

The Text	Points to consider
<p>PROLOGUE Two households, both alike in dignity, From ancient grudge break to new mutiny,</p> <p>From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventured piteous overthrows Do with their death bury their parents' strife.</p> <p>The fearful passage of their death-mark'd love, And the continuance of their parents' rage, Which, but their children's end, nought could remove,</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> 'Households' – the importance of family as an institution 'Ancient' – parents seen as traditional; unwilling to change with the times The power of the love they have for their children over their hatred <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Rhyming of dignity with mutiny. Dignity suggests prestige / status. When it is rhymed with mutiny, it shows the true character of the families. Absolute: "nought" makes parental bond seem powerful Noun: Mutiny an open rebellion against the proper authorities; the children betray / go against their parents <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Unlike the Birlings, parents are able to ultimately able to learn / change and reform for the better Both families contain hidden / secret conflicts (Eric's drinking; Gerald's affair) <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Fate and destiny as elements of a tragedy; dramatic irony to develop suspense Prologue: spoken by chorus – helps us to learn background (similar device: Inspector Goole)
<p>PARIS But now, my lord, what say you to my suit? CAPULET My child is yet a stranger in the world; Let two more summers wither in their pride, Ere we may think her ripe to be a bride. PARIS Younger than she are happy mothers made. CAPULET And too soon marr'd are those so early made. The earth hath swallow'd all my hopes but she, She is the hopeful lady of my earth: But woo her, gentle Paris, get her heart, My will to her consent is but a part: An she agree, within her scope of choice Lies my consent and fair according voice.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> "too soon marr'd" Capulet feels protective towards his daughter; he worries "two more... withered" / Capulet is reluctant to give Juliet away; he wishes to preserve her childhood and her innocence "the hopeful lady" Capulet sees Juliet as the personification of his hopes and dreams <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Metaphorical language – "stranger" – suggests vulnerability and naivety Natural imagery linked to death "summers wither" / "earth swallow'd" – value of childhood Sympathetic language to describe his wishes "fair" "according" "consent" <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Juliet is a very young tragic heroine who is forced to mature extremely quickly during the course of the play – similar to Sheila Capulet is reluctant to marry Juliet off – unlike Birling Concerns that Juliet is too young – unlike Sheila who acts childish/immature in Act 1 <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Arranged marriages; here, Capulet offers significant freedom in allowing Juliet a choice Infant mortality rates; far more likely for children to die – a greater attachment to Juliet

<p>LADY MONTAGUE O, where is Romeo? saw you him to-day? Right glad I am he was not at this fray.</p> <p>MONTAGUE Many a morning hath he there been seen, With tears augmenting the fresh morning dew. Black and portentous must this humour prove, Unless good counsel may the cause remove.</p> <p>BENVOLIO My noble uncle, do you know the cause?</p> <p>MONTAGUE I neither know it nor can learn of him. He is to himself--I will not say how true-- But to himself so secret and so close, ...Could we but learn from whence his sorrows grow. We would as willingly give cure as know.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • "where is Romeo" Parents are unaware of child's actions • "black and portentous" Parents worry for their children; fear the worst • "so secret" Children not being open and honest with their parents <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Questioning – shows mother's care but also her ignorance • Ominous imagery – "black and portentous" – suggests vulnerability and naivety • Natural imagery of water inked to sadness "morning dew" – value of childhood • Lady Montague rarely speaks in the play; when she does, its concern/worries about Romeo • Repetition of "so" helps emphasise parents' lack of understanding <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Parents are unaware of what their son is up to. In this case, they are aware that something is wrong, unlike Mrs. Birling who is completely ignorant (by choice?) • Montague wants to help his son "good counsel" "willingly give cure" unlike Birling and Eric <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> • Humour – the idea that sickness is caused by imbalances within the body • Infant mortality rates; far more likely for children to die – a greater attachment to Juliet • Fate/destiny – portents • Treatment of males/sons different to females/daughters; patriarchal society
<p>JULIET O Romeo, Romeo! wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet. What's Montague? it is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? that which we call a rose By any other name would smell as sweet; And for that name which is no part of thee / Take all myself.</p> <p>ROMEO Call me but love, and I'll be new baptized; Henceforth I never will be Romeo.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • "refuse thy name" The idea of abandoning a family; a weak bond that can be discarded • "New baptized" Throwing away a previous life to begin a new one; willing to abandon • The concept of family is an abstract one; Juliet argues that our family is not an intrinsic or substantial part of us; it does not define us or our actions (similar to Birlings) <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Series of imperative verbs – stress Juliet's desire; she doesn't seem to consider her family • List of body parts (concrete nouns) – suggests how insubstantial a "name" is = family is irrelevant, unnecessary; comparison to a rose (natural imagery) • Repetition of "Romeo"; <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Children want to distance themselves from their parents, just like the Birling children at the end of the play, yet for similar (resentment) and different reasons (shame, personal desire) <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> • Soliloquy – the character is speaking to herself and the audience (conveys inner thoughts) • Dramatic irony – the audience can see Romeo listening; Juliet is unaware of his presence • Juliet presents her love as a trade for Romeo giving up his family; marriage=business deal

<p>ROMEO My name, dear saint, is hateful to myself, Because it is an enemy to thee; Had I it written, I would tear the word.</p> <p>JULIET If any of my kinsmen find thee here. If they do see thee, they will murder thee. I would not for the world they saw thee here.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Romeo resents his parents and family; he hates a part of himself Juliet betrays her family by warning her enemy about the guards; she is disloyal <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Literal / figurative language "Had I it written" to show his hatred / disloyalty Exaggeration "not for the world" Strong emotion "hateful"; violent verbs "tear" <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Several times in AIC, the children say or do things against their parents' wishes = Sheila reveals several details to or in front of the Inspector that her parents disagree with <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> The iambic meter in the first line stresses "hateful to myself" showing Romeo's shame
<p>Nurse Your lady mother is coming to your chamber: The day is broke; be wary, look about.</p> <p>JULIET Who is't that calls? is it my lady mother? Is she not down so late, or up so early? What unaccustom'd cause procures her hither?</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Juliet is wary of her mother who does not normally visit her room (distant relationship) <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Imperative "be wary" suggests on guard or defensive; as if she must be cautious around her own mother Series of questions show Juliet's worry / panic. Or her confusion about the unwelcome, rare visit paid by her mother <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Unlike Edna, Juliet is close to the nurse (a servant); class distinctions <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Children were often raised by a 'wet nurse' and did not have a strong bond with parents
<p>LADY CAPULET Why, how now, Juliet!</p> <p>JULIET Madam, I am not well.</p> <p>LADY CAPULET Evermore weeping for your cousin's death? What, wilt thou wash him from his grave with tears? An if thou couldst, thou couldst not make him live; Therefore, have done: some grief shows much of love; But much of grief shows still some want of wit.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Misunderstandings and lack of communication cause problems Lady Capulet seeks to offer Juliet advice to help her deal with her grief (she assumes that it is for Tybalt, whom Romeo has killed) <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Questioning – assumed responses Ambiguous language - "not well" <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Sheila's parents are also dismissive of her strong emotions Mr. Birling frequently tries to offer advice to his children. <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Class – Juliet is expected to behave in a particular manner in order to uphold the respect / status / prestige of the family.

<p>LADY CAPULET Well, girl, thou weep'st not so much for his death, As that the villain lives which slaughter'd him.</p> <p>JULIET What villain madam?</p> <p>LADY CAPULET That same villain, Romeo.</p> <p>JULIET [Aside] Villain and he be many miles asunder.-- God Pardon him! I do, with all my heart; And yet no man like he doth grieve my heart.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Misunderstandings, assumptions and lack of communication cause problems Parents show a complete lack of understanding <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Use of the term "villain" helps to portray the divide in loyalties The stage direction "[aside]" and how it helps to suggest a distant, secretive, mistrusting relationship; Juliet is willing to share her private thoughts with the audience, but not her mother <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Secrets and doublespeak The Birling parents think that they know what is really troubling their children, but fail to understand the real causes (in the end, they think they have failed to get a joke / hoax) <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Sin and forgiveness. Murder is a mortal sin and was seen as an act that broke the link from person to God. It was supposed to be unforgivable
<p>LADY CAPULET But now I'll tell thee joyful tidings, girl.</p> <p>JULIET And joy comes well in such a needy time: What are they, I beseech your ladyship?</p> <p>LADY CAPULET Well, well, thou hast a careful father, child; One who, to put thee from thy heaviness, Hath sorted out a sudden day of joy, That thou expect'st not nor I look'd not for.</p> <p>JULIET Madam, in happy time, what day is that?</p> <p>LADY CAPULET Marry, my child, early next Thursday morn, The gallant, young and noble gentleman, The County Paris, at Saint Peter's Church, Shall happily make thee there a joyful bride.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Parents seeking to heal / restore a child emotionally Manipulation or sincere, altruistic happiness and excitement The father's desire to help Juliet; to stop her depression Parents wishing to help causing harm. <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Overly positive language and its effects Repetition of language relating to positive emotions (esp. joy) Adjectives used to describe Paris The positive or negative interpretation of the adjective "sudden" depending on perspective (positive for Lady Capulet; shocking for Juliet) <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Sheila's marriage is also discussed using incredibly positive language (the toast etc. the entire evening was designed to celebrate their engagement) Gerald is presented as a suitable match for Sheila based on his personal qualities and his family – not based on the actual relationship the two have <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Arranged marriages and suitability of the match The sin of polygamy and the significance of St. Peter; the idea of being damned; shifting loyalties away from parents and towards spouse

<p>JULIET I pray you, tell my lord and father, madam, I will not marry yet; and, when I do, I swear, It shall be Romeo, whom you know I hate, Rather than Paris. These are news indeed!</p> <p>LADY CAPULET Here comes your father; tell him so yourself, And see how he will take it at your hands.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Levels of respect towards elders; respectful language (breached by Sheila/Eric) Fear? <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Overly respectful and formal language and its effects (masked disobedience) Language designed to shock; to outrage <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Disobedience is shown in the Birling children as well <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Men and women (patriarchy) Arranged marriages (her refusal – Sheila and the ring)
<p>CAPULET How now! a conduit, girl? what, still in tears? Evermore showering? In one little body Thou counterfeit'st a bark, a sea, a wind; For still thy eyes, which I may call the sea, Do ebb and flow with tears; the bark thy body is, Sailing in this salt flood; the winds, thy sighs; Who, raging with thy tears, and they with them, Without a sudden calm, will overset Thy tempest-tossed body. How now, wife! Have you deliver'd to her our decree?</p> <p>LADY CAPULET Ay, sir; but she will none, she gives you thanks. I would the fool were married to her grave!</p> <p>CAPULET Soft! take me with you, take me with you, wife. How! will she none? doth she not give us thanks? Is she not proud? doth she not count her blest, Unworthy as she is, that we have wrought So worthy a gentleman to be her bridegroom?</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Parents seeking to heal / restore a child emotionally Parents wishing to help causing harm. Father seems caring and extremely sympathetic to his daughter's pain. <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Extended metaphor linked to water / the sea / storms / sadness. Series of questions demonstrate concern. Contrasting language relating to worth – seem to value her suitor above her (link to Gerald? The selfishness of the parents, seeking to advance themselves by means of their children) <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Birling's desires for the marriage; Gerald is the perfect match Gerald is presented as a suitable match for Sheila based on his personal qualities and his family – not based on the actual relationship the two have <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Arranged marriages and paternal control ("our decree") The sin of polygamy and the significance of St. Peter; the idea of being damned; shifting loyalties away from parents and towards spouse Medieval concept that extreme emotions could cause illness or death ("overset thy tempest-tossed body")

<p>CAPULET But fettle your fine joints 'gainst Thursday next, To go with Paris to Saint Peter's Church, Or I will drag thee on a hurdle thither. Out, you green-sickness carrion! out, you baggage! You tallow-face!</p> <p>LADY CAPULET Fie, fie! what, are you mad?</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • Threats and commands; desire for children to carry out commands <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Sarcastic language reinforced through alliteration • Pattern of 3 insulting metaphors <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Birling threatens Eric; his comments to Sheila are much more reserved (gender?) and usually focus on removing her from the situation <ul style="list-style-type: none"> • Religion; significance of St. Peter
<p>JULIET Good father, I beseech you on my knees, Hear me with patience but to speak a word.</p> <p>CAPULET Hang thee, young baggage! disobedient wretch! I tell thee what: get thee to church o' Thursday, Or never after look me in the face: Speak not, reply not, do not answer me; My fingers itch. Wife, we scarce thought us blest That God had lent us but this only child; But now I see this one is one too much, And that we have a curse in having her: Out on her, hilding!</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • Children begging parents (reminds us of Sheila warning her mother) • Loss of temper; threats and brutality <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Language to convey a sense of desperation • More metaphorical insults. Repetition of the idea of 'baggage' - burden • Implied violence "fingers itch" – link to child abuse <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Eric loses his temper with his mother and Birling threatens similar violence. • Birling also tries to deal with disobedience in his children. • The Birling parents are also unwilling to listen to the ideas of their children. ("speak not, reply not") <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> • Fate: curses • Corporal punishment as a means of parenting

LADY CAPULET

You are too hot.

CAPULET

God's bread! it makes me mad:

Day, night, hour, tide, time, work, play,

Alone, in company, still my care hath been

To have her match'd: and having now provided

A gentleman of noble parentage,

Of fair demesnes, youthful, and nobly train'd,

Stuff'd, as they say, with honourable parts,

Proportion'd as one's thought would wish a man;

And then to have a wretched puling fool,

A whining mammet, in her fortune's tender,

To answer 'I'll not wed; I cannot love,

I am too young; I pray you, pardon me.'

But, as you will not wed, I'll pardon you:

Graze where you will you shall not house with me:

Look to't, think on't, I do not use to jest.

Thursday is near; lay hand on heart, advise:

An you be mine, I'll give you to my friend;

And you be not, hang, beg, starve, die in

the streets,

For, by my soul, I'll ne'er acknowledge thee,

AO1 (5%): writers' ideas, attitudes and perspectives

- Parents anger / disapproval; Capulet feels as though all of his attention and care has gone without thanks
- Capulet is more concerned with how this will appear in public (having made his decision) versus how this will affect his family; he doesn't wish to lose face
- He is threatening to disown Juliet (as Birling did with Eric)
- He is threatening suffering and death to his only surviving child.

AO2 (10%): language, structure and form

- List of nouns relating to time help to emphasise Capulet's concern / care
- Nasty, negative adjectives convey disdain
- Positive adjectives to describe Paris (similar to Lady Capulet)
- List of shocking, violent verbs (threats?) to Juliet that scare even Lady Capulet ("You are too hot")

AO3 (5%): Make comparisons

- Birling's commands to and about Eric
- Parents believing their children's wishes and ideas to be foolish and worthless
- Possessiveness and control over children

AO4 (5%): social, cultural and historical contexts

- Women in Elizabethan times seen as a burden on the family
- Arranged marriages "I'll give you to my friend"
- Our reaction to this situation considering Juliet's extreme youth.
- "By my soul" – Capulet swears a holy oath in order to emphasise his

Birling: Oh – come come – I'm treating Gerald like one of the family. And I'm sure he won't object.

Gerald: (smiling) In fact, I insist upon being one of the family now. I've been trying long enough, haven't I? (as she does not reply, with more insistence.) Haven't I? You know I have.

Mrs Birling: (smiling) Of course she does.

Sheila: (half serious, half playful) Yes – except for all last summer, when you never came near me, and I wondered what had happened to you.

Gerald: And I've told you – I was awfully busy at the works all that time.

Sheila: (same tone as before) Yes, that's what you say.

Mrs Birling: Now, Sheila, don't tease him. When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that, just as I had.

Sheila: I don't believe I will. (half playful, half serious, to Gerald.) So you be careful.

Birling: So do I, but it makes speech-making more difficult-

Eric: (not too rudely) Well, Don't do any. We'll drink their health and have done with it.

AO1 (5%): writers' ideas, attitudes and perspectives

- We treat those within a family (blood relatives) in a different way from others; emotions are more heavily involved; does this bring closeness or distance?
- The insinuation that infidelity is a normal part of married life; it's just in the nature of men; it's something that women have to accept – or Mrs. Birling's ignorance; in retrospect, her advice was unhelpful
- Mrs. Birling dismisses Sheila's concerns as being irrelevant
- The fact that Mrs. Birling replies on Sheila's behalf; her assumed power to make decisions on her behalf.

AO2 (10%): language, structure and form

- Repetition of Gerald's questioning shows his sincerity or his desperation to cover his guilt
- Sheila's contrasting reply shows her differing attitude
- Commands directed towards Sheila
- Implied or insinuated meaning; language that could have greater implications but come across as being trivial

AO3 (5%): Make comparisons

- Juliet's mother also assumes that she knows Juliet's wishes and desires
- Juliet is unwilling to break the sacred bonds of marriage and consider the match with Paris (she is under greater religious pressure as well)
- Like Juliet, Sheila's true feelings are masked – we are unaware of how strongly she feels "half playful, half serious"

AO4 (5%): social, cultural and historical contexts

- Gender roles and power
- Women's passivity or reluctant acceptance of a chauvinistic male culture
- Infidelity and the sanctity of marriage; fearing the scandal of secret affairs being exposed

Birling: No, we won't. It's one of the happiest nights of my life. And one day, I hope, Eric, when you've a daughter of your own, you'll understand why. Gerald, I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me. She'll make you happy, and I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted. Your father and I have been friendly rivals in business for some time now – though Crofts limited are both older and bigger than Birling and company – and now you've brought us together, and perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices.

AO1 (5%): writers' ideas, attitudes and perspectives

- Why is the marriage so important to Birling? Is it for sympathetic reasons or influenced by personal greed and business goals

AO2 (10%): language, structure and form

- The adjectival phrase "tremendous lot"
- The repetition of "together"
- The exaggerated phrase "I always wanted"
- Birling's strong emotions are emphasised with superlatives "happiest" and his desire for increase wealth is shown with comparatives "older and bigger"

AO3 (5%): Make comparisons

- The rival families are like the Montague and Capulets. As with Juliet, Sheila doesn't seem to be interested in the wider story – only her own desires
- Paris is seen as a perfect match, just as Gerald fits in with the parents' desires

AO4 (5%): social, cultural and historical contexts

- Social attitudes: is marriage about love or about business

Birling: (solemnly) But this is the point. I don't want to lecture you two young fellows again. But what so many of you don't seem to understand now, when things are so much easier, is that a man has to make his own way – has to look after himself – and his family too, of course, when he has one – and so long as he does that he won't come to much harm. ... But take my word for it, you youngsters – and I've learnt in the good hard school of experience —

AO1 (5%): writers' ideas, attitudes and perspectives

- Parent's lecturing children; imparting wisdom and experience, or being condescending and narrow-minded / overly traditional

AO2 (10%): language, structure and form

- The irony of Birling not wanting to lecture, but doing so regardless
- Condescending tone reinforced with phrases like "you youngsters", "so many of you don't seem to understand"

AO3 (5%): Make comparisons

- Juliet's mother also advises her daughter about how she should act / react / think

AO4 (5%): social, cultural and historical contexts

- Edwardian notion of children being better "seen but not heard"

Gerald: (lightly) Sure to be. Unless Eric's been up to something. (nodding confidentially to Birling.) and that would be awkward, wouldn't it?

Birling: (humorously) Very.

Eric: No, I mean about this girl – Eva Smith. Why shouldn't they try for higher wages? You said yourself she was a good worker. I'd have let her stay.

Birling: (rather angrily) Unless you brighten your ideas, you'll never be in a position to let anybody stay or to tell anybody to go. It's about time you learnt to face a few responsibilities. That's something this public-school-and-varsity life you've had doesn't seem to teach you.

Eric: (sulkily) Well, we don't need to tell the Inspector all about that, do we?

AO1 (5%): writers' ideas, attitudes and perspectives

- Eric stands up to his father, openly disagrees with him and challenges his ideas
- Birling shames and embarrasses Eric in response in order to maintain power
- Eric is controlled by his father's threats. He fears the truth coming out (just as his father)

AO2 (10%): language, structure and form

- The absolute "never" to make his comment seem threatening
- The vague reference to Eric's lifestyle – how much does Birling know?
- Solidarity and compliance with his father shown with the collective personal pronoun "we"

AO3 (5%): Make comparisons

- Juliet's parents also threaten her
- Contrast the emotions demonstrated in each text – how do they reveal

AO4 (5%): social, cultural and historical contexts

- Public school and varsity as reflective of Eric's status and class and the lifestyle it led to.

Sheila: What's all this about?

Birling: Nothing to do with you, Sheila. Run along.

Inspector: No, wait a minute, Miss Birling.

Birling: (angrily) Look here, inspector, I consider this uncalled-for and officious. I've half a mind to report you. I've told you all I know – and it doesn't seem to me very important – and now there isn't the slightest reason why my daughter should be dragged into this unpleasant business.

AO1 (5%): writers' ideas, attitudes and perspectives

- Parent's dismissive attitude towards their daughter – they don't want to listen
- Birling's protective of his daughter and wants to shield her from harm / trouble

AO2 (10%): language, structure and form

- The dismissive imperative "run along"
- Birling's threats and exaggerated language

AO3 (5%): Make comparisons

- Romeo's parents seek to protect him from harm
- The situation is reversed with the nurse trying to protect Juliet from her father's anger

AO4 (5%): social, cultural and historical contexts

- Gender roles

Gerald: I went down into the bar for a drink. It's a favourite haunt of women of the town--

Mrs Birling: Women of the town?

Birling: Yes, yes. But I see no point in mentioning the subject – especially – (indicating Sheila.)

Mrs Birling: it would be much better if Sheila didn't listen to this story at all.

AO1 (5%): writers' ideas, attitudes and perspectives

- Parent's lecturing children; imparting wisdom and experience, or being condescending and narrow-minded / overly traditional

AO2 (10%): language, structure and form

- Euphemism and stage directions are both used to reinforce the idea that the parents are trying to protect or shield Sheila from the truth / reality.

AO3 (5%): Make comparisons

- Parents acting on their children's behalf even when they're not aware / present – the marriage

AO4 (5%): social, cultural and historical contexts

- Immorality and scandal; prostitution

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

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

- AO1 (5%): writers' ideas, attitudes and perspectives
 - A betrayal?
- AO2 (10%): language, structure and form
 - Irony... modal verb "must" serves as a command; minimising/dismissive language
- AO3 (5%): Make comparisons
 - Betrayal
- AO4 (5%): social, cultural and historical contexts
 - Infidelity

Sheila: I'm afraid you'll say or do something that you'll be sorry for afterwards.

Mrs Birling: I don't know what you're talking about, Sheila. You seem to have made a great impression on this child, inspector.

Inspector: (coolly) we often do on the young ones. They're more impressionable.

//He and Mrs Birling look at each other for a moment. //

Mrs Birling: you're looking tired, dear. I think you ought to go to bed – and forget about this absurd business. You'll feel better in the morning.

Sheila: I'm staying here until I know why that girl killed herself.

Mrs Birling: nothing but morbid curiosity.

Sheila: no it isn't.

Mrs Birling: please don't contradict me like that. And in any case... Girls of that class--

Sheila:(urgently, cutting in) mother, don't – please don't. For your own sake, as well as ours, you mustn't--

Mrs Birling: (annoyed) mustn't – what? Really, Sheila!

- AO1 (5%): writers' ideas, attitudes and perspectives
 - Misunderstandings or failure to understand.
 - Protectiveness – Sheila trying to protect her mother
 - Dismissiveness – Mrs. Birling tries to send Sheila away
- AO2 (10%): language, structure and form
 - Another occurrence of the "feel better in the morning" line
 - Emotional language
 - Language that suggests desperation (Sheila) and frustration (Mrs. Birling)
- AO3 (5%): Make comparisons
 - Juliet's mother also advises her daughter about how she should act / react / think
- AO4 (5%): social, cultural and historical contexts
 - The generational gap; traditional views v. modern world
 - The older generation doesn't like being spoken back to or disagreed with; Mrs. Birling seeks to constantly correct social mistakes

<p>Mrs Birling: He's coming back in a moment. He's just talking to my son, Eric, who seems to be in an excitable silly mood.</p> <p>Inspector: What's the matter with him?</p> <p>Mrs Birling: Eric? Oh – I'm afraid he may have had rather too much to drink tonight. We were having a little celebration here--</p> <p>Inspector: (cutting in) isn't he used to drinking?</p> <p>Mrs Birling: No, of course not. He's only a boy.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Lack of understanding Seeing children with a doting, optimistic and naïve view (rose-tinted glasses) <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Adjectives Condescending tone reinforced with phrases like "you youngsters", "so many of you don't seem to understand" <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Juliet's parents are also unaware / couldn't consider some of her actions; Romeo's parents are more fearful for their son <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> Men and women (father son relationship)
<p>// enter Birling, looking rather agitated.//</p> <p>Birling: that must have been Eric.</p> <p>Mrs Birling: (alarmed) Have you been up to his room?</p> <p>Birling: Yes. It must have been Eric we heard go out then.</p> <p>Mrs Birling: Silly boy! Where can he have gone to?</p> <p>Birling: I can't imagine. But he was in one of his excitable queer moods, and even though we don't need him here--</p> <p>Inspector: (cutting in, sharply) We do need him here.</p> <p>// Birling and Mrs Birling exchange bewildered and rather frightened glances.//</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Parents are unaware of what their children are doing / where they are Concern shown for son and his safety Fear for the consequences of their children's actions <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> The irony of Birling not wanting to lecture, but doing so regardless Condescending tone reinforced with phrases like "you youngsters", "so many of you don't seem to understand" <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> Juliet's mother also advises her daughter about how she should act / react / think <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none">
<p>Sheila: (with sudden alarm) Mother – stop – stop!</p> <p>Birling: Be quiet, Sheila!</p> <p>Sheila: But don't you see-</p> <p>Mrs Birling: (severely) you're behaving like an hysterical child tonight.</p> <p>// Sheila begins crying quietly. //</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> Protectiveness / Dismissiveness <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> Commands Another instance of the "hysterical" accusation <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> More failure to understand one another; parents don't follow the requests of their children <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none">

<p>Mrs Birling: (distressed) Eric, I can't believe it. There must be some mistake. You don't know what we've been saying.</p> <p>Eric: (bitterly) You haven't made it any easier for me, have you, mother?</p> <p>Mrs Birling: But I didn't know it was you – I never dreamt. Besides, you're not the type – you don't get drunk-</p> <p>Sheila: Of course he does. I told you he did.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • Parent's refusal to see the truth; parent • Unwilling to support / unaware how their actions affect the child <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Mrs. Birling's exaggerated denials of Eric's behaviour "never dreamed" "can't believe it" <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Capulet's shock at Juliet's refusal is because he couldn't believe she'd go behind his back <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> • Public life; status and reputation
<p>Eric: (miserably) could I have a drink first?</p> <p>Birling: (explosively) No.</p> <p>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.</p> <p>Birling: (To Eric) All right. Go on.</p> <p>// Eric goes for a whisky. This shows his familiarity with quick heavy drinking. The others watch him narrowly.//</p> <p>(bitterly) I understand a lot of things now I didn't understand before.</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • Eric believes that his drinking is the solution to his problems; really they are the cause. His parents lack of awareness shows the weakness in the family bonds • Birling begins to realise the truth about his child <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Stage directions reveal emotional development <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Here, secrets are revealed right in front of the parent's eyes. Romeo and Juliet take their secret to the grave <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> • Intemperance; alcoholism; literary realism
<p>Birling: You damned fool – why didn't you come to me when you found yourself in this mess?</p> <p>Eric: Because you're not the kind of father a chap could go to when he's in trouble – that's why.</p> <p>Birling: (angrily) Don't talk to me like that. Your trouble is – you've been spoilt--</p>	<p>AO1 (5%): writers' ideas, attitudes and perspectives</p> <ul style="list-style-type: none"> • Briefly, Birling seems sympathetic, as if he wished he could have helped <p>AO2 (10%): language, structure and form</p> <ul style="list-style-type: none"> • Contrast between supportive and dismissive / insulting language <p>AO3 (5%): Make comparisons</p> <ul style="list-style-type: none"> • Also true for the Montagues and Capulets; Capulet refuses to listen to Juliet <p>AO4 (5%): social, cultural and historical contexts</p> <ul style="list-style-type: none"> • Father's role is financial support; not necessarily there for emotional support / guidance

Sheila: She told mother.

Mrs Birling: (alarmed) Sheila!

Sheila: Well, he has to know.

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

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

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

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

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

Birling: (angrily to Eric) You're the one I blame for this.

Eric: I'll bet I am.

Birling: (angrily) Yes, and you don't realize yet all you've done. There'll be a public scandal.

Eric: Well, I don't care now....

Mrs Birling: (coming to life) I'm absolutely ashamed of you.

Eric: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes both of you.

AO1 (5%): writers' ideas, attitudes and perspectives

- Consider Eric's emotional state – at this point, you can think of him as a father who has lost a child – since his unborn son is presumably dead. Analyse how this affects him as a person. How does he change?
- Birling threatens violence; Eric "almost threatening" his mother

AO2 (10%): language, structure and form

- Another example of "hysterical"
- Stage directions - link to climax of the play
- Repetition of the absolute "never" to reveal that the family problems are deeply rooted

AO3 (5%): Make comparisons

- Juliet's father also threatens physical violence (more shocking as it's directed at a young girl?)

AO4 (5%): social, cultural and historical contexts

- This is a morality play which stems from medieval religious plays. One of the 10 commandments from the Bible is "Honour thy father and thy mother" – Eric goes against this moral law

Birling: (angrily) Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all--

Sheila: (scornfully) That's all.

Birling: Well, what have you to say?

Sheila: I don't know where to begin.

Birling: **Then don't begin. Nobody wants you to**

Birling: Well, if he wasn't, it matters a devil of a lot. Makes all the difference.

Sheila: No, it doesn't.

Birling: **Don't talk rubbish.** Of course it does.

Sheila: Well, **it doesn't to me. And it oughtn't to you,** either.

Mrs Birling: **Don't be childish,** Sheila.

Sheila: (flaring up) I'm not being. If you want to know, **it's you two who are being childish** – trying not to face the facts.

Birling: I won't have that sort of talk. Any more of that and you leave this room.

Eric: **That'll be terrible for her, won't it?**

Eric: (shouting) And I say the girl's dead and we all helped to kill her – and that's what matters -

Birling: (also shouting, threatening Eric) And I say – either **stop shouting or get out.** (Glaring at him but in quiet tone.) **Some fathers I know would have kicked you out of the house anyhow by this time.** So hold your tongue if you want to stay here.

- AO1 (5%): writers' ideas, attitudes and perspectives
 - Dismissive, commanding language
 - Accusations – placing blame.
 - Eric's sarcastic response shows his distance from the family
- AO2 (10%): language, structure and form
 - Excellent range of adjectives here show how the characters feel about each other – repetition of childish; rubbish used to describe Sheila's ideas
 - Birling threatens them with leaving if they won't speak as he wishes
 - Repetition of the absolute "never" to reveal that the family problems are deeply rooted
- AO3 (5%): Make comparisons
 - Similar use of threats and ignoring the things that the children say
- AO4 (5%): social, cultural and historical contexts
 - Social responsibility and traditional capitalist views

Birling: (heartily) 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: (passionately) You're pretending everything's just as it was before

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.

Birling: (pointing to Eric and Sheila) Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke-

More about context:

Great deal of tension about political climate and fears of war
After World War 1, many questioned the leadership of the country

Women were controlled by their families and fathers

Men expected to work to support the family and to protect their women, especially their daughter

Women were expected to marry into money so that they wouldn't have to work

The Birlings want everyone to believe they are a perfect family so that their reputation and power remains strong

AO1 (5%): writers' ideas, attitudes and perspectives

- Dismissive, condescending tone
- Birling encourages Sheila back into a troubled relationship without considering her feelings

AO2 (10%): language, structure and form

- Another example of "feel better" in the morning
- Structure – right before the second phone call where the parents are proven wrong; they seem smug and superior
- Simile to compare the children to the parents when they act nothing alike

AO3 (5%): Make comparisons

- Juliet's father also tries to push Juliet into a marriage without considering her feelings (more contextually appropriate for him)

AO4 (5%): social, cultural and historical contexts

- This is a morality play which stems from medieval religious plays. One of the 10 commandments from the Bible is "Honour thy father and thy mother" – Eric goes against this moral law

Great deal of tension within Birling family (secrets etc.)

After the inspector's arrival, the children begin to question their parents and to think for themselves

The treatment of Sheila and how she begins to refuse commands

By the end of the play, the parents no longer have any authority over their children

The younger generation challenge the traditional views of their elders who try to silence them; threaten them into compliance or silence

