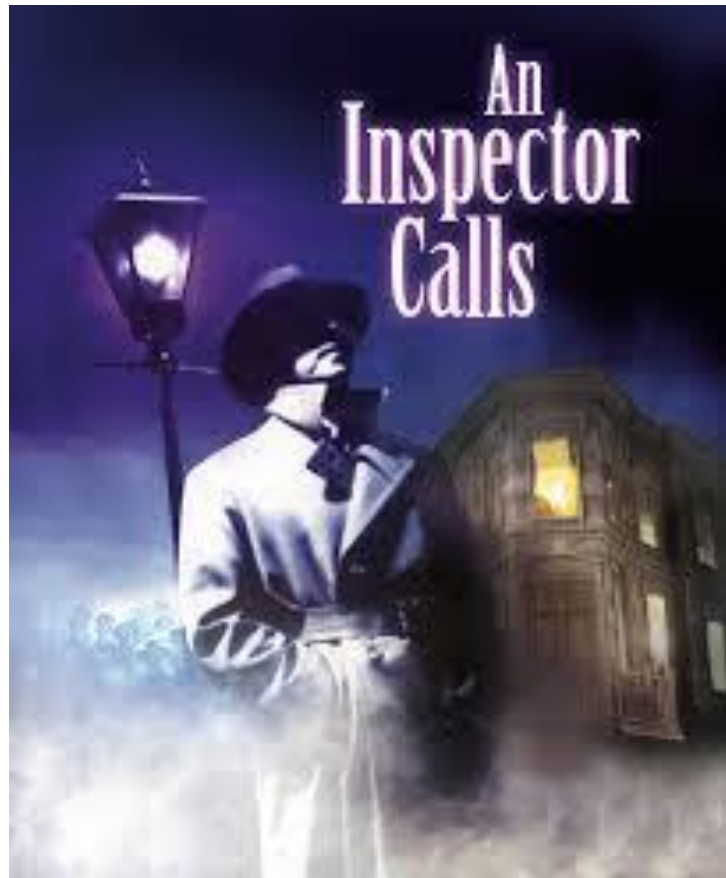


Higher Drama

Written Exam Section 2



An Inspector Calls
Study Notes

This pack contains information on An Inspector Calls. There are useful links below. Please have a read, make sure you focus on the possible categories that might come up as a question:

- Themes/Issues
- Character Relationships
- Dramatic Tension
- Key Moments
- Social/Historical Context

<http://aninspectorcalls.com/>

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

http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramainspectorcalls/

<http://www.universalteacher.org.uk/drama/inspectorcalls.htm>

These links will give you information to help you understand more about the play as a whole. Remember you will be required to answer questions that are specifically about what you have seen in the theatre but you may need this extra information to put it into the correct context and show the required level of understanding.

Remember you need to be prepared to answer a specific question using points from 4 of the aspects below.

- The company performing the play
- The genre of the play
- The theme(s) of the play
- The performance space
- The director's intentions and effectiveness
- The acting and development of characters
- The set
- Lighting
- Sound
- Props
- Costume

Makeup

There are some explanations of some of the possible points you could use but you may have your own also. You should use these to make up the grids from your study pack and then begin to test yourself on how you would adapt the information to answer specific questions

Set

Pre-Set (what is visible to the audience from entering the venue):

Tatty Curtains - the curtains were drawn but looked old and dirty. Parts of the curtain were ripped and at the top, at some points hanging off of the pole, exposing it. The fringe at the bottom was falling off in many places. The curtains were far too long and gathered in big piles at the bottom on the stage. This helped create a certain mood and atmosphere, would we be looking back at a story from years ago?? A feeling of the past being delved into. Reflection of the ghost story idea - an old place that hasn't been entered for years. This builds tension, what is going to happen??

Radio - old style radio visible, DSL helping to set time period. Ghost story/creating tension - turns on by itself, lights up plays music - classic poltergeist activity.

Floorboards on the stage lifted - DSL a number of the floorboards were lifted and curled up. Again helping to reflect the fact that the story maybe from a long time ago. Reflection of the ghost story motif - an old place discovered for the first time. Also a slightly sinister feeling created - what could have caused the floorboards to raise in such a dramatic way - almost like a huge explosion has gone off - a huge force has torn through the building - a mirror of the inspector exploding into the Birling's lives, causing havoc and destruction for them.

Curtains at the start lifted in a more dramatic fashion - rather than the standard opening from the centre, the curtains lifted up and open in a quick sweeping motion. This made it clear that these curtains appearance was not just tatty from old age but that their appearance was supposed to help create mood and atmosphere - it got the audience thinking about why the curtains looked the way they did, made us begin to search for a meaning behind their appearance. The fast sweeping motion also helped to create shock within the audience - we were not expecting it and therefore this unnatural way of starting the show surprised us. Similar to a horror movie - tension was built with the pre-set and the curtains opening provided the first big jump moment. Made our hearts race and putting us on the edge of our seats.

Smoke at the start - As soon as the curtains were open, smoke begin spilling out, covering the stage and almost coming out into the first few rows of the audience. Adding to mood and atmosphere, suspense, ghost story - always happen on a dark, gloomy night, the feeling that something may be lurking in the dark etc. The smoke covered the house on the

stage, we had to look through the smoke to see what was there/smoke and mirrors - having to see through the illusion of the perfect life the Birling's had created to expose the reality of what they had done.

The Rain - The rain falling from the opening of the curtains. Special effect of real water falling from a machine above the stage. Mechanically operated. Falling across the whole width of the stage in the central area. Sets the scene for the upcoming revelations. A storm is brewing... creates an ominous mood and atmosphere, gloomy and sad. Again hinting at the horror genre, dark rainy night. The rain falling on the Birling house could represent the fact that the inspector is about to 'rain on their parade'. They feel that life is good they are celebrating but the storm of the inspector is coming. Possible reflections of washing away their sins, the rain falling could represent the idea that once they take responsibility for their actions they might be cleansed of the wrong they have done.

The house (Exterior) - Grand Edwardian house. Lots of windows, painted white, big curtains hanging in the windows - luxurious/expensive. Warm lighting coming from within. Solid roof and big chimney - gives the sense of big open and grand fireplaces inside. Shiny black door, with grand, animal head knocker and quaint metal number on the front. All these things together help to create the sense of wealth and high social status. The owners of this property clearly have a lot of money and possibly important in society. The house suggests the occupants are from the upper classes.

The House (Interior) - the inside of the house continues to support the idea that the family are wealthy and middle class. Their table is set for dinner with expensive looking crockery, glasses and a candelabra. There is a large wooden cabinet to the left on which stands a vase. On the walls there are a number of paintings and to the right another cabinet with various ornaments on. There is also a crystal decanter which looks to have some sort of whiskey or other dark coloured alcohol, the Birling's definitely enjoy the finer things in life. Everything within the rooms feels expensive and lavish. There is a real sense of wealth and style about the Birling's home. The formality of how the table is laid suggests they have a certain status in society and are probably used to entertaining. The inside of the house helps the audience to get a sense of their lifestyle and what is important to them (their wealth, status, reputation etc.) as the inspector finishes his interrogation and the house begins to crumble, its destruction provides a visual representation of the Birling's fall from

grace. At the start the Birling's are feeling content, optimistic, proud and dismissive of those they feel are less important, their extravagant dinner party setting helps to reflect how the birling's feel that the world revolves around them. Creating this from the start allows the moment where they begin to realise what they have done to have a bigger impact. The house mechanically tips forward and the contents, the table, chairs crockery fall over and smash. The elaborate ornaments within the house are left in tatters and the paintings fall off of the walls. The wall sconces (lamps/lights) flicker and go off and the house is left as a dark, chaotic space. Almost as if a bomb or an earthquake has gone off. The audiences' understanding of what the inspector represents is heightens through the use of this change in set. The fact that the house falls apart creates a shocking impact on the audience and we are further able to understand the huge consequences of the Birling's actions. The destruction of the house also helps to make the final twist in the plot have a bigger impact. The huge moment where the house collapses creates a lot of dramatic tension, this is then relieved when they find out that the inspector has lied about Eva Smith, in the final moments of the play when it is revealed a girl has in fact died takes the tension back up. The house collapsing helps to take the audience on a real roller coaster ride.

Fence - An intricate and detailed fencing surrounding the house, wrought iron, helps to set the time period as well as the status of the family. Possible reflection of the Birling's feeling protected, built up a strong fence but the inspector breaks through, they are not protected by their wealth or status.

Back projections on cyclorama - projections of sky can be seen behind the set on the cyclorama. These move and change throughout the performance. The sky is often cloudy and begins thick and grey. Again helping to set the scene, gloomy night, cloudy, adding to mood and atmosphere. Could also represent the fact that the Birling's heads are in the clouds - they believe they are untouchable living their privileged lifestyle. As the various revelations are told the clouds become more ominous. When the inspector reveals that Mr Birling and Gerald have had a part in Eva's death the clouds become dark and stormy, representing the darkness that each of the characters brought to Eva's life before she died. The moment that Sheila begins to understand her part in Eva's death and starts to feel guilty the clouds seems to lift, they get lighter and appear more colourful, turning from greys to subtle pinks. The clouds lifting help to lift the mood and atmosphere and help the audience to

realise the relief felt by Sheila when she admits she is responsible. As the inspector comes to the end of his story the clouds change again to a sunset scene, with orange and red colours - the sun setting on Eva Smith, the Inspector resting his case perhaps?? Towards the end of the play when the ghostly figures appear the clouds disappear and the whole of the cyclorama becomes black. This helps to highlight the group of figures and focuses the audiences attentions clearly on them. It adds to the spooky mood and atmosphere and helps to build tension for the audience. The clouds turn brightest as the inspector exits, the clouds lifting as he leaves the family, the suggestion that the inspector is supernatural, going back up to heaven????

Crater where house sits - The house is sat in a large crater, the pavement and floor surrounding the house looks like a bomb has been dropped, the bricks are uneven and have risen upwards around a dark ominous hole. The house sitting directly in this perhaps represents the bombshell that is about to be dropped on the Birling family.

Broken Pavement - DSL there is a section of the paved floor that is broken creating a dipped area. Attention is drawn to this early on when the maid throws rubbish from the house into it, giving the suggestion of this broken section being used as the gutter. This is important as it provides a visual and physical representation of the Birling's fall from grace; both Sheila and Mrs Birling fall in to the gutter at different times during the play. Both fall in when the inspector is uncovering their part in the death of Eva Smith. Sheila Birling falls into the gutter when the inspector first shows her the picture of Eva Smith, the shock of her recognising Eva makes her lose her footing and her descent into the gutter gives us an indication of things to come. Sybil Birling falls ends up in the gutter right at the end of the play when the inspector has left. Mrs Birling sitting in the gutter wrapped in a blanket makes for an interesting twist from her grand appearance at the start of the play. The gutter helps to show how the actions of the Birling's have lowered their status and they no longer hold the high position suggested at the start of the play.

Chair - a plain wooden chair is used in various moments throughout the play. It begins USC and is moved to different locations on the stage. It is different from the grand chairs, round the dining table in the house. It is not what you would expect in a household like the Birlings. Considering it is first moved and used by the old maid suggests that it is a piece of

furniture used by those that work for the Birlings. This accompanied by its plain and understated nature helps us to connect it to the lower classes and within the play it becomes a physical symbol of them. The chair is passed around from pillar to post, and used by a number of the Birling's without really even acknowledging where it has come from (similar to the treatment of Eva Smith??). The old maid moves it around to allow Sybil and Mr Birling to sit down during their questioning by the inspector. At a couple of points they begin to sit on the chair without even checking that it is there, a reflection of their attitude to how they feel they should be treated - they expect to be looked after, without question. Watching the old maid lug the heavy, cumbersome chair around after the Birlings is at times uncomfortable for the audience and we begin to feel very sorry for her. At times she moves it to a space as it looks as though they are about to sit down and when they don't, the old maids face at the fact that she has dragged a chair to a position when it wasn't needed provides comedic lightness to what is predominately a dark, suspense filled play. Towards the end the chair is placed near the centre of the stage and the maid herself sits on it. As Mr Birling hands the maid the tray of tea, this image provides a stark contrast to what has happened previously. It almost seems as if the maid has reached a higher status, she has taken the chair back for herself has stopped running around after the family. There could be a connection between this defiant behaviour and the fact that they play suggests that it is time for the lower classes to stand up and be counted.

Phone Box

The phone box stands ominously throughout the whole play DSR. It helps to set the scene with its traditional red colouring mirroring the well-known phone boxes of London. Instantly the audience can make decisions on where the piece is set and its design helps to support the idea that the play is set in earlier times. The prominent placing of the phone box causes it to remain dominant throughout the play, and for the audience provided a constant source of suspense and dramatic tension as we waited for something to happen to explain its pronounced location within the set. The phone box provides the background for two important moments of the play. It is used to dispel the myth of Eva Smith; As Mr Birling uses the phone to confirm if the inspector's allegations are true and confirm his identity with the local police station. Once the Mr Birling has finished his conversation and the characters begin to go back to their old, dismissive ways, the phone box provides the climax of the story. As the Birlings are talking about the possible hoax and laughing about the

prospect that they fell for such a ridiculous story, the phone box begins to ring. The ring creates a silence amongst the characters on stage and both the characters and the audience's attention is drawn to the phone box. When Mr Birling is told of the news that a young girl has died and an inspector is on his way over, the phone box helps to end on the play on a truly climatic note.

Acting:

Inspector - The inspector's use of performance concepts creates a large impact on audience.

He enters whilst the Birlings are talking over dinner and stands outside, in the shadows. This gives the inspector an air of mystery from the start and almost instantly the dramatic tension this creates leaves us on the edge of our seats waiting for him to say something

His whisper to Edna again raises our curiosity - we want to know who he is and what he is there for

When he is introduced to the family he grabs attention with his use of volume and severe tone - it makes not only the Birling sit up and listen but the audience also - we very quickly realise he is an important character with a lot of information to pass on. He uses a lot of intonation when speaking and this coupled with his use of space - he moves confidently around the stage at times almost pacing with excitement, gives us the suggestion of a case being presented. This non-naturalistic style of acting, the over the top nature of how he interrogates the characters and the fact that he spends most of his time downstage, directing a lot of what he says out to the audience gives us the sense that he may in fact be talking to us. It is almost like he is making us the judge or jury in the Birling's case and the information he has to pass on is for our benefit, to help us make a judgement on the family and see them for what they really are. This could also allow us to start to question the upper class on a wider scale. The fact that we feel as though we are the judge and jury gives us confidence to speak against the upper classes even when we have left the theatre, was this Priestley's intention?? When the play was first put on the majority of the audience would have been middle class or above and perhaps the direct nature of the inspector is a tool to make them feel as though they are being interrogated themselves. As an audience member you get the feeling that maybe the inspector is actually questioning you also.

This non-naturalistic style also adds to the supernatural theme of the play, the fact that he waits in the shadows before creating a suspicious

mood and atmosphere with his questioning all helps to add to the shock when we find out he may not be real. His mysterious manner helps to suggest a ghostly presence.

There is a moment where the inspector turns towards the audience and becomes softer in his manner. When he has finished his interrogations, midway through act 2 he turns to face out to the audience and gently begins to talk about the differences between the social classes in a more general way. It seems he is speaking directly to us, imparting some wisdom on us before he leaves. His different tone of voice and almost direct eye contact with audience members makes us feel like he has perhaps shifted character. The short speech allows for the message on social class to be hammered home and directing it to the audience in this way could suggest the inspector is in fact a reflection of the writer himself - ensuring that those watching his play get the message. This breaking of the fourth wall also adds to the dramatic tension and idea that perhaps the inspector is from a higher power, that he is not of their world, that he can move into the world of reality, he is not confined by the text.

Change in movement - Many of the actors change in their use of movement whilst playing their characters during the play and this helps the audience to understand the mental changes they go through. At the start the upright postures, confident body language and gliding gaits help to show that the Birlings and Gerald are of the upper classes. There is an exaggerated use of large gestures, especially from the male characters and this again makes us feel like they are important. The characters move with ease and a slow pace. Their movements look relaxed and comfortable and we get a sense from the start that they are confident individuals in a celebratory mood. The use of levels with the high position of the Birlings and Gerald also adds to their status, the high position on stage is a direct reflection of their high position in society. As the inspector begins to pick each character apart though we see some drastic changes in the way they move. Their shoulders become hunched almost symbolising the burden that the Inspector is making them bear with the outing of the parts they have played in the death of Eva Smith, they become heavy with the weight of their responsibility and this is reflected in their posture. Their movements become quicker paced and more erratic representing the turmoil they find themselves in since the arrival of the inspector. There is also a clear difference in the levels they are placed at on-stage. The characters begin the play high up in the house and end downstage, with some characters such as Mrs Birling and Eric actually

sitting on the floor. The Birlings and Gerald have fallen from grace, they are in the same physical position of those who they have shown little respect for, they end up in the gutter.

Children at the start - The children who start the play help to impact the audience in several ways. A feeling of curiosity is created they seem curious in their movements, looking around at the front of the stage, pulling at the curtains and playing with the radio. The fact that they move in silence focuses attention on their movements and as an audience we find ourselves feeling curious also. Their playful movements once the curtain is lifted helps to add to the creepy mood and atmosphere and almost give the play a supernatural feel from the start, ghostly. They help to represent the lower classes as they splash around outside in the rain and create a sense of innocence. Could be symbolic of the innocence of the lower classes in the play or that fact that the Birlings start off feeling innocent like they haven't done anything wrong. The innocent children at the start help to create a contrast between the guilty Birling family and therefore give a heightened dramatic tension to the overall piece.

Group of figures - the group appear whilst inspector is telling his story. They seem to symbolise the working classes with a mixture of jobs and people represented, young, old, nurses, soldiers etc. it is interesting that Mr Birling dismisses the potential for war as nonsense, having a soldier within this group helps to highlight the idea that Mr Birling isn't worried about war because it wouldn't directly affect him, it would be those of the lower classes that would be in the front line and perhaps having a soldier in this group highlights how dismissive he is and how little he values those of a lower status. Their movements are in unison, they walk on at a slow pace and use gestures such as slowly pointing towards the Birlings this gives them a non-naturalistic style and creates a spooky mood and atmosphere. Whenever they enter there is a rise in dramatic tension as the figures almost suggest a ghostly presence. Are these other victims of the characters selfish attitudes, do they represent victims of the class gap on a wider scale - hence the different ages, genders, jobs etc. This strange group of characters help to provide a realisation for characters, they are there to point out their wrong doings and shock them into feeling the guilt and responsibility they should. At the same time this feeling is mirrored by the audience through strange and ghostly nature of how they appear. The dramatic tension is raised with their

presence and therefore makes a bigger impact on the audience, again helping to reinforce the message that the lower classes matter

Special relationship between inspector and young boy.

There seems to be a special relationship between one of the young boys and the inspector. The character of the boy is the first we meet in the production; he is the first child to enter from the back of the theatre and shines a torch light on the audience. Very early on, before the inspector has been announced to the family, when he is waiting outside the house we see an exchange between the two characters. The boy runs over to the inspector and stands looking at him, making direct eye contact. The Inspector looks down at him with a warm smile - a huge contrast to the manner he is about to display in his interactions with the Birlings and Gerald. Throughout the play, as the inspector is asking each character about their involvement in the Eva Smith case, the boy remains on the side watching and seemingly listening to all the inspector is revealing. At one point the inspector passes the boy an orange ----- .The young boy often makes direct eye contact with audience members, could this young boy represent the hope that the inspector can inspire the young to look at the world differently, to understand the importance of taking responsibility for your actions and to value those of a lower status. Towards the end of the play the inspector puts his hat on the boys head, is this symbolic of the inspector passing on the job to the young of outing the upper classes and their selfish ways. During the inspectors direct speech to the audience the boy is standing by his side and at the end of the play he is gathered with the other figures in the Birlings house, having this young character as a constant companion to the inspector gives the audience a sense of trust in the inspector, that he is looking after the young and giving them hope for the future.

Use of space on the stage - Certain areas of the stage are used to heighten characters feelings and emotions and to reinforce the key messages about the main characters. The inspector follows a pattern as he reveals Eva Smiths story to the characters on stage. He starts by speaking generally about what has happened to her and as he focuses in on particular parts of the story, whoever the inspector is about to expose as being responsible for that part uses movement to reflect their guilt. It would seem that whilst Sheila, and particularly Eric and Gerald's actions are being discussed they each have moments where they move up-stage; this area seems to represent a place for them to hide and could

mirror the lifestyle and actions they have tried to hide. It's as if they are moving into the shadows, a dark place when their dark actions are being discussed. Their movement up to this area of the stage seems to happen just before they are outed by the inspector as being the one responsible; once he has exposed them he begins to ask them questions. The inspector brings them down to a different area of the stage; it is almost as if he uses the DSC area as a hot seat for his interrogation of them. As each character is being questioned and put on the spot about their involvement in Eva Smith's death they are dead centre, with nowhere to hide. This helps them to look and feel exposed and concentrates the audience's focus on them at all times, allowing us to see the subtext within their facial expressions and body language as they try to deny having a part in her death. Having our attention clearly focused like this allows us to understand they are lying and we begin to realise we cannot trust them.

Edna - The old maid Edna helps to highlight the theme of social class. The fact that she is mute throughout the production (except when she whispers with the inspector at the start of the play) symbolises the idea that for Gerald and the Birlings, anything Edna has to say is worthless, it's as if she has no voice which directly mirrors the fact that the lower and working classes had no voice in society. What is interesting though is how she is a constant presence, helping them continuously as their world falls apart. It's almost as if she is the backbone of what keeps them going, providing chairs to sit on, cups of tea to soothe and helping to tidy the mess in their lives. Having a character like this gives us a clear picture of how the lower classes are treated by those of a higher social status and how she is expected to 'be there' for them yet her opinion is not wanted, needed or valued. Edna also provides a little comic relief from the heavy storyline as her facial expressions whilst having to continually wait and serve the Birlings, often directed to the audience, make us laugh. Because of this she becomes quite endearing, the fact that we feel a connection to Edna will also make us more likely to be on her side, the side of the lower classes, helping us to leave the play with the message the writer and director intended.

Use of levels - Characters use a variety of levels within their movement around the stage that correlates to their status. At the start of the play they are placed high up, enjoying their evening meal and celebrating their achievements and lifestyle. When the inspector enters, he is much lower than them; Mr Birling stands above him giving us a visual realisation of

how Mr Birling feels. Mr Birling is extremely arrogant and definitely gives off a sense of high status, looking down on the inspector from his great height. As the Inspector begins to expose the characters he brings them down from their pedestal and physically brings their level down on the stage. Eventually all of the characters move down to the same level as the inspector as they begin to realise that they are not as important as they originally thought and they too, no matter what their status is, can be held accountable for their actions. At one point many of the characters are at the lowest level on the stage - sitting/lying on the floor. This reflects the family's demise and how far they have fallen. Towards the end of Act 2 when they discover the inspector was a fraud they begin to put their house back together and once again, their level becomes higher as they move back into the raised house. This is short-lived though as when they get the final phone call, they all move back down to the stage floor again, ending the play feeling broken and low.

Sheila's final look - As the play finishes on the climatic phone call the Sheila is placed centre stage. All the characters are huddled in different areas of the stage and the ghostly figures have appeared within the house. Just as the music crescendos and the lights go to black out, Sheila gets a look of terror on her face and jerks her head to look behind her. This final look create a final shocking impact for the audience and ensures we leave the play without hearts racing. It symbolises the fear she obviously feels, more so than the other characters as she has been one of the only characters to understand the gravity of her actions and has vowed to change her attitude towards others. She has taken on her responsibility in the death of the girl and perhaps this is why she feels so terrified by the end. The ghostly figures looking ominous in the background seem to be closing in on the characters and Sheila looking towards the back clearly shows the audience that she has changed her arrogant attitude and understands the pain she may have caused. The audience leave with a feeling of shock and surprise and wondering what fate is in store for them, what might be their punishment for their dark actions.

Costume

Inspector - The inspector's costume allows us to identify him quickly as someone of importance and perhaps authority. He wears a three piece suit complete with a long mac and a hat. He carries a briefcase. He looks

smart and well put together. He looks like an inspector and therefore from the start we are waiting to see why he may be there, the costume helps to create dramatic tension and put the audiences on the edge of their seats. The costume is reflective of his job role. During the questioning of the characters the inspector begins to remove items of his costume. It seems as though as he unravels more of the case, more parts of his costume are revealed. The taking off of costume is symbolic of him taking apart the Birlings and Gerald one by one. The inspector also at one stage rolls his sleeves up, this could be considered a visual representation of him getting further into the case, that the case is dirty and he rolls his sleeves up to protect himself. It could also be that he is working hard to get the characters to acknowledge their part in Eva's death and rolling up your sleeves is a sure sign you are getting down to some hard work.

Sybil Birling - Sybil Birlings costume is extravagant and lavish. It gives the audience a clear indication of her wealth and status; She is dressed in a red velvet, floor length gown and is adorned with large sparkly jewellery. As an audience we can understand very quickly that she is someone who cares very much about her appearance from the way she is dressed. The choice of colour could also be looked upon as deliberate. The fact that her gown is red could indicate the danger that Mrs Birling represents, either the danger of her treatment of Eva smith or the danger of having her bigoted views of the social classes and how having such views could be dangerous for society. As she is questioned by the inspector her appearance deteriorates and she seems messy and Her appearance is a physical symbol of how she has started the play with an air of arrogance, in a happy and celebratory mood and then finishes the play feel distraught and devastated by the realisation that she may be accountable for her actions against Eva smith.

Eric Birling - Again Eric Birling's status is shown through his costume. From his White tie and tails we can make the assumption that he is from a wealthy family of high social status. At the start he looks clean and smart but as the case is unveiled his appearance begins to deteriorate. Eric becomes scruffy, his shirt is un-tucked his collar open and his clothing seems dirty. It seems to show that the weight of his involvement in Eva smith's death is playing on his mind, his behaviour becomes erratic and his costume reflects this. The costume acts a clear visual for Eric's state of mind. The costume is also used to highlight the extent of Eric's drinking and gambling problems, when he appears on stage looking a mess it is easy for the audience to believe he is a man with a lot of issues. It is

almost as if at the start his status is clearly reflected in what he is wearing; inspector picks him apart until he is shown to be out of control and a mess - his costume ends up the same.

Sheila Birling - Sheila's costume at the start helps as does the others to show her wealthy status and place in society. By the look of her floor length gown it is made clear to the audience that she is a member of the upper classes. Her dress is white which could symbolise a number of things. The fact that Sheila is about to be married to Gerald and that their wedding is being discussed makes white an obvious design choice as it helps to make Sheila and Gerald's situation clear. The Costume highlights this fact to the audience and in doing so helps to create dramatic tension in the following way. Allowing the audience to see Sheila as a bride from the very start makes Gerald's betrayal have a much greater impact. It is important that the audience see Sheila as a future bride and making her costume white is a clever design concept to heighten the moment when it is revealed that Gerald has had an affair with Eva Smith, it makes us feel greater sympathy for Sheila. The white costume also makes Sheila look young and innocent helping to create a bigger contrast and therefore a bigger impact when it is revealed what she has done. As with Eric's costume, Sheila's white dress gets progressively more dirty as more of the family's secrets are revealed. At the start of Act 2 Sheila's dress is torn and filthy; she looks a far cry from the poised and wealthy looking young woman she was at the start. This again reflects the theme of social class to the audience, making her seemingly fall from grace both mentally and in the visual aid of her costume.

Sheila's change of costume - Sheila is one of the only members of the family to really stand up and start to take responsibility for the part she has played in Eva's death. She actively begins to push the others to do the same. She stops trying to explain and deny her actions and instead accepts them and takes a new approach to her thinking about the Eva situation. This new start is reflected and symbolised by her changing into a new white dress. Half way through act 2, when she has made it clear she is ready to face up to her wrongs; she is undressed by Edna and given a new, clean white dress. She has a new dress and therefore a new outlook, she has shed the previous attitude and disregard for the lower classes, her claiming responsibility allows her to retain her previous innocence. And whilst the others end the play dishevelled and dirty her

bright white dress shines through as a mark of how admitting guilt can have positive effects.

Edna - Edna is dressed in bland, dull colours a huge contrast to the more bright and colourful costumes of the other female characters, fading into the background etc

Ghosts - various costumes, soldiers, school children, mothers, representing a wide range of society.

Inspectors hat - small boy has hat a couple of times, ends with hat on, what does it represent???

Sound Effects:

Air raid siren - comes on when house lights are still up, a warning. The play is starting, something is coming something bad, set time period, war is approaching etc

Music from the radio - Crescendo, builds tension and suspense, sets mood and atmosphere, suggestion of genre, uncomfortably loud towards the end. Music continues throughout opening sequence.

Background music for dinner - sets scene gives off ambience, helps to suggest wealth and status

Music motif for revelations - as inspector reveals each characters part in Eva's death the same suspense motif is played.

Loud bang as steps are placed up

Crashing sounds when house

Lighting

Torches

Cold lighting state at the start

Contrast to warm interior

Cyclorama lighting

Back lit group of figures - silhouette, heaven etc.

Change in lighting state during inspector's speech

Profile spot on those being interrogated

Props

Brief case

Rubbish

Orange

Cane

Eric's glass and bottle

Blankets

Tea cups

The phone