

Welcome to The Quotation Bank, the comprehensive guide to all the key quotations you need to succeed in your exams.

Whilst you may have read the play, watched a production, understood the plot and have a strong grasp of context, the vast majority of marks awarded in your GCSE are for the ability to write a focused essay, full of quotations, and most importantly, quotations that you then analyse.

I think we all agree it is analysis that is the tricky part – and that is why we are here to help!

The Quotation Bank takes 25 of the most important quotations from the text, interprets them, analyses them, highlights literary techniques Priestley has used, puts them in context, and suggests which quotations you might use in which essays.

At the end of The Quotation Bank we have put together a sample answer, essay plans and great revision exercises to help you prepare for your exam. We have also included a detailed glossary to make sure you completely understand what certain literary terms actually mean!

3

English Literature 9-1: What are examiners looking for?

All GCSE Exam Boards mark your exams using the same Assessment Objectives (AOs) – around 80% of your mark across the English Literature GCSE will be awarded for AO1 and AO2.

| | |
|-----|--|
| A01 | Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">• Maintain a critical style and develop an <i>informed personal response</i>• Use textual references, <i>including quotations</i>, to support and illustrate <i>interpretations</i>. |
| A02 | Analyse the <i>Language, Form and Structure</i> used by a writer to <i>create meanings and effects</i> , using <i>relevant subject terminology</i> where appropriate. |

Basically, AO1 is the ability to answer the question set, showing a good knowledge of the text, and using quotations to back up ideas and interpretations.

AO2 is the ability to analyse these quotations, as well as the literary techniques the writer uses, and to show you understand the effect of these on the audience.

We will also highlight elements of AO3 – the context in which the play is set.

4

How The Quotation Bank can help you in your exams.

The Quotation Bank is designed to make sure that every point you make in an essay clearly fulfils the Assessment Objectives an examiner will be using when marking your work.

Every quotation comes with the following detailed material:

Interpretation: The interpretation of each quotation allows you to fulfil AO1, responding to the text and giving an informed personal response.

Techniques: Using subject-specific terminology correctly (in this case, the literary devices used by Priestley) is a key part of AO2.

Analysis: We have provided as much analysis (AO2) as possible. It is a great idea to analyse the quotation in detail – you need to do more than just say what it means, but also what effect the language, form and structure has on the audience.

Use in essays on... Your answer needs to be focused to fulfil AO1. This section helps you choose relevant quotations and link them together for a stronger essay.

5

How to use The Quotation Bank.

Many students spend time learning quotations by heart.

This is an excellent idea, but they often forget what they are meant to do with those quotations once they get into the exam!

By using The Quotation Bank, not only will you have a huge number of quotations to use in your essays, you will also have ideas on what to say about them, how to analyse them, how to link them together, and what questions to use them for.

For GCSE essay questions, these quotations can form the basis of your answer, making sure every point comes directly from the text (AO1) and allowing you to analyse language, form and structure (AO2). We also highlight where you can easily and effectively include context (AO3).

For GCSE questions that give you an extract to analyse, the quotations in The Quotation Bank are excellent not only for revising the skills of analysis (AO2), but also for showing wider understanding of the text (AO1).

6

Act One:

BIRLING: "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."

Interpretation: Birling dismisses the idea of community. The play is set pre-war but performed after World War Two, a time when the country had to come together.

Techniques: Simile; Tone.

Analysis:

- The simile refers to "bees", insects that are all workers, except a single queen bee – there would be no hierarchy for Birling to abuse. "A hive" is an enclosed space with nowhere to hide from responsibilities.
- Words such as "everybody", "together" and community" are dismissed by Birling as they suggest people need to take responsibility for others.
- Being "mixed up" would alter the class system that protects the Birlings, hence his dismissive and patronising tone when describing it as "nonsense".

Use in essays on...Responsibility; Power; Society; Class.

11

Act One:

INSPECTOR: "She'd swallowed a lot of strong disinfectant. Burnt her inside out, of course."

Interpretation: The Inspector is determined to let the Birlings and the audience know just how horrific Eva Smith's death was, and the suffering she went through.

Techniques: Adverbs; Imagery; Adjectives; Tone.

Analysis:

- The Inspector makes Eva's suffering explicit. The adverb "a lot" highlights the desperate desire of Eva to die, and the adjective "strong" re-emphasises her determination to kill herself.
- The imagery of "burnt her inside out" emphasises her physical pain but also refers to how the Birlings similarly "burnt" her both inside and out.
- The Inspector's tone when he says "of course" may seem casual, but he shows the Birlings how their behaviour would "of course" lead to her death.

Use in essays on...Power; Society; Responsibility.

12

Act One:

SHEILA: "But these girls aren't cheap labour – they're *people*."

Interpretation: For the first time, a Birling is beginning to show an understanding or empathy for the working classes and recognises they have rights too.

Techniques: Nouns; Imagery.

Analysis:

- The image of "these girls" as "cheap labour" makes them seem like machines, simply a tool for the upper classes to use. The plural "girls" shows they have no individual identity. For the first time, Sheila says they "aren't" just that – she recognises they have value as individuals, and younger characters are beginning to see that all people deserve to be treated fairly.
- The noun "people" has associations with community and responsibility to one another. It is the exact opposite of what Birling was saying earlier in the play and shows a growing generation gap between parents and children.

Use in essays on...Age; Society; Class.

13

Act One:

INSPECTOR: "A nice little promising life there, I thought, and a nasty mess somebody's made of it."

Interpretation: Yet again, the Inspector deliberately understates the situation so that the audience dwell on just how horrifically the Birlings have behaved.

Techniques: Juxtaposition; Adjectives; Pronouns.

Analysis:

- The adjectives "nice little promising" all have positive associations, but also a tone of vulnerability. The use of the word "A" suggests Eva is not the only young woman destroyed by people like the Birlings.
- There is a clear juxtaposition between the "nice" and "promising" elements Eva brings to the world, and the "nasty mess" that the Birlings cause.
- The Inspector uses the pronoun "somebody" to emphasise the upper class hiding behind their status – no one will take responsibility for their actions.

Use in essays on...Power; Society; Class.

14

Act Two:

MRS BIRLING: "I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class –"

Interpretation: Contrasting with Sheila's acceptance of her part in Eva's death, Mrs Birling repeatedly refuses to acknowledge any responsibility for Eva's suicide.

Techniques: Pronouns; Tone; Irony.

Analysis:

- Mrs Birling's prejudiced view of lower classes is clear. Sheila states they are "people" and the Inspector calls Eva "pretty, lively" – Mrs Birling refers to "that class" with a highly dismissive tone, suggesting they are all the same.
- "We" doesn't mean society as a whole, simply the upper class. "Understand" suggests the lower classes are completely alien to Mrs Birling.
- Mrs Birling is unwilling to think of Eva "for a moment" and is dismissive of "that class", ironic as she is part of a charity that helps "girls of that class".

Use in essays on...Responsibility; Class; Prejudice.

19

Act Two:

GERALD: "Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his."

Interpretation: Alderman Meggarty is presumed to be respectable due to his title. Gerald depicts the true nature of many of these supposedly respectable characters.

Techniques: Imagery; Names; Adjectives.

Analysis:

- The upper class hide behind titles such as 'Lord Mayor', 'Alderman' and 'Lady'. By referring to Meggarty as 'Old Joe', his sophistication and power is removed and he becomes nothing more than a drunk old man.
- His "obscene fat carcass" gives Meggarty animalistic characteristics and "wedged her" suggests Eva was cornered like prey, unable to escape.
- The adjectives "half-drunk", "goggle-eyed" and "obscene" depict socially unacceptable behaviour. Gerald suggests this is a regular occurrence.

Use in essays on...Power; Politics; Gender.

20

Act Two:

GERALD: "I suppose it was inevitable. She was young and pretty and warm-hearted – and intensely grateful."

Interpretation: Gerald is the only character who "had some affection for her". Gerald describes her character, increasing the injustice the audience feel at her death.

Techniques: Polysyndeton; Tri-colon (or list of three); Sentence structure.

Analysis:

- Eva's suicide is all the more unjust as she is depicted as such a wholesome character. The polysyndeton (repetition of 'and') in "young and pretty and warm-hearted – and intensely grateful" makes her qualities seem endless.
- The tri-colon emphasises she had a future ("young"), was attractive ("pretty"), but the sentence structure stresses "warm-hearted". It stands her out from Sheila, who is young and pretty, but certainly isn't warm-hearted.
- "Inevitable" assumes that if the upper class wants something, they get it.

Use in essays on...Marriage; Love; Gender.

21

Act Two:

INSPECTOR: "Public men, Mr Birling, have responsibilities as well as privileges."

Interpretation: The core message of the play is that all people have responsibilities to one another. This is particularly important to the post-war audience.

Techniques: Statement; Collective nouns; Juxtaposition.

Analysis:

- This statement is directly addressed to Mr Birling but "Public men" emphasises the message of the play - all men have responsibilities.
- This statement is delivered as fact – Birling cannot argue with it. His weak reply of "Possibly" shows that Birling knows the Inspector is correct.
- The juxtaposition of "responsibilities" and "privileges" emphasises the difference between Birling and the Inspector. The Inspector sees the two as being entirely linked – Birling sees them as completely separate ideas.

Use in essays on...Responsibility; Class; Society; Politics; Power.

22

Act Three:

INSPECTOR: "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."

Interpretation: The Inspector's final speech conveys Priestley's message to the audience. The Inspector claims Eva's story is not simply a one-off event.

Techniques: Polysyndeton; Listing; Contrasts.

Analysis:

- The polysyndeton emphasises the sheer scale of the issue facing society – the use of "and" makes the number of people just like Eva go on and on.
- The male "John Smiths" remind us this isn't about gender. Many of Eva's troubles were because she was female, but we have a duty to all people.
- Events in life contain negative "suffering", but only a "chance of happiness". Suffering is guaranteed, happiness is not.

Use in essays on... Gender; Prejudice; Class; Society.

Act Three:

INSPECTOR: "What we think and say and do. We don't live alone. We are members of one body. We are responsible for each other."

Interpretation: Priestley's message is clear – we are all part of one world.

Techniques: Pronouns; Tri-colon; Sentence structure.

Analysis:

- The Birlings frequently refer to I, my, or them. The Inspector uses the pronouns "we" and "our" – we are a collective society, not individuals.
- The first tri-colon alludes to three ways we must change our behaviour if we are to survive as a society – actions ("do"), speech ("say") but also our values and beliefs ("think").
- The Inspector's sentence structure makes each of his statements sound like facts, and the repetition of "we are" leaves no room for the Birlings to argue against him.

Use in essays on... Responsibility; Society.

Act Three:

INSPECTOR: "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."

Interpretation: The Inspector mimics Birling from Act One, using the same phrase Birling did – "I tell you". Whilst Birling looks foolish and arrogant as he is clearly wrong, the Inspector is wise and correctly foresees the future – the World Wars.

Techniques: Polysyndeton; Tri-colon; Dramatic irony; Imagery.

Analysis:

- The polysyndeton in "fire and blood and anguish" lengthens the scale of suffering we will endure, linking to the suffering of the World Wars.
- The tri-colon suggests suffering will destroy our landscape ("fire"), kill our communities ("blood") and cause immense emotional pain ("anguish").
- The dramatic irony is evident to the audience. Birling's predictions are incorrect, but the Inspector's chilling prediction is painfully accurate.

Use in essays on... Responsibility; Society.

Act Three:

ERIC: "You're beginning to pretend now that nothing's really happened at all. And I can't see it like that. This girl's still dead, isn't she?"

Interpretation: For Mr and Mrs Birling, if they are not going to get caught, then they believe their behaviour was acceptable, whereas Eric can't see it that way.

Techniques: Pronouns; Questions; Language.

Analysis:

- The divide between parents and children is shown in the use of pronouns, with Eric using "you're" compared with "I".
- The verb "pretend" refers to how the entire upper class behaves – they act in a certain way, and then "pretend" it was acceptable behaviour.
- The audience feel anger at the speed Mr and Mrs Birling revert to their old behaviour. The Inspector has been off stage for a few minutes, and although Eva is "still dead" they already see it as "nothing really happened".

Use in essays on... Responsibility; Age; Family; Society.

Potential Essay Questions

How does Priestley explore responsibility in the play?

Topic Sentence 1: Priestley explores the idea that responsibility is non-existent within the upper class.

Use: Pages 11, 19 and 29.

Topic Sentence 2: It seems Sheila believes she shouldn't be held accountable for her actions.

Use: Pages 15 and 18.

Topic Sentence 3: When we are responsible for others, it is usually within a family setting.

Use: Pages 16 and 25.

Topic Sentence 4: The message of the play is clear – we all have responsibilities.

Use: Pages 22 and 28.

35

How is gender explored in *An Inspector Calls*?

Topic Sentence 1: The play begins with depictions of women as a tool for marriage and for men to control.

Use: Pages 9 and 16.

Topic Sentence 2: Beyond marriage, women are shown to be sexual objects for men to enjoy.

Use: Pages 20, 21 and 26.

Topic Sentence 3: However, many women are just as ruthless and poorly behaved as men seem to be.

Use: Pages 15 and 19.

Topic Sentence 4: We are reminded that we are all equal, men and women alike.

Use: Pages 13 and 27.

36

How does the character of Mr Birling develop throughout the play?

Topic Sentence 1: Birling is the epitome of the arrogant, selfish upper class.

Use: Pages 10 and 22.

Topic Sentence 2: As the play goes on, we see his desperate need for authority and respect.

Use: Pages 8 and 9.

Topic Sentence 3: However, as the play develops he seems more and more foolish and ignorant.

Use: Pages 11, 28 and 29.

Topic Sentence 4: Essentially, Birling does not develop at all – he learns nothing and ends the play as ignorant as he began.

Use: Pages 30 and 31.

37

How is Eva Smith depicted in *An Inspector Calls*?

Topic Sentence 1: The beginning of Eva's troubles stem from the fact she is nothing more than a worker – she has very few rights.

Use: Pages 13 and 23.

Topic Sentence 2: However, she has many qualities which unfortunately lead to jealousy in others.

Use: Pages 14 and 15.

Topic Sentence 3: Furthermore, at times Eva is little more than a sexual object for men to attack.

Use: Pages 20, 21 and 24.

Topic Sentence 4: Fundamentally, she is representative of the entire working class.

Use: Pages 17, 19 and 27.

38

Titles in The Quotation Bank range include:

An Inspector Calls
Dr. Jekyll and Mr. Hyde
Macbeth
Romeo and Juliet
The Sign of Four
Lord of the Flies
A Christmas Carol
Jane Eyre
The Merchant of Venice
Much Ado About Nothing
Animal Farm

Sentence Structure – The way the writer has ordered the words in a sentence to create a certain effect: when talking to Gerald about Lady Croft's objections to Sheila, the stress falls on "socially".

Simile – A comparison of one thing with something of a different kind, used to make a description more vivid: "bees" depicts a group as entirely equal and working together.

Stage Directions – Directions given to the director or actor to aid interpretation: the lighting instructions at the beginning of the play give a visual representation of the play's key theme.

Symbolism – The use of a symbol to represent an idea: the bright light upon the arrival of the Inspector is symbolic of him shining a light on the Birling's behaviour.

Tri-colon – A list of three words or phrases for effect: "fire and blood and anguish" illustrate the full extent of human suffering if we don't learn the lessons of the play.