**De Aston**

**English Department**



**Year 10: An Inspector Calls**

**Challenge Tasks**

**(You should be spending 1-2 hours each week on these challenges)**

**Name:**

**Week One:**

This week, you will have started to explore the themes and context of An Inspector Calls. Social class is one of the most important themes in the play. Conduct your own research into what it was like to live in England in 1912 and then present your ideas in a revision tool of your choice. Whatever you choose, you will need to keep it safe as you will be adding to it week by week.

**Challenge, Critical Theorist – Jacques Derrida**

**Key ideas:**

* Language is a system of signs; words only have meaning because of the contrast between these signs. In other words, a concept can only be understood in relation to its opposite e.g. man/woman, white/black.
* Within these binary opposites there is hierarchy with one being seen as more important.
* Derrida argues that binary oppositions have so much interplay that they can eventually become interchangeable through a cyclical pattern.

A deconstructive reading of a text will try to expose the way these oppositions work and undermine the binary notion of meaning.

Research this notion and apply your knowledge to *An Inspector Calls*. Try to include this vocabulary: binary pair, commonality, conflict, contrast, deconstruction, hierarchy, juxtaposition, notion, opposite

**Week Two:**

This week you are going to focus on what we learn about the Birlings and Gerald Croft before the Inspector even arrives. Add to your revision tool, this time add in quotes about the stage directions and setting. In a play, stage directions are really important, so do not ignore them!

You could draw the setting and the Mr and Mrs Birling, Sheila, Eric, Gerald and add in your quotes. Don’t forget to include Edna, although she does not have many lines, think about what/who she represents. Why has Priestley included her? It is also a good idea to also include adjectives.

**Challenge, Critical Theorist – John Locke**

**Key ideas:**

* Locke argued strongly against the idea that people were born sinful or that some people are innately evil.
* Instead, he suggested human beings are born with an ‘empty mind’ or *tabula rasa* which is then shaped by our experiences.

He believed that the way children are brought up has a powerful impact on the adults they become.

* Research this notion and apply your knowledge to *An Inspector Calls*. Try to include this vocabulary: immoral, innate, moral, nature, nurture, tabula rasa, upbringing

**Week Three:**

This week you are going to focus on analysing the writer’s techniques. Choose a question, plan your answer using the SQUAD technique. Add it to the rest of your revision tool. You must use an adjective, quote, explain the quote in your own words, zoom in and use word class, how the audience would react and a critical theory!

**Hard** – How is Mr Birling presented in the play?

**Harder** – How is the Inspector presented in the play?

**Hardest** – How is the Inspector used to explore the idea of social responsibility?

**Extending your vocabulary**

*You should be trying to expand your vocabulary throughout your studies of English, for example by using a thesaurus when completing extended writing tasks. In addition to this, find out what the following words mean, learn how to spell them and try to use them in your class work:*

1. Credulous 2. Destitute 3. Grandiose 4. Nefarious 5. Retribution

**Key terms: Literature**

*The following terms will all be useful to you throughout your studies of English Literature. Make sure you understand what each term means and can identify examples in the texts you read.*

|  |  |  |
| --- | --- | --- |
| **Hard**  antagonist  ballad  dramatic irony  dramatic monologue  epilogue  first person  genre  narrative  narrator  prologue  protagonist  second person  sonnet  stanza  third person | **Harder**  allusion  aside  conceit  eponymous  fatal flaw  focaliser  foregrounding  intertextuality  motif  omniscient narrator  pathetic fallacy  soliloquy  stock character  subversion  trope | **Hardest**  anagnorisis  bildungsroman  catharsis  deuteragonist  hamartia  hubris  pathos  peripeteia  uncanny  unheimlich  volta |

**Week Four-Six- Consolidation**

Ensure you are familiar with the plot, themes and characters. Use BBC Bitesize and your revision guides to add to your revision tool.

Make notes on Mr and Mrs Birling, Sheila, Eric, Gerald, the Inspector Edna and Eva. It is up to you how you present this. You could use a blank body shape where you write what the character is thinking/feeling on the inside and quotes on the outside. Do not forget to write whereabouts in the play the quotes are from as this will help you track the character. Or you could use cue cards. PowerPoint presentation.

**Quotes to Learn – You will be tested on them**

**Week One - Macbeth:**

* he’s here in double trust’ – doubt
* ‘vaulting ambition, which o’erleaps itself and fails on the other’ – hamartia
* Lady Macbeth: ‘when you durst do it, then you were a man’ – challenges his masculinity
* ‘I dare to do all that may become a man; who dares do more is none’ – flaw – wants to prove he is a man. Pride.

**Quotes to Learn – You will be tested on them**

**Week Two- An Inspector Calls – Shelia Birling**

* ‘A pretty girl in her early twenties, very pleased with life and rather excited’
* ‘Yes, go on, Mummy’
* ‘I can’t help thinking about this girl … I’ve been so happy tonight. Oh I wish you hadn’t told me.’
* ‘But these girls aren’t cheap labour. They’re people’
* ‘I’ll never, never do it again to anybody’
* ‘(Laughs rather hysterically) Why – you fools - he knows. Of course he knows… You’ll see. You’ll see’
* **‘**He’s giving us the rope – so that we’ll hang ourselves’
* ‘Mother, I think that was cruel and vile’
* ‘Mother – stop – stop!’
* ‘the point is, you don’t seem to have learnt anything’
* ‘(bitterly) I suppose we’re all nice people now’
* ‘It frightens me the way you talk’

**Quotes to Learn – You will be tested in them**

**Week Three – Macbeth**

* ‘is this a dagger which I see before me’ – hallucination as he gets deeper
* ‘Sleep no more! Macbeth does murder sleep, the innocent sleep’ – significance of regicide compromises peace and innocence.
* ‘will all great Neptune’s ocean wash this blood clean from my hand?’ – blood foreshadows his death. Hyperbole.
* ‘never shake thy gory locks at me’ – hallucinations show vulnerability of language.
* ‘what need I fear of thee?’ - pride

**Quotes to Learn – You will be tested in them**

**Week Six – Macbeth**

* ‘whose murder is but yet fantastical’ – already thinking of Duncan’s murder
* Banquo: ‘look, how our partner’s rapt’ – notices he is spellbound
* ‘stars, hide your fires: let not light see my black and deep desires’ – inherently evil? Cosmic allusions – believes it is his fate?
* ‘if it were done when ‘tis done, then ‘twere well it were done quickly.’ - ponders regicide.
* ‘he’s here in double trust’ – doubt
* ‘vaulting ambition, which o’erleaps itself and fails on the other’ – hamartia
* Lady Macbeth: ‘when you durst do it, then you were a man’ – challenges his masculinity

**Quotes to Learn – You will be tested in them**

**Week Five – An Inspector Calls - Responsibility**

* ‘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?’ (Mr Birling)
* ‘It’s what happened to the girl and what we did to her that matters’ (Eric)
* ‘Each of you helped to kill her. Remember that. Never forget it’ (Inspector)
* ‘It’s what happened to the girl and what we all did to her that matters’ (Eric)
* ‘And don’t let’s start dodging and pretending now. Between us we drove that girl to commit suicide’ (Sheila)
* ‘I’m sorry she should have come to such a horrible end. But I accept no blame at all’ (Mrs Birling)
* ‘I should think not. Eric, I’m absolutely ashamed of you’ (Mrs Birling)
* ‘You lot may be letting yourselves out nicely, but I can’t/ Nor can mother. We did her in all right.’ (Eric)

**Quotes to Learn – You will be tested in them**

**Week Four – An Inspector Calls Young V Old**

* ‘Now you three young people, just listen to this’ (Mr Birling)
* ‘(pointing to Eric and Sheila) Now look at the pair of them – the famous younger generation who know it all. And they can’t even take a joke.’ (Mr Birling)
* ‘(flaring up) It’s you two who are being childish – trying not to face the facts’ (Sheila)
* ‘I do protest against the way in which my daughter, a young unmarried girl, is being dragged into this’ (Mr Birling)
* ‘[the young ones] are the most impressionable’ (The Inspector)
* ‘Why, you hysterical young fool – get back – or I’ll –‘ (Mr Birling)
* ‘You began to learn something. And now you’ve stopped’ (Sheila)

**Bonus week:**

Read the extract below and complete the ‘all’ question and one more of the questions below:

**All:** what is the context of this passage? (What is happening and what has just happened?)

**Hard:** How is the Inspector presented in this extract?

**Harder:** How is this section effective in showing the impact the Inspector has had on each character?

**Hardest:** How does the Inspector act as the voice of socialism in this extract?

**Inspector**: ( *taking charge, masterfully*) Stop! (*They are suddenly quiet, staring at him*.) And be quiet for a moment and listen to me. I don't need to know any more. Neither do you. This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget it. (*He looks from one to the other of them carefully*.) But then I don't think you ever will. Remember what you did, Mrs Birling. You turned her away when she most needed help. You refused her even the pitiable little bit of organized charity you had in your power to grant her. Remember what you did-

**Eric**: (*unhappily*) My God – I'm not likely to forget.

**Inspector**: Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person. No, you won't forget. (*He looks at Sheila*.)

**Sheila**: (*bitterly*) I know. I had her turned out of a job. I started it.

**Inspector**: You helped – but you didn't start it.(*rather savagely, to Birling*.) You started it. She wanted twenty-five shillings a week instead of twenty-two and sixpence. You made her pay a heavy price for that. And now she'll make you pay a heavier price still.

**Birling**: ( *unhappily*) Look, Inspector – I'd give thousands – yes, thousands-

**Inspector**: You're offering the money at the wrong time. Mr Birling. (*He makes a move as if concluding the session, possibly shutting up notebook, etc. Then surveys them sardonically*.) No, I don't think any of you will forget. Nor that young man, Croft, though he at least had some affection for her and made her happy for a time. Well, Eva Smith's gone. You can't do her any more harm. And you can't do her any good now, either. You can't even say “I'm sorry, Eva Smith.”

**Sheila**: (*who is crying quietly*) That's the worst of it.

**Inspector**: But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they well be taught it in fire and bloody and anguish. Good night.

**Key terms: Literature**

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