

AN INSPECTOR CALLS FLASH CARDS



**REVISION
HOMEWORK
PREPARATION**

How to revise

Revision aims to store information in your long term memory. The best way to do this is to bring information back into your short term memory. The more you do this, the easier it is to remember it when you need it.

In short: quizzing is king.

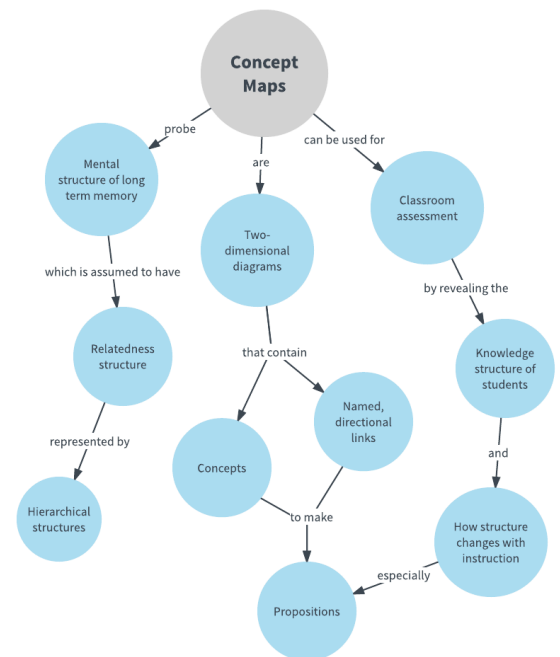
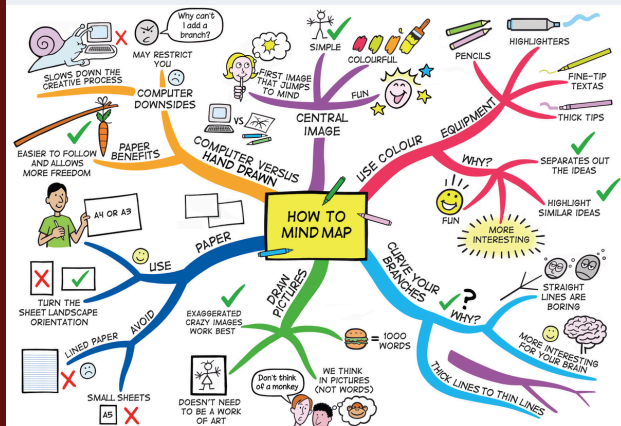
This guide has several goals:

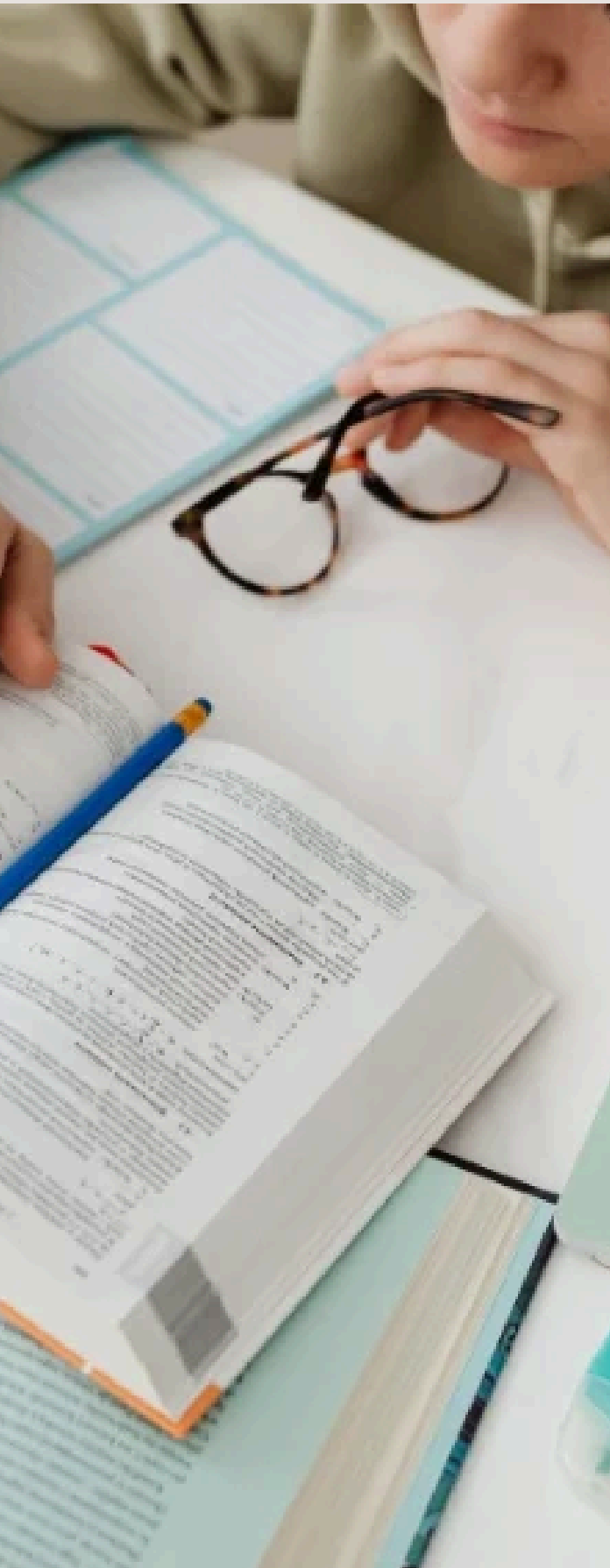
1. It defines key knowledge.
2. It places that powerful knowledge in your hands to make revision tools easier to produce.
3. It guides you on how to revise.
4. It suggests next steps to deepen your understanding.

By making high quality flashcards, mind maps or concept maps and using them correctly, you will set yourself up for success.

You have the tools, now you have to choose how to use them.

“Hard work beats talent when talent doesn’t work hard.” Tim Notke





Choose your tool

Flash cards are perfect for learning individual pieces of knowledge and establishing a foundation of information.

Flash cards should have a prompt on one side and a response on the other.

When you see the prompt, you have to remember the correct response. You can quiz yourself, quiz someone else or have someone quiz you.

Mind maps link knowledge together and are perfect for revising individual characters or themes. They help to organise your foundational knowledge.

Concept maps explore how things connect and are a great way to finish your revision and prepare for essay writing. They are perfect for revising how themes, symbols and motifs are explored throughout a text.



What and how

In **year 10**, we suggest you spend **30 minutes twice a week** revising English.

In **year 11**, we suggest you spend **30 minutes three times a week** revising English.

Break this 30 minutes into three ten minute slots.

Set a clear target – Pick a character or theme for spend ten minutes on. Start a timer for 10, 20 and 30 minutes to tell you when to move on.

First session on that theme or character – make your flashcards or mind map using colour and simple images to aid your memory. Choose at least one quote from the response box, if there are more than one.

Second session on that theme or character – review and improve your flashcards; add more detail about the quotation such as techniques or words to zoom in on.

Every subsequent session – quiz yourself and check your answers. You can do this verbally or you can try to write your mindmap or answer from memory. Check your answer and practice the perfect version.

Revision is best when it is done in silence with as few distractions as possible.

Mr Birling



A **pompous and capricious fool** who cannot see beyond his own **selfish** motivations. However, he is **insecure** about his social status and surrounds himself with **symbols of wealth and status**.

He **refuses to take responsibility** and **dehumanises his workers** so he can **exploit** them. His **unkindness** extends to his own children who he **infantilises**. His **relief when he learns the Inspector was a hoax** shows he has not learned anything and **refused to change** from his **capitalist** views.

Prompt	Response
Mr Birling is introduced with symbols of wealth and power.	"A heavy looking, rather portentous man" "cigar" "port" "just a knighthood" "little party"
Mr Birling is a pompous fool who has no idea about the future.	The Titanic "unsinkable, absolutely unsinkable" "in 1940- you might be having a little party like this" "nobody wants war" "fiddlesticks" "A hard-headed, practical man of business"
Mr Birling sees everything selfishly in terms of business.	"One of the happiest nights of my life" The engagement "means a tremendous lot to me" "man has to mind his own business and look after himself"
Mr Birling refuses to accept responsibility for Eva's or his workers.	"It's my duty to keep labour costs down" "It has nothing whatever to do with this wretched girls suicide" "I can't accept any responsibility." "If you don't come down hard on these people they'd soon be asking for the earth"
Mr Birling tries to use his power to bully and intimidate.	"I was an alderman for years – and Lord Mayor two years ago" "I don't like that tone" "Look here, I'm not going to have this, Inspector"
Mr Birling infantilises and bullies his family	"Be quiet Sheila" "Eric to go to bed" "Don't talk to me like that. Your trouble is you've been spoilt"
Mr Birling learns nothing from his time with the Inspector.	"This makes a difference, y'know. In fact, it makes all the difference" "Nonsense! You'll have a good laugh over it yet!" "We've all been had, that's all"

Mrs Birling



A **cold and unfeeling woman**, she **assumes power** based upon her **high social class**, and **disregards anything that challenges her power**.

She **chooses to be naive and ignorant** about the reality of the changing world. She **sees only what she wants to see**. In this, she is the **only character to draw anger from the Inspector** for her **complete refusal to believe the truth**. She is **very quick to recover** from the Inspector's visit.

Prompt	Response
Mrs Birling is a cold and unfeeling snob.	<p>"a rather cold woman and her husband's social superior"</p> <p>"I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class"</p> <p>"That - I consider - is a trifle impertinent, Inspector"</p> <p>"As if a girl of that sort would refuse money."</p>
Mrs Birling insists on her version of reality and chooses naive ignorance.	<p>"men with important work to do sometimes have to spend nearly all their time and energy on their business."</p> <p>"You'll have to get used to that"</p> <p>"It would be much better if Sheila didn't listen to this story at all"</p> <p>Gerald's affair was "disgusting"</p>
Mrs Birling is a practiced and skilled equivocator and liar.	<p>"Though naturally I don't know anything about this girl"</p> <p>"And if I was, what business is it of yours?"</p>
Mrs Birling believes that she has done nothing wrong.	<p>"If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken."</p> <p>"I did nothing I'm ashamed of or that won't bear investigation"</p> <p>"You have no power to make me change my mind"</p> <p>"I'm sorry she should have come to such a horrible end. But I accept no blame for it at all"</p>
The Inspector has had no effect on Mrs Birling.	<p>"I was the only one who didn't give in to him"</p> <p>"(Triumphantly) Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?"</p> <p>"In the morning, they will be as amused as we are"</p>

Sheila



Sheila begins the play as a **giddy and naive fool** with **no idea about the real world**.

However, Eva's story **forces her to confront reality** and her involvement in it makes her feel **a deep guilt and responsibility**.

She **matures across the play** and **realises the importance of the Inspector's message**. With Gerald, **she almost does the Inspector's job for him**. She is **appalled by her parents and Gerald's cavalier attitude** as the inspector has **changed her** and shown her she **must use her privilege to help others**.

Prompt	Response
Sheila is established as a naive fool.	"a pretty girl in her early twenties, very pleased with life and rather excited" "(Excited) Oh – Gerald – you've got it – is it the one [ring] you wanted me to have?" She calls her parents "mummy" and "daddy"
Sheila is naive and has no concept of how hard life really is.	Eva's death – "Oh, how horrible! Was it an accident?" "What was she like? Quite young?"
Sheila becomes critical of her parents and Gerald as she learns about the real world.	"But these girls aren't cheap labour – they're people." "(a little cry gives a half-stifled sob)"
Sheila feel responsible and ashamed for her part in Eva's death.	"(Miserably) So I'm really responsible?" "No, not really. It was my own fault." "I'll never, never do it again." "And if I could help her now, I would" "I know I'm to blame – and I'm desperately sorry"
Sheila is enthralled by the Inspector.	"Why – you fool – he knows. Of course he knows" "You mustn't try to build up a kind of wall between us and that girl. If you do, then the Inspector will just break it down. And it'll be all the worse when he does." "He's giving us the rope- so that we'll hang ourselves."
Sheila is appalled by her parents and Gerald's recovery.	"Don't you see, if all that's come out tonight is true, then it doesn't matter who it was who made us confess" "But that won't bring Eva Smith back to life, will it?" " it frightens me the way you talk" "(bitterly) I suppose we're all nice people now" When offered the ring: "No, not yet. It's too soon. I must think."

Gerald



The **son of a wealthy lord and lady**, Gerald has enjoyed a life of **privilege**. He is a **seductive** figure who is able to **bend people to his will** and he is **used to getting what he wants**.

Priestley uses his **willingness to lie and deceive** as a sign of his class background. His **grief** about Eva's death can be interpreted as **genuine or performative** and the Inspector does concede he **made Eva happy for a time**. However, his **urgency to disprove the Inspector's identity** and his **quick recovery** suggests he **hasn't learned or changed**.

Prompt	Response
Gerald is a powerful and privileged young man.	<p>"attractive chap [...] well-bred young man-about-town"</p> <p>"I insist upon being one of the family now."</p> <p>"(laughs) You seem to be a nice well-behaved family"</p> <p>"Mr Gerald Croft – the son of sir George Croft"</p> <p>"we're respectable citizens and not criminals."</p>
Gerald uses his social power to manipulate and entrap.	<p>"You can drink to me" "(he produces a ring case.)"</p> <p>"Any particular reason why I shouldn't see this girl's photograph"</p> <p>Agreeing with Mr Birling "You couldn't have done anything else."</p> <p>"you want to see somebody else put through it"</p>
Gerald naturally lies and equivocates.	<p>I "hope I can make you as happy as you deserve to be."</p> <p>"We can keep it from him." "why stay when you'll hate it?"</p> <p>Avoiding Sheila "She's had a long exciting and tiring day"</p>
Gerald is only interested in women if they are attractive to him.	<p>"I hate those hard-eyed dough-faced women."</p> <p>"I didn't feel about her as she felt about me."</p> <p>"She was young and pretty and warm hearted – and intensely grateful. I became at once the most important person in her life"</p> <p>On liking Eva needing him "I did for a time. Nearly any man would have done."</p>
Gerald casts himself as a performatively heroic figure.	<p>"I don't come into this suicide business."</p> <p>"I've suddenly realized – taken it in properly – that's she's dead"</p> <p>"nothing less than a cry for help" "not disgusting"</p> <p>"I insisted on Daisy moving into those rooms and I made her take some money"</p> <p>"she'd been happier than she'd ever been before"</p>
Gerald believes the Inspector was a hoax.	<p>"That man wasn't a police officer."</p> <p>"We've been had." "We've no proof"</p>

Eric

A **product of a cold and distant mother** and an **absent and bullying father** Eric is an **uncomfortable and dejected** figure from the start.

His **alcoholism** is a sign of his **deep inner conflict and worries**. His **aggressive and coercive** beginning to his relationship with Eva becomes genuine and kind as she appears to **pity him**.

Unable to fend for himself he **steals and commits fraud** to cover himself. The Inspector gives him a reason to **release his pent up rage** towards his parents and **he rejects them and their way of life**.



Prompt	Response
Eric is uncomfortable and an outsider in his own family.	<p>"not quite at ease, half shy, half assertive."</p> <p>"Because you're not the kind of father a chap could go to when he's in trouble – that's why."</p>
Eric cares about people, including the workers	<p>"Is that why she committed suicide?"</p> <p>Mr Birling says its a free country "It isn't"</p> <p>"He could have kept her on instead of throwing her out. I call it tough luck"</p> <p>"Why shouldn't they try for higher wages? We try for the highest possible prices."</p> <p>"(shouting) And I say the girl's dead and we all helped to kill her – and that's what matters"</p>
Eric is a traumatised alcoholic.	<p>"I've had a few drinks, including rather a lot of champagne – and I've got a headache "</p> <p>"(miserably) could I have a drink first?"</p> <p>", she treated me – as if I were a kid. Though I was nearly as old as she was."</p>
Eric is deeply ashamed of his actions.	<p>"I was in that state when a chap easily turns nasty – and I threatened to make a row."</p> <p>"I didn't even remember – that's the hellish thing. Oh – my God! – how stupid it all is!"</p> <p>"I intended to pay it back."</p>
Eric snaps and lashes out at his family.	<p>"(nearly at breaking point) Then – you killed her. [...] you killed them"</p>
Eric is appalled by his family's reactions to the Inspector.	<p>To Mr Birling I'm ashamed of you as well "</p> <p>"He was our police inspector all right."</p> <p>"You're beginning to pretend now that nothing's really happened at all. And I can't see it like that. This girl's still dead, isn't she? Nobody's brought her to life, have they?"</p>

The Inspector



An **enigmatic figure** who appears as if **summoned at the peak of Mr Birling's capitalist rant**. He is **unstoppable, irresistible and focussed**. At times, he appears **supernatural and omniscient**.

He **refuses to play the Birlings' games and isn't impressed** by their class, he **cannot be manipulated or bullied** because his **only focus is Eva's life and death**.

He **doesn't hide or shy away from the brutal reality of life** and he **doesn't care who he upsets**. His **mysterious identity adds to his power**.

Prompt	Response
The Inspector is in inevitable and irresistible force of nature.	<p>"The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder"</p> <p>"need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness"</p> <p>"(cutting through, massively)"</p> <p>"One person and one line of inquiry at a time"</p> <p>"You see, we have to share something. If there's nothing else, we'll have to share our guilt"</p>
The Inspector refuses to hide from reality	<p>"Burnt her inside out, of course" "A chain of events."</p> <p>"a young woman drank some disinfectant, and died, after several hours of agony"</p> <p>"she wanted to end her life. She felt she couldn't go on any longer" "She wasn't pretty when I saw her today"</p> <p>"I've thought that it would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women"</p>
The Inspector rejects the lies and privilege of the Birlings.	<p>when offered a drink "I'm on duty."</p> <p>"But after all it's better to ask for the earth than to take it"</p> <p>"I don't play golf"</p> <p>"A nice little promising life there, I thought, and a nasty mess somebody's made of it."</p> <p>"And so you used the power you had [...] to punish the girl "</p> <p>"Public men, Mr Birling, have responsibilities as well as privileges"</p> <p>"You're offering the money at the wrong time"</p>
The Inspector is calm and takes control.	<p>"There are a lot of young women living that sort of existence in every city and big town in this country"</p> <p>"you think young women ought to be protected against unpleasant and disturbing things?"</p>

<p>The Inspector is moved to anger by Mrs Birling.</p>	<p>“you're not telling me the truth” “She was here alone, friendless, almost penniless, desperate. [...] And you slammed the door in her face.” “Don't stammer and yammer at me again, man. I'm losing all patience with you people. ”</p>
<p>The Inspector delivers warnings.</p>	<p>“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.”” “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” “if men will not learn that lesson, then they well be taught it in fire and bloody and anguish”</p>

Symbols and motifs

These are extension flashcards. Fill the back with examples and explanation.

Prompt	Response
The motif of alcohol	Represents control because
The symbol of the engagement ring	Represents acceptance of the status quo (aristocratic Capitalism) because
The symbol of the Titanic	Represents the end of Capitalism because
The symbol of the knighthood	Represents the corruption and hypocrisy of Capitalism because
The Palace Bar	Represents the corruption and hypocrisy of Capitalism because
The motif of the photograph	Represents the humanising the working class because
The motif of doors	Represents power and secrecy because
The symbol of disinfectant	Represents the impact of Capitalism because

Extending your revision

Once you have made your flashcards, you can choose additional quotations to give yourself a wider range.

You can drill down into the quotations with **technical** and **thematic** analysis notes.

Text level

Characterisation, extended metaphor, motif, symbolism, cyclical narrative, semantic field, exposition, ambiguous ending, themes, message and purpose

Sentence level

Repetition, declarative, imperative, interrogative, exclamatory, metaphor, oxymoron, listing, polysyndeton, tricolon, rhetorical question

Word level

Verbs, adjectives, adverbs, modal verbs, personal pronouns

Technical analysis

Consider the choices the writer has made around the use of words and techniques.

Word level - sentence level - text level

Thematic analysis

Consider the writer's intention and get 'outside the text'.

Use analytical verbs to consider the writer and the reader.

Analytical verbs

Suggests
Explores
Highlights
Captures
Emphasises
Reveals
Stresses

Illustrates
Evokes
Questions
Attacks
Critiques
Criticises
Undermines

Presents
Establishes
Builds
Develops
Increases
Reinforces
Concludes

Use the quotation bank books for inspiration and ideas.

You can then practice writing analytical paragraphs for each quotation.