

Year 10 English January PPE1 information

Area of Knowledge	Vocabulary	Quotes
<p>Context</p> <ul style="list-style-type: none"> • Set in 1912: the year the Titanic sunk; a time of significant class and gender divisions; two years before WW1. • Written in 1945: the end of WW2; reduced class and gender divisions; Labour Party wins the General Election; publication of Orwell's <i>Animal Farm</i>. • The play criticises the self-interested ideology of capitalism. • The play advocates the social responsibility associated with socialism. • J. B. Priestley was born in the industrial city of Bradford and grew up witnessing the effects of poverty and the arrogance of the ruling classes. • Priestley served in the British Army and was significantly affected by the deaths of his friends, mostly working-class and many poor. • Priestley called for political upheaval and a 'new and vital democracy', helping pave the way for the Labour Party to win in 1945. 	<p>Proletariat (n.) – <i>the working-classes</i></p> <p>Bourgeoisie (n.) – <i>the middle-classes who own the means of production</i></p> <p>Aristocracy (n.) – <i>the highest classes, typically of noble birth with hereditary titles</i></p> <p>Establishment (n.) – <i>the groups in society with power and influence</i></p> <p>Capitalism (n.) – <i>an economic and political system where trade and industry are owned privately for profit</i></p> <p>Socialism (n.) – <i>an economic and political system where trade and industry are owned publicly and by community as a whole</i></p> <p>Ideology (n.) – <i>a system of ideas and beliefs that influence one's perspective</i></p> <p>Subservient (a.) – <i>prepared to obey others without question.</i></p>	<p>1. 'A new and vital democracy' (J. B. Priestley, <i>Out of the People</i>)</p>
<p>Background</p> <ul style="list-style-type: none"> • Priestley foregrounds the arrogant, hubristic comfort and ignorance of the Birling family. • Priestley undermines the capitalist attitudes of Birling and the family 	<p>Foregrounds (v.) – <i>to make something very clear and prominent</i></p> <p>Undermines (v.) – <i>to lessen the power of someone or something</i></p> <p>Dramatic Irony (n.) – <i>when the audience has more knowledge than a character</i></p>	<p>2. "Pink and intimate... brighter and harder" (Stage Directions, Act 1)</p> <p>3. "Lower costs and higher prices" (Act 1)</p> <p>4. "A time of steadily increasing prosperity" (Act 1)</p>

<p>through powerful dramatic irony.</p> <ul style="list-style-type: none"> • Priestley employs the dissonance between 1912 and 1945 to emphasise the ignorance of the family. 	<p>Dissonance (n.) – <i>a conflict or lack of harmony between two things</i></p>	<p>5. “Unsinkable, absolutely unsinkable” (Act 1)</p>
<p>Arthur Birling</p> <ul style="list-style-type: none"> • Birling is a symbol of capitalist ignorance. <ul style="list-style-type: none"> • Birling is emphatic and imperious. • Birling desires even greater power and control. • Birling is flippant and dismissive when faced with his actions. • Birling refuses to learn his lesson. 	<p>Flippant (adj.) – <i>dismissive and disrespectful</i> Arrogant (adj.) – <i>Having an exaggerated sense of one’s importance or abilities.</i></p>	<p>6. “Heavy looking, rather portentous” (Stage Directions, Act 1)</p> <p>7. “We were paying the usual rates” (Act 1)</p> <p>8. “She’d had a lot to say – she had to go” (Act 1)</p> <p>9. “Wretched girl’s suicide” (Act 1)</p> <p>10. “We’ve been had” (Act 3)</p>
<p>Sheila Birling</p> <ul style="list-style-type: none"> • Sheila begins the play as infantile and childlike. • Sheila is a symbol of hope and change. • Sheila recognises the humanity of the proletariat and working classes. • Sheila is contrite when faced with her actions. • Sheila is subversive as she rejects the ignorance of her family. 	<p>Infantile (adj.) – <i>childlike and childish</i> Contrite (adj.) – <i>apologetic and remorseful</i> Awed (adj.) – <i>to be overwhelmed with admiration by something or someone.</i></p>	<p>11. “These girls aren’t cheap labour – they’re people” (Act 1)</p> <p>12. “I’m trying to tell the truth” (Act 1)</p> <p>13. “I’ll never, never do it again” (Act 1)</p> <p>14. “I suppose we’re all nice people now” (Act 3)</p>
<p>Gerald Croft</p> <ul style="list-style-type: none"> • Gerald is a symbol of the exploitative behaviour of the aristocracy. <ul style="list-style-type: none"> • Gerald is misogynistic in his view of women. • Gerald perceives himself as a benevolent hero. • Gerald disappoints audiences as he fails to learn to his lesson and his patronising 	<p>Exploitative (adj.) – <i>taking advantage of others who lack power</i> Misogynistic (adj.) – <i>a strong belief that women are inferior</i> Patronising (v.) – <i>to treat someone in a way that conveys a feeling of superiority</i></p>	<p>15. “I hate those hard-eyed dough-faced women” (Act 2)</p> <p>16. “It was inevitable” (Act 2)</p> <p>17. “You were the wonderful fairy prince” (Act 2)</p> <p>18. “Everything’s alright now, Sheila” (Act 3)</p>

<p>Sybil Birling</p> <ul style="list-style-type: none"> • Sybil is a symbol of the callous ignorance of the upper classes. • Sybil is bigoted; shows extreme prejudice towards the working classes. • Sybil abuses her power and privilege. <p>Sybil is obstinate; she refuses to learn her lesson.</p>	<p>Callous (adj.) – <i>hard and cruel</i></p> <p>Bigoted (adj.) – <i>extremely biased and prejudiced</i></p>	<p>19. “Girls of that class” (Act 2)</p> <p>20. “I was perfectly justified” (Act 2)</p> <p>21. “I consider it your duty” (Act 2)</p> <p>22. “I’m most grateful” (Act 3)</p>
<p>Eric Birling</p> <ul style="list-style-type: none"> • Eric is a character conflicted by the arrogance of his upbringing and his developing social conscience. • Eric abuses his power and privilege and behaves impetuously towards Eva. • Eric’s behaviour is a consequence of the arrogance of his parents and his class. • Eric develops into an assertive and remorseful character who advocates social justice. 	<p>Conflicted (adj.) – <i>confused and torn between ideas</i></p> <p>Remorseful (adj.) – <i>sorry, contrite, regretful</i></p> <p>Accusatory (adj.) – <i>To blame someone or something.</i></p>	<p>23. “Half-shy, half-assertive” (Stage directions, Act 1)</p> <p>24. “When a chap turns easily nasty” (Act 3)</p> <p>25. “You’re not the kind of father a chap could go to” (Act 3)</p> <p>26. “You killed them both” (Act 3)</p> <p>27. “We all helped to kill her” (Act 3)</p>
<p>Inspector Goole</p> <ul style="list-style-type: none"> • The Inspector is assertive; he demands justice for the working classes. • The Inspector advocates a unity between the classes in support of social justice and socialism. • The Inspector is omniscient; his knowledge is God-like. • The Inspector presents a foreboding and sinister warning of the consequences of capitalism and self-interest. 	<p>Omniscient (adj.) – <i>all-knowing, wise</i></p> <p>Foreboding (adj.) – <i>threatening, suggesting something bad will happen</i></p> <p>Didactic (adj.) – <i>To educate or teach others.</i></p>	<p>28. “Just remember this” (Act 3)</p> <p>29. “We are members of one body” (Act 3)</p> <p>30. “Fire and blood and anguish” (Act 3)</p>

<p>Ending of the Play</p> <ul style="list-style-type: none"> • Priestley uses the end of the play to emphasise the cyclical arrogance of class; they are ‘triumphant’ as they celebrate their discovery that the Inspector is a fake, but horrified when told a second Inspector is due to arrive. • The play’s confounding denouement concludes with a mood of disquietude as the family prepare for a second Inspector. 	<p>Cyclical (adj.) – <i>something that goes in a cycle or is recurrent</i></p>	<p>31. “Triumphantly” (Act 3) 32. “As they stare guiltily and dumbfounded, the curtain falls” (Act 3)</p>
<p>Social/moral Responsibility</p>	<ul style="list-style-type: none"> • Priestley advocates a socialist message of collective moral/social responsibility. • Priestley highlights the dark consequences of rejecting social/moral responsibility. 	
<p>Social Class</p>	<ul style="list-style-type: none"> • Priestley exposes the stark disparity between the social classes. • Priestley reveals the power and opportunity awarded to the upper classes, while highlighting the suffering and oppression faced by the working classes. 	
<p>Age</p>	<ul style="list-style-type: none"> • Priestley appeals to the younger generation to carve out a more moral, just and compassionate society. • Priestley criticises the stagnant, selfish attitudes of the older generations. 	
<p>Gender</p>	<ul style="list-style-type: none"> • Priestley exposes the misogyny and suffering faced by women of the working classes. • Priestley uses Sheila to represent proto-feminism and the fight for equal rights. 	
<p>Morality and legality</p>	<ul style="list-style-type: none"> • Priestley distinguishes between moral and legal responsibility, asserting that one’s behaviour should be judged by its effect on others rather than its legality. 	
<p>Power and Influence</p>	<ul style="list-style-type: none"> • Priestley criticises the abuse of power by the wealthy upper classes. • Priestley exposes the lack of power and agency faced by those in the working classes. 	
<p>Super Sentences: Super Sentence 9: Embedded clause sentence: St John Bosco College, a Catholic school in Battersea, offers a broad and rich curriculum. Super Sentence 10: Adverbial sentence: Clearly, the spirit of RUAH underpins everything that happens in St John Bosco College. With lots of enthusiasm, she bounded into school. Super Sentence 11: Conditional clauses: (if, unless) If you try your best at all times, you will succeed at St John Bosco College.</p>		

Super Sentence 12: Time clauses: (When, before, after, since, at ...)

After school finishes, it is important to complete homework and revise.

Super Sentence 13: Non-finite clauses: (present participle followed by past participle)

Reading through the revision notes, he hoped for good results in his PPEs.

Super Sentence 14: Noun sentence:

The achievements of students at St John Bosco College are something to be celebrated.