired. In the morning they'll be as amused as we are."</p>	<p>SHEILA ACT 1 About her ring</p> <p>Sheila: "Look - Mummy - isn't it a beauty?"</p>
<p>SHEILA ACT 2</p> <p>SHEILA: (<i>eagerly</i>) "Yes, that's it. And I know I'm to blame - and I'm desperately sorry "</p>	<p>SHEILA ACT 3</p> <p>SHEILA: "It frightens me the way you talk:"</p>
<p>ERIC ACT 1</p> <p>ERIC: "Why shouldn't they try for higher wages?"</p>	<p>ERIC Act 3 In the middle of the Inspector's speech</p> <p>ERIC (<i>unhappily</i>) "My God - I'm not likely to forget."</p>
<p>ERIC ACT 3</p> <p>Eric: (<i>bursting out</i>) ... "You're beginning to pretend now that nothing's really happened at all. And I can't see it like that."</p>	<p>GERALD ACT 1</p> <p>Birling: "The girl had been causing trouble in the works. I was quite justified."</p> <p>Gerald: "Yes, I think you were. I know we'd have done the same thing".</p>

<p>childish <u>diction</u> "Mummy" - lack of maturity, sense of privilege, unsympathetic at this moment.</p>	<p><u>Adjective</u> overtired - patronising, shows lack of understanding of the younger characters, disconnection between parents/children or the older/younger generations. <u>Adjective</u> "amused" - disturbing reaction to the series of confessions heard throughout the play, even if Eva/daisy wasn't dead.</p>
<p><u>verb</u> frightens - not only has Sheila learnt her lesson but she recognises the terrible mistakes that Arthur, Sybil and Gerald are making by not learning themselves.</p>	<p><u>adverb</u> "desperately" reveals her sincerity and character development, now accepting responsibility</p>
<p><u>Interjection</u> - As with Sheila, moment of sincere horror. Signals the difference between old and young. Eric will remember the play's message beyond the end of the play.</p>	<p><u>Questioning</u> his father, challenging his Capitalist, pompous viewpoint. A sympathetic moment.</p>
<p><u>Adjective</u> "justified" is ironic as it suggests a morally acceptable decision.</p> <p>- agreeing with Birling, links the characters, shows they will have a similar journey in the play.</p> <p><u>Foreshadowing</u>.</p>	<p><u>Contraction</u> "can't" shows his disconnection from parents. Beginning to pretend is repeated by both Eric and Sheila near the end of Act 3, highlighting return to sheltered mind-set and unity between the siblings.</p>

<p>GERALD ACT 2</p> <p>Gerald: "I'm rather more - upset - by this business than I probably appear to be"</p>	<p>GERALD ACT 3</p> <p>Gerald (after they find out that the Inspector doesn't exist and nobody died at the infirmary): "Everything is alright now, Sheila."</p>
<p>EVA/DAISY ACT 1</p> <p>Birling: ..."Eva Smith. I remember her quite well now. She was a lively good-looking girl - ...A good worker too."</p>	<p>EVA/DAISY ACT 2</p> <p>INSPECTOR "She kept a rough sort of diary. And she said there that she had to go away and be quiet and remember "just to make it last longer."</p>
<p>EVA/DAISY ACT 3</p> <p>Eric: ... "I insisted on giving her enough money to keep her going - until she refused to take any more"</p>	<p>RESPONSIBILITY ACT 3</p> <p>INSPECTOR "<u>We don't live alone. We are members of one body. We are responsible for each other.</u> And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in <u>fire and blood and anguish.</u> Good night."</p>
<p>YOUTH AND AGE ACT 3</p> <p>Mrs Birling: "Don't be <u>childish</u>, Sheila." Sheila: (<i>flaring up</i>) "I'm not being. If you want to know, it's you two who are being <u>childish</u> - trying not to face the facts."</p>	<p>CLASS ACT 2</p> <p>Mrs Birling: "As if a girl of that sort would ever refuse money!"</p>

<p>Confident <u>declaration</u> - everything - trying to assert control and excuse / forget everything that has happened. An unsympathetic moment.</p>	<p><u>dashes</u> (pauses) and <u>adjective</u> highlight Gerald's concern and regret at this moment. Will change later. Simplicity of upset suggests sincerity.</p>
<p><u>Adverb</u> "just" develops sympathy for Eva's fragile, vulnerable state.</p>	<p><u>Adjectives</u> "lively" and "good-looking" summarise this striking, intelligent character early on. She is not taken seriously because she is working class. "A good worker" contrasts with comments throughout play by the Birlings and Gerald which suggest the working class are lazy, careless and greedy.</p>
<p><u>Range of techniques and points imagery, group of three, declaration, anaphoric repetition- key speech - need to learn separately. Pronoun "we" emphasising joint responsibility.</u></p>	<p><u>verbs</u> insisted and refused show that Eva was ultimately more mature and virtuous than Eric. Again, contrast with prejudiced view of the Birlings and Gerald "girls of that class"</p>
<p><u>Phrase</u> "of that sort" shows Mrs Birling's arrogant attitude to the working class. Dehumanises Eva Smith.</p>	<p><u>Adjective</u> shows the role reversal... parents acting like children.</p>

<p>GENDER ACT 2</p> <p>GERALD: "I think Miss Birling ought to be excused any more of this questioning"</p>	<p>GUILT/CONSCIENCE ACT 3</p> <p>BIRLING "... we've been had ... it makes all the difference."</p> <p>GERALD "Of course!"</p> <p>SHEILA [<i>bitterly</i>] "I suppose we're all nice people now."</p>
<p>GUILT/CONSCIENCE ACT 2</p> <p>Inspector: (<i>sternly to them both</i>) "You see, we have to share something. If there's nothing else, we'll have to share our guilt."</p>	<p>POWER ACT 2</p> <p>BIRLING "You'll apologize at once ... I'm a public man -"</p> <p>INSPECTOR [<i>massively</i>] "Public men, Mr. Birling, have responsibilities as well as privileges"</p>
<p>REPUTATION/APPEARANCES ACT 3</p> <p>Birling: "I've got to cover this up as soon as I can."</p>	<p>REPUTATION/APPEARANCES ACT 1</p> <p>Mrs Birling: "Arthur, you're not supposed to say such things"</p>
<p>ENTRANCES/EXITS/STAGE DIRECTIONS ACT 1</p> <p>Mr Birling: But take my word for it, you youngsters - and I've learnt in the good hard school of experience - that a man has to mind his own business and look after himself and his own - and -</p> <p><i>We hear the sharp ring of a front door bell.</i></p>	<p>ENTRANCES/EXITS/STAGE DIRECTIONS ACT1</p> <p><i>Stage Directions The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder.</i></p>

irony Highlights divide between Birlings/Gerald and Sheila/Gerald

verb excused makes Sheila seem vulnerable and fragile, shows a backward view of women.

Adverb massively highlighting the power the inspector has over Mr Birling, despite class difference. Priestly chastising the upper classes.

Abstract noun "guilt" sums up moral message of play. Repetition of "share" - emphasising joint responsibility.

accusation - playful, light-hearted, contrast the later disintegration of the family, first indication of Mrs Birling's concern for appearances

simple sentence shows Gerald's lack of responsibility, focus on reputation

Structure points on adjectives pink/intimate brighter/harder change in colour highlights Inspector's intrusive nature and reflects the discomfort he puts all the members of the family through by questioning them

Structure points on doorbell ringing Priestly undermining Birling's capitalist message with the arrival of a socialist messenger