



Thank you for visiting [GCSEEnglish.uk](https://www.gcseenglish.uk),
home of the bestselling Grade 9 Model
Answers for GCSE English.

Download eBooks



Buy Paperbacks



I hope you find these resources helpful.
Please leave a [review](#) to help others find
the best GCSE exam preparation.

Best of luck in your exams,

Edward Mooney – MA Cantab, PGCE.

*Qualified and experienced teacher, tutor and
examiner.*



Contents

Introduction	3
Revision Checklist.....	5
Plot summary	6
Character summaries	7
Themes.....	9
Form and structure	11
Language.....	13
Dramatisation.....	15
Historical context	17
Vocabulary list	19
Quote list.....	20
Past questions	22
2017	23
2018	24
2019	25
2020	26
2021	27
2022	28
2023	29
2024	30
Sample 1	31
Sample 2.....	32
Sample 3.....	33
Appendix 1: recommended further resources	34
Appendix 2: privacy notice	35



Introduction

(Please note: this is the concise version of this revision guide. An extended version is also available from [GCSEEnglish.uk](https://www.gcseenglish.uk).)

This last-minute revision guide is designed to help you prepare for the *An Inspector Calls* question in your AQA GCSE English Literature Paper 2 exam (8702/2).

An Inspector Calls is assessed in Section A of the exam, and you will have 44 minutes to complete your answer. If you have 25% extra time, your total time for this section will be 55 minutes.

You must select one essay question to answer from a choice of two – usually one focused on a character and one on a theme. You will not be given an extract. Your answer must explore the play as a whole, using detailed textual references and analysis.

Since this is a last-minute revision guide, it does not contain every possible piece of information about *An Inspector Calls* or the exam. However, it covers the key elements needed for success, helping you focus on what truly matters in the final days before your exam.

How Many Marks Are Available?

Your *An Inspector Calls* answer is worth 30 marks, with an additional 4 marks available for SPaG (spelling, punctuation and grammar). To maximise your marks, make sure to write clearly and accurately, using a formal academic style and correct punctuation.

The Four Key Revision Tasks

If you are feeling overwhelmed, focus on these four essential revision tasks:

1. **Read the text** – Even if you have studied *An Inspector Calls* in class, take time to re-read key chapters. Understanding the plot, characters, and themes will allow you to engage confidently with any question.
2. **Memorise key quotations** – You need to reference the play accurately in your response. Aim to memorise at least 10 key quotations, ensuring they



cover characters, themes, and key moments. Shorter quotes are easier to remember and can be used flexibly in different essays.

3. **Read model answers** – Studying high-quality example essays, such as those available from [GCSEEnglish.uk](https://www.gcseenglish.uk), will help you understand how to structure your response, use evidence effectively, make links to relevant context and develop your analysis.
4. **Complete timed essay practice** – The best way to prepare for the exam is to practise writing full answers under timed conditions. Use a stopwatch and stick to the allotted time to simulate exam conditions. Practising within time limits will improve your confidence, speed, and ability to structure your ideas clearly.

Note: you should hand write your practise essays on lined A4 paper unless you know that you (or your school) will be typing your exams. If this is the case, practise typing in a blank document with spelling and grammar checking tools turned off.

About the Author

This revision guide was written by Edward Mooney, an experienced teacher, tutor and examiner. He has also written a series of high-quality Grade 9 model answers for the GCSE English exams, which are available for purchase on Amazon and [GCSEEnglish.uk](https://www.gcseenglish.uk).

Final Thoughts




This guide is here to simplify your revision and boost your confidence. While it may not cover every detail, it provides the essential knowledge and skills you need to approach the exam with clarity and focus.

Stay calm, use your revision time wisely, and remember: preparation is the key to success.

Best of luck in your exam!



Revision Checklist

<input type="checkbox"/>	Re-read the text in full.	
<input type="checkbox"/>	Watch a good film/theatre adaptation.	
<input type="checkbox"/>	Read and remember the plot summary.	
<input type="checkbox"/>	Read and remember the character summaries.	
<input type="checkbox"/>	Read and remember information about the text's main themes.	
<input type="checkbox"/>	Read and remember information about the text's form, structure and language.	
<input type="checkbox"/>	Read and remember information about the text's historical context.	
<input type="checkbox"/>	Read and remember information about the dramatisation of the text.	
<input type="checkbox"/>	Read and memorise key vocabulary.	
<input type="checkbox"/>	Read and memorise key quotes.	
<input type="checkbox"/>	Read model answers.	
<input type="checkbox"/>	Write timed essays using past questions.	



Plot summary

J.B. Priestley's *An Inspector Calls* is a morality play set in 1912, just before the First World War, though it was written in 1945, shortly after the Second World War. Taking place over a single evening in the home of the wealthy Birling family, the play explores themes of responsibility, class, and social justice, structured like a detective mystery with a moral purpose.

The Birlings – Arthur, Sybil, Sheila, and Eric – are celebrating Sheila's engagement to Gerald Croft when their evening is interrupted by the arrival of Inspector Goole. He announces the suicide of a young woman, Eva Smith, and begins questioning each family member. Though they do not recognise the name at first, it becomes clear that each of them is connected to her downfall.

Mr Birling had sacked Eva from his factory for leading a strike. Sheila had her dismissed from a department store out of jealousy. Gerald later confesses to an affair with her, under the name Daisy Renton, which he ended suddenly. Mrs Birling had cruelly denied her help through her charity, not realising the woman was pregnant. She blames the unnamed father, only to discover it is her own son.

Eric admits to exploiting Eva when drunk, getting her pregnant, and stealing money to support her. While the language is indirect, it is clear that his actions involved a serious abuse of power. Both Eric and Sheila are ashamed and accept responsibility, unlike their parents, who are more concerned with appearances.

The Inspector's final speech stresses that everyone is responsible for one another, warning that failure to learn this will result in "fire and blood and anguish." After he leaves, Gerald discovers there is no Inspector Goole and no suicide reported. Mr and Mrs Birling are relieved, but Sheila and Eric still feel guilty and insist the moral lesson remains valid.

The play ends with a dramatic twist: the phone rings, and Mr Birling learns that a girl has just died at the infirmary, and a real inspector is on his way. The mystery of Goole's identity – whether he is a real officer, a trickster, or a supernatural force – is left open, encouraging the audience to focus on the play's message: actions have consequences, and moral responsibility cannot be ignored.



Character summaries

Arthur Birling

Arthur Birling is a wealthy industrialist with a “provincial” background, socially beneath his wife, Sybil. Insecure and status-obsessed, he proudly mentions a potential knighthood and is eager to impress Gerald. He is a staunch capitalist who rejects social responsibility. Priestley presents him as short-sighted and self-serving, using him to critique upper-middle-class complacency.

Sybil Birling

Sybil is snobbish, cold, and socially superior to her husband. She chairs a women’s charity but denies Eva help out of prejudice. She blames Eva’s death on the unknown father, unaware it is her son. Like her husband, she learns nothing. Priestley uses her to expose class cruelty and hypocrisy.

Sheila Birling

Sheila begins naive but changes after realising her jealousy cost Eva her job. She shows genuine remorse and accepts responsibility. Sheila becomes more mature and questions her parents’ views. By rejecting Gerald’s ring, she embraces honesty and equality, representing the younger generation’s capacity for change.

Eric Birling

Eric is awkward, secretive, and ultimately revealed to have forced himself on Eva and stolen money to support her. Though deeply flawed, he is ashamed and accepts blame. Like Sheila, he is willing to change. Priestley uses Eric to show that even those who do harm can grow if they take responsibility.

Gerald Croft

Gerald is Sheila’s fiancé and the son of a wealthy businessman. He had an affair with Eva while she was vulnerable, then abandoned her. Though polite and initially helpful, he refuses to change and focuses on proving the Inspector was fake. Gerald sits between generations but lacks moral growth.



Inspector Goole

Inspector Goole is a commanding figure who forces the Birlings to face their actions. Calm and moral, he promotes Priestley's socialist ideals. His identity is unclear – he may be supernatural or symbolic. His purpose is to spark reflection and highlight the need for collective responsibility.

Eva Smith / Daisy Renton

Eva never appears, but her story drives the play. A working-class woman, she is mistreated by all the Birlings and eventually takes her own life. She is a symbol of the exploited poor and a moral test for the others. Priestley uses her to represent systemic injustice and forgotten lives.

Edna

Edna, the Birlings' maid, appears briefly but symbolically. She represents the working class: quiet, obedient, and overlooked. Her presence reminds the audience of the family's dependence on those they ignore. Priestley uses her to contrast silent labour with the loud failings of the wealthy.

Alderman Meggarty

Meggarty is a public figure mentioned by Gerald as a known predator. Though respected in public, he exploits women like Eva. Priestley uses him to reveal the hidden corruption of the elite. He also serves as a warning – Gerald risks becoming like Meggarty if he refuses to reflect.



Themes

Social Responsibility

The play's central message is that we all have a duty to care for others beyond our immediate circle. The Inspector teaches this through his investigation, showing how selfishness led to Eva Smith's death. Priestley, a socialist, argues that collective responsibility – through state welfare, fair wages, and taxation – is essential. While Sheila and Eric learn this, their parents do not. Priestley challenges the audience to reflect on their own role in tackling inequality.

Class and Social Hierarchy

Class divides drive the action of the play. The Birlings, as wealthy industrialists, exploit and dismiss those beneath them. Eva Smith represents the working class: vulnerable, silenced, and discarded. Mr Birling is obsessed with status, seeing Gerald's engagement to Sheila as a business advantage. Priestley uses the Inspector to condemn a society that values power over humanity and exposes the cruelty of the class system.

Generational Divide

Priestley contrasts the selfishness of the older generation with the openness of the young. Mr and Mrs Birling deny responsibility and cling to privilege. Sheila and Eric, in contrast, admit guilt and embrace change. Priestley places hope in younger people to create a fairer society. His idea of "social change" is radical – including the redistribution of wealth through high taxes, and the threat of revolution if inequality continues. The Inspector's final warning echoes the fate of societies that ignore injustice.

Gender and Power

Priestley shows how gender and class combine to oppress women. Eva Smith is repeatedly exploited – fired, objectified, and denied help. Sheila is judged by her looks and expected to conform. Men like Gerald and Meggarty use their status to



control women without consequence. Priestley criticises Edwardian gender roles and calls for equality and respect for women.

Guilt and Conscience

Rather than drawing on religion, the play presents a secular morality. Though focused on right and wrong, it contains almost no mention of God or Christianity. The Inspector acts as a human conscience, urging reflection, compassion, and responsibility. Priestley, sceptical of religion, suggests that morality should come from social awareness, not religious fear – reflecting the decline in religious observance in Britain during the 20th century.



Form and structure

Priestley blends the well-made play, crime thriller, and morality play to create a tightly structured drama that delivers a clear political message. Every aspect of the play's form supports his call for social responsibility, using suspense, mystery, and moral confrontation to engage and challenge the audience.

The Well-Made Play – With a Twist

Priestley draws on the well-made play, using a single setting, real-time action, and gradual revelations to maintain tension. Each act ends with a dramatic moment. However, he subverts the expected resolution. Instead of a tidy ending, the final twist – a real suicide and inspector – leaves the audience with uncertainty and a strong moral warning: actions have consequences, and evasion is impossible.

A Modern Morality Play

Like a morality play, *An Inspector Calls* tests each character's morality through the figure of the Inspector, who acts as a secular voice of conscience. He challenges the characters to reflect, take responsibility, and change. While Sheila and Eric respond with remorse, their parents resist. The play delivers not religious salvation, but a message of political and social accountability.

Crime Thriller Elements

The play borrows from the crime thriller genre. Inspector Goole's arrival creates mystery, and his questioning mimics a police investigation. But instead of revealing a single culprit, Priestley shows that all are morally responsible for Eva's death. The real crime is social injustice, and the audience is encouraged to reflect on their own complicity.

The Chain of Events

The plot follows a "chain of events," linking each character to Eva's suffering. Seemingly minor actions – sacking her, humiliating her, refusing help – build



toward tragedy. This structure emphasises interconnectedness and the idea that individual choices have collective consequences.

Cliffhangers and Suspense

Each act ends with a cliffhanger, heightening suspense and delaying resolution. Act One ends with the revelation that Gerald knew “Daisy Renton.” Act Two ends with Eric’s silent return after Sybil blames the unnamed father. These moments keep the audience engaged and reflect Priestley’s aim to unsettle and provoke reflection.

The Final Twist

The play’s ending delivers a dramatic twist. After the Inspector departs, the Birlings dismiss his visit – until a phone call confirms a girl has just died and a real inspector is coming. This circular structure warns that ignoring guilt doesn’t erase it. Priestley’s message is clear: if society refuses to change, it will suffer the consequences – in war, revolution, or tragedy.



Language

Priestley uses natural, accessible language to reveal character, expose hypocrisy, and promote his message of social responsibility. Through tone, contrast, and rhetorical techniques, he shapes how the audience judges each character. Though set in 1912, the language feels modern, reflecting its 1945 audience and timeless moral concerns.

Dialogue and Character Voice

Each character's speech reflects their values and social position:

- **Mr Birling** speaks pompously and repetitively, using capitalist clichés like "a man has to mind his own business." Dramatic irony (e.g. "unsinkable, absolutely unsinkable") undermines his credibility.
- **Mrs Birling** speaks coldly and formally, with phrases like "girls of that class," exposing her prejudice and emotional detachment.
- **Sheila** begins with slang like "squiffy" but becomes more serious and reflective as she changes: "I know I'm to blame."
- **Eric** is hesitant and emotionally erratic. His line "a chap easily turns nasty" avoids responsibility – using upper-class slang and euphemism to minimise serious wrongdoing.
- **Gerald** uses polite, evasive language and euphemisms to protect himself: "make love to her" softens the truth of his affair.
- **Inspector Goole** is direct, moral, and firm. He uses repetition and collective pronouns ("We are members of one body") to emphasise responsibility and contrast with the others' evasiveness.

Symbolism and Emotive Language

The Inspector's graphic descriptions of Eva's death ("a lot of strong disinfectant," "great agony") shock both characters and audience. Priestley avoids euphemism to highlight suffering. Eva's name is symbolic – "Eva" recalls "Eve," the first woman, and "Smith" is common – suggesting she represents ordinary, overlooked people. "Daisy" (from Daisy Renton) implies innocence and fragility.



The Inspector's closing speech uses **apocalyptic** language: "fire and blood and anguish." This evokes religious and historical imagery – war, revolution, and divine judgement. Though not religious, Priestley uses biblical echoes to give weight to his moral warning. The speech reflects post-war fears and urges urgent social change.

Contrast and Conflict in Language

- Language reveals generational and ideological divides.
- The older Birlings speak with formality and denial.
- The younger generation becomes more open and self-aware.
- The Inspector challenges every excuse, using repetition and rhetorical questions ("Why did you do that?") to force reflection.

Sheila's line, "You're pretending everything's just as it was before," shows her frustration with her parents' refusal to change. In contrast, Mrs Birling's "I accept no blame for it at all" highlights her cold detachment.

Tone and Control

The Inspector controls the tone – calm, persistent, and focused. From his arrival, the mood shifts from celebratory to serious. The Birlings' changing tone – from relaxed to defensive – reflects their crumbling authority and exposed guilt. The breakdown in language mirrors the breakdown of their family image and values.



Dramatisation

Priestley wrote *An Inspector Calls* to be performed live. Its power comes from how it unfolds on stage, with every element – casting, acting, and staging – helping to communicate its themes and moral message. Directors' choices can shape how the audience understands the characters and their development.

Casting Choices

Each character's age, appearance, and presence affect interpretation:

- Mr Birling might be cast as a loud, red-faced man with a northern accent, reflecting his social insecurity and self-made status.
- Mrs Birling may appear tall, cold, and formal, contrasting with her husband's bluster and showing her social snobbery.
- Sheila and Eric should appear younger and more emotionally open, symbolising the potential for change.
- Gerald can be played as charming but smug, masking a lack of integrity.
- The Inspector should have a commanding presence – calm or intense, but always morally focused and disruptive.

Some productions use non-traditional casting – such as non-White actors – to challenge assumptions about class, race, and power, reinforcing the play's relevance today.

Performance Choices

Actors' delivery, tone, and body language shape character interpretation:

- Mr Birling's confident laughter may turn defensive as the play progresses, showing his loss of control.
- Sheila's emotional and physical transformation should be clear – from playful to serious and self-aware.
- Eric's early awkwardness foreshadows guilt; his breakdown should feel raw and sincere.
- Mrs Birling might be played with icy calm or subtle signs of inner doubt, depending on the director's vision.



- The Inspector may speak softly but with intensity, using silence and stillness to unsettle the others.

Subtle reactions – pauses, glances, or shifts in tone – are crucial, especially as the entire play unfolds in a single room.

Staging Choices

The set is traditionally one room: the Birlings' formal dining room, symbolising their controlled, privileged world.

- Heavy furniture and polished surfaces reflect their wealth and desire for respectability.
- Lighting changes are symbolic: “pink and intimate” becomes “brighter and harder” when the Inspector arrives, highlighting exposure and discomfort.
- Stage movement matters – as the Inspector asserts control, characters may become physically isolated, symbolising emotional breakdown.
- Sound is key: the doorbell interrupts Mr Birling’s speech sharply; the final phone ring is sudden and jarring, symbolising the return of truth.

Modern productions sometimes use expressionistic staging – collapsing sets or symbolic lighting – to visually represent the family’s moral collapse.



Historical context

Written in 1945 but set in 1912, *An Inspector Calls* uses dramatic irony to expose the arrogance of the wealthy and warn post-war Britain against returning to individualism. Priestley calls for a fairer society, urging audiences to embrace taxation, state welfare, and collective responsibility.

1912: A World on the Brink

Spring 1912 represents the calm before disaster. Mr Birling's blind optimism – claiming war is impossible and the Titanic unsinkable – is discredited by history. His views echo those of Norman Angell, whose belief in economic peace was destroyed by the First World War. Priestley uses Birling's misplaced confidence to highlight the ignorance and complacency of the ruling classes. Social tensions in 1912 – growing unions, the suffragette movement, and the rise of socialism – show that change was coming. Priestley sets the play on this tipping point to remind audiences of the dangers of ignoring inequality.

1945: A Call for Change

In 1945, Britain had just emerged from war. The Labour victory that year led to higher taxes on the rich and the founding of the NHS and welfare state. These changes followed the Beveridge Report and were built on the idea of collective care. Priestley supported this new vision. Through the Inspector, he demands radical reform and redistribution of wealth. His warning of “fire and blood and anguish” carries religious and historical force – a reminder that failing to care for others leads to destruction.

The Birlings as a Political Symbol

The Birlings represent everything Priestley criticises. Mr Birling is greedy, obsessed with status, and dismissive of community. His insecure background and hunger for a knighthood show his need to climb socially. Mrs Birling uses tradition and class to justify cruelty. Priestley uses both to expose the selfishness and blindness of the upper-middle class.



Class, Gender, and Change

Eva Smith symbolises the exploited working class – used, rejected, and ignored. The Birlings harm her through selfish actions: exploiting, judging, and abusing her. Women in 1912 had little power. Eva’s lack of support contrasts with Sheila’s growth. Sheila changes and challenges her family, suggesting hope for reform. By 1945, women had proven their value through war work and demanded more equality. Priestley reflects this shift through Eva and Sheila, urging the post-war generation to break with the past and build a fairer, more equal future.



Vocabulary list

Alderman – senior member of local government, often with high social status.

Apocalyptic – suggesting disaster, judgement, or the end of the world.

Capitalism – economic system based on private ownership of property.

Class – divisions in society based on wealth and status.

Cliffhanger – suspenseful moment at the end of a scene or act.

Collective responsibility – shared duty to care for others in society.

Cranks – Mr Birling's dismissive term for intellectuals who promote socialism.

Dramatic irony – when the audience knows more than the characters.

Euphemism – a mild word used to cover harsh truths.

Exploitation – unfair use of others for personal gain.

Expropriation – the state taking private property, usually for public use.

Generational divide – conflict between older and younger views.

Inequality – differences in wealth, power, or rights.

Morality play – drama that teaches a moral lesson.

Naturalism – realistic dialogue and behaviour on stage.

Privilege – social advantage, wealth or status.

Prophetic – warning or predicting future events.

Punitive – intended as punishment, often harsh or severe.

Responsibility – duty to answer for one's actions.

Retribution – punishment seen as morally deserved.

Socialism – economic system based on punitive taxation and state ownership of property.

Social responsibility – moral duty to help others in society.

Squiffy – slang for slightly drunk.

Stage directions – instructions for performance in the script.

Varsity – informal term for university, especially elite ones.

Well-made play – tightly structured drama with rising tension.



Quote list

1. "But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense." (Mr Birling, Act One)

Shows Birling's contempt for socialism; his scornful "hive" simile ironically evokes the cooperation Priestley promotes.

2. "A man has to mind his own business and look after himself and his own." (Mr Birling, Act One)

Summarises Birling's capitalist worldview – immediately undermined by the Inspector's entrance.

3. "If she'd been some miserable plain little creature, I don't suppose I'd have done it." (Sheila, Act One)

Sheila admits her jealousy – showing how beauty and class prejudice shaped Eva's treatment.

4. "But these girls aren't cheap labour – they're people." (Sheila, Act One)

Marks Sheila's moral awakening and challenges her father's capitalist values.

5. "Girls of that class—" (Mrs Birling, Act Two)

Reveals Mrs Birling's deep class prejudice and her assumption that working-class women are morally inferior.

6. "Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his—" (Gerald, Act Two)

Reveals the hidden predatory behaviour of the privileged and the hypocrisy of those seen as respectable public figures.

7. "Public men, Mr Birling, have responsibilities as well as privileges." (Inspector Goole, Act Two)

The Inspector challenges Birling's belief that status exempts him from moral accountability.

8. "Yes, I think it was simply a piece of gross impertinence – quite deliberate – and naturally that was one of the things that prejudiced me against her case." (Mrs Birling, Act Two)

Shows Mrs Birling's coldness and how easily her class prejudice overrides any sense of charity or justice.



9. "I was in that state when a chap easily turns nasty." (Eric, Act Three)

Eric uses evasive, upper-class slang to distance himself from his own abusive behaviour.

10. "We are members of one body. We are responsible for each other."

(Inspector Goole, Act Three)

The clearest statement of Priestley's socialist message and the play's central moral lesson.

11. "They will be taught it in fire and blood and anguish." (Inspector Goole, Act Three)

An apocalyptic warning referencing war, revolution, and judgement for those who ignore social responsibility.

12. "We've been had." (Mr Birling, Act Three – repeated)

Birling uses this informal phrase – meaning they've been tricked or deceived – to dismiss the Inspector's message. His repetition of it shows his desperation to deny moral responsibility and protect his reputation.

13. "It frightens me the way you talk." (Sheila, Act Three)

Sheila is disturbed by her parents' refusal to learn from the Inspector's visit, showing the generational divide.



Past questions

Below are all of the past questions since the first examination of the renewed AQA GCSE English Literature syllabus (8702/2) in 2017. You will also find three sample questions published by the exam board for training purposes but never used as real exams.

In the interests of brevity, mark schemes, examiner reports and grade boundaries are not included in this revision guide. They are readily available to download from AQA.



2017

EITHER

How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes.

[30 marks]

AO4 [4 marks]

OR

How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

[30 marks]

AO4 [4 marks]



2018

EITHER

How far does Priestley present Eric as a character who changes his attitudes towards himself and others during the play?

Write about:

- what Eric says and does throughout the play
- how far Priestley presents Eric as a character who changes his attitudes.

[30 marks]

AO4 [4 marks]

OR

How does Priestley explore the importance of social class in *An Inspector Calls*?

Write about:

- some ideas about social class in the play
- how Priestley presents the importance of social class.

[30 marks]

AO4 [4 marks]



2019

EITHER

How does Priestley present selfishness and its effects in *An Inspector Calls*?

Write about:

- examples of selfish behaviour in the play
- how Priestley presents selfishness and its effects.

[30 marks]

AO4 [4 marks]

OR

How does Priestley present Sheila as a character who learns important lessons about herself and society?

Write about:

- some of the things Sheila learns in the play
- how Priestley presents Sheila as a character who learns important lessons about herself and society.

[30 marks]

AO4 [4 marks]



2020

EITHER

Mr Birling says, "...a man has to mind his own business and look after himself and his own."

How far does Priestley present Mr Birling as a man who cares only for himself and his family?

Write about:

- what Mr Birling says and does
- how far Priestley presents Mr Birling as a man who cares only for himself and his family.

[30 marks]

AO4 [4 marks]

OR

How far does Priestley present male characters as irresponsible in the play?

Write about:

- one or more of the male character(s)
- how far Priestley presents one or more of the male character(s) as irresponsible.

[30 marks]

AO4 [4 marks]



2021

EITHER

How does Priestley use Gerald to explore ideas about responsibility?

Write about:

- what Gerald says and does
- how Priestley uses Gerald to explore ideas about responsibility.

[30 marks]

AO4 [4 marks]

OR

How far does Priestley present society as unfair in *An Inspector Calls*?

Write about:

- what can be seen as unfair in the play
- how far Priestley presents society as unfair.

[30 marks]

AO4 [4 marks]



2022

EITHER

How far does Priestley present Eric as a character who learns important lessons about society in *An Inspector Calls*?

Write about:

- what Eric says and does in the play
- how Priestley presents Eric.

[30 marks]

AO4 [4 marks]

OR

'Priestley shows how inequality in society leads to tragedy.'

How far do you agree with this view of *An Inspector Calls*?

Write about:

- what happens in the play
- how Priestley presents what happens in the play.

[30 marks]

AO4 [4 marks]



2023

EITHER

How does Priestley present what life is like for women in *An Inspector Calls*?

Write about:

- what life is shown to be like for women in the play
- how Priestley presents what life is like for women.

[30 marks]

AO4 [4 marks]

OR

How does Priestley present the different ways older and younger characters respond to the Inspector?

Write about:

- the different ways older and younger characters respond to the Inspector
- how Priestley presents the different ways older and younger characters respond to the Inspector.

[30 marks]

AO4 [4 marks]



2024

EITHER

How does Priestley use the character of Mrs Birling to explore ideas about social class?

Write about:

- what Mrs Birling says and does
- how Priestley presents Mrs Birling.

[30 marks]

AO4 [4 marks]

OR

How does Priestley use the Inspector to suggest the need for social change in *An Inspector Calls*?

Write about:

- what the Inspector says and does
- how Priestley presents the Inspector.

[30 marks]

AO4 [4 marks]



Sample 1

EITHER

How and why does Sheila change in *An Inspector Calls*?

Write about:

- how Sheila responds to her family and to the Inspector
- how Priestley presents Sheila by the ways he writes.

[30 marks]

AO4 [4 marks]

OR

How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

- the ideas about responsibility in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]

AO4 [4 marks]



Sample 2

EITHER

How does Priestley present some of the differences between the older and younger generations in *An Inspector Calls*?

Write about:

- how the different generations respond to events and to each other
- how Priestley presents the different generations in the play.

[30 marks]

AO4 [4 marks]

OR

What do you think is the importance of the ending of *An Inspector Calls*?

Write about:

- how the ending of the play presents some important ideas
- how Priestley presents these ideas by the ways he writes.

[30 marks]

AO4 [4 marks]



Sample 3

EITHER

How does Priestley present Gerald's relationships with women in *An Inspector Calls*?

Write about:

- the way Gerald treats women in the play
- how Priestley presents Gerald's relationships with women.

[30 marks]

AO4 [4 marks]

OR

How does Priestley use Eva Smith to represent poverty in *An Inspector Calls*?

Write about:

- what Eva's life is like in the play
- how Priestley uses Eva to represent the lives of poor people.

[30 marks]

AO4 [4 marks]



Appendix 1: recommended further resources

Model Answers



Flashcards



CGP Resources



AQA Resources





Appendix 2: privacy notice

Links and QR codes in this document to Amazon are Amazon Associates links meaning that, as an Amazon Associate, I earn from qualifying purchases. If you prefer, please buy your products from other vendors.

For more information on the privacy practices of Amazon, please read the Amazon Privacy Notice: <https://www.amazon.co.uk/gp/help/customer/display.html?nodeId=GX7NlQ4ZB8MHFRNl>