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**An Inspector Calls**

You are advised to spend about 45 minutes on this question.

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Mr Birling and how he is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

BIRLING	<i>[jovially]</i> : But the whole thing's different now. Come, come, you can see that, can't you? <i>[Imitating INSPECTOR in his final speech]</i> You all helped to kill her. <i>[Pointing at SHEILA and ERIC, and laughing]</i> And I wish you could have seen the look on your faces when he said that. <i>[SHEILA moves towards door.]</i> Going to bed, young woman?
SHEILA	<i>[tensely]</i> : I want to get out of this. It frightens me the way you talk.
BIRLING	<i>[heartily]</i> : Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better.
SHEILA	<i>[passionately]</i> : You're pretending everything's just as it was before.
ERIC:	I'm not!
SHEILA:	No, but these others are.
BIRLING:	Well, isn't it? We've been had, that's all.
SHEILA:	So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.
MRS BIRLING:	Well, why shouldn't we?
SHEILA:	I tell you — whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.
BIRLING	<i>[amused]</i> : And you're not, eh?
SHEILA:	No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.
ERIC:	And I agree with Sheila. It frightens me too.
BIRLING:	Well, go to bed then, and don't stand there being hysterical.
MRS BIRLING:	They're over-tired. In the morning they'll be as amused as we are.
GERALD:	Everything's all right now, Sheila. <i>[Holds up the ring.]</i> What about this ring?
SHEILA:	No, not yet. It's too soon. I must think.
BIRLING	<i>[pointing to ERIC and SHEILA]</i> : Now look at the pair of them — the famous younger generation who know it all. And they can't even take a joke — <i>[The telephone rings sharply. There is a moment's complete silence. BIRLING goes to answer it.]</i> Yes?... Mr Birling speaking.... What?— Here — <i>[But obviously the other person has rung off. He puts the telephone down slowly and looks in a panic-stricken fashion at the others.]</i>
BIRLING:	That was the police. A girl has just died — on her way to the Infirmary — after swallowing some disinfectant. And a police inspector is on his way here — to ask some — questions — <i>[As they stare guiltily and dumbfounded, the curtain falls.]</i>

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**An Inspector Calls**

*You are advised to spend about 45 minutes on this question.*

**You should use the extract on the opposite page and your knowledge of the whole play to answer this question.**

Write about Mrs Birling and how she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

<b>INSPECTOR</b>	Was it or was it not your influence?
<b>MRS B.</b>	<i>(stung)</i> Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first – about a husband who'd deserted her – was quite false. It didn't take me long to get the truth – or some of the truth – out of her.
<b>INSPECTOR</b>	Why did she want help?
<b>MRS B.</b>	You know very well why she wanted help.
<b>INSPECTOR</b>	No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from your committee.
<b>MRS B.</b>	I don't think we need discuss it.
<b>INSPECTOR</b>	You have no hope of <i>not</i> discussing it, Mrs Birling.
<b>MRS B.</b>	If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation. The girl asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't satisfied with the girl's claim – she seemed to me to be not a good case – and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind.
<b>INSPECTOR</b>	Yes I have.
<b>MRS B.</b>	No you haven't. Simply because I've done nothing wrong – and you know it.
<b>INSPECTOR</b>	<i>(very deliberately)</i> I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen–
<b>SHEILA</b>	<i>(bursting in)</i> No, no, please! Not that again. I've imagined it enough already.
<b>INSPECTOR</b>	<i>(very deliberately)</i> Then the next time you imagine it, just remember that this girl was going to have a child.
<b>SHEILA</b>	<i>(horrificed)</i> No! Oh – horrible – horrible! How could she have wanted to kill herself?
<b>INSPECTOR</b>	Because she'd been turned out and turned down too many times. This was the end.
<b>SHEILA</b>	Mother, you must have known.
<b>INSPECTOR</b>	It was because she was going to have a child that she went for assistance to your mother's committee.
<b>BIRLING</b>	Look here, this wasn't Gerald Croft–
<b>INSPECTOR</b>	<i>(cutting in, sharply)</i> No, no. Nothing to do with him.
<b>SHEILA</b>	Thank goodness for that! Though I don't know why I should care now.
<b>INSPECTOR</b>	<i>(to MRS BIRLING)</i> And you've nothing further to tell me, eh?
<b>MRS B.</b>	I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.

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**An Inspector Calls**

*You are advised to spend about 45 minutes on this question.*

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about the theme of responsibility in *An Inspector Calls* and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

INSPECTOR	<i>(taking charge, masterfully)</i> Stop! <i>They are suddenly quiet, staring at him.</i> 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. <i>(He looks from one to the other of them carefully.)</i> 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	<i>(unhappily)</i> 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. <i>(He looks at SHEILA.)</i>
SHEILA	<i>(bitterly)</i> I know. I had her turned out of a job. I started it.
INSPECTOR	You helped – but didn't start it <i>(Rather savagely, to BIRLING.)</i> 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	<i>(unhappily)</i> Look, Inspector – I'd give thousands – yes, thousands—
INSPECTOR	You're offering the money at the wrong time, Mr Birling. <i>(He makes a move as if concluding the session, possibly shutting up notebook, etc. Then surveys them sardonically.)</i> 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	<i>(who is crying quietly)</i> 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 will be taught it in fire and blood and anguish. Good night.  <i>He walks straight out, leaving them staring, subdued and wondering.</i>

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**An Inspector Calls**

You are advised to spend about 45 minutes on this question.

**You should use the extract below and your knowledge of the whole play to answer this question.**

Write about the Inspector and how he is important to the play as a whole.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

EDNA	<i>(opening door, and announcing)</i> Inspector Goole. <i>The INSPECTOR enters, and EDNA goes, closing door after her. The INSPECTOR need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking.</i>
INSPECTOR	Mr Birling?
BIRLING	Yes. Sit down, Inspector.
INSPECTOR	<i>(sitting)</i> Thank you, sir.
BIRLING	Have a glass of port – or a little whisky?
INSPECTOR	No, thank you, Mr Birling. I'm on duty.
BIRLING	You're new, aren't you?
INSPECTOR	Yes, sir. Only recently transferred.
BIRLING	I thought you must be. I was an alderman for years – and Lord Mayor two years ago – and I'm still on the Bench – so I know the Brumley police officers pretty well – and I thought I'd never seen you before.
INSPECTOR	Quite so.
BIRLING	Well, what can I do for you? Some trouble about a warrant?
INSPECTOR	No, Mr Birling.
BIRLING	<i>(after a pause, with a touch of impatience)</i> Well, what is it then?
INSPECTOR	I'd like some information, if you don't mind, Mr Birling. Two hours ago a young woman died in the Infirmary. She'd been taken there this afternoon because she'd swallowed a lot of strong disinfectant. Burnt her inside out, of course.
ERIC	<i>(involuntarily)</i> My God!
INSPECTOR	Yes, she was in great agony. They did everything they could for her at the Infirmary, but she died. Suicide, of course.
BIRLING	<i>(rather impatiently)</i> Yes, yes. Horrid business. But I don't understand why you should come here, Inspector—
INSPECTOR	<i>(cutting through, massively)</i> I've been round to the room she had, and she'd left a letter there and a sort of diary. Like a lot of these young women who get into various kinds of trouble, she'd used more than one name. But her original name – her real name – was Eva Smith.

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***An Inspector Calls***

You have one hour to answer this question.

**You should use the extract on the opposite page and your knowledge of the whole play to answer this question.**

Write about Eric Birling and how he is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

- INSPECTOR *(Turning to ERIC.)* Now then.
- ERIC *(miserably)* Could I have a drink first?
- BIRLING *(explosively)* No.
- INSPECTOR *(firmly)* Yes. *(As BIRLING looks like interrupting explosively.)* I know – he’s your son and this is your house – but look at him. He needs a drink now just to see him through.
- BIRLING *(to ERIC)* All right. Go on.  
*ERIC goes for a whisky. His whole manner of handling the decanter and then the drink shows his familiarity with quick heavy drinking. The others watch him narrowly.*  
*(Bitterly)* I understand a lot of things now I didn’t understand before.
- INSPECTOR Don’t start on that. I want to get on. *(To ERIC.)* When did you first meet this girl?
- ERIC One night last November.
- INSPECTOR Where did you meet her?
- ERIC In the Palace bar. I’d been there an hour or so with two or three chaps. I was a bit squiffy.
- INSPECTOR What happened then?
- ERIC I began talking to her, and stood her a few drinks. I was rather far gone by the time we had to go.
- INSPECTOR Was she drunk too?
- ERIC She told me afterwards that she was a bit, chiefly because she’d not had much to eat that day.
- INSPECTOR Why had she gone there—?
- ERIC She wasn’t the usual sort. But – well, I suppose she didn’t know what to do. There was some woman who wanted her to go there. I never quite understood about that.
- INSPECTOR You went with her to her lodgings that night?
- ERIC Yes, I insisted – it seems. I’m not very clear about it, but afterwards she told me she didn’t want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row.
- INSPECTOR So she let you in?
- ERIC Yes. And that’s when it happened. And I didn’t even remember – that’s the hellish thing. Oh – my God! – how stupid it all is!
- MRS B. *(with a cry)* Oh – Eric – how could you?

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***An Inspector Calls***

You are advised to spend about 45 minutes on this question.

**You should use the extract on the opposite page and your knowledge of the whole play to answer this question.**

In *An Inspector Calls* characters react to the discovery of truths in different ways. Write about **some** of these reactions and how they are presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.



INSPECTOR	And if her story is true – that he was stealing money –
MRS BIRLING	[ <i>rather agitated now</i> ] There's no point in assuming that –
INSPECTOR	But suppose we do, what then?
MRS BIRLING	Then he'd be entirely responsible – because the girl wouldn't have come to us, and have been refused assistance, if it hadn't been for him –
INSPECTOR	So he's the chief culprit anyhow.
MRS BIRLING	Certainly. And he ought to be dealt with very severely –
SHEILA	[ <i>with sudden alarm</i> ] Mother – stop – stop!
BIRLING	Be quiet, Sheila!
SHEILA	But don't you see –
MRS BIRLING	[ <i>severely</i> ] You're behaving like an hysterical child tonight.
	[ <i>SHEILA begins crying quietly. Mrs BIRLING turns to INSPECTOR.</i> ]
	And if you'd take some steps to find this young man and then make sure that he's compelled to confess in public his responsibility – instead of staying here asking quite unnecessary questions – then you really would be doing your duty.
INSPECTOR	[ <i>grimly</i> ] Don't worry, Mrs Birling. I shall do my duty. [ <i>He looks at his watch.</i> ]
MRS BIRLING	[ <i>triumphantly</i> ] I'm glad to hear it.
INSPECTOR	No hushing up, eh? Make an example of the young man, eh? Public confession of responsibility – um?
MRS BIRLING	Certainly. I consider it your duty. And now no doubt you'd like to say good night.
INSPECTOR:	Not yet. I'm waiting.
MRS BIRLING	Waiting for what?
INSPECTOR	To do my duty.
SHEILA	[ <i>distressed</i> ] Now, Mother – don't you see?
MRS BIRLING	[ <i>understanding now</i> ] But surely... I mean... it's ridiculous...
	[ <i>She stops, and exchanges a frightened glance with her husband.</i> ]
BIRLING	[ <i>terrified now</i> ] Look, Inspector, you're not trying to tell us that – that my boy – is mixed up in this –?
INSPECTOR	[ <i>sternly</i> ] If he is, then we know what to do, don't we? Mrs Birling has just told us.
BIRLING	[ <i>thunderstruck</i> ] My God! But – look here –
MRS BIRLING	[ <i>agitated</i> ] I don't believe it. I <i>won't</i> believe it ...
SHEILA	Mother – I begged you and begged you to stop –
	[ <i>INSPECTOR holds up a hand. We hear the front door. They wait, looking towards door. ERIC enters, looking extremely pale and distressed. He meets their inquiring stares. Curtain falls quickly.</i> ]