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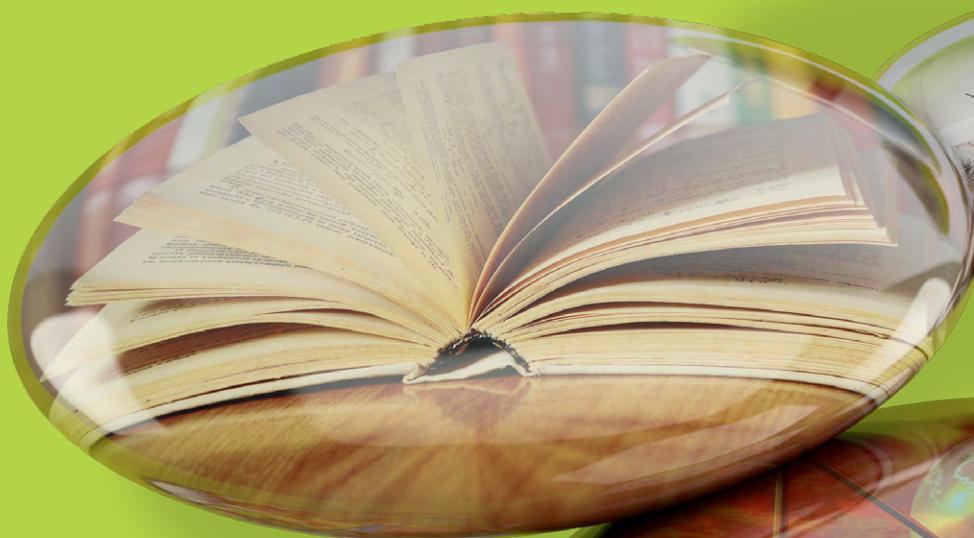
Topic Exploration Pack

J352

ENGLISH LITERATURE

Candidate Style Answers:
An Inspector Calls
– J. B. Priestley

August 2015



OCR
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Contents

Script A – Level 5	3
Script B – Level 4	7
Script C – Level 3	12
Script D – Level 2	16
Script E – Level 1	19



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Script A

Page 1 of 3

Page 1 A

An Inspector Calls by J.B. Priestley and The Rise and Fall of Little Voice by Jim Cartwright

In both "An Inspector Calls", by J.B. Priestley, and "The Rise and Fall of Little Voice", by Jim Cartwright, there is a conflict in viewpoint between the older generation and the younger generation as a result of age difference.

In 'An Inspector Calls', Priestley uses the two younger characters, Sheila and Eric, to act as the responsible and more conscientious generation.

In response to Birling trying to forget that anything had ever happened that night, Sheila replies "(passionately) You're pretending everything's just as it was before." The adverb 'passionately' contrasts the way that Sheila was presented initially in the book - she was a timid girl who followed orders of her mother and father. The events of the night have clearly changed her perception on how people should be treated, which was one of Priestley's intentions. Priestley demonstrates, through his use of the adverb "passionately", that young people don't have to be passive ~~and~~ or accept the political ^{viewpoint} that their parents have indoctrinated them with. He ^{also} shows that young people can be ~~be~~ more enthusiastic about standing up for what they believe in and that they have the courage to oppose their parents' political views. The verb 'pretending' also hints at the upper class family façade that the Birlings have adopted throughout the play. Sheila and Eric, the two younger characters, are the first to recognise the ridiculous act that their family have put on; they appear to be wise to the audience, who can tell from the beginning that the

...continued



Script A

Page 2 of 3

integrity and warmth of the family was just a façade. ~~The~~ Priestley uses Sheila as a mouthpiece, by using the word 'pretending' to expose the upper class as fake. Furthermore, Sheila says "to Mr Birling that he is "pretending everything's just as before. The word "before" ~~refers~~ could refer to the beginning of the novel, before the inspector came. However, it could also imply that Sheila is actually referring to Mr and Mrs Birling's political viewpoint. Here, she could be ~~questioning~~ questioning their capitalist ideology and adopting a socialistic ideology. By ~~action~~ acting on the negativity from the night, Sheila is becoming more pro-active on supporting equality for people of all classes, one of Priestley's messages.

Mr Birling however chooses to ignore the messages that the Inspector has given and continues to go back to the façade that they were previously living in. This shows Mr Birling, the older generation and also capitalist viewpoints as unsympathetic, unchanging and immoral.

In 'The Rise and Fall of Little Voice', the younger generation (Little Voice), also acts as ~~a~~ the more responsible, sensible and morale generation. The repetition of 'your rights, your rights, your rights, your rights, your rights of neglect' also, like Sheila, could suggest the ~~the~~ Little Voice is so passionate about what she is saying that she cannot get her words to come out. This is backed up by the words in brackets "(words rush out)", showing that rather than speaking ~~calmly~~ ^{easily}, Little Voice is shouting uncontrollably as a stream of consciousness. It could also imply that the character is repeating the words "your rights" to add emphasis to the amount of rights that her mother was away for. The pronoun "your" also suggests that the rights were exclusive to her

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Script A

Page 3 of 3

An Inspector Calls by J.B. Priestley and The Rise and Fall of Little Voice by Jim Cartwright.

and that no one shared them with her. Although Little Voice seems to be uncontrollable, it could be assumed that she was the voice of reason, like Sheila in 'An Inspector Calls', because of the 'neglect' ~~that~~ ^{from} her mother. ~~was~~ The name "Little Voice" shows that the character was belittled in the house either because they were young and physically small or because their mother paid little attention to their opinion. The audience subconsciously feels empathetic towards the character because they seem to be the victim of the play. This makes the reader side with Little Voice because they feel sorry for him/her. ~~like~~ This is similar to the way the audience feels towards Sheila as she, too, particularly at the beginning of the play, has very little to say because she was ~~is~~ silenced by her father and was ultimately muted by society as a result of being female.



Script A

Examiner commentary

This is a higher level response. The candidate directly addresses the question, immediately citing ‘a conflict in viewpoint between the older generation and the younger generation as a result of age difference’. Well-selected quotations are used throughout the response to support the points made.

In response to the first bullet point the response shows understanding of the differing political views of the older and younger generations. The candidate shows good contextual understanding of the taught text, recognising the significance of ‘the upper class family façade that the Birlings have adopted throughout the play’. An informed personal response is evident in some of the assertions made: ‘the two younger characters are the first to recognise the ridiculous act that their family have put on; they appear to be wise’ and ‘she could be questioning their capitalist ideology and adopting a socialist ideology.Sheila is becoming more pro-active on supporting equality for people of all classes..’. Some useful contextual understanding of the unseen extract is also included: a recognition that LV is a victim and deserves audience sympathy due to neglect and lack of attention by her mother. There is also some convincing comparison of LV and Sheila: ‘she (LV) was the voice of reason, like Sheila in ‘An Inspector Calls’.....This makes the audience side with LV because they feel sorry for her....this is similar to the way the audience feels about Sheila’. The recognition that both characters are ‘silenced’ earlier in the plays is also an insightful observation.

In addressing the second bullet point the response recognises the passion with which the young people in both extracts address their parents. In the comments on ‘An Inspector Calls’ there is recognition that the night’s events have allowed Sheila to see through her parents’ ‘façade’ and that she and Eric have escaped from ‘the political viewpoint that their parents have indoctrinated them with’. In the comments on the unseen extract the candidate recognises that LV is more uncontrolled than Sheila but doesn’t explore the threat of violence or the clear hatred and resentment she feels for Mari. There is less emphasis on this bullet point and opportunities to explore the way that the young people speak and act have been missed.

The response addresses the third bullet point (AO2 focus) in both extracts. Stage directions are referred to and language choices such as ‘pretending’ are explored in the taught text. The response to AO2 is stronger in the unseen extract where the candidate makes some interesting observations about repetition and LV’s words becoming a ‘stream of consciousness’. There is also an insightful comment about the name ‘Little Voice’ reflecting a lack of recognition or attention in the house.

Although there is some direct comparison of the extracts, this response would have benefited from a more integrated approach. The understanding of context is perceptive, and a critical style is maintained in a well-developed personal response. There is some thoughtful analysis of language and insightful understanding is shown.

High Level 5



Script B

Page 1 of 4

①

Throughout 'An Inspector Calls' Priestley creates conflict between young people and their parents to suggest an unequal society and to imply how people that the same age tend to support the same views: "you're pretending everything's just as it was before." This quotation shows how the younger generation has learnt from their mistakes and suggests that the older generation don't like to change ^{disrupt} normal traditions. Priestley makes Sheila and Eric stick together, as both of them start to argue and stand up to their parents: "I agree with Sheila. It frightens me too." This quotation highlights how the younger generation stick together and rebel against their parents as the word 'frightens' connotes that their parents are not being the perfect role models for the older generation.

Priestley uses a wide range of language devices and features to emphasise the tension between the two generations and to highlight the contrast of their views on society. Priestley uses exclamation marks to show that they're angry and annoyed: "(heartily) Non sense!" This quotation shows how Mr Birling is getting frustrated with the fact that his children are standing up to him, even though he's got a higher authority. Priestley uses

...continued



Script B

Page 2 of 4

This exclamation to imply that Mr Bunting thinks he's right as the word 'nonsense' suggests that Mr Bunting doesn't want to believe what Sheila has to say. This creates conflict as it shows that both generations are becoming tense and annoyed, especially the younger generation as the parents think that they're always right due to possessing a higher authority.

Compared to 'An Inspector Calls', conflict between the young people and their parents is portrayed more violently within 'The Rise and Fall of Little Voice'. Jim Cartwright shows how the Little Voice (LV) has so much hatred towards her mother Mari due to months of neglect and shouting: "You drove him as fast as you could to an early grave." This quotation ~~stat~~ shows that Jim Cartwright uses emotive language to promote pathos towards the character of LV and to show the outburst of anger and conflict that has built up over the past few years.

Similar to 'An Inspector Calls', Jim Cartwright uses exclamation to show tension, however he also uses it to show that she's sad and hurt: "Can you hear me now my mother." This quotation shows conflict towards the two generations as it shows that the daughter has eventually found her voice in order to stand up to her mother.

...continued



Script B

Page 3 of 4

- ② Unlike Priestley, J. M. Barrie includes pauses to promote sympathy and tension. "pauses That you hurt me pause That you hurt me. pause." This quotation shows how LV is angry and the long pauses create dramatic conflict as it suggests that Mari has been defeated due to not coming up with a comeback quick enough. The repetition of the phrase 'that you hurt me', emphasises how LV feels and creates conflict as she repeatedly says it to make sure that her mother knows what she has done. However the conflict within 'The Rise and Fall of Little Voice' is much stronger compared to 'An Inspector Calls' as the use of stage directions show how the conflict has become more physical. "LV quickly holds the sharp edge of a nail record to her throat." This quotation states that the conflict and build up of tension has caused the two generations to react more violently in order to get their points across to the audience and each other.

In conclusion, 'The Rise and Fall of Little Voice' contains more conflict compared to 'An Inspector Calls,' as it shows how the characters react in more violent ways and the conflict is much more prominent within the ~~two characters~~ ^{Jim Carraway highlights use of} language. 'An Inspector Calls' shows how the

...continued



Script B

Page 4 of 4

Conflict of the older generation has
beaten the younger generation due to them
possessing more power and authority.



Script B

Examiner commentary

This is a middle level response. The candidate begins by focusing sharply on the question, immediately making links to the social and cultural context of the extract from 'An Inspector Calls': 'Priestley creates conflict between young people and their parents to suggest an unequal society...' but the extracts are dealt with separately and opportunities for close comparison are not taken.

Evidence of a clear understanding of context (AO3) is demonstrated in the response to both extracts. The response goes on to argue that the younger generation stick together and 'rebel against their parents' and later suggests that Mr Birling's frustration is caused by his children's failing to recognise the 'higher authority' at this point in the play. It is less developed on the unseen extract but does recognise that LV's clear hatred for her mother has been caused by 'months of neglect and shouting' and that LV's 'outburst of anger and shouting ... has built up over the past few years.' It also cites that 'the daughter has eventually found her voice in order to stand up to her mother.'

The second bullet point is addressed well, although not as developed on 'An Inspector Calls'. The response cites that the younger generation stick together and that the tension builds between Sheila and Eric and their parents. It points out that Mr Birling's dismissal of Sheila's concerns as 'nonsense' indicates that he has no interest in their opinions and views, but doesn't look at the extract in enough detail to examine the way that Sheila's real fears are highlighted, or her

frustration with her parents' refusal to learn anything about their own behaviour from the Inspector's revelations. There is a better level of response to LV, exploring her anger and hurt in terms of drawing audience sympathy and the conflict becoming more physically violent in order to express her points strongly to her mother.

The use of language, form and structure to create effects (AO2) is addressed in both extracts but again opportunities for more detailed analysis are not taken. In 'An Inspector Calls' the word 'nonsense' is referred to as an example of Mr Birling's frustration, and reference made to the exclamation mark, but there is little detailed exploration of the language or stage directions in the extract. There is slightly more development in the response to the unseen extract where the candidate refers to emotive language 'to promote pathos' and show 'outbursts of anger' and pauses 'to promote sympathy and tension'. Repetition of 'that you hurt me' is observed 'to make sure that her mother knows what she has done'. A more insightful observation is that the long pauses suggest that 'Mari has been defeated due to not coming up with a comeback quick enough'.

The response would have been strengthened by more robust comparison between the extracts and a greater analysis of language in 'An Inspector Calls'. There is clear understanding with relevant quotations to support the response, but the comparisons and language analysis focus on key features of the extracts and sometimes lack depth.

Level 4



Script C

Page 1 of 3

①

Within 'An Inspector Calls', conflict is presented ~~by~~ between Sheila and Eric, and Mr Birling and Mrs Birling.

Within 'An Inspector Calls', conflict is presented between the children and adults through the situations and experiences faced by the young people. ~~The children~~ Sheila and Eric have recently been through a traumatic experience by being blamed for Eva Smith's death and the parents have no sympathy for the way they feel: "Nonsense! you'll have a good laugh over it yet." This quotation from Mr Birling shows how he takes this situation lightly and ~~uses~~ the word 'nonsense!' suggests he is making a mockery of Sheila still ~~missing~~ ~~feeling~~ being affected once they discovered that ~~Mr~~ Eva Smith doesn't really exist. The children are also suggested to be 'over-tired' by Mrs Birling which makes the children sound immature and that they are expected to handle the situation and events in the same way as ~~their~~ their parents. This presents conflict between the two generations as they are both disagreeing with the way they react to a traumatic experience. This is similarly shown in 'The Rise and Fall of Little Voice'. Cartwright presents ~~the~~ Mari to become angry with LV for spending time with her dad as shown in the quotation: "you and Mum all the time... driving me mad." Mari is clearly not ~~symp~~ sympathetic for LV's loss and isn't considering how painful the situation must be for her.

...continued



Script C

Page 2 of 3

As Mari is becoming angry at LV for only spending too much time with her father suggests she is being selfish and needs to consider ~~her~~ LV's thought and feeling like Mr and Mrs Birling need to consider how Eric and Sheila are finding the situation.

Conflict is also presented by how the young people react to their parents. Sheila is shown to stand up to her parent as she disagrees with their thoughts. "Sheila (passionately): You're pretending everything's just as it was before." The stage direction adverb 'passionately' shows how strongly Sheila disagrees with her parents and still stands by her own beliefs. The verb 'pretending' sounds very childish ~~and shows~~ ^{make} Mr and Mrs Birling's views sound foolish. The children defying their parents is also ~~shown~~ ^{presented} by Cartwright. LV is seen to threaten her mother in reaction to her saying negative things about her ~~parents~~ father. "LV quickly holds the sharp edge of a half record to her throat LV: And now you will listen!" This quotation shows LV's anger in reaction to what her mother said and how she is becoming abusive and threatening towards her. ~~It~~ like in 'An Inspector Calls' shows the children ~~but~~ young people disagreeing with their parents view although Cartwright presents this in a much more violent way.

Finally, language and dramatic features are used to create effects and cause conflicts. Mr Birling

... continued



Script C

Page 3 of 3

(2)

and Mrs Birling are constantly ~~offended~~ offending Sheila and Eric by infantilising them and implying their immaturity in the situation. "Going to bed young & women... don't stand there being hysterical... They're over-tired". All of these phrases are often used for children much younger than Eric and Sheila such as toddlers and babies. It strengthens ideas of the parents not ~~being~~ consider their children's thoughts on ~~the way~~ what they recently experienced and how both generations disagree on each other's reactions. In 'The Rise and Fall of Little Voice', ~~dramate~~ pauses are used to create drama and highlight LV's anger at her mother. "Pause LV: that you hurt me Pause LV: that you hurt me." This speech creates sympathy for LV as the pauses suggest she is having time to calm down and it makes these sentences stand out the most. LV is ~~not~~ directing the speech at her mother through the pronoun 'you' and shows how she is upset with her mother as well as angry. The pauses will also lengthen the time LV is threatening her mother with the broken record so creates tension as the audience is left waiting for something to happen between the mother and daughter.



Script C

Examiner commentary

This is a middle level response. The candidate addresses the three bullet points, drawing comparisons while using the bullet points as a scaffold, which is a sensible approach to this task for responses at this level.

In addressing the first bullet point the response loses opportunities to explore the context of the extract from 'An Inspector Calls', focusing on the differing responses of the two generations to the 'experience of being blamed for Eva Smith's death' but without considering why their attitudes and responses differ so much in terms of the social and cultural context of the text. That the parents 'have no sympathy for the way they feel' is not related to Sheila's and Eric's emerging social awareness or the older generation's belief that they are somehow untouchable and can continue as they are. In the response to the unseen extract the response focuses on Mari's anger with LV for 'spending time with her dad' but does not refer to the fact that he has died, highlighting that this is something from the past that Mari is still resentful about. Clues in the extract about its setting have not been cited or used to inform the response.

In response to the second bullet point, again most of the points made are the more obvious ones. Sheila's strength of disagreement is cited and compared to LV's threatening behaviour towards her mother, but the response does not really develop beyond these observations.

The writers' use of language, form and structure to create effects (AO2) is explained more fully and some relevant points are made. The adverb 'passionately' is linked to Sheila's strong disagreement with her parents, and Mr Birling's language towards Sheila and Eric is cited as 'infantilising them and implying their immaturity in the situation'. In the unseen extract use of pauses is commented on as creating 'sympathy for LV as the pauses suggest she is having time to calm down and it makes the sentences stand out the most' – a rather vague assertion. The pauses are also credited with creating tension.

This response makes some relevant comments about context, although these are not developed, and it develops a reasonably detailed personal response to the texts. There are some relevant quotations used to support points and some explanations of how the writers use language to create effects and meanings. Some key points of comparison are made between the extracts.

Level 3



Script D

Page 1 of 2

In these extracts Priestley and Cartwright present strong conflict between young people and their parents through their different points of view. In 'An Inspector Calls' Sheila and Eric have ~~a~~ very different views on the way the family should've reacted compared to their parents: "It frightens me the way you talk" In this scene, Priestley is using emotive language to show the guilt that the young people are feeling towards the situation they have been through. It also highlights how much it has changed their views on how to behave and how it seems as if it's too late to show their parents what they are doing wrong. Priestley's stage craft has also created impact as Sheila's language is spoken tensely which is creating more of an atmosphere and a divide between the parents and children. Sheila's reaction to her father, Mr Birling, is also highlighting the level of disgust that she feels towards them both because of what they ~~is~~ are saying.

In 'The Rise and Fall of Little Voice' Jim Cartwright has used anger and jealousy to show the conflict between the characters,

... continued



Script D

Page 2 of 2

Little voice and her mother Mari. In this extract Little voice had a strong relationship with her now deceased father and her mother strongly disliked it: "It was always you and him" Cartwright has used this to try and create sympathy towards the mother. However, Cartwright then uses the character of Little voice to progress the conflict even more by using the stagecraft of her holding 'the sharp edge of a half record to her throat' this is highlighting the amount of anger towards the mother and how Little voice 'screams' at her. Little voice goes on to say the past situations her mother put her through and how the conflict between them both had been increasing over a period of time: "your nights, your nights, your nights, your nights of neglect" Cartwright has used this to show the selfishness of the parents and how they are always being in control of everything. Cartwright has also made it all very dramatic with the language he uses to create more tension with the characters.

In conclusion, I think that conflict ~~has~~ between parents and young people has been created through the dramatic features of the language in both extracts making the tension increase more and more all the time.



Script D

Examiner commentary

This is a lower level response. It shows straightforward understanding of the extracts but is rather descriptive in approach. The response deals with the extracts separately, drawing one general comparison at the end.

The first bullet point is addressed rather generally, referring only to 'the situation they have been through' in the studied text. The response does cite 'a divide between the parents and the children' and 'the level of disgust' felt by Sheila towards her parents' views, but does not offer further details to demonstrate awareness of context (AO3). The context of the unseen extract is referred to in more detail – that 'Little Voice had a strong relationship with her now deceased father and her mother strongly disliked it'. It also recognises that the 'conflict between them had been increasing over time'.

There is some understanding of how the young people react to their parents, but again the comments offered are rather general and do not focus on specific moments in the extracts. In terms of language analysis, the response cites 'emotive language' in 'An Inspector Calls' but fails to offer an example to illustrate the point. The fact that Sheila speaks 'tensely' is also acknowledged but again not drawn upon in any detail. There is more detail offered in the response to the unseen extract with 'screamed', and the use of repetition is vaguely referred to in order to create tension.

There is little attempt to draw comparisons between the extracts other than differing viewpoints leading to increased tension.

This is a straightforward response to the extracts, showing some understanding, and using a few relevant quotations. There is some relevant support from the texts, and some simple comments on language.

Level 2



Script E

Page 2 of 2

This is showed when it says "you listen! one time, one!" This shows maturity from the young character because LV is tell her ~~and~~ mum off like her mum would be used to doing to her but not the other way around.



Script E

Examiner commentary

This is a lower level response. It is mostly focused on the studied text, 'An Inspector Calls', making some straightforward points.

The first bullet point is not fully addressed and there is little focus on the situations being presented in the extracts. The response points out that 'Sheila is questioning her parents about their views and thoughts', however no reference is made to the situation that has led to the conflict or why Sheila's own views have changed. Instead the response argues that a role-reversal has taken place and that Mr Birling has become a child 'laughing in the face of authority'. This ignores Mr Birling's sense of his superiority and status, and the fact that both he and Mrs Birling treat Sheila and Eric as hysterical children throughout the extract. The response repeats this assertion later: 'Sheila is being the maturer character because she is explaining things just like an adult would do to a child' but does not go further.

The comments on the unseen extract are very brief and only focus on LV telling 'her mum off like her mum would be used to doing to her'.

There is no focus on language, form or structure (AO2) in response to either extract.

Although there are some relevant comments about the extracts, the attempt to make links between the extracts is limited, and awareness of language or context is limited.

Level 1



OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk



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