

PONTEFRACT
ACADEMIES TRUST

OUT OF LESSON WORK
TERM 1
ENGLISH
YEAR 10



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To understand how the structure and organisation of a section of text can interest the reader.

Explore plot devices and how they heighten tension and suspense in Act 1.

Vocabulary to learn using a dictionary:

Socialism

Capitalism

Priestley

Furniture

Prop

Timeline

Engagement

Plot device

Foreshadowing

Dramatic irony

Disinfectant

portentous

social class

context

disconcerting

solidity

infirmary

interpose

suicide

charactonym

Social responsibility

Chain of events

facetious

steadfast



We've probably all heard of the NHS, after all most of us will have been born in an NHS hospital or seen a doctor in an NHS hospital at least once in our lives.

The NHS is a form of **universal healthcare**. It means every single person in the UK pays for the NHS through their national insurance contributions – basically a form of tax. Whether rich or poor you contribute to its costs.

It means that the NHS is **free at the point of access**, so you can see a doctor whenever you want without paying anything for it directly.

Believe it or not, the **NHS did not exist before 1948**. If you wanted a doctor or a hospital appointment before then you had to pay for it yourself. Many poor people went without proper treatment as a result.

In the USA, there is no real universal healthcare and unless you have **private health insurance** your health could be seriously affected.

Because the NHS is owned for and paid for by the state it is a form of **socialism**.

Discussion: Do you think universal healthcare is a good thing or should people be responsible for their own health?

Socialism

This means that production, distribution, and exchange are **owned or regulated by the community/government** as a whole.

E.g. businesses, factories, public transport (trains, buses, planes), hospitals (e.g. NHS), are owned or controlled by the government/public, welfare

Capitalism

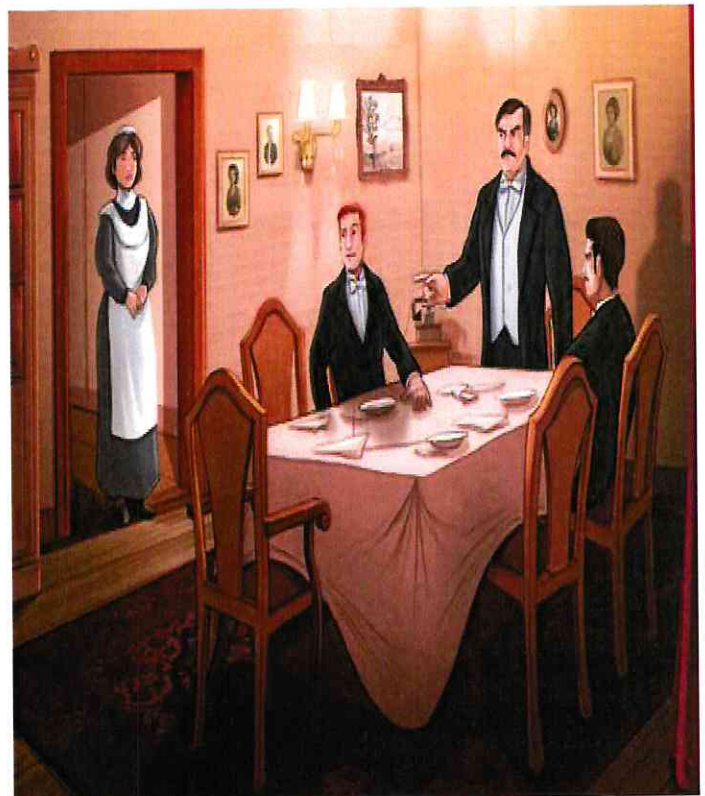
An economic and political system in which a country's trade and industry are controlled by **private owners for profit**, rather than by the state.

E.g. private healthcare, corporations, big business, private services (e.g. trains, buses, planes, gas, water, electricity, private pensions), etc. They would all be owned by individuals, not the public.

Which of these are you more inclined to agree with? Why?
What are the pros and cons of both systems?



At rise of curtain, the four BIRLINGS and GERALD are seated at the table, with ARTHUR BIRLING at one end, his wife at the other, ERIC downstage, and SHEILA and GERALD seated upstage. EDNA, the parlour maid, is just clearing the table...of dessert plate and champagne glasses etc, and then placing them with decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner-jackets.



As you read consider the following questions:

Write down all the **objects** that tell us that the Birlings belong to a middle



ARTHUR BIRLING is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in his speech. His wife is about fifty, a rather cold woman and her husband's social superior.

SHEILA is a pretty girl in her early twenties, very pleased with life and rather excited.

GERALD CROFT is an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town.

ERIC is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with





• How is Eric and Sheila's language and behaviour different to their father's in this scene?

Choose a key quote from the examples below and 'explode' it, explaining what it shows you about Mr. Birling and his ideals and beliefs. What do you infer about Mr. Birling from these quotations? Be prepared to feed back:



“But what I wanted to say is there’s a fair chance that I might find my way on to the next Honours List. Just a knighthood of course”-

Mr Birling

CHALLENGE: “I have an idea that your mother-Lady Croft- while she doesn’t object to my girl-feels you might have done better for yourself socially.” **Mr Birling**

How Arthur Birling <u>may</u> be responsible for Eva’s death	Why Arthur Birling says he is <u>not</u> responsible for death
He refused to raise the workers’ wages.	



How does Priestley introduce the character of Inspector Goole?



TOP BAND CHECKLIST

- Relate to the **buzz words** of the question throughout
- Sophisticated style/ phrasing
- Strong evidence (is it embedded?)
- Identify techniques/ methods/ zoom in on key words
- Layers of interpretation (explore the effect)
 - ...this is effective because...
 - ...this successfully highlights...
 - ...this strongly asserts that...
 - ...this is particularly good at...
 - ...this makes the reader feel...
 - ...this creates a sense of...
- Explore context/ writer's message



The Inspector is portrayed by Priestley as an intimidating man. We see this when Priestley describes the Inspector as having “an impression of purposefulness.” This stage direction helps the director and actor to show the audience that the Inspector has entered the scene with a determined and firm attitude, suggesting he has already planned what he is about to do to the Birlings and has a ‘purpose’. This is one way in which Priestly presents the Inspector as an intimidating character.

Give this response a next step, what can be done to improve it further?

Purple Pen



Turn your books to Act 1. We will now be reading pages 22- 26.

While we read consider the following questions:

- How does Eric react when he realizes the Inspector will not yet reveal the photograph to him?
- What does the reader begin to realise about Eric in this scene?
- Do you notice any changes in Sheila's behavior and attitude towards the Inspector from the beginning to the end of this Act? Explain your answer.
- What creates tension at the end of the Act for the audience?

• _____

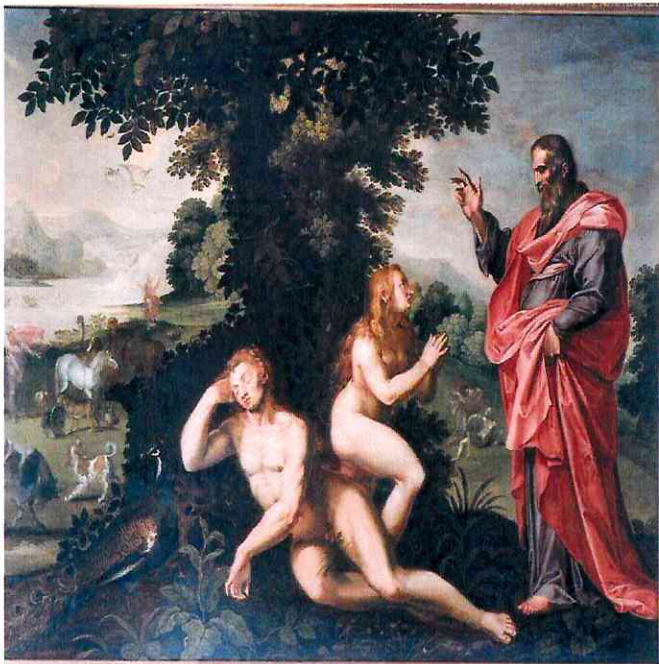
- 1. What is socialism?
 2. In what year did the Titanic sink?
 3. List 5 adjectives to describe Mr Birling.
 4. Give 2 important social points about women in 1912 Britain?
 5. What is significant about the Inspector's surname?
 6. What is Capitalism?
 7. How did Eva Smith die?
 8. Which character would you say is more responsible for Eva Smith's death? Mr. Birling or Sheila? Give reasons for your answer.



9. What happens to the stage lighting when the Inspector arrives on stage? Why does it do this?
10. Which character seems to drink a lot in Act 1?

Challenge questions:

11. **What other identity did Eva Smith assume in the play?**
12. **What is an alderman?**



What are the connotations and symbolism of the Christian name **Eva** and the surname **Smith**? What was Priestley trying to suggest to the audience about this important character?

Challenge: Why does Priestley never choose to have Eva Smith on stage? What is he suggesting about lower- class women at the time?

Non-negotiable narrative checklist:



1. **Circular narrative:** One sentence, a phrase, a word, one word paragraph which begins and ends in the same location.

2. **Introduce the main character** using **Show not Tell**. Focus on face, body language, gait and build in Tell- show 3 (;)

3. **Motif:**

Hands, coat, phone, footsteps, clock, photograph repeated several times in the narrative.

4. **The narrative must be no longer than 5 minutes in real-time.**

However it can include a **flash-back/ memory/ flash-forward.**

5. Write in the **3rd person** as a detached observer, almost like a fly-on-the-wall.

6. **A description of the weather/ setting using figurative language.**

Tip: Further on in the narrative have the weather suddenly switch to a more ominous description.

7. Build in **Poetry references and key words** to enrich vocabulary.

For example: bombarded, intoxicated, incessantly, impassively, exploding comfortably', 'strung out like bunting'.

8. **Dialogue:**

One other character, in character's head, maximum two lines...



You have 7 minutes of planning time to complete your own Narrative journey plan. Try and apply some of the non-negotiable ingredients as you plan along.



Turn your books to Act 2. We will now be reading pages 28-34. While we read consider the following questions:

- **What is your impression of Gerald? Has this changed from the start of the play?** Make a list of adjectives that you think best describes him in this part of the play.
- **Record any references or stage direction for Gerald which you think Priestley has deliberately used to present him a particular way.**
- **How does Sheila react to what she finds out?**

When Sheila finds out about Eva Smith's death she says:

Sheila: (rather distressed) Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight. Oh I wish you hadn't told me. What was she like? Quite young?

How does Sheila respond to the news of Eva's death?

How does she react differently to her father Arthur?

Do you think Sheila is more likely to accept responsibility for Eva's death than Arthur? Why? Why not?



Learning objectives

To describe the way women were treated in 1912.

To explain how Sheila changes after being interviewed by the Inspector and how this is reflected in her use of language

To evaluate how JB Priestley uses Sheila as a symbol in Act 2.

Inspector: And you think young women ought to be protected against unpleasant and disturbing things?

Gerald: If possible – yes.

Challenge: Using this quote, explain how you think the male characters in the play see Sheila and why.

Extra Challenge: How do you think Sheila reacts to this treatment?

Mega Challenge: How do you think the Inspector treats Sheila? What might he be a symbol of in relation to her?



- The Suffragettes were a political movement that campaigned for women to be given the vote. They would use militant action to bring attention to their cause.
- The Suffragettes would break windows, throw stones, burn slogans on putting greens, cut telephone and telegraph wires, destroy pillar boxes and burn or bomb empty buildings.
- Emily Wilding Davison went on hunger strike in Holloway prison and in 1912 she tried to kill herself by leaping over a stair railing.
- A year later she threw herself in front of the King's Horse at Epsom and died from her injuries. Her gravestone was engraved with: 'Deeds not Words'.
- During the First World War (1914-1918), with most men off fighting in Europe, women proved themselves essential to society by working in jobs previously reserved for men: in the fields and the factories.
- Women over 30 were given the vote in 1918 and in



C: Which of these two quotes shows Sheila as strong and which as weak?

EC: What does the noun 'mummy' tell you from the first quote? How does she sound different in the second one?

MC: Why is it so important for JB Priestley to show Sheila is changing and becoming more powerful?

Sheila: (*taking out the ring*) Oh – it's wonderful! Look – mummy – isn't it a beauty? Oh – darling -
(*she kisses Gerald hastily.*)

Sheila: Mother, I couldn't possibly go. Nothing could be worse for me. We've settled all that. I'm staying here until I know why that girl killed herself.



Gerald: You've been through it – and now you want to see somebody else put through it.

Sheila: (bitterly) so that's what you think I'm like. I'm glad I realized it in time, Gerald.

Gerald: no, no, I didn't mean -

Sheila: (cutting in) Yes, you did. And if you'd really loved me, you couldn't have said that. You listened to that nice story about me. I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.

Sheila: (eagerly) Yes, that's it. And I know I'm to blame – and I'm desperately sorry – but I can't believe – I won't believe – it's simply my fault that in that in the end she – she committed suicide. That would be too horrible –

Inspector: (sternly to them both) You see, we have to share something. If there's nothing else, we'll have to share our guilt.

Sheila: (staring at him) yes. That's true. You know. (she goes close to him, wonderingly.) I don't understand about you.

Inspector: (calmly) there's no reason why you should.



Intelligent

Powerful

Independent

Intuitive

Forceful

Controlling

Dominant

Enlightened

Different

Read the two quotes about Sheila here.

*Which of the adjectives above best fits with each quote here? Why?
Example: Sheila is independent as she now refuses to accept Gerald's responses and interrupts him (cutting in).*

How does Priestley make Sheila seem different to Gerald now? Does he seem more childish than her? Explain your ideas.

How does Sheila appear to be thinking on a different level to the other characters? Refer to specific quotes in your answer.



- Draw what you have learnt today. It could be a symbol or an image, something that comes into your head based on what you've **learnt**.
- Ask the person next to you to write in your exercise book how they interpret your picture.

Example: "I think ____ drew this because..."



- To describe our opinions on Gerald before and after we found out how he was connect to Daisy
- To explain how Gerald is presented to the audience during his interview with the Inspector
- To evaluate how Sheila and Gerald's relationship has changed by the end of this scene





Sheila: but just in case you forget – or decide not to come back, Gerald, I think you'd better take this with you. (*she hands him the ring.*)

Gerald: I see. Well, I was expecting this.

Discuss: How does the ring act as a symbol of Sheila's transformation in the play?

Sheila: I don't dislike you as I did half an hour ago, Gerald. In fact, in some odd way, I rather respect you more than I've ever done before. I knew anyhow you were lying about those months last year when you hardly came near me. I knew there was something fishy about that time. And now at least you've been honest. And I believe what you told us about the way you helped her at first. Just out of pity. And it was my fault really that she was so desperate when you first met her. But this has made a difference. You and I aren't the same people who sat down to dinner here. We'd have to start all over again, getting to know each other--

Birling: Now, Sheila, I'm not defending him. But you must understand that a lot of young men-

Sheila: don't interfere, please, father. Gerald knows what I mean, and you apparently don't.

Gerald: Yes, I know what you mean. But I'm coming back – if I may.

Sheila: All right.



**Read this conversation between Sheila and Gerald just before Gerald leaves.
Look at the words at the top.**

**Which one best describes the relationship between Sheila and Gerald now?
Why?**

How do Sheila and Gerald have an understanding between them that Birling can't see?

Why is it so important that Gerald says he wants to come back?

What does it make the audience feel about Gerald?



- To describe how Mrs Birling behaves around the Inspector
 - To explain how she battles for power with the Inspector using language
- To evaluate how she sees her son Eric and what it tells us about her character

At the beginning of Act Two, Mrs Birling comes on stage to speak to the Inspector for the first time.

Read through the opening of Act 2 again.

Find a quotation which shows Mrs Birling is trying to be powerful when introducing herself to the Inspector.

Explain why you chose that quotation. *One excellent example to illustrate Mrs Birling's desire to gain control is "..."* as it accentuates her desire to impose her power on the Inspector because...

What happens to Mrs Birling's attempts to control the situation when she arrives in Act 2? Why?

How are the Inspector and Sheila involved in damaging Mrs Birling's attempts to take control in this scene? Why? Provide specific examples.





Remember that Mrs Birling has been absent for the Inspector's interviews previously and **knows little about him** beyond his role and his reason for visiting the Birling household.

Sheila, on the other hand, has had her '**epiphany**' (moment of realisation) about her own responsibility in Eva Smith's death and **knows how the Inspector is able to dominate and control any conversation.**

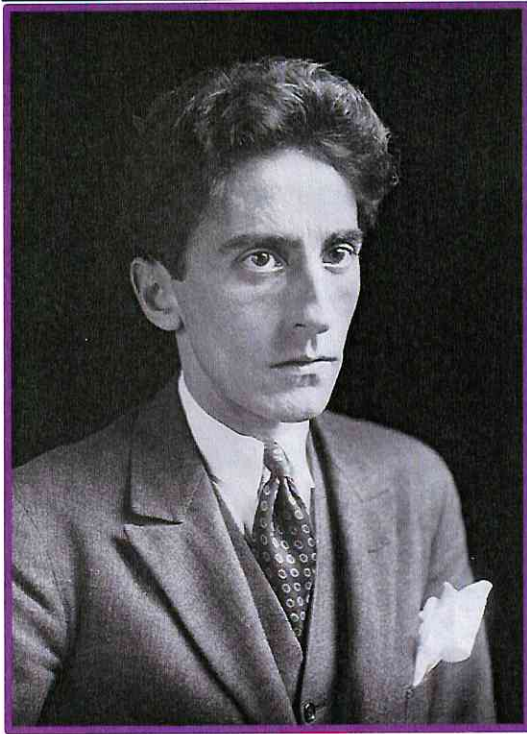
Additionally, Sheila can see that Mrs Birling is trying to distance herself from Eva's death which is why **she employs the metaphor of a 'wall', to symbolise this barrier** Mrs Birling is trying to place between herself and Eva. She has already begun this work by referring to Eva as a **girl of 'that class'**.

We're going to read from "He's just talking to my son, Eric, who seems to be in an excitable silly mood" until "so that we'll hang ourselves."

How does Mrs Birling view her son Eric? How do you know?

What happens in this scene that challenges this view?

What is Priestley implying about the older generations in his play based on this extract?



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- She initially defends him, viewing him as a child (“No, of course not. He’s only a boy.”) This is similar to how she views Sheila as well.
 - She is shocked to hear both Sheila and Gerald tell her that Eric has a reputation for drinking (“Eric’s one of them”, “I have gathered that he does drink pretty hard.”)
 - Priestley seems to imply that the older generations are completely out of touch with the rest of society and have no real idea of what is going on outside of their social bubble.



Sum up what you have learnt from today's lesson in just **one word**.

Be prepared to share your ideas.

- To describe how Mrs Birling behaves around the Inspector
- To explain how she battles for power with the Inspector using language
- To evaluate how she sees her son Eric and what it tells us about her character



At the end of Act 2 we know Eric is now linked to Eva.

How is he linked to her?

What do you think happened between Eric and Eva and why?

How does this connection help to explain Eric's behaviour throughout the play?

Eric has a poor relationship with his father and he can now finally admit it.

This isn't the first time Eric has disagreed with his father in the play, but it is the first time he has been openly critical of his relationship with his dad.

So what has changed for Eric? Why does he feel he can say what he actually thinks now?



Eric: (to Mrs Birling) Come on, don't just look like that. Tell me – tell me – what happened?

Inspector: (with clam authority) I'll tell you. She went to your mother's committee for help, after she'd done with you. Your mother refused that help.

Eric: (nearly at breaking point) Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she'd have had too – my child – your own grandchild – you killed them both – damn you, damn you-

Mrs Birling: (very distressed now) No – Eric – please – I didn't know – I didn't understand-

Eric: (almost threatening her) You don't understand anything. You never did. You never even tried – you -

Sheila: (frightened) Eric, don't – don't-

Birling: (furious, intervening) Why, you hysterical young fool – get back – or I'll-



Read this extract carefully.

Go through and pick out all the dashes being used by all the characters.

Why does the writer use so many dashes in this extract?

How do the family appear different now to at the start of the play?

Step 1: On the top a piece of paper write down one thing you've learnt from today's lesson.

Step 2: Your partner needs to draw what you have written. Then fold over the paper so only the picture can be seen, not the sentence.

Step 3: Pass your paper to someone else. They need to write down what the picture is. Fold over the paper so only the new sentence can be seen.

Repeat this process again!



PONTEFRACT

CONCRETE REPAIRS

