

1. Plot

Stave 1	Marley's Ghost: Ebenezer Scrooge is at work in his counting house. Scrooge turns down his nephew, Fred's, invitation to his Christmas party and the request of two men who want money for charity. Scrooge is visited by the ghost of his dead partner, Jacob Marley, who tells Scrooge that, due to his own greedy life, he has to wander the Earth wearing heavy chains. Marley tries to stop Scrooge from doing the same. He tells Scrooge that three spirits will visit him during the next three nights. Scrooge falls asleep.
Stave 2	The First of the Three Spirits: He wakes and the Ghost of Christmas Past soon appears to him - they embark on a journey into Scrooge's past. Invisible to those he watches, Scrooge revisits his childhood school days; his apprenticeship with a jolly merchant named Fezziwig and his engagement to Belle, who leaves Scrooge as he loves money too much to love another human being. Scrooge sheds tears of regret before returning to his bed.
Stave 3	The Second of the Three Spirits: Scrooge anticipates the second ghost, sitting up in bed waiting. He is surprised when no spirit arrives. Instead, he follows a light and finds himself in a transformed version of his own room. The Ghost of Christmas Present shows Scrooge Christmas as it happens that year. Scrooge sees the Cratchit family eat a tiny meal in their little home; Bob Cratchit's crippled son, Tiny Tim, whose kindness and humility warms Scrooge's heart and Fred's Christmas party. Toward the end of the day, the ghost shows Scrooge two starved child-like figures: Ignorance and Want. He vanishes as Scrooge notices a dark, hooded figure coming.
Stave 4	The Last of the Spirits: The Ghost of Christmas Yet to Come takes Scrooge through a sequence of scenes linked to an unnamed man's death. Scrooge is keen to learn the lesson. He begs to know the name of the dead man. He finds himself in a churchyard with the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He is desperate to change his fate and promises to change his ways. He suddenly finds himself safely tucked in his bed.
Stave 5	The End of It: Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a turkey to the Cratchit house and goes to Fred's party. As the years go by, he continues to celebrate Christmas with all his heart. He treats Tiny Tim as if he were his own child, gives gifts for the poor and is kind, generous and warm.

2. The characters

Ebenezer Scrooge	Selfish, isolated businessman who transforms into a charitable, generous member of the community.
Fred	Scrooge's nephew, and a complete contrast to Scrooge. Represents Christmas spirit in human form; warm, good-natured.
Jacob Marley	Scrooge's dead business partner who returns as a ghost to warn Scrooge to change his ways.
Bob Cratchit	Scrooge's clerk who has little money. Loves his family and is shown to be happy and morally upright.
Tiny Tim	Bob's poorly son whose story plays a part in inspiring Scrooge's transformation.
Mrs Cratchit	Bob's wife – ideal loving wife and mother. She resents toasting Scrooge as an employer as she is angry at his miserliness and treatment of Bob.
Ghost of Christmas Past	A thing of contradictions; a combination of young and old, winter and summer, white haired and unwrinkled. The light shining from its head is symbolic of memory, enlightenment, guidance.
Ghost of Christmas Present	'A Jolly giant who bore a glowing torch' – personifies all that is generous and giving about Christmas. He leads Scrooge on a journey through the present and how Christmas is celebrated by all.
Ghost of Christmas Yet to Come	The most 'traditional' spirit; robed and hooded-resembles the Grim Reaper. Accompanies Scrooge in darkest part of story and reveals how Scrooge will be left uncared and unwept for when he dies; this truth secures his transformation.
Fezziwig	Scrooge's ex-employer who is generous and kind. A role model for how employers should behave.
Belle	A compassionate woman Scrooge was in love with who left him because of his greedy nature.
Fan	Scrooge's sister whom he has great affection for when visiting his past. She died young and Fred is her son.
Ignorance and Want	Two starved child-like figures introduced by the second of the three Spirits. They represent the poorest and most desperate of society.

3. Structure and form

A Fireside Ghost Story	Short, Fast and Circular	The Motif of Time
The practice of gathering around the fire on Christmas Eve to tell ghost stories was as much a part of a Victorian Christmas as Santa Claus is for us. Dickens uses the form because of its wide appeal and strong tradition. This made the novella entertaining, but also allowed him to convey his didactic messages about charity and redemption. He even has an omniscient narrator who we trust, which adds authenticity to the story and influences our view of Scrooge throughout. There is also an element of a fairytale within it which makes us hope for a happy ever after.	The story has a simple structure – the first stave introduces Scrooge in the present then the next three take him through the past, present and future. In between each stave, Scrooge returns to the present and the start of each stave includes a description of the spirit to establish the atmosphere. The pace is fast, with each spirit having only a short time with Scrooge which makes the plot move on with urgency and drives Scrooge's transformation. It seems relentless. In the final stave, we return to the present and are reintroduced to characters from the start which gives the novella a circular structure and shows that Scrooge has come full circle in his transformation. Dickens uses contrast between the start and the end of the novel to convince us of the change in Scrooge.	Time is the most prominent recurring motif in the novella and the reader, like Scrooge, is asked to explore the past, present and future of their lives to encourage them to change. Scrooge has to confront his past and learn from his mistakes – even early on he begins to regret how he treated his own clerk and the carol singer. He is taken to the present to be shown the true spirit of Christmas and what he has wilfully rejected. He is then shown his bleak future which secures his transformation. Dickens uses the motif of time to emphasise to his reader that it is never too late to change and there is no time like the present to do so. He wants the reader to feel that their time is short on this earth and they should do good while they can.

4. Themes and Context

1. The Industrial Revolution and Greed	2. Violent Revolution or Peaceful Change	3. Inequality versus Social Responsibility
The Victorian Era saw huge changes to the economy. This period of time is commonly referred to as the Industrial Revolution and saw a boom in manufacturing largely due to the invention of the steam engine which powered huge factories. Mass production meant England became a world leader in trade and industry and this made many factory owners and businessmen (like Scrooge) incredibly wealthy. However, as the rich became richer the poor became poorer and were often exploited by selfish and irresponsible employers. Scrooge hoards his wealth, which he has made on the Stock Market or Exchange and exploits those who work for him by paying Bob Cratchit a pittance on which he can barely survive. Dickens uses Scrooge to symbolise the unscrupulous and cruel employer.	This time period was also one of huge social unrest. The French Revolution had taken place in 1789 resulting in a decade of upheaval and the removal of the monarchy by the people of France. It was the poor who revolted and drove violent change because of the poverty and inequality they experienced – the brutality they faced led them to brutally bring down the monarchy. In 1819, England had seen similar unrest when protestors were charged and killed by the cavalry in what became known as The Peterloo Massacre . The threat of violent revolution is presented by Dickens through the characters of Want and Ignorance , who lurk in the background, but Dickens suggests that this is avoidable if those like Scrooge are willing to change and treat those less fortunate with compassion, charity and equity.	Society at this time was hugely unequal with a gaping gulf between the rich and poor. Disraeli , a prime minister, said that England was a country divided into two nations. He believed this was wrong and would cause huge inequalities. He wanted people to follow One Nationism , which meant that members of society have obligations towards each other and that those who are privileged and wealthy pass on their benefits. He particularly believed that the country shouldn't be ruled only in the interest of the business classes/wealthy, but should be run for all and the wealthy should practise social responsibility . This is what Dickens is exploring. He shows how Scrooge begins by rejecting his social responsibility to the poor, but learns through his experience with the spirits that this is morally wrong and will lead him only to damnation and oblivion.
4. The Contrasting Faces of Poverty	5. Social Isolation and Family	6. The True Spirit of Christmas
Poverty remained a huge issue in England throughout Dickens' lifetime. Some thinkers in England viewed the poor as lazy and corrupt and that the Poor Law of 1834 had done enough for them by creating workhouses, which were widely feared for their brutal conditions. Others, like Malthus , believed poverty was inevitable because of over-population and it would naturally lead to famine and death for many. Dickens disagreed with this and believed there was plenty to go around which should be shared. He creates sympathy for the poor through the Cratchits – and in particular Tiny Tim who is an emblem of the consequences of child poverty and social deprivation.	Dickens also explores the consequences of social isolation versus the importance of family. Dickens had a troubled childhood and a difficult relationship with his father, who was often in debt. At one point, Dickens was sent to London to work in a factory to help pay off his father's debts, whilst he was in debtor's prison . Scrooge is similarly abandoned and mistreated as a child by his father, resulting in his fear of poverty and abandonment. He isolates himself from the world and rejects marriage and family , both of which were important institutions to the Victorians. Through observing the Cratchits, Fred and Belle, Scrooge finally sees the importance of family and bravely asks Fred to let him in, completing his redemption.	Victorian society was very religious and as a Christian country people were expected to live by a strict moral code. But many were hypocritical and Dickens opposed this view of religion. He felt that it wasn't sufficient to just show charity at Christmas, that to be a good Christian, people should keep the true spirit of Christmas all year round and be charitable, kind, forgiving and generous at every opportunity. Scrooge transforms into such a person after his epiphany with the spirits, who show him the true meaning of Christmas which he promises to keep. This redeems him from the fate of his partner, Jacob Marley, and frees him from the chains that bound him and would have led to an afterlife of purgatory.

5. The Writer's Craft

1. allegory: A story with a hidden meaning that is moral or political – this story has both.	2. antagonist: the villain of the story. This is Scrooge, but because he changes he is transformed into the hero.	3. antithesis: a person or thing that is the direct opposite of someone or something else. Fred is this to Scrooge.	4. circular: the structure of the novella is circular as it ends where it began but with a significant difference in Scrooge.	5. contrast: the state of being strikingly different from something else – Dickens contrasts Scrooge at the end with him at the beginning.
6. didactic: intended to teach, particularly in having moral instruction – Dickens' story is instructing people morally.	7. foreshadowing: a clue in the text that hints at something that will happen later such as in Stave 4 and Scrooge's death.	8. hyperbole: another term for exaggeration. Dickens uses it to describe how people and dogs react to Scrooge.	9. imagery: vivid words and images used to describe people and scenes such as the imagery of warmth to describe Fred.	10. intrusive narrator: the narrative voice that interrupts and comments directly on the story – could this be Dickens' voice.
11. juxtaposition: a term for contrast. You could say that Dickens juxtaposes the greed of Scrooge with the generosity of Fezziwig.	12. listing: Dickens uses lists a lot. There are two types of lists – syndetic and asyndetic. Ask your teacher about the difference.	13. metaphor: a direct comparison between two things eg: Scrooge and a grindstone.	14. motif: a recurring theme or idea. In this story references to time and fires crop up all the time. Why?	15. pathetic fallacy: when the weather is personified to directly reflect a character's feelings or personality.
16. simile: a comparison between two things that uses as or like eg: "as solitary as an oyster."	17. stave: the term Dickens uses instead of chapter, reflecting the idea that the story is a musical carol to be spoken out loud.	18. symbolism: when an thing or person is used to represent a concept such as the fire in Scrooge's office represents his coldness.	19. social commentary: a text that comments on what society is like to promote social change.	A02

1. Plot

Chapter 1	Story of the Door: Passing strange door, Enfield recounts to Utterson incident involving man trampling on young girl on a <i>'black winter morning'</i> . The man was blackmailed into paying compensation. Enfield says the man had key to door (which leads to Dr Jekyll's laboratory).	Chapter 8	Remarkable Incident of Dr Lanyon: Hyde disappears and Jekyll becomes more sociable until a sudden depression strikes him. Utterson visits Lanyon on his death-bed, who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives reply saying he has fallen 'under a dark influence'. Lanyon dies leaving a note for Utterson to open if Jekyll should die or disappear. Lanyon dies approximately <u>3 weeks later</u> . Utterson tries to revisit Jekyll, but Poole says he is living in isolation. Utterson gives up temporarily trying to make contact with Jekyll.
Chapter 2	Search for Mr Hyde: <u>Later that evening</u> , Utterson looks at Dr Jekyll's will and discovers that he has left his possessions to Mr Hyde in the event of his disappearance. Utterson watches the door and sees Hyde unlock it, then goes to warn Jekyll, but he isn't in. Poole tells the servants have been told to obey Hyde.	Chapter 7	Incident at the Window: Utterson and Enfield are out for walk and pass Jekyll's window where they see him confined like a prisoner. Utterson calls out and Jekyll's face has a look of 'abject terror and despair'. Shocked, Utterson and Enfield leave.
Chapter 3	Dr Jekyll was Quite at Ease: <i>'Two weeks later'</i> , Utterson goes to a dinner party at Jekyll's house and tells him his concerns about the will and Hyde's influence over him. Jekyll laughs off his worries. 'The moment I choose I can be rid of Mr. Hyde,' he claims.	Chapter 8	The Last Night: Poole visits Utterson - asks him to come to Jekyll's house. The door to laboratory is locked. A voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. They break down the door and find a twitching body (Hyde) with a vial in its hands. There is also a will which leaves everything to Utterson and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter.
Chapter 4	The Carew Murder Case: <i>'Nearly a year later, - an elderly gentleman is murdered in street by Hyde.'</i> A letter addressed to Utterson is found on body. Utterson recognises the murder weapon as Jekyll's broken walking cane. He takes the police to Jekyll's house to find Hyde, but they are told he hasn't been there for two months. They find the other half of the cane and signs of a quick exit.	Chapter 9	Dr Lanyon's Narrative: The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. A grotesque man arrives and drinks the potion which transforms him into Jekyll, causing Lanyon to fall ill.
Chapter 5	Incident of the Letter: Utterson plays detective and goes to Jekyll's house and finds him 'looking deadly sick'. He asks about Hyde, but Jekyll shows him a letter that says he won't be back. Utterson believes the letter has been forged by Jekyll to cover for Hyde.	Chapter 10	Henry Jekyll's Full Statement of the Case: Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self'. Eventually, he became addicted to being Hyde, who increasingly took over and destroyed him.

3. Structure and form

Narrative Structure	Third Person Narrator	Epistolary form	Blending Genres
The novella on the surface conforms to a usual narrative structure with an exposition, rising action, climax, falling action and denouement; however, there are multiple flashbacks from Enfield at the start and Lanyon and Jekyll himself. These serve to fill the reader in on the elements of the story that are still a mystery to us and tie up the loose ends left with Hyde's death. The timeline is disparate and we rarely see incidents first hand. This gives the story a fragmented feeling and reflects Utterson's confusion.	The narrative perspective of the novel varies. For the majority of the novel it is written from the perspective of a third person narrator who recounts Utterson's experience. As a reader, we are limited to Utterson's interpretation of events which means we only have fragments of the truth and therefore become the detective alongside Utterson. At times, he can be unreliable which can lead the reader astray from the truth they pursue.	An epistle is a letter and these play an important part in the novel. The first person letter of Dr Lanyon enables the reader to finally understand what it was he saw that was so shocking and led to his death. The final, first person confession of Jekyll provides the denouement to the novella and brings together in chronological form the events that Utterson has been trying to make sense of. It also attempts to provide a justification for Jekyll's reckless actions.	Stevenson combines several popular genres in his novella which contributed to its success. There are powerful elements in the lurid descriptions of London and its violence of the Gothic genre. At the same time, it conforms to a typical mystery or detective novel in that the reader follows a series of fragmented clues across a disparate timeline in order to solve a crime. At the time, Shilling Shockers and Penny Dreadfuls flooded the reading market and this novella, captured violent and shocking nature of these publications.

2. The characters

Dr. Jekyll	A doctor and experimental scientist who is both wealthy and seemingly respectable . Dr Jekyll makes a potion to turn into Mr Hyde.
Mr. Hyde	A small, violent and unpleasant-looking man ; an unrepentant criminal . Mr Hyde calmly tramples a young girl and later beats an old man to death.
Mr. Utterson	A calm and rational lawyer and friend of Jekyll. <u>Mr Utterson</u> is determined to find out who <u>Mr Hyde</u> really is. He conforms to the detective archetype.
Enfield	A cousin of <u>Utterson</u> and well-known man about town .
Dr. Lanyon	A conventional and respectable doctor and former friend of Jekyll. <u>Dr Lanyon</u> dies of shock from what he sees.
Poole	Jekyll's manservant . Poole rushes to Mr. <u>Utterson</u> for help.
Sir Danvers Carew	A distinguished gentleman who is beaten to death by Hyde.

4. Themes and context

1. Corruption and the City	2. The Victorian Gentleman	3. Science v Religion	4. Natural Selection
Stevenson was raised in Edinburgh and was fascinated by contrast between wide airy streets of 'new town' and gloomy narrow alleyways of medieval 'old town.' He was drawn to these older, darker areas. This is reflected in the contrast between areas of London in the novella. London is presented as corrupt and crime infested – later links with Jack The Ripper can be made with the novel. The physical decay and duality of the city also seems to reflect the decay of morality and double standards of man . Brighter streets of the city seem superficial as if selling an idea of purity rather than the darker reality and depravity of the capital.	Your conduct and reputation as a gentleman were incredibly important in this era. Gentlemen were meant to only visit reputable establishments and were meant to show sexual restraint, intolerance of crime, rigid religious morality and a strict social code of conduct. However, Stevenson questions the validity of this. Stevenson depicts Hyde as a depraved urban creature, utterly at home in the darkness of London—where countless crimes take place, the novella suggests, without anyone knowing. This reveals the hypocrisy of many men who on the surface appeared respectable, but beneath the façade secretly indulged in sin and depravity.	Victorian England was a very religious society and the Christian belief that man was created by God in his own image, or Creationism, was widely held; however in 1859 Darwin published ' On the Origin of Species ' which challenged this doctrine. Linking humanity with apes, appeared to deride God and degrade the idea of the uniqueness of man. The novella reflects Darwin's theoretical evolutionary link in descriptions of Hyde as being 'ape-like' 'troglodytic' and moving 'like a monkey'. The novella seems to suggest that scientific meddling might unleash our atavistic impulses and was something to be feared.	Traditional religious beliefs were challenged by Darwin's theory of evolution that the human species had evolved through ' natural selection ' and that animals pass on strongest characteristics to offspring. Therefore Hyde, the offspring, is better suited to the urban environment he lives in, and as a result becomes stronger and stronger, eventually overwhelming the weaker Jekyll. In general, Victorian society was cautious and fearful of the rise of scientific practice as it contradicted their religious beliefs and often viewed scientists almost like necromancers and with suspicion. We see this early archetype in character of Victor Frankenstein in the novel <i>Frankenstein</i> .
5: "Man is not one but truly two"	6. Isolation	7. Addiction	8. The Fin de Siècle
Stevenson explores the complex psychology of man and that all men have two opposing sides that must coexist to keep the other in check. Essentially, this is the battle between good and evil, man and beast, puritan and sinner. Jekyll, drawn to the darker side of his personality, tries to separate the two in attempt to expunge the guilt of his depraved actions. Later, Sigmund Freud would develop the psychoanalytical theory of the id, ego and superego . We could argue that Jekyll is the ego and Hyde the id – the instinctive and beast like aspect of the human personality.	In the 19 th Century urbanisation led to communities with looser social bonds and greater anonymity than the close-knit extended family rural social structures. The isolated and alienated individual is a feature of the Victorian novel. Jekyll spends much of the novel alone either in his laboratory or socially cut off. Utterson is alone for much of the time, except when he walks with Enfield. Lanyon lives alone. Stevenson is perhaps reflecting the fears of social disintegration that an increasingly urbanised world has led to.	The novella can be read as a study of addiction . Sexual predation, rising crime rates and alcohol (mostly gin) and opium were all aspects of rapid urban expansion in the 19 th Century. Hyde's late night excursions and Jekyll's desperation for the powder reflect his addiction to Hyde and therefore his personal depravity. <i>The Incident at the Window</i> reflects a man struggling to withdraw from his habit. He is ultimately unable to control this addiction which finally consumes his better nature. ' Bitter bad ' is how Poole describes his need for it.	This term means the end of the century and, written in 1886, the novella reflects the changing moral landscape and decay of the Victorian Era and that was increasingly struggling to maintain law, order and moral certitude. Physical, social, moral, urban decay are all present in the text: Lanyon's death; the trampling of the child; the vigilante rage of the on-lookers; the motiveless murder of the old man; the experimentation with life; Jekyll's 'suicide'; Hyde's suicide; the streets, the buildings. This is a novella depicting the decay of humanity at every level and the death of an era .

5. The Writer's Craft

1. antagonist: the villain of the story. This is Hyde, who represents the debased side of human nature.	2. contrast: the state of being strikingly different from something else.	3. confessional: the tone of Jekyll's statement at the end as he admits to his actions.	4. dehumanisation: when a character is referred to as less than human.	5. dialogue: the speech or conversation between two or more characters.
6. duality: the existence of opposing aspects in one person or thing.	7. epistolary form: writing that takes the form of a letter.	8. first person perspective: a story written from the immediate perspective of the character using 'I.'	9. foreshadowing: a clue in the text that hints at something that will happen later.	10. gothic: a style of literature characterised by gloom, the grotesque, and the supernatural.
11. hyperbole: another term for exaggeration. A good example of this is in Utterson's nightmare.	12. imagery: vivid words and images used to describe people and scenes such as the imagery of corruption to describe London.	13. juxtaposition: a term for contrast. Stevenson juxtaposes the façade of Jekyll's house with the squalor of the laboratory door.	14. metaphor: a direct comparison between two things eg: Hyde and a juggernaut.	15. motif: a recurring theme or idea. In this story references to windows and doors. Why?
15. pathetic fallacy: when the weather is personified to directly reflect a character's feelings or personality.	16. simile: a comparison between two things that uses as or like eg: 'ape-like fury.'	18. symbolism: when an thing or person is used to represent a concept such as Jekyll's broken cane.	19. third person narrator: an external narrator that tells the story, in this case limited to Utterson's perspective so not omniscient.	AO2

1. Plot

Act 1	The <u>Birlings</u> (and Gerald) are all gathered to celebrate the engagement of Sheila and Gerald. Mr Birling gives a speech about how the talk of war is 'fiddlesticks.' A police inspector (<u>Goole</u>) arrives and reveals that a girl (Eva Smith) has committed suicide. The Inspector implies that each of them may have known her and have something to do with her death. The Inspector forces Mr Birling to admit that he fired Eva Smith after a dispute over pay at the factory. He also makes Sheila confess that she got Eva Smith fired after she thought Eva had laughed at her in a shop. Act 1 finishes with Sheila challenging Gerald over the affair that Gerald had with Eva Smith once she had changed her name to Daisy Renton.
Act 2	The affair between Gerald and Daisy Renton (Eva Smith) is revealed to the rest of the family. Gerald leaves. We then find out that Mrs Birling denied funding to Eva Smith when she arrived at the charitable organisation that Mrs Birling chairs. Mrs Birling refused her money as she used the name of Birling which she considered rude. Mrs Birling feels no remorse at her treatment of Eva Smith and lays blame for the situation with the father of Eva's unborn child. The act ends with Sheila warning her mother about what she is saying and Mrs Birling's sudden realisation that Eric may be the father of the child.
Act 3	Eric arrives and reveals that he was the father of the child. It is hinted that he sexually assaulted her. The Inspector gives a speech which highlights that all of the family were in some way responsible for the girl's death. He leaves. Gerald returns. Gerald and the Birlings figure out that the Inspector wasn't real. The older Birlings and Gerald start to celebrate at this news whereas the younger generation still feel responsible. The play ends with Mr Birling answering the phone to find out a girl has committed suicide and a policeman is coming to ask questions.

Timeline of Eva's death.

September 1910: fired by Mr Birling and unemployed for 2 months as a result.

December 1910: employed at Milwards but at end of January sacked as a result of Sheila's complaint.

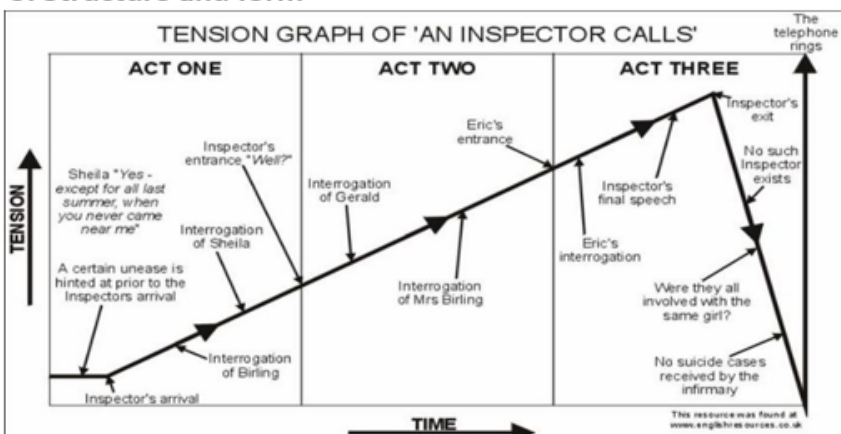
Early 1911: changes name Daisy Renton and has 6 month affair with Gerald Croft over the summer.

November 1911: meets Eric and they become lovers. See becomes pregnant.

March 1912: visits Mrs Birling's charity to seek help and is rejected.

April 1912: kills herself a week before the Titanic's maiden voyage.

3. Structure and form



Well-made play	Morality Play	Crime Thriller or Whodunit
The well-made play was a typical form of play that most audiences would be familiar with. It typically took place over 3 Acts and involved neat plot in which the protagonist faced a series of problems that reached a climax and were eventually over come in a tidy resolution. Priestley, generally follows this form but subverts the ending leaving his characters in chaos and confusion as the phone rings again.	Morality plays were performed in Medieval times They intended to teach the audience to choose a moral life over an immoral life. In An Inspector Calls, Priestley uses this idea by presenting Eva as the character of Everyman and the Birlings as representations of the Seven Deadly Sins. He wants his audience in 1946 to see the moral obligations we have to those less fortunate than us and take social responsibility.	A crime thriller is a genre that tells a gripping tale based around a crime. Lead by a detective or amateur sleuth, the audience is given a series of clues about the crime before a climatic revelation of the culprit. Priestley, follows this pattern as the inspector leads us through a series of character confessions about Eva, but leaves the audience to decide Whodunit and who is to blame.

2. The characters

Arthur Birling: A wealthy businessman	He is slightly lower in social class than his wife. A prosperous, pompous patriarch, he sacks Eva for being too outspoken and refuses to take any responsibility for his actions. He views his children's attitude as hysterical and silly.
Sybil Birling: Arthur Birling's wife.	She is very concerned with social appearances and position. Chair of a prominent women's charity she is cold and haughty and refused Eva charity when she is most desperate. She is prejudiced against the working class.
Sheila Birling: the Birling's daughter.	Sheila starts the play as quite an immature character who is vain and jealous. She uses her power to have Eva sacked from Milwards in a fit of temper. Eventually, she accepts responsibility for her role in Eva's death.
Eric Birling: the Birling's son	The Birling's son. Eric is the youngest in the play and lives an idle life of parties and socialising. Described as 'half-shy, half-assertive.' He forces himself upon Eva and she becomes pregnant. He can be volatile and aggressive, but does redeem himself partially by the end.
Gerald Croft: Sheila's fiancé	He comes from a socially superior family. He is confident and sophisticated. He seduces Eva and keeps her as his mistress. He seems upset by her death, but proves the Inspector did not exist and suggests that they can forget all about it.
Eva Smith: a dramatic device	Eva is a working class woman who the Inspector claims to have committed suicide. She represents the exploited, female working class woman and the narrative centres around how each of the Birlings were involved in her demise.
Inspector Goole: a police inspector	Seemingly omniscient, he questions the Birlings ruthlessly about their involvement with Eva and exposes their lies and hypocrisy. He represents Priestley's socialist political views.
Edna	The maid of the Birlings and a symbol of their upper-middle class status.

4. Themes and Ideas

1. Power and Influence	2. Political Persuasion	3. Social Responsibility
Power, influence and wealth are important themes in the play. The Birlings regard themselves as a highly influential family in the town of Brumley with connections to the judiciary, police force and aldermen of the town. Mr Birling hopes for a knighthood and Mrs Birling is a prominent member of a women's charity. Throughout the play, Priestley explores how they use their power and influence to exploit Eva Smith , who represents the disempowered working class. Consequently, she is sacked, fired, kept, sexually exploited and rejected by people who believe themselves to be morally superior. The Inspector shows that their wealth shouldn't provide them with immunity from the moral crimes they have committed, whilst simultaneously exposing their hypocrisy .	Priestley uses <i>An Inspector Calls</i> to debate the ideas of Capitalism versus Socialism . Priestley was a strong socialist and believed in social equality. When he wrote the play in 1944, Socialism was a still very popular in Great Britain and he used his fame as a writer to promote the Labour Party who were champions of the working class. However, many capitalists and Conservatives were highly suspicious of Socialism and saw it as dangerous movement that threatened their private wealth and privileged status – just like Mr Birling does. Birling and the Crofts, represent the prosperous industrialists only interested in wealth acquisition, whereas Eva represents the working class exploited by them . A practice Priestley wanted to see an end of.	<i>An Inspector Calls</i> was first performed in the UK just after the end of World War Two , in 1946. It was a time of great change in Britain and many writers were concerned with the welfare of the poor. At that time there was no assistance for people who could not afford to look after themselves. Priestley wanted to address this issue. He also felt that if people were more considerate of one another, it would improve quality of life for all. This is why social responsibility is a key theme of the play. Priestley wanted his audience to be responsible for their own behaviour and responsible for the welfare of others. He encouraged us to live a morally good life and practise equality and compassion to others.
4. Men and Women (Gender)	5. Younger versus Older Generations	6. Class Prejudice
<i>An Inspector Calls</i> was written after World War Two. As many British men went away to fight during the war, their positions in work had to be filled by women. This helped change existing perceptions. Men had to acknowledge the fact that women were just as capable as them. As a result of this, many women enjoyed a newfound freedom that working and earning money allowed them. Not all men saw this change in attitude as a good thing and stayed stuck in the past. Priestley explores the impact of these new gender roles through the independence of Eva Smith , Sheila's growing challenge to her father's views in contrast to the sexist attitudes of many of the central characters who objectify women or believe they should adhere to gender stereotypes.	Age is an important theme in the play. Priestley uses it to show how he believed that there was hope in the younger generation's ability to learn and change. The older characters' opinions and behaviours are stubbornly fixed. Mr Birling refuses to learn and Mrs Birling cannot see the obvious about herself and her children. They are both static characters who are unable to change or respond to new ways of thinking. Gerald Croft spans the generations, but ultimately conforms to the older generation's way of thinking, disproving the Inspector's existence and offering the engagement ring to Sheila at the end as if nothing has happened. Eric and Sheila however are younger - they accept their mistakes and offer the chance for a brighter future. Dynamic characters, they are willing to learn and are frightened by their parents inability to see what they have done.	Before World War Two, Britain was divided by class . Two such classes were the wealthy land and factory owners and the poor workers. The war helped bring these two classes closer together and rationing meant that people of all classes were eating and even dressing the same. The war effort also meant that people from all classes were mixing together. This was certainly not the case before. Priestley wanted to highlight that inequality between the classes still existed and that the upper-classes looked down upon the working-class in post-war Britain. The Birlings represent the monied upper-middle classes who live in a bubble of privilege hardly ever considering the impact their actions have on others. Their involvement with Eva Smith, forces them to examine their prejudices and question their class consciousness .

5. The Writer's Craft

1. act: The division of the play into distinct parts including rising action, climax and denouement.	2. declarative sentence: A statement that simply relays a clear fact or opinion. Mr and Mrs Birling as a sign of their self-confidence.	3. denouement: the final part of a play in which the strands of the plot are drawn together and matters are explained or resolved.	4. deus ex machina: literally means the "god in the machine" – in this case the Inspector who drives the plot relentlessly to the end.	5. dialogue: the words and conversation between characters in a play.
6. dramatic irony: when the audience is aware of something in situation that the characters are not, such as the Titanic sinking.	7. dramatic device: the techniques used in a play by the writer such as lighting, stage directions etc.	8. emotive language: language used to convey the feelings of characters and elicit an emotional response from the audience.	9. foreshadowing: a clue in the text that hints at something that will happen later. Mrs Birling often misses these clues about Eric.	10. hyperbole: another term for exaggeration. The Inspector uses it to shock the listener in his final speech.
11. interrogative sentence: another term for a question. The Inspector asserts his dominance through his use of them.	12. imperative verb: a command such as <i>be quiet</i> or <i>listen</i> . They create sense of control and command over a conversation.	13. imagery: words or phrases that create powerful images. The Inspector uses graphic and religious imagery throughout the play.	14. monologue: a speech given by one character. Sheila's explanation of her involvement with Eva is a good example of this.	15. objectification: referring to a person as a thing rather than a human or individual.
16. pronouns: words such as <i>we</i> , <i>you</i> , <i>her</i> , <i>she</i> , <i>it</i> , <i>us</i> . Look at how they are used positively or negatively.	17. repetition: repeated words or phrases used for emphasis.	18. stage directions: the instructions to actors or directors about the performance.	19. symbolism: when a thing or person is used to represent a concept just like Eva is.	AO2