



ERIC IN AN INSPECTOR CALLS

! YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! !



! COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA !

Cover Checklist- Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

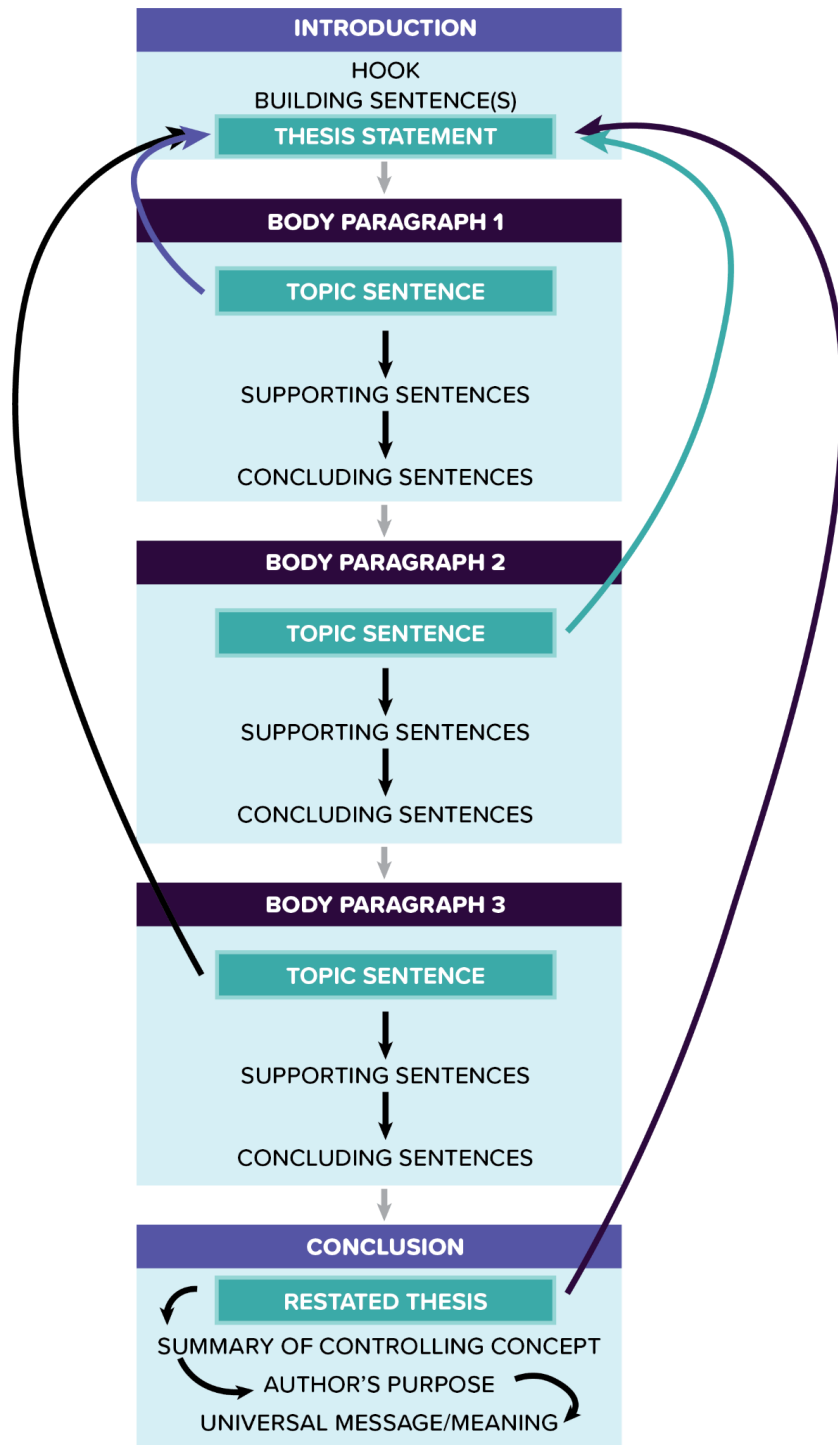
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100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

I. Introduction

- Introduce the quote from Mr. Birling and its irony
- State the aim of the essay: explore Eric Birling's character arc and its reflection of Priestley's desire for societal transformation

II. Eric's initial presentation as a secretive and immature individual

- Description of Eric as 'half shy, half assertive'
- Exploration of how his character mirrors societal divisions in Edwardian England

III. Eric's irresponsible actions and avoidance of responsibility

- Act Two: Eric's confession about forcing his way into Eva's lodgings
- Use of euphemistic language to avoid taking responsibility
- Reflection on Edwardian capitalist attitudes towards responsibility, alcohol, and women

IV. Eric's acceptance of responsibility and transformation

- Act Three: Eric's acknowledgment of guilt
- Adoption of the Inspector's message of collective responsibility
- Contrast with other characters, such as Mr. Birling and Gerald

V. Conclusion

- Recap of Eric's character arc as a representation of Priestley's aspirations for societal change
- Ambiguity of Eric's true transformation
- Reflection on the play's political message and implications for postwar society
- The theme of second chances and hope for the future





STEP 1: OUTLINING - Complete Your 100% Essay Outline

| Criteria | Status | INTRODUCTION - Do not make this too detailed. |
|--|---|---|
| Hook AO1 <div>quote ▾</div> | <div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete) | Mr. Birling tells Eric at the beginning of the play: '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.' |
| Building sentence(s) AO3 <div><input type="checkbox"/> counter-argument OR <input checked="" type="checkbox"/> some contextual info</div> | <div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete) | What Mr. Birling does not realise at the beginning of the play, is how ironic his statement will become later when Eric learns not of 'responsibility' to his social class as Mr. Birling implies here, but he learns to accept social responsibility as the Inspector teaches them. |
| Thesis statement AO1 <div><input checked="" type="checkbox"/> key-idea-1 <input checked="" type="checkbox"/> key-idea-2 <input checked="" type="checkbox"/> key-idea-3</div> | <div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete) | Consequently, this essay will explore how Eric Birling's character arc reflects Priestley's desire to see broader societal transformations within Edwardian England, moving from an initial state of immaturity and irresponsibility towards a recognition of collective social responsibility. |
| Criteria | Status | BODY PARAGRAPH 1 - only focus on KEY IDEA #1 |
| WHAT? Topic sentence AO1 <div><input checked="" type="checkbox"/> key-idea-1</div> | <div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete) | Initially, Priestley presents Eric as a secretive and immature individual, caught between shyness and assertiveness. |
| HOW? Supporting sentences AO2 <div><input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*</div> | <div>Complete ▾</div> (only mark complete when steps 1-5 are ALL complete) | The stage direction 'half shy, half assertive' highlights this duality, creating a sense of confusion and suggesting that Eric's character is not yet fully formed and that, perhaps, his true nature is hidden beneath a veneer of social expectation. In particular, the adjective 'shy' connotes vulnerability, insecurity, and a lack of confidence, which elicits empathy from the audience, while 'assertive' implies self-assurance, dominance, and even aggression, which is much more ambiguous. By juxtaposing these contrasting qualities, Priestley compels the audience to question the extent to which Eric's behaviour is driven by genuine conviction or by the pressures of conforming to the rigid, hierarchical Edwardian capitalist society. Additionally, perhaps Priestley is foreshadowing the fact that Eric's 'half assertiveness' |





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| | | can be used for both bad, such as when he forces his way in Eva's 'lodgings' or good, such as when he reminds his family that 'We all admitted it'. However, the repetition of 'half' also hints at the possibility of change in Eric's character and foreshadows his potential for transformation. |
| <p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input checked="" type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | Nevertheless, this tension could be an effort by Priestley to mirror the broader societal divisions in Edwardian England, where traditional values were increasingly challenged by progressive ideas and the call for social reform as championed by activists like J.B. Priestley. |
| Criteria | Status | BODY PARAGRAPH 2 - only focus on KEY IDEA #2 |
| <p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key idea 2</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | However, one of the most shocking moments for Eric comes in Act Two as he faces questioning by the inspector, and the audience discovers that he forced his way into Eva's lodgings. |
| <p>HOW? Supporting sentences AO2</p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close analysis</p> <p><input checked="" type="checkbox"/> effects*</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | He confesses - in a euphemistic style, however - that alcohol had put him in 'that state when a chap easily turns nasty.' Priestley's choice of the determiner 'that' is notable, as it implies Eric is appealing to a shared understanding among his listeners, assuming they have experienced drunkenness and know exactly what 'that state' entails. This indirect reference to an irresponsible drunken state demonstrates his unwillingness to accept responsibility for his actions and hints that he uses alcohol as an excuse for his implied assault on Eva. Moreover, Priestley expands on this notion when Eric refers to himself in the third person as 'a chap', a colloquial word for a young male, which carries affable connotations. Eric's use of the third person creates distance between himself and the implied assault, and through this language, Eric presents himself as a congenial young man who avoids taking responsibility for his actions, attributing them solely to alcohol. Therefore, even though the audience may have felt some sympathy for Eric at the beginning when he is presented as 'half shy, half assertive', the revelations about Eric's unethical treatment of his unwillingness to accept responsibility for his actions here is much more likely to elicit frustration and anger. |





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| <p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input checked="" type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>However, Priestley may be attempting to shed light on Edwardian capitalist attitudes toward responsibility, alcohol consumption, and the treatment of women. Consequently, Eric's evasion of accountability for his actions, using alcohol as an excuse, exposes the prevalent disregard for personal responsibility within his upper-class, capitalist context.</p> |
| <p>Criteria</p> | <p>Status</p> | <p>BODY PARAGRAPH 3 - only focus on KEY IDEA #3</p> |
| <p><u>WHAT? Topic sentence AO1</u></p> <p><input checked="" type="checkbox"/> key-idea-3</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>Nonetheless, by the final act of the play, Eric has begun to accept responsibility for his actions and acknowledges his guilt.</p> |
| <p><u>HOW? Supporting sentences AO2</u></p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close-analysis</p> <p><input checked="" type="checkbox"/> effects*</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>Priestley employs short sentences and a hyphen to convey Eric's distress: 'And that's when it happened. And I don't even remember—that's the hellish thing.' Eric's euphemistic language once again implies his reluctance to provide details about the incident, likely because he struggles to confront what he has done. The statement 'And that's when it happened,' hinting at assault, allows the audience to draw their own conclusions about the events of that night, making his behaviour all the more appalling to the audience. Nevertheless, we might say that Priestley uses this moment as a catalyst for the transformation in Eric's character by the play's conclusion. By the end of 'An Inspector Calls,' Eric, alongside Sheila, has grasped the concept of collective social responsibility, and the debate surrounding the inspector's authenticity becomes inconsequential to Eric, who asserts, 'We did her in all right.' He purposefully employs the plural personal pronoun 'we' to emphasise that not only his mother but all of them bear responsibility for Eva's demise. This could symbolise Priestley's socialist belief in the shared responsibility for Eva's welfare and that of other vulnerable individuals in society. Furthermore, Eric asserts, 'It's what happened to the girl and what we all did to her that matters.' He has come to terms with his part in her downfall, and the inspector's message of collective responsibility supersedes his own identity. Consequently, Eric's language mirrors that of the inspector, who serves as Priestley's mouthpiece.</p> |





| <p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>Coinciding with this character arc, the audience experiences a range of emotions with Eric, from sympathy and empathy for his vulnerable and confused character, moving to frustration, anger, and disappointment towards his treatment of Eva, to a sense of hope and relief that his character has evolved, even admiration for Eric's newfound understanding of collective responsibility, which juxtaposes the unchanging attitudes of his father, mother and Gerald.</p> |
|--|---|---|
| Criteria | Status | CONCLUSION - <u>CRUCIAL!</u> |
| <p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>In conclusion, we may see Eric Birling's character arc as representing Priestley's aspiration for wider societal changes in Edwardian England, transitioning from an initial phase of immaturity and irresponsibility to an acknowledgement of shared social accountability.</p> |
| <p><u>Summary of controlling concept AO1</u></p> <p>How does your thesis link to the central theme of the text?</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>However, Priestley does not make it absolutely clear as to how far Eric truly learns the Inspector's lesson, despite Eric's proclamations that he has done so. For example, Charles Dickens provides the blueprint in 'A Christmas Carol', for true change; it starts with a change of heart, it develops into verbal acceptance of responsibility, and it is solidified with action, such as when Scrooge becomes 'second father to Tiny Tim'. However, because 'An Inspector Calls' ends with a cliffhanger, the audience never gets to see whether Eric and Sheila actually take the final step and drive true change through their actions.</p> |
| <p><u>Summary of author's central purpose AO1/AO3</u></p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p> | <p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p> | <p>To that end, perhaps the second death in the play (a possible symbol of World War 2) carries with it Priestley's political point that the lessons of World War 1, represented by the abuse and death of Eva, were, in fact, not learnt, so the Birlings now face, in the final word of the play, 'questions'. Priestley's question in 1945 is about how the ruling classes allowed World War 2 to occur, so that millions and millions of Eva Smiths and John Smiths lost their lives again. Eric and Sheila, therefore, perhaps represent the younger generation who grew up in the interwar years and ultimately failed to live up to their responsibility. To emphasise this point, in the climactic speech of the play, the Inspector warns the Birlings that 'We don't live alone. We are members of one body. We are responsible for each other'; he is echoing Priestley's wartime message and his hopes for a more caring postwar world. Priestley's play, therefore, reflected the mood of the country, who ousted Winston Churchill and his Conservative government, which had taken them to war and replaced them</p> |





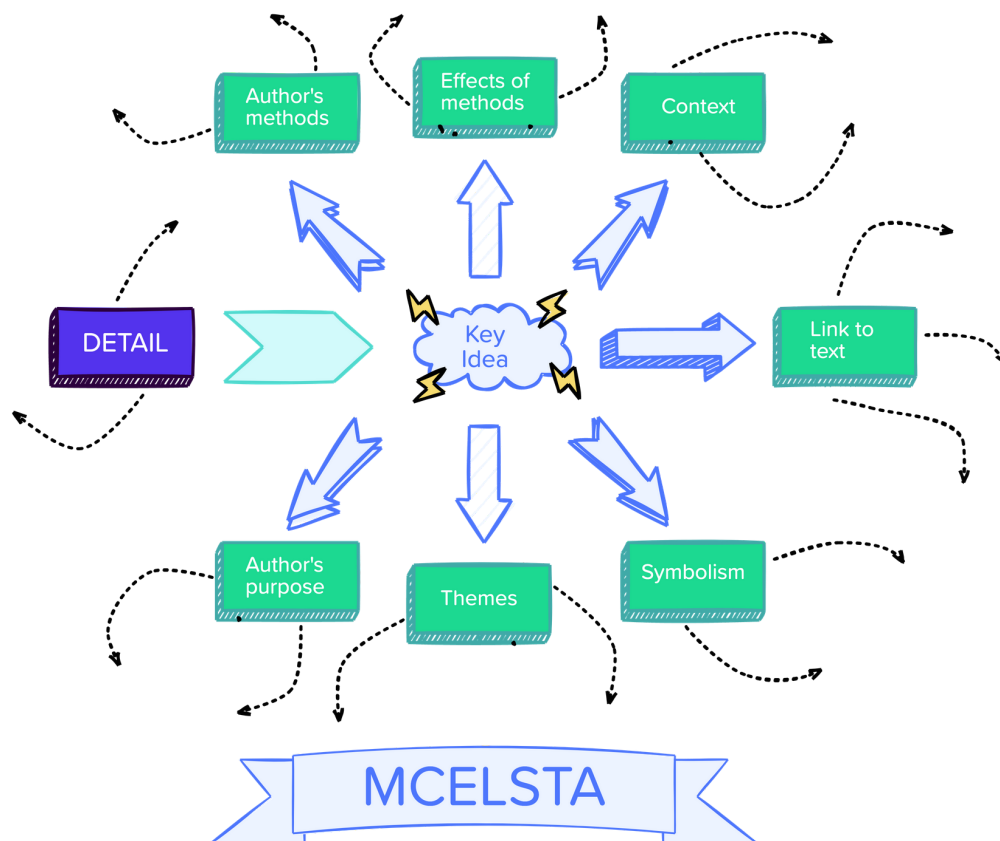
| | | |
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| | | with the socialist Labour government; consequently, it is not Sheila and Eric but their children who have learnt the Inspector's lesson. |
| Universal message AO1 (What is the MAIN message of the text? Focus on the end.) | Complete ▾ (only mark complete when steps 1-5 are ALL complete) | However, through all the tragedy and disaster of the two world wars, Priestley may be telling us that they also represent second chances; consequently, if the vision was lost in 1914, and even in 1945, all may not be lost forever. |



STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ☒ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ☐ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ☒ **EVIDENCE:** EMBED a quote to back up your ideas.
- ☐ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ☐ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ☒ **AUTHOR'S PURPOSE:** Explore why they might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods (check toolkit).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: check the toolkit for help.
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semicolon to separate or join closely related sentences:
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - Put Your Essay Together as One Complete Piece

Mr. Birling tells Eric at the beginning of the play: '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.' What Mr. Birling does not realise at the beginning of the play, is how ironic his statement will become later when Eric learns not of 'responsibility' to his social class as Mr. Birling implies here, but he learns to accept social responsibility as the Inspector teaches them. Consequently, this essay will explore how Eric Birling's character arc reflects Priestley's desire to see broader societal transformations within Edwardian England, moving from an initial state of immaturity and irresponsibility towards a recognition of collective social responsibility.

Initially, Priestley presents Eric as a secretive and immature individual, caught between shyness and assertiveness. The stage direction 'half shy, half assertive' highlights this duality, creating a sense of confusion and suggesting that Eric's character is not yet fully formed and that, perhaps, his true nature is hidden beneath a veneer of social expectation. In particular, the adjective 'shy' connotes vulnerability, insecurity, and a lack of confidence, which elicits empathy from the audience, while 'assertive' implies self-assurance, dominance, and even aggression, which is much more ambiguous. By juxtaposing these contrasting qualities, Priestley compels the audience to question the extent to which Eric's behaviour is driven by genuine conviction or by the pressures of conforming to the rigid, hierarchical Edwardian capitalist society. Additionally, perhaps Priestley is foreshadowing the fact that Eric's 'half assertiveness' can be used for both bad, such as when he forces his way in Eva's 'lodgings' or good, such as when he reminds his family that 'We all admitted it'. However, the repetition of 'half' also hints at the possibility of change in Eric's character and foreshadows his potential for transformation. Nevertheless, this tension could be an effort by Priestley to mirror the broader societal divisions in Edwardian England, where traditional values were increasingly challenged by progressive ideas and the call for social reform as championed by activists like J.B. Priestley.

However, one of the most shocking moments for Eric comes in Act Two as he faces questioning by the inspector, and the audience discovers that he forced his way into Eva's lodgings. He confesses - in a euphemistic style, however - that alcohol had put him in 'that state when a chap easily turns nasty.' Priestley's choice of the determiner 'that' is notable, as it implies Eric is appealing to a shared understanding among his listeners, assuming they have experienced drunkenness and know exactly what 'that state' entails. This indirect reference to an irresponsible drunken state demonstrates his unwillingness to accept responsibility for his actions and hints that he uses alcohol as an excuse for his implied assault on Eva. Moreover, Priestley expands on this notion when Eric refers to himself in the third person as 'a chap', a colloquial word for a young male, which carries affable connotations. Eric's use of the third person creates distance between himself and the implied assault, and through this language, Eric presents himself as a congenial young man who avoids taking responsibility for his actions, attributing them solely to alcohol. Therefore, even though the audience may have felt some sympathy for Eric at the beginning when he is presented as 'half shy, half assertive', the revelations about Eric's unethical treatment of his unwillingness to accept responsibility for his actions here is much more likely to elicit frustration and anger. However, Priestley may be attempting to shed light on Edwardian capitalist attitudes toward responsibility, alcohol consumption, and the treatment of women. Consequently, Eric's evasion of accountability for his actions, using alcohol as an excuse, exposes the prevalent disregard for personal responsibility within his upper-class, capitalist context.

Nonetheless, by the final act of the play, Eric has begun to accept responsibility for his actions and acknowledges his guilt. Priestley employs short sentences and a hyphen to convey Eric's distress: 'And that's when it happened. And I don't even remember—that's the hellish thing.' Eric's euphemistic language once again implies his reluctance to provide details about the incident, likely because he struggles to confront what he has done. The statement 'And





that's when it happened,' hinting at assault, allows the audience to draw their own conclusions about the events of that night, making his behaviour all the more appalling to the audience. Nevertheless, we might say that Priestley uses this moment as a catalyst for the transformation in Eric's character by the play's conclusion. By the end of 'An Inspector Calls,' Eric, alongside Sheila, has grasped the concept of collective social responsibility, and the debate surrounding the inspector's authenticity becomes inconsequential to Eric, who asserts, 'We did her in all right.' He purposefully employs the plural personal pronoun 'we' to emphasise that not only his mother but all of them bear responsibility for Eva's demise. This could symbolise Priestley's socialist belief in the shared responsibility for Eva's welfare and that of other vulnerable individuals in society. Furthermore, Eric asserts, 'It's what happened to the girl and what we all did to her that matters.' He has come to terms with his part in her downfall, and the inspector's message of collective responsibility supersedes his own identity. Consequently, Eric's language mirrors that of the inspector, who serves as Priestley's mouthpiece. Coinciding with this character arc, the audience experiences a range of emotions with Eric, from sympathy and empathy for his vulnerable and confused character, moving to frustration, anger, and disappointment towards his treatment of Eva, to a sense of hope and relief that his character has evolved, even admiration for Eric's newfound understanding of collective responsibility, which juxtaposes the unchanging attitudes of his father, mother and Gerald.

In conclusion, we may see Eric Birling's character arc as representing Priestley's aspiration for wider societal changes in Edwardian England, transitioning from an initial phase of immaturity and irresponsibility to an acknowledgement of shared social accountability. However, Priestley does not make it absolutely clear as to how far Eric truly learns the Inspector's lesson, despite Eric's proclamations that he has done so. For example, Charles Dickens provides the blueprint in 'A Christmas Carol', for true change; it starts with a change of heart, it develops into verbal acceptance of responsibility, and it is solidified with action, such as when Scrooge becomes 'second father to Tiny Tim'. However, because 'An Inspector Calls' ends with a cliffhanger, the audience never gets to see whether Eric and Sheila actually take the final step and drive true change through their actions. To that end, perhaps the second death in the play (a possible symbol of World War 2) carries with it Priestley's political point that the lessons of World War 1, represented by the abuse and death of Eva, were, in fact, not learnt, so the Birlings now face, in the final word of the play, 'questions'. Priestley's question in 1945 is about how the ruling classes allowed World War 2 to occur, so that millions and millions of Eva Smiths and John Smiths lost their lives again. Eric and Sheila, therefore, perhaps represent the younger generation who grew up in the interwar years and ultimately failed to live up to their responsibility. To emphasise this point, in the climactic speech of the play, the Inspector warns the Birlings that 'We don't live alone. We are members of one body. We are responsible for each other'; he is echoing Priestley's wartime message and his hopes for a more caring postwar world. Priestley's play, therefore, reflected the mood of the country, who ousted Winston Churchill and his Conservative government, which had taken them to war and replaced them with the socialist Labour government; consequently, it is not Sheila and Eric but their children who have learnt the Inspector's lesson. However, through all the tragedy and disaster of the two world wars, Priestley may be telling us that they also represent second chances; consequently, if the vision was lost in 1914, and even in 1945, all may not be lost forever.

