



GCSE Drama

An Inspector Calls

by

J. B. Priestley



Historical context

An Inspector Calls was written in 1945, however it is set in 1912 and reflects the Edwardian era. King Edward VII ruled from 1901 to 1910, but the Edwardian era itself spans from the mid-1890s to 1914, the year when the First World War began.

The playwright J.B. Priestley was born in Bradford in 1894. He fought for England in the First World War and this experience was formative for him. He later studied literature and political science at Cambridge, and on graduating, began his career as an essayist. He later branched out into other genres. He wrote quickly and thoroughly, producing dozens of texts.

Priestley had strong political views, which were heavily influenced by the area he grew up in and by his father, Jonathan. Priestley was brought up in a strong non-conformist socialist tradition, which had a significant impact on his work. Bradford was an industrial town (it became a city in 1897) that had grown very quickly around the wool and dyeing industries. Priestley enjoyed growing up there as Bradford had much to offer in the way of jobs (he worked for a while as a young clerk for a company which dealt in wool) and entertainment. However, he was aware of the poverty that many families in the area faced. Priestley also noticed that the town's respectable folk could be hypocritical, attending chapel on a Sunday and pretending to be religious, but on a Saturday night they would become 'coarsely raffish, ill-using young women'. This observation is explored and developed in *An Inspector Calls* through the treatment of the character Eva Smith.

The play is set during the Edwardian era (mid-1890s to 1914). This period saw the growth of a number of political movements. They highlighted the struggle and big divide between the rich and poor. Many of the rich believed poor people had no manners or sophistication and it was strongly believed that no poor people could get rich. Society generally believed that the rich were better than the poor and this led to the exploitation of the working class. Many wealthy people believed they were entitled to exploit the workers, pay them poor wages and sack and punish them as they pleased without consequence. Priestley explores this flawed and unjust system throughout the play, exposing it as both hypocritical and ineffective. As a socialist, Priestley believed that wealth should be distributed equally amongst the population. The character of Arthur Birling symbolises capitalism, which relies on industry and business to create wealth. Of course, this wealth goes to the bourgeoisie (middle-class).

The play also reflects other significant changes and developments of the time. The play itself is a historic drama, set in the run-up to the First World War and Priestley uses dramatic irony (a situation in which the audience know something, but the characters do not) as the characters constantly refer to the possibility of a war. As a pacifist, Priestley uses the play to convey the need for social harmony. The play is also set against the background of the suffrage movement when women were pushing for the right of all women to vote and stand in political elections. In the play, Eva Smith represents the struggle of the movement through her encounter with Arthur Birling. Priestley uses this as a reminder of the backward thinking of men in the Edwardian era who believed women should know their place as they were not equal to men.

The Titanic stood for the hope and optimism of an era, but it was the sinking of this ship that brought about Priestley's desire for change. The building of an unsinkable ship demonstrated the arrogance of the upper class and how they believed themselves to be untouchable. The reference in the play could be a warning that nothing is sure in life; wealth and position can easily be taken away and what will society be left with?

An Inspector Calls is often described as a morality play, with the intention of teaching people how to behave, to recognise we must take personal responsibility for our actions and to remind us of our collective responsibility to society. This is evident in the Inspector's final speech to the family in Act 3:

"We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and bloody and anguish. Good night."

The 1945 play may have been set in the past, but its purpose was to look to the future, arguing strongly for a more positive society. Tony Benn MP believed that Priestley 'consciously intended to make [*An Inspector Calls*] a contribution to public understanding which, in its turn, he hoped might lead to a Labour victory after the war was over.'

Task

Find two examples from the play that highlight the social/historic context of *An Inspector Calls*.

Original Staging Conditions

- *An Inspector Calls* was first performed in 1945 in two Russian theatres - Moscow's Kamerny Theatre and Leningrad's Comedy Theatre - as a suitable British venue could not be found. Priestley had written the play in a single week and all of Britain's theatres had already been booked for the season.
- The Kamerny Theatre, founded in 1914, was a chamber theatre that became known as a major force in Russian theatre. Chamber theatre is a method of adapting literary works to the stage using a maximal amount of the work's original text and often minimal and suggestive settings. A chamber theatre is a small intimate space, with a stage that is close to the audience. The Kamerny was founded by Alexander Tairov to serve as an experimental theatre space. Despite the fact that the Birling's dining room is described by Priestley in detail, he also writes 'If a realistic set is used...' Therefore, he acknowledges that it doesn't have to be staged using a realistic set. Given the choice of venue, a more minimal staging was used for the first performance of the play. Priestley's original idea for this production was to use a big cyclorama with a sky painted on it, giving the production a more impressionistic feel.

- The image below is from the original production in Moscow. Although staging might have been minimal, the props suggest a wealthy family and the costumes reflect the year 1912, when the play was set. It was staged on a proscenium arch stage. Priestley later commented that the Moscow production was his favourite.



- The London premiere of *An Inspector Calls* was produced at the New Theatre in **October 1946**. The New Theatre had a proscenium arch stage.

- Priestley did not want the play to be staged on a realistic 'box set' (i.e. showing a realistic, fully furnished room with the fourth wall [facing the audience] missing). In his opening stage direction, he tells directors that they might be 'well advised to dispense with an ordinary realistic set.' Unfortunately, the original director, Basil Dean, used a realistic box set but one that was lit in bright green. After the dress rehearsal, Ralph Richardson (who played the Inspector) fired the director and had the lighting entirely changed.



Image from the 1946 London production

- Even though the director was fired, the set remained the same: a living room in a naturalistic style. In Act 1, a dining table filled the stage. During the rest of the play, when the interest was centred on another part of the room, the table was set back, and a fireplace emerged. Otherwise, the set remained the same throughout. The wallpaper was coloured dark red, symbolically suggesting the blood of soldiers from future wars. There were pictures on the walls depicting well-fed cattle symbolically peering through the mist. The set reflected a comfortably well-off middle-to-upper-middle-class family. The props also suggested wealth, e.g. champagne glasses and a decanter of port.

- Priestley stated that the lights should be pink and intimate, suggesting a cosy atmosphere and that everything in the life of the Birling family was rosy. Once the Inspector arrived, the lights would become brighter and harsher in order to symbolically suggest that the Inspector was shining a light into their lives to reveal the truth.
- The costumes were naturalistic, reflecting the era (1912), the social status of the Birlings and the occasion, Sheila and Gerald's engagement.

Component 3

Questions in Component 3 could focus on how meaning is interpreted and communicated through the following:

- use of performance space and spatial relationships on stage, including the impact of different stages
- design of lighting, sound, set (including props) and costumes, hair and make-up.

The following tasks will help you explore different design ideas. Remember you don't have to stay with the original design in your exam response. Experiment with different design ideas and apply them to different scenes from the play to see which are the most creative / effective.

Tasks

Below are examples of set designs from different productions of *An Inspector Calls*.

a)



b)



c)



1. With a partner, choose one of the images. Explain how it creates the atmosphere of the play and why you think it is successful in creating the atmosphere.
2. Choose the image that you think is the least effective in creating the atmosphere of the play. Explain the reasons for your choice.
3. Choose one of the images where you think colour is used effectively. Explain the reasons for your choice.
4. In the 1950s, J. B. Priestley went to the Malvern Festival to see a new production of *An Inspector Calls*. After the show, he met the designer who was very pleased with her 'beautiful box set' and asked Priestley what he thought of it. He replied 'I never intended it for a box set. I didn't write it for a box set and I wish people would stop doing it in a box set.'

Design a **minimalistic** set for a production of *An Inspector Calls*, which will be performed on a **theatre in the round** stage. Explain your choice of set and props, use of colour and fabric. Think of how you will convey the period when the play is set to an audience.

5. The opening scene of *An Inspector Calls* shows 'The dining room of a fairly large suburban house, belonging to a prosperous manufacturer'. As a designer, create a set for this scene using a **traverse** stage. Explain your choice of style, set and props, use of colour, fabric and style and how these choices create atmosphere.

Tasks

Lighting, music and sound effects will play a pivotal role in helping to create atmosphere in any production of *An Inspector Calls*.

Lighting

1. Look at the following images, which are from Stephen Daldry's production of *An Inspector Calls*.

With a partner, discuss the effectiveness of the lighting in helping to create atmosphere in these scenes. Explain the atmosphere and the meaning that the designer is trying to convey to an audience.



Choose one extract from *An Inspector Calls*. As a designer, explain how you would use lighting to create atmosphere in this extract. In your answer, consider the following:

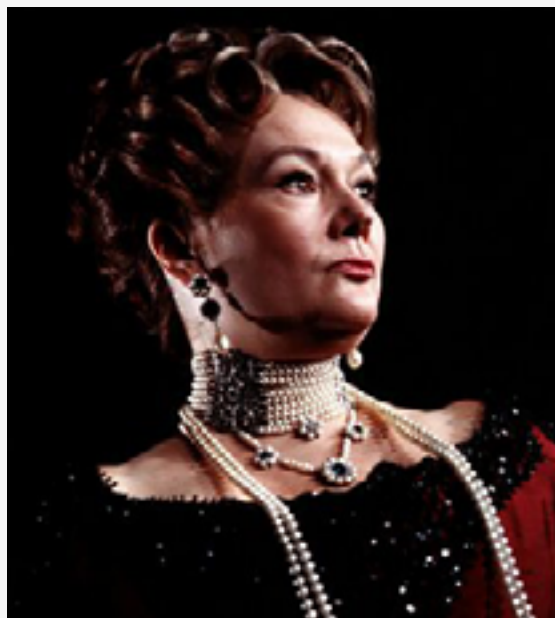
- intensity/strength of lighting
- focus
- special effects
- colour
- gobos
- types of lanterns.

Music and sound effects

1. In groups of four, record a soundscape which could be used for the opening of Act 1. Decide at which points in the scene it would be played to help create atmosphere, location and weather conditions. Create a cue sheet showing where it would be faded in/out and the intensity of the volume.
2. Choose a piece of contemporary music or a song that could be used for the opening scene. Explain the reasons for your choice.
3. Choose a piece of music or a song that could be used as the Inspector's 'theme' and played at key moments when the Inspector appears. Explain the reasons for your choice.
4. Choose one scene from the play and create a list of sound effects (SFX) you would use. Explain how and why the SFX you have chosen could be used to create atmosphere or suggest the location or period of the play, etc.

Tasks

With a partner, look at the images below showing how the character of Mrs. Birling was portrayed in different productions of *An Inspector Calls*.



1. Which image is closest to your own ideas of how the character of Mrs. Birling should be portrayed on stage? Explain the reasons for your choice.
2. Which image challenged your ideas of how the character of the Mrs. Birling should be portrayed on stage? Explain the reason for your choice
3. Explain what you think the character of Mrs. Birling represents within the play. Look at a scene they appear in and discuss the function of their character.
4. Look carefully at the three images of Mrs. Birling and explain the costume choices each designer has made. In your answer, consider the following:
 - period of the play
 - choice of material/fabric
 - garments
 - colour
 - accessories
 - hair/make-up
 - style.

Tasks

Costume, hair and make-up design are also vital to any play, especially *An Inspector Calls*.

1. As a designer, create the costume of one of the characters for a contemporary production of *An Inspector Calls*. Explain the style, garments, colour, fabric, accessories, hair and make-up you have chosen and the reason for your choices.
2. As a designer, create a mood board for the costume of the Inspector.

3. Using this [template](#), design the following:

- suitable stage make-up for the character of Mr. Birling in Act 1
- an expressionistic mask for the character of Mr. Birling in Act 1.

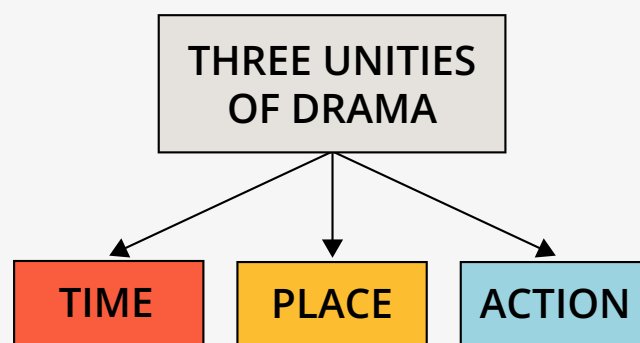
The structure of the play

- The structure is how the plot or story is laid out, including a beginning, middle and an end. The structure of *An Inspector Calls* is **chronological**. This means that the events are revealed to the audience in the order in which they happen.
- The events of the play are organized into three acts. Priestley cleverly structures the acts so that they end on gripping cliff-hangers. There is a final climax and then a twist at the end. This structure keeps the audience gripped throughout the play.
- The play also follows the classic model of tragedy as prescribed by Aristotle, a Greek philosopher. His model is called **three unities of drama**.

Unity of time - The action in a play should occur over a period of no more than 24 hours. The events in *An Inspector Calls* occur over the timespan of an evening.

Unity of place - A play should exist in a single physical space. The events all occur within the Birling's dining room.

Unity of action - A play should have one action that it follows with minimal subplots. The inspector wants to find out who is responsible for the death of Eva Smith.



By using the three unities, the audience feel like they are experiencing the play in real time. They watch the events unfold within the same timescale as the Birling family. The audience, like the Birling family, have to listen to what Inspector Goole has to say. This reinforces his omniscient nature. He is the embodiment of Priestley's political and social ideas. By using the three unities, everyone in the room including the audience has to listen to him.

Tasks

Tension is a vital component of *An Inspector Calls*.

1. Explain how the end of Act 1 creates dramatic tension. Explain what lighting and sound you could use to enhance this dramatic tension.
2. Describe the atmosphere at the end of Act 2. As a director, explain what movement, gestures and facial expressions you would use for each of the characters (page 49) to enhance the dramatic tension.

The style of the play

An Inspector Calls falls into a number of possible styles:

- It has been described as a **naturalistic** play. The characters and setting are close to reality and the time span of the play is recognizable. Naturalistic plays are concerned and grapple with social problems. Priestley uses this style to confront the audience with his social and political ideas.
- It has been described as a “**well-made play**”. This type of play was popular in the 19th century and the term refers to a play where the plot is intricate and complex and ends with a climax. Usually, a well-made play will end with a return to order, but Priestley experiments with the style by giving the play a dramatic twist.
- It has been described as a **morality** play. Morality plays sought to teach audiences the difference between right and wrong. These were popular in the 15th century and were used by the church to teach people lessons that focused on the seven deadly sins. Each member of the family displays at least one of the deadly sins and the Inspector’s role is to teach them right from wrong. Priestley uses this idea to teach the audience his ideas about society and how we all have to take collective responsibility.
- It has been described as a **crime thriller**, where the plot regarding the death of Eva Smith unfolds and both the characters and the audience become invested in finding out who is guilty. At the end of the play, both characters and the audience are left to question their collective responsibility towards each other.
- In 1992, Stephen Daldry totally transformed the play by directing and designing it in an expressionistic style. Even though the play style itself is not expressionistic, the production illustrated how staging a play in a totally different style from how it was initially written can give a powerful new meaning and impact.

Tasks

Search online to find details about the National Theatre’s 1992 production of *An Inspector Calls* directed by Stephen Daldry and designed by Ian MacNeill.

1. Look at the two images below. Image A is from a production using a naturalistic style and image B is from the National Theatre production using an expressionistic style.

Make a list of the differences in each design and explain which set you consider to be most effective. Remember to give the reasons for your choices.

a)



b)



2. Choose one extract from the play and explain how you would stage it using a Brechtian style. In your answer, refer to the following:
- choice of stage
 - set and props
 - lighting and sound
 - positioning of actors
 - reason for your choices.

Character work

For Component 3, you should focus on the following:

- the function of a character within an extract
- how meaning is interpreted through an actor's vocal and physical interpretation
- character interaction
- relationship between performer and audience.

Tasks

Use the following exercises to familiarise yourself with the characters within the play and how they could be interpreted in performance.

1. Create a list of all the characters within the play decide on three words that you think best describes each character.
2. Working in groups of four, create a mood board for four key characters within the play. Look for pictures, poems, lyrics, artwork, newspaper cuttings, etc. to give you an understanding and inspiration of your character and their personality. Knowing basic

details about your character that you can reference on your board will keep you focused. It will also help you understand the different facets of their character because it will help you to focus on small details.

3. The function of a character within an extract refers to their special purpose or why are they in that specific scene, e.g. the function of Edna in Act 1 is to provide important information, which will change the course of the play's actions. It also reminds the audience of the social status and class of the Birling's that they are rich enough to employ a maid.

Look at pages 2 to 11 of Act 1. With a partner, discuss the function of Eric in this scene. What does this scene contribute to the play as a whole?

The **Component 3** written paper will focus on the three acting skills - voice, movement and interaction - and how these skills can be used by an actor to communicate their character to an audience.

Vocal work

Here is a glossary of key terms relating to voice:

Pitch	Speaking in a low, high or natural voice.
Pause	A dramatic pause or silence at a key moment can build tension and emotions such as fear.
Tempo or pace	The speed in which someone speaks.
Tone/expression	This suggests your mood and your intention towards the listener.
Volume	The effect of a character speaking loud, quiet or using a stage whisper.
Accent	Indicating where someone is from or their status in society.
Emphasis	The pressure on certain words to make them stand out.
Intonation	The rise and fall of your voice. Intonation helps us to say what we mean.
Subtext	The underlying meaning of the words that are being spoken.

Actors and directors make creative decisions regarding what type of vocals they are going to use to interpret a character for an audience.

Tasks

These tasks will concentrate on actors' use of voice whilst staging a production of *An Inspector Calls*.

1. Look at pages 27 to 28 of Act 2, which is the scene between the Inspector, Sheila and Gerald. Explain what vocal choices you would make to communicate the characters to an audience. **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**
2. In a group, choose two contrasting scenes from the play. Explore the vocal choices you would make for each character within the scene. Make notes on how successful your vocal choices were.
3. Look at the Inspector's speeches on page 56. Choose one of the speeches and explain what the speech tells the audience about the character and their mood. What vocal choices would you make to communicate the character to an audience. **Focus on tone, tempo, volume, pause, emphasis of key words and intonation.**

Elements of movement

- **Posture and stance:** the position in which a character holds their body, e.g. when they are standing or sitting. A very confident character may dominate the space, with a very upright posture.
- **Pace of movement:** e.g. does a character move quickly or slowly? A queen might enter moving slowly, highlighting to the audience their status and power. The pace of a character's movement will change according to the scene.
- **Gait:** a person's manner of walking will form part of their characterization, e.g. the character of Winston in the play *1984* will walk in a very slow, deliberate way.
- **Quality of movement:** e.g. a performer playing the role of a victim might move with very light movement to indicate they are trying to avoid attention, whereas a more aggressive character might move with very heavy, definite movement.
- **Gestures:** the way people communicate with their hands or other parts of their body, e.g. when Winston is being questioned by O'Brien in the play *1984*, the gesture he might use is the clenching of his fists to show his tension.
- **Body language:** it may be the way the message is conveyed to an audience or it may add an added layer to the words that are spoken.
- **Facial expressions:** how the face is used to convey an emotional state.
- **Eye contact:** the state in which two people look into each other's eyes. This could be used to establish status, control and passion.
- **Proxemics:** how the space is used on stage to establish relationships and mood.

- **Levels** can make a scene look visually interesting but the positioning of characters on different levels can also suggest social status and create atmosphere.

Tasks

Look at the images below. After you have viewed each image carefully, answer the following questions based on elements of movement:

1. Describe the **posture**, **positioning** and **facial expressions** of the Inspector and Sheila. What does it communicate to the audience at this point in the play?



2. What does the **facial expressions** of both the Inspector and Mrs. Birling communicate to the audience about their mood at this point in the play?



3. What does the **body language and proxemics** of Sheila, Eric and the Inspector communicate to the audience about their relationship and status at this point in the play?



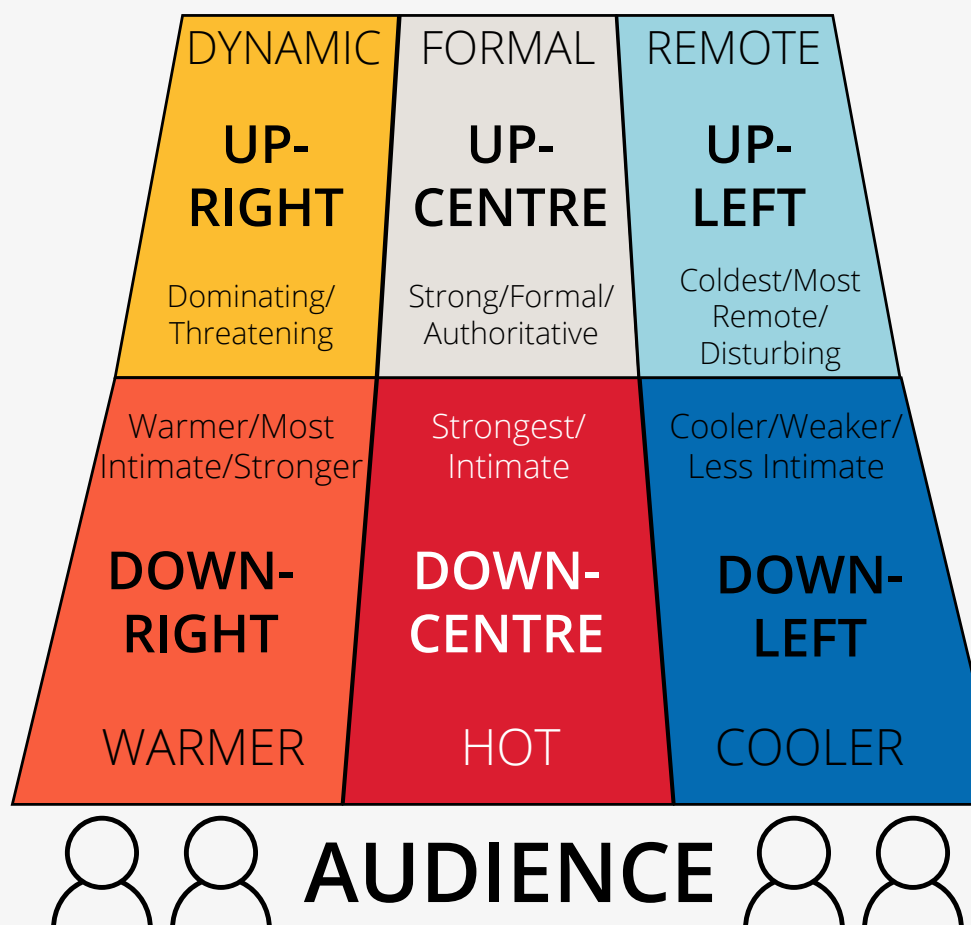
4. What does the **posture, gesture and facial expression** communicate to an audience about the Inspector's mood and character at this point in the play?



Tasks

These questions examine how you can use space to explore character relationships.

Look at the diagram below which explores the positioning of characters and the semiotics of that position:



1. Look at the end of Act 3 on page 72. In groups of five, explore where you would position the characters to explore the changing relationships and atmosphere within the scene.
2. As a director, choose three rehearsal techniques you would use to explore the relationship between the characters within the scene.
3. With a partner, choose a scene between the Inspector and the family. Using the diagram above, explore how the status between the characters changes throughout the scene.
4. In groups of five, improvise the scene which would take place the next morning. What is the motivation for each character within the scene? Who has the control within the scene? What is the relationship between the characters within the scene? What is the mood of each of the characters within the scene?

Key themes

Wealth, power and influence

The Birling family are a very wealthy family who enjoy their high status in society and relish all the advantages of being rich and powerful. The opening scene illustrates their wealth as they eat and celebrate in luxurious and comfy surroundings. Sheila's marriage to Gerald may also result in a powerful merger with another wealthy family and everyone is feeling very pleased with themselves and with life in general. The Inspector's investigation shows the family have used their power and influence immorally, by disempowering and worsening the position of a girl from a lower class. The play demonstrates the corruption implicit within a capitalist economy in which wealth and influence are concentrated to a small percentage of the population.

Blame and responsibility

Throughout the play, the Inspector investigates who is to blame for Eva Smith's death and who is prepared to take responsibility. The arc of the play follows the gradual spreading of responsibility to each of the characters as the Inspector shows how each of them must take the responsibility and blame for the treatment of Eva Smith. The lesson of the play is that within society, we must all take responsibility for our actions and their consequences.

Age

As the play develops, the younger members of the family grow ashamed of how they have abused their social position and influence. However, the parents remain proud of their economic and social standing. Therefore, they fail to see the bigger picture. Age is an important theme as Priestley uses it to show how he believed there was hope that the younger generation would listen and change, moving away from the selfish and capitalist views of the previous generation.

Gender

The play draws attention to a society that was changing and where the role of women was being redefined. On one hand, Mr. Birling represents a generation of men who regarded women as inferior. On the other hand, Eva Smith represents a new generation of women struggling to become independent.

Class

At the time the play was written and set, there were two distinct classes of people in society, and this separation divided Britain. The Birling family and Gerald symbolise the wealthy and rich class who supported a capitalist society. Eva Smith symbolises the working-class members of society. Priestley wanted to highlight that inequality between the classes existed and that the upper class looked down on the working class, taking advantage of them and treating them unfairly. The Inspector shares Priestley's beliefs that a fairer society needed to be established.

Tasks

These tasks are based on the themes of *An Inspector Calls*.

1. Working with a partner, compile a list of scenes where the theme of **blame and responsibility** is explored.
2. Using the rehearsal technique of **hot seating**, prepare a list of five questions for Sheila and Mrs. Birling based on the theme of **blame and responsibility**. Compare and contrast how their attitudes differ.
3. Working with a partner, create three still images that illustrate the theme of **blame and responsibility** in the play.
4. Working with a partner, choose a scene that illustrates the theme of **class**. Compile a list of sound effects and music you would use and decide at which points you would use them to help create mood.
5. Using the same scene, compile a list of images that could be used as projections to highlight the theme of the **class** for a contemporary production in a studio space.

Motifs are recurring structures, contrasts and literary devices that can help to develop and inform the text's major themes.

- Calls, by telephone and in person, are used to structure the play, give information and provide dramatic tension.
 - Alcohol marks events of social importance in the family and moments they'd rather forget.
 - Rudeness or impertinence. The inspector demonstrates that the Birling family, who are so aware of social norms, violate social conventions themselves and usually in far more serious ways. He exposes them as hypocrites.
1. Make notes on where these motifs are explored within the play and the dramatic effect they have.
 2. As a set designer, compile a mood board based on **one** of these motifs for a forthcoming production of *An Inspector Calls*.

Contemporary staging of the play

"Priestley always understood himself to be a radical dramatist, but somehow, he was pigeon-holed as a respectable old pot-boiler. And it seemed to that politically and formally, he was more of an experimentalist than people ever give him credit for..." - Stephen Daldry

Ever since its London premiere on the 1st of October 1946, *An Inspector Calls* has been revived many times and remains a firm favourite with audiences. Priestley's detailed stage directions at the beginning of the play give clear guidelines to directors and designers on the setting of the play, some of the costumes, the characters and the atmosphere. For many years,

designers and directors basically followed the same template: a dining room in the home of a wealthy businessman set in the Edwardian era.

In 1992, the National Theatre's production of *An Inspector Calls*, directed by Stephen Daldry and designed by Ian MacNeil, totally transformed the way in which the play was staged. The traditional dining room was replaced with a tiny house on stilts, resembling a doll's house. The inside was sumptuous with the décor capturing the Edwardian era but the house was surrounded by a desolate wasteland. As the play progresses, the family are brought out of the house, which represents their safe little haven and into the landscape where the Inspector forces them to face "the real world" and the consequences of their actions.



Daldry also juxtaposed the periods of the play. Although the family's costumes represent the Edwardian era, he added a "chorus of ordinary people" whose costumes represented the 1940s era including soldiers, nurses, etc. This highlighted the differences between the social classes and created an "us and them" atmosphere. Daldry's expressionistic vision of the play not only helped bring the play's themes and meaning into sharp focus, but it was also ground-breaking in the way it re-examined a 20th century classic, broke it out of its drawing room confines and added a conceptual framework. Priestley died in 1984, but he was always adamant he did not want "a realistic box set" for the play. His favourite production was always the first one staged in Moscow, but perhaps had he seen the Daldry's version his view might have changed.

There are also film adaptations of the play. In the 1954 version, we actually meet Eva/Daisy through flashbacks whilst the Inspector is questioning the family. The flashbacks mean that, as an audience, we become more emotionally attached to the character as we can now put a face to the name.

Tasks

The National Theatre's production revolutionized how a director and designers can transform a traditional play, give it a new depth of meaning and make it a memorable piece of theatre for modern audiences.

1. Find a variety of images which you could use as inspiration for the set design of a new production of *An Inspector Calls*. Consider how your concept and style would influence all aspects of design.
2. Stephen Daldry added a chorus of non-speaking characters who didn't change the meaning or action of the play but added depth and interest to the original. Consider how adding extra non-speaking characters or developing the role/function of minor characters, e.g. Edna, might enhance the play's meaning.

Useful Resources

Resource pack for teachers:

<https://www.aninspectorcalls.com/media/files/An%20Inspector%20Calls%20Resource%20Pack.pdf>

UK Tour 2015 trailer:

<https://www.youtube.com/watch?v=x8UHcpSAmMI>

Michael Kahn discusses *An Inspector Calls*:

<https://www.youtube.com/watch?v=zKsvbMIMoe4>

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