

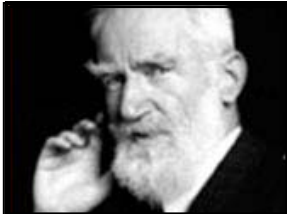
# An Inspector Calls

by J.B. Priestley



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## WHAT MAKES SHAW SPECIAL



Festival Theatre



Court House Theatre



Royal George Theatre

# THE SHAW STORY

## MANDATE

The Shaw Festival is the only theatre in the world which exclusively focuses on plays by Bernard Shaw and his contemporaries, including plays written or about the period of Shaw's lifetime (1856 – 1950).

The Shaw Festival's mandate also includes:

- Uncovered Gems – digging up undiscovered theatrical treasures, or plays which were considered major works when they were written but which have since been unjustly neglected
- American Classics – we continue to celebrate the best of American theatre
- Musicals – rarely-performed musical treats from the period of our mandate are re-discovered and returned to the stage
- Canadian Work – to allow us to hear and promote our own stories, our own points of view about the mandate period.

## MEET THE COMPANY – OUR ENSEMBLE

- *Our Actors:* All Shaw performers contribute to the sense of ensemble, much like the players in an orchestra. Often, smaller parts are played by actors who are leading performers in their own right, but in our “orchestra,” they support the central action helping to create a density of experiences that are both subtle and informative.
- *Our Designers:* Every production that graces the Shaw Festival stages is built “from scratch,” from an original design. Professional designers lead teams who collaborate with each production's director to create set, costumes, and lighting designs that complement the play's text.
- *Our Music:* Music played an important role in Bernard Shaw's life – in fact, he wrote music criticism for several years under the pseudonym Corno di Bassetto. Just as the reach of musical theatre is vast and manifold, so is the Shaw's approach - presenting Brecht, and Weill, Rodgers and Hart, and everything in between.
- *Our Play Development:* The Shaw's play development programme goals include: 1) to develop new adaptations and translations that will tell classic stories in a contemporary way; 2) to produce new plays alongside those of Shaw, Chekhov, and Coward.

## GEORGE BERNARD SHAW

As Artistic Director Jackie Maxwell says, “We all know the man can talk, but Bernard Shaw is also one of the most prescient, provocative, sparkingly articulate writers in the English language. His words and ideas, expressed in plays that are well-known, such as this season's *Mrs Warren's Profession*, or in plays that are not so familiar but no less interesting, have extraordinary relevance today. It is a joy to draw attention to those ideas and bring them to life on our stages.”

## OUR THEATRES

The Shaw Festival presents plays in three distinctive theatres. The Festival Theatre with 856 seats is The Shaw's flagship theatre; the historic Court House where The Shaw first began performing seats 327; and the Royal George Theatre, modeled after an Edwardian opera house, holds 328.

## THE SHAW'S COAT OF ARMS

In 1987, on the occasion of our 25th Anniversary, the Shaw Festival became only the second theatre company in the world to be granted a Coat of Arms by the College of Heralds. A large painted sculpture of our Coat of Arms adorns the lobby of the Festival Theatre.



A practical, hands-on resource for the classroom which contains background information for the play, suggested themes for discussion, and Ontario curriculum-based activities. Designed by educators and theatre professionals, the activities and themes for discussion are organized in modules that can be used independently or interdependently according to the class level and time availability.

*An Inspector Calls* is recommended for students in grade 8 and higher.

This guide was written and compiled by Rod Christensen and Amanda Tripp. Additional materials were provided by Joanna Falck, Peter Hartwell, and Jim Mezon

Cover: Ben Campbell with members of the Ensemble  
Photo by Shin Sugino

Running Time: 2:30  
One intermission  
Previews April 17  
Opens May 21  
Closes November 2

## The Players

(listed in alphabetical order)

Arthur Birling.....	PETER HUTT
Eric Birling.....	ANDREW BUNKER
Sheila Birling.....	MOYA O'CONNELL
Sybil Birling.....	MARY HANEY
Gerald Croft.....	GRAEME SOMERVILLE
Edna.....	ESTHER MALONEY
Inspector Goole.....	BENEDICT CAMPBELL

## The Artistic Team

Director.....	JIM MEZON
Designer.....	PETER HARTWELL
Lighting Designer.....	KEVIN LAMOTTE
Original Music.....	PAUL SPORTELLI

## Synopsis

A spring evening, 1912, and the prosperous Birling family has gathered for an intimate dinner. Their daughter's engagement to a fine young man of means is the cause for celebration, but the festivities are interrupted when a police inspector unexpectedly calls. He is looking into the death of a young woman, and as Inspector Goole questions each member of the family, skeletons come clattering out of the closet and a remarkable web of connections unfolds.



**“After all, y’know, we’re respectable citizens and not criminals.”**  
(Gerald Croft)

**Sometimes there isn’t as much difference as you think.**  
(Inspector Goole)

# The Story

## An Inspector Calls

by J.B. Priestley

**W**ho killed Eva Smith? That’s the question Inspector Goole wants answered when he calls on the Birling family one spring evening in 1912.

The Birlings are in the midst of a celebration dinner. Their daughter Sheila has just become engaged to Gerald Croft, son of the president of Crofts Limited, and rival to Birling and Company. The Birlings are a prosperous family, one that Priestley describes as “pleased with themselves”, and this impending marriage makes this one of the happiest nights of Arthur Birling’s life. Arthur is feeling particularly expansive on this night – it’s 1912 and to him, the progress he sees happening in the world is cause for celebration. A new ship called the Titanic is about to set sail, automobiles and airplanes are making travel easier, and this looming war that people keep talking about will never come to pass. “We can’t let these Bernard Shaws and H.G. Wellses do all the talking”, he tells his family, “We hard-headed practical businessmen must say something sometime.”

Then, we hear a ring at the door – an Inspector is calling and he says it’s important. He enters the room and reveals some shocking news: “Two hours ago a young woman died in the Infirmary. She’d been taken there this afternoon because she’d swallowed a lot of strong disinfectant ... they did everything they could for her at the Infirmary, but she died. Suicide, of course.”

What does this girl’s suicide have to do with this family? How could any of them be responsible for her death? As Arthur Birling told the boys earlier in the evening, he doesn’t accept the idea that we are all responsible for one another. He believes that we need only take care of ourselves and of our own, “The way some of these cranks talk and write now, you’d think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – a community and all that nonsense.”

As the Inspector begins to question the family, each member describes their connection to the dead woman. In doing so, they reveal how our actions towards one another can have long-lasting effects that we are often blissfully unaware of. And as more twists are revealed, the family learns more and more dark truths about themselves and each other and the line between innocence and guilt becomes more and more blurred.



# Who's Who in *An Inspector Calls*

## Arthur Birling

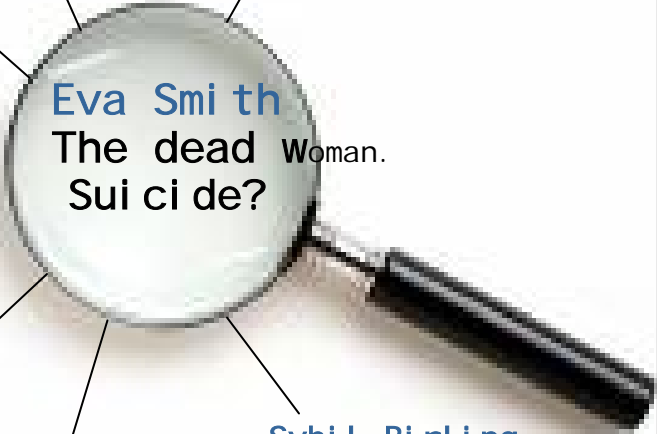
Wealthy capitalist. Head of the Birling family. Husband to Sybil Birling and father of Eric and Sheila. Fired his factory worker Eva Smith for demanding higher wages.

## Inspector Goole

Sent to investigate the suspected suicide of a young woman. Interrogates the Birling family and their guest, Gerald Croft.

## Sheila Birling

Daughter of Arthur and Sybil Birling. Sister to Eric. Devoted fiancée to Gerald Croft. Recently caused a commotion in local dress shop by having a young sales lady dismissed.



**Eva Smith**  
The dead woman.  
Suicide?

## Gerald Croft

Heir to wealthy factory owners. Fiancée to Sheila Birling. Seemingly devoted to his fiancée.

## Sybil Birling

President of Brumley Women's Charity Organization. Wife to Arthur Birling and mother of Eric and Sheila. Rejected Eva Smith's application for financial assistance.

## Eric Birling

Only son of Arthur and Sybil Birling. Brother to Sheila. Sympathetic to the poor. Tends to overindulge in alcohol.

John Boynton  
Priestley  
(1894 – 1984)



Playwright  
Journalist  
Novelist  
Essayist  
Broadcaster  
Scriptwriter  
Man of Letters  
Social commentator

# The Playwright

J.B. Priestley was born in Bradford, in England's industrial midlands. He was the son of a schoolteacher and grandson of a mill worker. He left school at age sixteen to work for a local wool merchant, and in 1914 enlisted in the army. In his subsequent writing, Priestley often drew on his wartime experiences and memories of pre-war England.

In 1919, Priestley spent three years at Cambridge, taking honours in English literature, modern history, and political science. He initially wrote for such periodicals as *The Bookman*, *The Spectator*, and *Saturday Review*, and published books of essays and criticism. As a fiction writer, he became a household name with *The Good Companions* (1929), a comic novel about an itinerant group of music-hall entertainers that sold almost a million copies in hardcover. This was quickly followed by another successful novel, *Angel Pavement* (1930).

In 1931, Priestley collaborated on his first West End play, a dramatization of *The Good Companions*. Then came a series of original plays: thrillers (*Dangerous Corner*, 1932), comedies (*Laburnum Grove*, 1933), and nostalgic family dramas (*Eden End*, 1934). Priestley averaged a play a year through the 1930s, some of which explored new ideas and forms. His "time plays" for instance, *Time and the Conways* and *I Have Been Here Before* (both 1937), were conventional in form but experimental in their subject – the "fourth dimension" of time. In 1932 he founded his own company, the English Players, and directed more than thirty plays in his career. In 1938 he even acted in a West End production of his own play *When We Are Married*, replacing a leading actor who had been injured in a motorcycle accident.

Perhaps it was then that I began to dislike audiences, enjoying rehearsals of my plays but avoiding performances of them. In London especially, people giggle and guffaw too easily: they visit the theatre to be tickled. I always preferred if possible to open plays in the North, where they sat with tightened lips and narrowed eyes, grimly awaiting their money's worth. (J.B. Priestley)

During the war Priestley developed a new public role as a radio essayist, in which his common-sense views seemed emblematic of what was best in British middle-class values. In the 1940s and '50s he continued to write new plays in a variety of genres, including the popular drama *An Inspector Calls* (1945) and the family drama *The Glass Cage* (1957), written for Canada's Davis family whom Priestley met while visiting Toronto. In the 1960s and '70s, while he continued to write in many forms, his best-known work was as a social historian, with such books as *The Edwardians* (1970) and *The English* (1973). A major chronicler of the twentieth century, Priestley wrote some thirty plays, 29 novels, and numerous collections of criticism, short stories, social history, reminiscences, and essays. His rich legacy of drama, fiction, and non-fiction continues to delight and provoke his audiences.

## Director's Notes

There is no such thing as society. There are individual men and women.

(MargaretThatcher)

We have to share something. If there's nothing else, we'll have to share our guilt.

(Inspector Goole)

# Jim Mezon talks about directing *An Inspector Calls*

This production will follow a series of Priestley plays produced at the Shaw Festival, including *Time and the Conways* (2000), *Eden End* (1994), *When We Are Married* (1990) and *Dangerous Corner* (1988). *An Inspector Calls* was recently selected by London's National Theatre as one of the "100 Plays of the Century".

The artistic team for this production includes director Jim Mezon and designer Peter Hartwell (set and costumes), who are known for their complex and often innovative approaches to theatre classics.

**Q:** What's your vision of the play?

**A:** Within the family drama of J.B. Priestley's play *An Inspector Calls*, is a condemnation of capitalism, an examination of greed and the lust for power, and a heartfelt plea to care and take responsibility for every member of our society, including its dispossessed.

**Q:** Who would you suggest as the ideal audience for your production?

**A:** Everyone. Corporate leaders. The idle rich. The downtrodden. The curious. Students. Those who want to be reminded that we are our brother's keepers.

**Q:** Have you ever directed this playwright's work before?

**A:** No, but I've played the Inspector.

**Q:** What do you find most interesting about this playwright? About the play?

**A:** Like all Priestley's work, the play is bold and many-faceted. It is a melodrama, a mystery, a piece of science fiction, a domestic drama, and a socialist tract. It uses a dynamic plot and rich characters to drive home its central questions – are we responsible for each other? Can a small action have far reaching consequences? Can an individual make a difference in the world?

**Q:** What do you want us to tell people about your work on this play?

**A:** The challenge is to lift the play out of its precise time and location so that we are able to connect to it. We face the same social problems today. Global capitalism has increased the gap between the rich and the poor. Rights are constantly threatened. In Canada those who live on reservations experience third world poverty. Yet many would agree with Margaret Thatcher that there is no such thing as society. We bear no responsibility for each other.

**Q:** How accessible will our production be for students and what do you want younger audience members to know about the play's message and your direction?

**A:** The play suggests that hope for the future lies in the next generation. If mankind is to rise above its own history of greed and exploitation of its weakest members, it is the young who will point the way. We would be wise to nurture them, and to listen to them.



## Peter Hartwell talks about designing *An Inspector Calls*

**Q:** Can you describe your vision for *An Inspector Calls*?

**A:** The production needs to be as quietly odd as the play is. It needs to be familiar but disturbingly so. Things are never what they seem to be.

**Q:** Have you previously designed plays by J.B. Priestley?

**A:** Yes. At the Shaw Festival. The production of *Eden End* at the Court House in 1994. I thought it was cool then but I have no idea what I'd make of it now.

**Q:** What do you find most striking about *An Inspector Calls*?

**A:** It's neither "a who dunnit" nor a psychological thriller. Depending on the audience member you talk to, they'll see it one way or the other. The playwright has cleverly gauged this.

**Q:** What do you want audience members to know about your design?

**A:** [It will involve], like the play, the passing of time and changing perspectives.

Costume designs by  
Peter Hartwell.  
*Right:* Inspector Goole  
*Bottom, left to right:*  
Mr Birling, Mrs Birling,  
Sheila Birling



# Production History

Because of the lack of a suitable theatre in early post-war London, *An Inspector Calls* was first performed in Moscow by the Kamerny and Leningrad Theatre Companies in simultaneous productions. It opened on August 6, 1945, the day the atomic bomb was dropped on Hiroshima. The English premiere was in Manchester, where it opened at the Opera House on September 9, 1946 for a brief tryout before moving to the New Theatre in London on October 1, 1946. Despite a cast featuring Julien Mitchell, Alec Guinness, Ralph Richardson, and Margaret Leighton, it ran for only forty-one performances. The American premiere was at the Booth Theatre, New York, on October 21, 1947, where, directed by Cedric Hardwicke, it ran for ninety-five performances. The first Canadian production was at the Canadian Repertory Theatre, Ottawa, on October 11, 1949, directed by Malcolm Morley.

It was a 1992 revival by the National Theatre in London that gave *An Inspector Calls* its classic status. Directed by Stephen Daldry, the production opened at the Lyttleton Theatre on September 11, 1992, and then ran more or less continuously at various London theatres for the next decade. The National's production opened at the Royale Theatre in New York on April 27, 1994, where it ran for 454 performances and won several Tonys, including Best Revival.

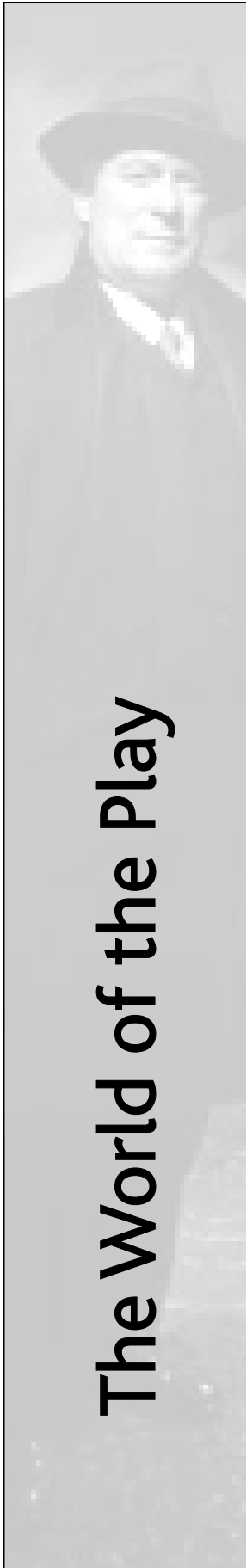
A film version was released in 1954, starring Alastair Sim as Inspector Goole.

This is the second Shaw Festival production of *An Inspector Calls*. The first was in 1989 at the Royal George Theatre and (post-season) at the Annenberg Theatre Center, Philadelphia, directed by Tony van Bridge. Four other Priestley plays have been produced at the Festival: *Dangerous Corner* (1988), *When We Are Married* (1990), *Eden End* (1994), and *Time and the Conways* (2000).



Left & Centre: *An Inspector Calls*  
(National Theatre's production posters)  
Right: *An Inspector Calls* movie poster, 1954

# The World of the Play



## The Edwardian Era



Edwardian upper class

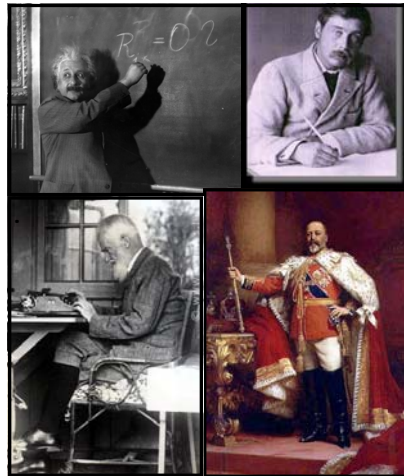
*An Inspector Calls* takes place at the end of the Edwardian era. This era corresponds to the reign of King Edward VII (1901-1910). In his book, *The Edwardians*, J.B. Priestley defines this period as being from 1901 to the outbreak of WWI (1914).



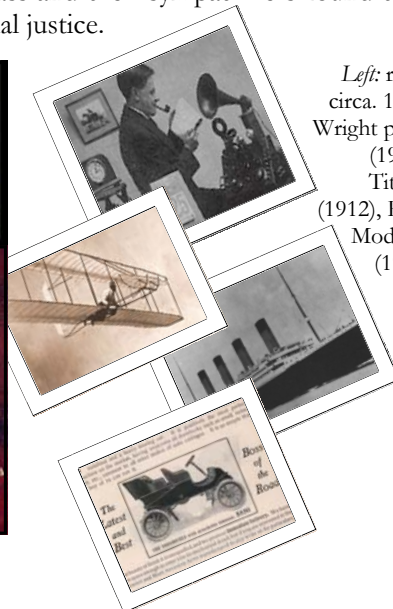
Edwardian working class

Often referred to as England's "golden age," the Edwardian era was a time of *relative* peace because it was situated between the second South African War (between the British and the descendants of the Dutch settlers, which is commonly known as the Boer War, 1899 - 1902) and World War I. It was also a time of great technological advancements, exciting new ideas and inventions like the radio, the airplane, the age of the great ocean liners, and Einstein's Theory of Relativity. It was a period of outstanding achievement in the arts (e.g., G.B. Shaw, H.G. Wells, silent movies, and Ragtime) as well as a time of intense political activity and social controversy.

The wealthy lived extravagantly while the poor lacked all kinds of resources and were denied basic rights. This created vast disparity between the classes and the sexes. *An Inspector Calls* deals with the tail-end of the Edwardian period, which can be characterized by social unrest. The crisis of extreme poverty in the midst of towering wealth became impossible to ignore. It was a time of protests, factory strikes, and lockouts. Unemployment threatened the economy and rising interest in socialism threatened the capitalist system on which society rested. Attention was being paid to women's suffrage issues and the plight of the poor. Women, the working class and their sympathizers found their voices and began the fight for social justice.



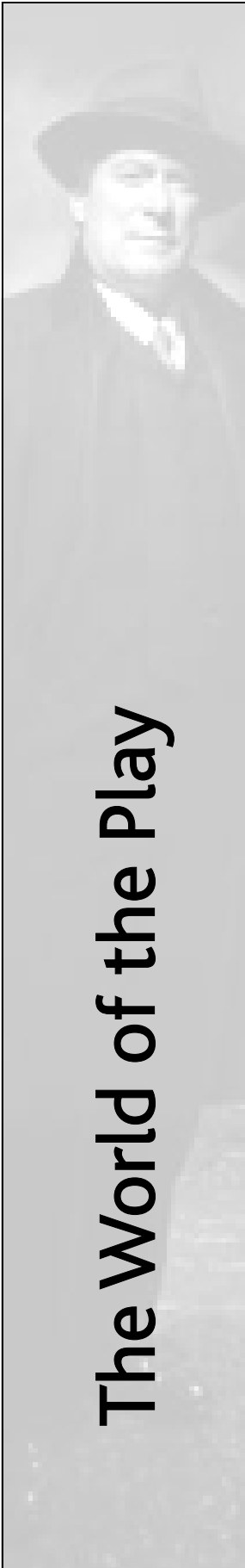
Clockwise: Albert Einstein, H.G. Wells, King Edward VII, G.B. Shaw



Left: radio circa. 1910, Wright plane (1903), Titanic (1912), Ford Model A (1903)

1899	Boer War begins.
1901	Death of Queen Victoria; succeeded by Edward VII (Edwardian Era begins).
1903	Bolshevik Party founded. First flight of the Wright plane. Henry Ford car assembly line. First baseball World Series.
1905	Russo-Japanese War; revolution in Russia.
1910	Death of Edward VII; succeeded by George V.
1912	Titanic sinks.
1914	Germany invades Belgium. World War I commences.





## Social Unrest

### The Status of Women

In the Edwardian Era, women were regarded very differently from men in the eyes of society and the law. Women received a different education, they had fewer rights, and prior to 1918 were not able to vote in national elections. Marriage was considered a woman’s ‘career’. If a woman did not marry, her life was considered to be a failure. In 1901, 85 per cent of women over 45 were either married or widowed, and marriage was the ‘career’ of the majority of British women until the 1960s. What was life in 1912 like for a woman that didn’t marry? Unless she came from a wealthy family that could support her, she would have to work. Women earned less than men for performing similar work and most working-class men only took home subsistence-level wages. This meant that a single working woman and her children would have lived in extreme deprivation and poverty.

Pregnancy out of wedlock was a very serious matter. There was no social security or National Health Service, and if a woman had no family to support her, she would likely end up at the workhouse or be forced into prostitution to survive. This would have been the grim future facing Eva Smith in *An Inspector Calls*.

From a report on workhouse conditions (Women’s Local Government Society, 1909):

... Mrs Evans suspected that the ophthalmia and ringworm...spread because fifty-six girls bathed in one tub of water, shared half a dozen towels, five dirty brushes, and two broken combs between them. Another workhouse found two small hand basins for 120 and WCs without paper ... Dunmore in 1904 swarmed with rats...[and] still sleeping on the floor. Louisa Twining found euphemistically described ‘dust heaps’ and stained and dirty linen lying around the wards” (Hattersley, p.132, 133).



### Women's Suffrage Movement

Women did not possess the political rights to bring about democratic change in society. Women had rebelled against the injustice of their status as second-class citizens for a long time, but the 1903 Women’s Social and Political Union (WSPU) was quite unlike any of the women’s organizations to campaign for the vote that had come before it. The WSPU’s motto was “deeds not words.”

Members of the WSPU were known as “Suffragettes” – and they lived up to their motto. Militant action was the means by which they planned to achieve their goal. To this end, they vandalized public property, threw eggs, chained themselves to railings, were imprisoned, and some even went on hunger strikes. One suffragette, Emily Davison, ran out in front of the King’s horse during the Derby in June 1913 and was killed while campaigning for the suffragette cause. Their campaigning would not have results until after the First World War. In the Representation of the People Act of 1918, all women over 30 were given the right to vote.



## Social & Political Issues

### The Role of Government

In the late 19<sup>th</sup> century, the British had a *laissez-faire* government – a system of government that upheld the principle of the autonomy of its citizens and economy as well as non-interference in their affairs. The role of government in the lives of its citizens was very limited and did not include taking responsibility for its poor. There were no old age pensions, unemployment benefits, family allowances or health care plans. As a result, an individual without work could easily find themselves and their families plunged into dire poverty. It was commonly believed that poverty was a condition the poor brought upon themselves as a result of their own moral shortcomings (such as idleness or drunkenness).

### Changing Attitudes Towards Poverty

Low wages were a feature of Edwardian England. A survey entitled *How the Labourer Lives* conducted in 1913 revealed that, with very few exceptions, the average earnings in every county in England and Wales were below the poverty line. Even the thriftiest of families struggled to make ends meet. People began to question the commonly held notion that poverty was a problem the poor created for themselves. Evidence suggested that poverty was more likely caused by the economic organization of society than by an individual's lack of moral character.



### Money and Power

*An Inspector Calls* reflects on England's class system in the early 20<sup>th</sup> century. A tremendous amount of wealth was concentrated in the hands of a few. The gap between the rich and poor was increasing in the years leading up to WWI. "In Great Britain about 4.93 per cent of the persons over 25 years of age possessed over 60% of the wealth in 1911–13" (*Economic History of Europe*, p. 671).

In 1912, government social assistance to an impoverished person such as the character of Eva Smith was not available. The poor depended on the wealthy for their wages and on their charity when they were in need. The wealthy determined who was deserving and undeserving of their help.

*An Inspector Calls* asks us to consider the relationships between wealth, power, and responsibility. Mr Birling fires Eva from his factory for asking for higher wages; Sheila threatens to close down the family's account at Milward's unless Eva is fired; Mrs Birling refuses Eva the charity that she is in desperate need of.

*An Inspector Calls* poses important questions: Who is responsible for the plight of the poor? The poor themselves? The economic system? The upper class? The government?

“The way some of these cranks talk now...you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive  
(Arthur Birling)”





## Social & Political Issues

### Capitalism vs Socialism

In the 1930s Priestley became increasingly concerned about social problems. For example, *An Inspector Calls* upholds the notion that in 1912, a sense of community (at least one that was equitable) did not exist in pre-war England. According to Priestley, a change from a self-serving society to a community-based one was needed. Political forces as well as personal perspectives required greater social and economic balance. For Priestley, the Birling family represent the vices of the Edwardian upper class. The Birlings give little care to others and exude a social façade which, if uncovered, will expose their personal flaws and ill treatment of those whom they consider lower class. In contrast to the Birlings is Inspector Goole. Goole represents the socially conscious; the power and ideals of socialism. Through Goole's scrutiny, the inherent weakness of the capitalist system is revealed and the Birling household is forced to examine its actions of self-interest versus social responsibility. Priestley advocates that the ideals of socialism can relieve England of its social and political shortcomings. The moral imperative: actions have consequences.



US newspaper highlights tension between capitalism & working class (1906)

### Labour Movement

The labour movement refers to the activities and objectives of an organization of workers who join together to campaign for better treatment from their employers and political governments. Typically, governing wages, benefits, and improved work conditions are achieved through the implementation of agreed upon laws and governing labour relations (i.e., a collective agreement or labour contract). The development of unions (labour and trade) have grown to represent the interests of the working class. The trade union movement experienced substantial growth and support in 1910 to 1912. There was increasing demand to take action against starvation wages and a need to regulate the conditions of working class labour. There were genuine concerns that if wages and living conditions were not improved, workers might turn to communism or rebellion.



Edwardian general strike

Socialism, aimed to establish a socio-economic system in which wealth and assets are distributed equitably by the community, became a popular ideology. As portrayed by the character Eva Smith in *An Inspector Calls*, the working class were motivated to change the political and social power structure that favoured the wealthy and neglected the poor.



Edwardian crusade

## Dramatic Devices

*An Inspector Calls* promotes the virtues of socialism – a society in which community and responsibility are central – and exposes the vices of capitalism. J.B. Priestley uses many dramatic devices, such as dramatic irony and symbolism, to effectively convey this political message throughout the play.

### Dramatic Irony

A dramatic device that allows the audience to have greater knowledge of characters and events than the characters do; giving words and events a different meaning for the audience than they have for the characters. Early in the play, Mr Birling makes several bold and (as we know) untrue statements: that the Titanic is “absolutely unsinkable”; that “there isn’t a chance of war,” and that in the future there will be “peace and prosperity ... everywhere.” Of course, the audience, living in the future knows better! Within two years of Mr Birling’s speech the Titanic sinks and World War I begins. Priestley’s use of dramatic irony shows the audience what none of the characters in the world of the play can know: that Birling is wrong on many counts. Priestley ridicules Birling and, through dramatic irony, exposes the arrogance and ignorance of the Birling family who represent the folly of capitalism.

### Morality Plays

Common in late Medieval Europe, morality plays were allegories in dramatic form. The characters were given “label names” such as Death, Beauty, Kindred, Good Deeds, and Knowledge which personified the vices and virtues of society. These plays were meant to be morally instructive for the audience and focused on the struggle between good and evil. Aspects of the morality play continue to be popular with some playwrights. Some Priestley plays have been referred to as modern morality plays, which adopt the sensibilities of moral imperatives.

### Symbolism

The practice of representing things by means of symbols or of attributing symbolic significance to objects, events, relationships, and expressing the invisible by means of visible representations. Symbolism can also be used to reveal or suggest intangible conditions or truths by artistic invention. For example, the name Inspector Goole is a play on words which can represent “Spectre Ghoul.”

### Time Plays

J.B. Priestley’s *Time Plays* refer to a series of plays he wrote during the 1930s and ‘40s using various theories about time as central theatrical devices. The lives of the characters are affected by the temporal landscape they encounter. For example, *An Inspector Calls* centers on an investigation concerning a suicide which plays with future and past timeframes within real time (action occurring as in real life). Additional time plays by Priestley include: *Dangerous Corner* (1932), *Time and the Conways* (1937), *I Have Been Here Before* (1937), and *Johnson Over Jordan* (1939).

Of all the theories invoked in Priestley’s Time Plays, the only one fully embraced by Priestley was J.W. Dunne’s theory of simultaneous time. This time theory was incorporated into the play, *Time and the Conways*.

# Did You Know?

## Man of Letters

Priestley refused both knighthood and peerage, but accepted the prestigious Order of Merit in 1977.

The Order of Merit is awarded for exceptional service to the Crown or for the advancement of arts, learning, law, and literature. It is one of the rarest of honours. Its membership is restricted to 24 members of the Commonwealth at any one time, plus additional foreign recipients. To date, there have only been 168 Ordinary Members of the Order. As a result, the list of holders reads like a roll-call of some of the greatest thinkers and doers of the twentieth century and includes: Florence Nightingale, Winston Churchill, and Lester B. Pearson.



## J.B. Priestley

### Psychic?

Priestley's interest in time theories and incorporation of these theories into his dramatic works stemmed from his own experience of precognitive dreaming - "remembering" future events in his dreams.

Many of his plays involve unusual perspectives on time.

*An Inspector Calls* takes place in real time, meaning that events in the play happen at the same speed they would in real life.

## Man of Words

Priestley wrote more than 100 novels, plays, and essays, and coined the term **admass**: mass media advertising; *also*: the society influenced by it.

## Political Activist

In 1941, Priestley helped establish the socialist Common Wealth Party. The party advocated three principles: Common Ownership, Vital Democracy, and Morality in Politics. The Common Wealth Party was dissolved in 1945 and most members joined the Labour Party.

In the early stages of the Cold War, Priestley was also known for his support for the Campaign for Nuclear Disarmament.

In 1946-47, he was a UK delegate to the UNESCO conferences.

## Voice of the Common Man

During WWII, Priestley was a regular broadcaster on BBC radio. His Sunday night "Postscripts" drew a large audience - second only in popularity to Winston Churchill. Priestley's talks were cancelled due to complaints that Priestley was expressing left-wing views over the radio waves.

# Glossary

## **Alderman**

One of the members, chosen by the elected councilors, in a municipality, borough or county council or the chief magistrate of a country, or group of countries.

## **Buff**

To soften the surface of (leather) by raising a soft or fuzzy surface.

## **Capitalism**

An economic system in which the means of production and distribution are privately or corporately owned and development is proportionate to the accumulation and reinvestment of profits gained in a free market.

## **Drawing-room**

A formal reception room, especially in an apartment or private house.

## **Kaiser**

Any of the emperors of the Holy Roman Empire (962-1806), of Austria (1806-1918), or of Germany (1871-1918).

A person who exercises or tries to exercise absolute authority; autocrat.

## **Knighthood**

The rank, dignity, or vocation of a knight or behaviour or qualities befitting a knight; chivalry.

## **Lord Mayor**

(Chiefly in Britain and the Commonwealth) The mayor of certain cities or the chief municipal officer of certain boroughs.

## **Officious**

Marked by excessive eagerness in offering unwanted services or advice to others: *an officious host; officious attention.*

## **Potty**

(Chiefly British) Informal for slightly insane; eccentric; paltry; trifling; or petty.

## **Rubbish**

Worthless, unwanted material that is rejected or thrown out (e.g., writing, art, litter).

## **Socialism**

Any of various theories or systems of social organization that aims to establish a socio-economic system in which wealth and assets are owned and distributed equitably by the community.

## **Squiffy**

A slang expression for slightly drunk.

## Books & Articles

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Priestley, J.B. (1970). *The Edwardians*. New York: Harper & Row.

Vaizey, J. (1980). *Capitalism & Socialism: A History of Industrial Growth*. London: Weidenfeld and Nicolson.

Skloot, R. (Dec., 1970). The Time Plays of J.B. Priestley. *Quarterly Journal of Speech*, 56(4), 426-31.

## Websites

[www.pbs.org/manorhouse/edwardianlife](http://www.pbs.org/manorhouse/edwardianlife)

[http://www.bbc.co.uk/scotland/education/bitesize/higher/history/liberal/motives\\_rev.shtml](http://www.bbc.co.uk/scotland/education/bitesize/higher/history/liberal/motives_rev.shtml)

<http://www.learningcurve.gov.uk/britain1906to1918/>

[http://www.ciao.co.uk/An\\_Inspector\\_Calls\\_J\\_B\\_Priestley\\_\\_Review\\_5560877](http://www.ciao.co.uk/An_Inspector_Calls_J_B_Priestley__Review_5560877)

<http://www.spartacus.schoolnet.co.uk/Jpriestley.htm>

<http://www.gradesaver.com/classicnotes/titles/inspector/essay1.html>

<http://www.royal.gov.uk/output/page1880.asp>

[http://www.bbc.co.uk/schools/gcsebitesize/english\\_literature/dramainspectorcalls/](http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramainspectorcalls/)

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

<http://www.newi.ac.uk/englishresources/workunits/ks4/fiction/inspectorcalls/pwsow1.pdf>

<http://www.taproottheatre.org/Docs/ICStudyGuide.pdf>



# Pre-performance Classroom Activities

The following pages suggest questions and activities students might explore **BEFORE** attending *An Inspector Calls*.



Activities relate to Ministry of Education expectations for the Arts and Character Education at the junior, intermediate, and senior levels. To obtain Ontario Curriculum documents, visit [www.edu.gov.on.ca](http://www.edu.gov.on.ca)

## Theme 1: Dramatic devices can enhance the plot

Warm up  
**ACTIVITY**

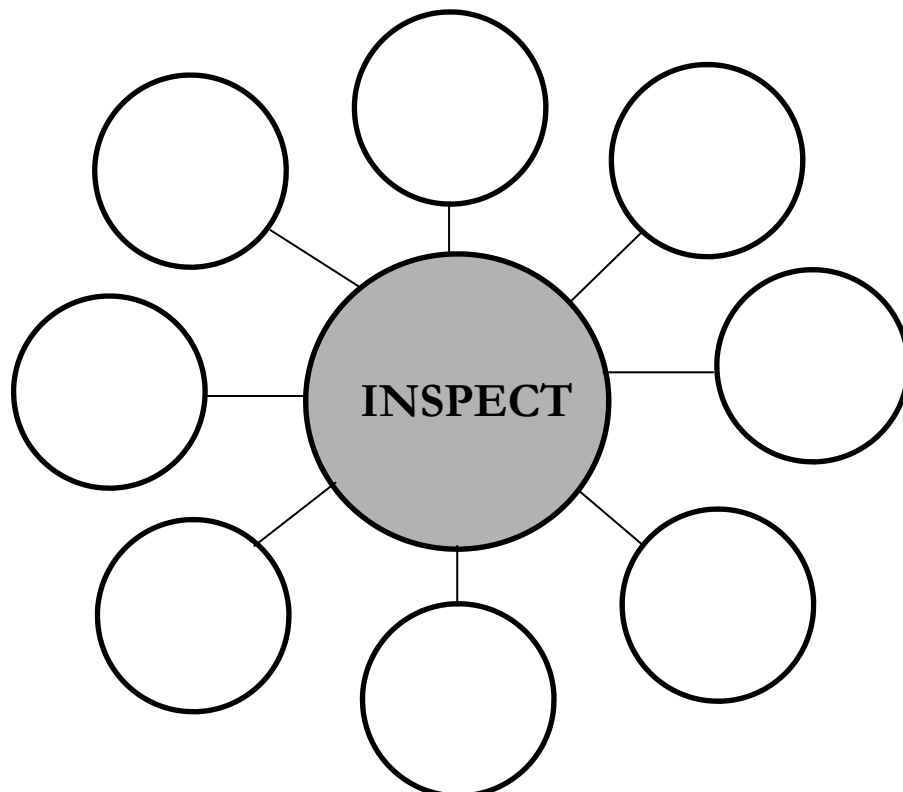
Let's examine the title of the play, *An Inspector Calls*.

In groups of 3-4:

- Write some meanings for the verb “inspect” in the map below.
- Think of 2-4 tasks that an inspector does when she/he is called to investigate a scene. If you were the person being inspected, what would that mean?
- Identify 2-4 tools used to gather information during the WWI era (e.g., magnifying glass) and 2-4 methods used today (e.g., DNA testing).
- Sherlock Holmes is a famous fictional character of the early 20<sup>th</sup> century. Can you name some other famous investigators of the past or present?
- From the discussion points above, add applicable information to the map.

As a class:

- Brainstorm ideas about what you think the play is about. For example, what style or genre is this play? Do you think it's a drama, comedy, cabaret, mystery, musical?



*An Inspector Calls* is a complex mystery with a surprising twist. Skeletons come clattering out of the closet when a police inspector questions the Birling family about their involvement in a mysterious death. **Suspense, surprise, and secrets** are used to expose a remarkable web of connections.

**Suspense** is a device used to build tension through atmosphere and mood; it is a state or condition of mental uncertainty, excitement, or anxiety which is intended to emotionally involve the audience.

**Surprise** is a device that relies on sudden unexpected events to intensify the mood sharply for a brief period of time. Surprise elicits sudden feelings of wonder or astonishment.

**Secrets** are kept hidden from others or known only to oneself or to a few. A secret can also be something that remains beyond anyone's understanding or explanation (e.g., a mystery).

Elements of **suspense, surprise, and secrets** are included the play's following stage directions:

*He moves nearer a light – perhaps standard lamp – and she crosses to him. He produces the photograph. She looks at it closely, recognizes it with a little cry, gives a half-stifled sob, and then runs out. The INSPECTOR puts the photograph back into his pocket and stares speculatively after her. The other three stare in amazement for a moment.*

In groups of 5:

- Brainstorm ideas about the photo described in the above passage.
- What do you think the character sees and why does she run out?.
- Create a frozen tableau that depicts the details of the photo. Preliminary decisions to make:
  - Who is in the photo?
  - What is happening in the photo (i.e., what action is taking place)?
  - Where is the photo taken (i.e., where is the location)?
  - Why is this action being executed in the photo?
  - How is **secrecy** involved?
- Rehearse 3x. For each rehearsal, include elements of **suspense & surprise**.
- Each group presents their tableau to the class.

*An Inspector Calls* is a play that questions the morals of socialism and capitalism by examining individual responsibility to the community. Throughout the play, a political message is conveyed through a variety of devices such as dramatic irony and symbolism.

On your own, use the internet or a literary source to research the following terms:

1) Socialism:

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2) Capitalism:

---

3) Dramatic Irony:

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4) Morality Play:

---

5) Symbolism:

---

## Theme 2: Events can be judged from multiple perspectives

Priestley incorporates the use of multiple perspectives throughout his play. Make sure to take note of these varying perspectives when you attend the live performance.

### DISCUSSION

Within our day-to-day activities, we face various dilemmas, which can be interpreted in many ways. Read the two dilemmas below and discuss multiple points of view using Edward de Bono's *Thinking Hats*. E. de Bono is a British physician, author, inventor, and consultant who has specialized in creative and lateral thinking techniques.

#### **Dilemma #1:**

James, a senior high school student, was unable to study for a final chemistry exam because of a family dispute at home. He needs a good mark to get into university. The chemistry teacher has said that only a doctor's certificate will allow students to miss the exam. In his opinion, James can either cheat on the exam or not get into university.

#### **Dilemma #2:**

Nicole, a grade 12 student, was missing her boyfriend Mike who moved away to attend his first year of university. In an attempt to bring Mike back into her day-to-day life, Nicole decided to stop taking her birth control pills and became pregnant. When Nicole told Mike of her pregnancy, Mike decided to quit school, move back to his hometown, and marry Nicole. They now live together with their newborn baby. Nicole told her two close friends about what she did. Nicole's friend, Morgan, also has a boyfriend who has recently moved away. Yesterday, Morgan asked Nicole if she should get pregnant to secure her boyfriend's attention and affections.

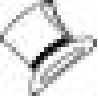

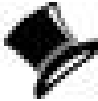


After reading the above dilemmas:

- Each person selects at random a white, yellow, black, red, or green thinking hat (see perspective and characteristics for each coloured hat on page 22).
- Find a partner with the same coloured hat.
- Discuss the moral dilemma with your partner(s) by applying the perspective of your assigned hat; identify possible pros, cons, problems, and actions.
- Share your thoughts and opinions with the class.

Is one perspective better than another? For these dilemmas, which hat(s) make(s) most sense?

## THE THINKING HATS

DISCUSSION  
Cont'd

Hat	Perspective	Characteristics
	Objective	Sees information in a <b>logical</b> manner; <b>factual</b>
	Benefits	Sees the <b>positive</b> ; the <b>good</b> and <b>bright</b> side of things
	Judgment	Sees the <b>problems</b> ; identifies what could be better
	Intuitive	Sees things with an <b>emotional</b> appeal, <b>expressive</b> with feelings
	Creative	Sees alternatives and creates <b>ideas, possibilities</b>

DISCUSSION

Arts education researchers, like Monica Prendergast, have examined the role of audience-in-performance. The questions below allow students to explore multiple perspectives about participating in the live theatre experience before attending the play.

1. As an audience member, what do *I* bring to the live theatre experience? What are *my* roles and functions in the performance?
2. How have we as a class prepared for the play (e.g., studying the play's themes/styles/genre)?
3. How do the lobby display(s), house program, pre-show lighting, sound, and set design help prepare the audience for the performance?
4. What are the appropriate social codes of conduct in a theatre?  
(For *Tips on Theatre Etiquette* visit [www.shawfest.com/web/content.asp?docid=12\\_2\\_0\\_4](http://www.shawfest.com/web/content.asp?docid=12_2_0_4)).

## Theme 3: Self-interests should be balanced with social responsibility

Embedded in Theme 3 is the idea that actions have consequences. As we know, actions have physical or social outcomes that involve positive or negative consequences.

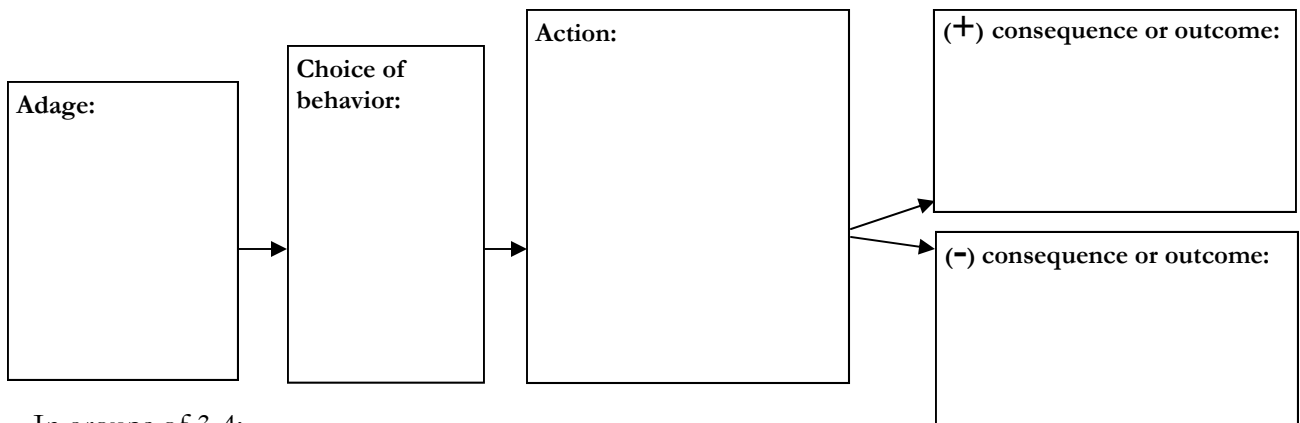
Our North American culture uses various adages (common sayings) that advise us to behave in positive or negative ways, which in turn, result in positive or negative consequences.

### ACTIVITY

In pairs:

- Brainstorm and discuss some known adages.
  - Choose an adage listed below or use one of your own.
- |   |  |
|---|--|
| 1. What goes around, comes around.            | 7. United we stand; divided we fall.     |
| 2. Don't worry, be happy.                     | 8. If there's a will, there's a way.     |
| 3. Learn from your mistakes.                  | 9. An apple a day keeps the doctor away. |
| 4. False friends are worse than open enemies. | 10. The early bird catches the worm.     |
| 5. Safety first!                              | 11. Don't drink and drive.               |
| 6. Hindsight is 20/20.                        | 12. No pain, no gain.                    |

Place the adage in the flow chart below and work your way through the chart to a final outcome.



In groups of 3-4:

- Based on the flowchart exercise, build a scene that illustrates a consequence of action that might transpire at school.
- Assign roles: 1-2 will execute action; 1-2 will receive action and experience the consequence.
- Create a beginning (which introduces the characters, setting, and leads up to the action); a middle (where the action is executed); and an end (which depicts the consequence).
- Present your scene to the class.
- As a class, discuss similarities and differences among the scenes. (e.g., What caused the consequence? Who was affected?)



# Post-performance Classroom Activities

The following pages suggest questions and activities students might explore **AFTER** attending *An Inspector Calls*.



Activities relate to Ministry of Education expectations for the Arts and Character Education at the junior, intermediate, and senior levels. To obtain Ontario Curriculum documents, visit [www.edu.gov.on.ca](http://www.edu.gov.on.ca)

## Theme 1: Dramatic devices can enhance the plot

At the beginning of the play, Priestley incorporates **dramatic irony** when Mr Birling states that “there isn’t a chance of war.” With the play set before WWI but published in 1945 (after two world wars), Priestley positions Birling in a foolish light. In his final speech, Inspector Goole accentuates this dramatic irony by foreshadowing World War I with, “they will be taught it in fire and blood and anguish.” This encourages the audience to believe the views supported by the Inspector instead of the *foolish* views of Mr Birling.

In pairs:

- Reference your pre-performance definition of **dramatic irony**.
- Find another example of dramatic irony in the play (e.g., comments about the “absolutely unsinkable” ship).
- Share your example with the class.
- How does your example use dramatic irony? Why is it ironic? For example, would initial audiences in 1945 have known that the Titanic hit an iceberg and sank when Mr Birling mentions that the new luxury liner is “absolutely unsinkable”?

DISCUSSION

As a class:

- J.B. Priestley was known for his theories on the passing of time and its effects on changing perspectives. Time theories became theatrical devices in Priestley’s *Time Plays*. Using the internet or a literary source, find out more about Priestley’s Time Plays.
- Name a TV series or films that rely on dramatic irony or time as part of their appeal?

RESEARCH

In groups of 3-4:

Explore the **symbolism** in the play using the following starting points:

- 1) The opening stage directions state, “the lighting should be pink and intimate until the Inspector arrives, and then it should be brighter and harder.”
  - What effect does “pink and intimate” lighting achieve?
  - When the Inspector arrives, why do you think the lighting changes?
  - What symbolic use is made of lighting in the opening of the play?
- 2) Which character(s) symbolize capitalism? Which one(s) represent(s) socialism?
- 3) Examine Inspector Goole’s name. Do you notice any play on words?
  - Do you think the playwright purposely chose a character name that sounds like ‘Spectre Ghoul’?
  - Who exactly is the Inspector?
  - Why did Goole visit the Birlings on that particular night – a night of special celebration?

**Morality plays** often use names as labels of behavior or character (e.g., “Greed”).



On your own or with a partner:

Research how were label names (also known as archetypes) used in morality plays?

- Inspector Goole acts as a messenger who attempts to warn and guide the Birling household. His manner is mysterious and, at times, mischievous. Some famous literary characters share some similarities to Goole.
- Use the internet or a literary source to research Jacob Marley, a character Charles Dickens’ *A Christmas Carol* and the Greek god Hermes.
- Fill in the chart below to compare Marley, Hermes, and Goole.



Jacob Marley	Greek god Hermes	Inspector Goole

Opposite to living a good or moral life is living a life of sin. In the Middle Ages, sins that led to damnation were referred to as the “Seven Deadly Sins.” Identify and define the seven sins.

In pairs:

- Using a suitable “deadly sin,” rename the following characters in the play by filling in the chart below.

CHARACTER	“DEADLY SIN”	REASON
Inspector Goole		
Mr Birling		
Mrs Birling		
Eric Birling		
Sheila Birling		
Gerald Croft		
Eva Smith		

**ACTIVITY**  
cont'd

In small groups:

- Create a tableau depicting the deadly sin names of characters on the previous page. (Each person in the group selects one character from the list).
- Create one line of dialogue for your character that relates to events from the play. These lines will be spoken, one at a time, from within the tableau.
- Decide the order in which the lines will be spoken.
- Decide on an action to accompany each line.
- As a group, incorporate into your actions high, medium, and low body levels.
- Begin with the group tableau. (The tableau remains in place while each character performs the line and action.)
- Rehearse the lines and actions inside the tableau.
- Present your group work to the class.
- Discuss each group's choices (e.g., Are the choices clear and suitable? What are the similarities and differences between each presentation?).

**Theme 2:**  
**Events can be judged from multiple perspectives**

**RESEARCH**

In pre-war England, many young, working class women (like Eva Smith) experienced a lack of power and privilege.

On your own:

- Use the internet or a literary source to research upper and lower class life in the British Edwardian Era.

**DISCUSSION**

Do we still deal with the issues of class distinction today?

- As a class, discuss what the modern day sayings below mean. Why do these sayings exist?
- Can any more sayings be added?

*high brow      low brow      high-end      low-end      A-list      D-list*  
*white trash   blue collar   white collar   uptown girl   from the other side of the tracks   the crème de la crème*  
*bottom of the barrel      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_*

## ACTIVITY

Below are quotations from the play and comments which express some of the character's perspectives and playwright's central themes. Match each quotation to one of the following comment boxes.

**1.** Mrs Birling is responsible for rejecting the application for assistance that Eva submitted to the Brumley Women's Charity Organization, an act that leaves Eva desperate and destitute. In front of the committee, Mrs Birling displays prejudice against Eva. Her social position as a member of the upper class is above that of Eva's. Mrs Birling enjoys her position of power and privilege and does not feel ashamed about her unfair treatment of Eva.

**Answer:**

**2.** Inspector Goole tells Mrs Birling that his work influenced Sheila and Eric, the younger generation. As the play progresses, the younger members of the family develop a sense of moral conscience and express remorse for their actions. On the other hand, Mr and Mrs Birling do not accept any responsibility for their actions and refuse to be blamed. The younger characters see the errors of their family and want to make things better. The message: "Future generations will learn from the mistakes of the past."

**Answer:**

**3.** Just before his final exit, Inspector Goole emphasizes the moral lesson that we are all connected and must share social responsibilities and care for one another; to "do unto others what we would have them do unto us." If we don't – there will be grave consequences.

**Answer:**

**4.** Mr Birling protects his own interests and feels no responsibility for others. The Inspector reminds Birling that without the labour of the working classes his business would not have succeeded. The irony is that Birling mistreats and ignores the very people he has relied upon for his success.

**Answer:**

A: "We don't live alone. We are members of one body. We are responsible for each other."

B: "I think it was simply a piece of gross impertinence – quite deliberate – and naturally that was one of the things that prejudiced me against her case."

C: "We often do [make an impact] on the young ones. They're more impressionable."

D: "Public men, Mr Birling, have responsibilities as well as privileges."

**Answers: 1:B; 2:C; 3:A; 4:D**

In groups of 6:

- Determine the attitudes of upper class characters to the lower class, represented by Eva Smith.
- Assume one character role per person.
- Fill in the chart from left to right. The final task in the last column provides a *voice* for Eva.

Upper class character...	Character's line from the play...	Based on each line, what is the character's attitude toward the lower class?	* <i>Optional:</i> In first person, write the following statements to Eva.	Compose a response for Eva.
Mr Birling	"She was one of my employees and then discharged her.... obviously it has nothing whatever to do with the wretched girl's suicide."		Eva's letter of dismissal.	
Mrs Birling	"...a girl of that sort would never refuse money."		Eva's notice of rejection for financial assistance from the Brumley Women's Association	
Eric Birling	"Why shouldn't they try for higher wages? We try for the highest possible prices.... You said yourself she was a good worker."		A petition or letter of support which outlines the plight of Eva and the factory workers.	
Sheila Birling	"Yes, but it didn't seem to be anything very terrible at the time. Don't you understand?"		A complaint letter to Milward's shop describing Eva's 'poor' customer service.	
Gerald Croft	"I became at once the most important person in her life.... I didn't feel about her as she felt about me."		A final letter to Eva that ends their affair.	

- Once the chart and Eva's responses are complete, all characters except Eva will sit in a circle. Eva will stand in the middle of the circle.
- As a group, decide the order of each character's line. In-role, deliver each line to Eva.
- After each line, the student playing Eva will face each character and respond with a composed response.
- Present group work to class.
- **Note:** Compositions for column 4 and 5 can be created as a group.

## Theme 3: Self-interests should be balanced with social responsibility

*An Inspector Calls* deals with consequences of actions related to individual and communal responsibility. Because Priestley wrote this play after WWII, we are judging the middle class values of 1912 in the light of post-war morality.

### ACTIVITY

The twist at the end of *An Inspector Calls* happens when Mr Birling receives a telephone call from the police station. When Birling hangs up the phone, he proclaims, “That was the police. A girl has just died – on her way to the Infirmary – after swallowing some disinfectant. A police inspector is on his way here to ask some questions.”

#### Create an alternative ending to the play...

After the second police inspector arrives at the Birling home, imagine that the members of the household are asked to travel with the officer back to the police station for questioning. They are subjected to another battery of questions surrounding the suicide.

To add to the information gathered from the Birling family, character witnesses are brought in. Student volunteers assume one of the character witnesses below. Create a name for each character.

Character Witness:	For:
Secretary	Mr Birling
Member of the Women’s Charity Organization	Mrs Birling
Close friend	Eric Birling
Employee at Milward’s clothing shop	Sheila Birling
Relative	Gerald Croft

- In-role, each character witness sits in the front of the classroom while the rest of the class act as the police force.
- The class prepare questions for each character witness. Questions should pertain to the events of the unsolved crime and/or the alleged actions of the Birlings as well as Gerald Croft.
- Based on the responses of each character witness and by examining the actual characters/ events in the play, complete the next activity.

### ACTIVITY

In groups of 3-4:

- Discuss characters from the play to determine who was most responsible for Eva’s death.

On your own:

- In-role as a Junior Detective, write a police report based on the evidence gathered in class and from the play itself. The report should explain who you think is to blame for Eva’s circumstances and death. Include the characters’ motives, actions, and consequences.



# An Inspector Calls

## STUDY GUIDE RESPONSE SHEET

To help us understand the needs and expectations of teachers regarding study guides, please complete this response sheet and mail to: *Shaw Festival, Education Dept. P.O. Box 774, Niagara-on-the-Lake, ON L0S 1J0* or email to: *education@shawfest.com*.

### Part I:

Have you ever used a Shaw Study Guide? YES \_\_\_\_\_ NO \_\_\_\_\_

If no, please indicate below the reason(s) for not using a Shaw study guide.

Lack of time \_\_\_\_\_

Lack of interest \_\_\_\_\_

Not applicable or appropriate \_\_\_\_\_

Did not receive a study guide \_\_\_\_\_

Did not know that guides were available online or sent to school groups who book a play \_\_\_\_\_

Other \_\_\_\_\_

If yes, did The Shaw study guide help you and your students? YES \_\_\_\_\_ NO \_\_\_\_\_

Please indicate which component(s) of The Shaw study guide you found most and/or least useful.

Most useful

Least useful

The Synopsis & Story \_\_\_\_\_

Who's Who in the Play \_\_\_\_\_

The Playwright \_\_\_\_\_

Director's & Designer's Notes \_\_\_\_\_

Production History \_\_\_\_\_

The World of the Play (historical background, articles) \_\_\_\_\_

Did You Know?/Theatre Terms (trivia & definitions) \_\_\_\_\_

Additional Sources \_\_\_\_\_

Classroom Activities \_\_\_\_\_

### Part II:

The study guide is helpful to me as a teacher.

Strongly agree \_\_\_ Agree \_\_\_ Neutral \_\_\_ Disagree \_\_\_ Strongly disagree \_\_\_

The content of the study guide is well-balanced.

Strongly agree \_\_\_ Agree \_\_\_ Neutral \_\_\_ Disagree \_\_\_ Strongly disagree \_\_\_

The format for the study guide is engaging.

Strongly agree \_\_\_ Agree \_\_\_ Neutral \_\_\_ Disagree \_\_\_ Strongly disagree \_\_\_

### Part III:

Please include suggestions for improving the Shaw Festival study guides.

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