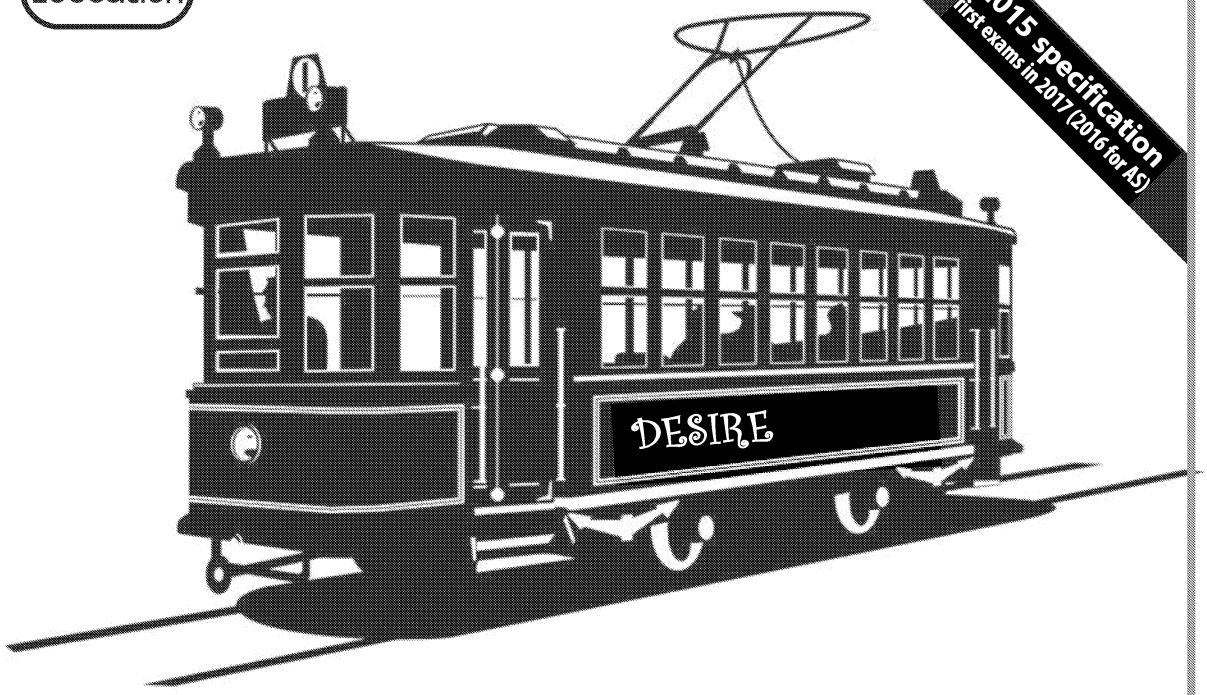
Zig Zag Education

English Literature

AS and A Level

2015 specification
first exams in 2017 (2016 for AS)



A Streetcar Named Desire

Flipped Learning Resource
for AS and A Level English Literature

zigzageducation.co.uk

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Teacher's Introduction

The '**Flipped Learning Resource: *A Streetcar Named Desire***' has been designed to support teachers and students who are approaching Tennessee Williams' Pulitzer Prize winning play for English study at AS and A Level. The sheer scope of material and breadth of opportunity provided in this pack means that it is suitable for the study of ***A Streetcar Named Desire*** for any examination board.

Remember!
Always check the exam board website for new information, including changes to the specification and sample assessment material.

There are many students who may be familiar with the plot of ***A Streetcar Named Desire***, and its relative brevity and colloquial language make it a very popular option. The complexity of the characters, Williams' use of plastic theatre and his stagecraft are fully introduced and faithfully explored in this resource, encouraging and guiding the student to conduct in-depth analysis, critical evaluation and independent literary exploration at a level synonymous with A Level study.

What is flipped learning?

Flipped learning is a pedagogical approach which shifts the focus of the teaching or learning from a group space (such as the classroom led by the teacher) to the individual (student). Students will prepare for a lesson or topic in advance of the specific session, and will then complete the reflection, discussion, debate, etc. in class, resulting in high level discussion which will be facilitated by the teacher. In the case of flipped learning in ***A Streetcar Named Desire***, students might prepare a specific scene or extract at home with a specified focus guiding their reading (for example, 'how does Williams present Blanche's mental deterioration during this scene?'). When they come to class, the teacher will lead and facilitate an evaluative discussion or provide activities to allow the students to 'dig deeper' into their initial thoughts.

Benefits of flipped learning

1. Creates independent students who are curious, confident, and evaluative in their approach to literature.
2. Creates a culture of scholarship among students – they are given the space and freedom to pursue and explore their own areas of interest, as opposed to expecting their teacher to provide them with the answers.
3. Flipped learning is an excellent bridging tool to deploy when preparing A Level students for the rigours of university or further study.
4. Flipped learning is a time-efficient tool, leaving time for close textual study rather than spending time on the basics of plot, character, etc.
5. The newly reformed examination system has been designed to assess students' ability to apply their knowledge – flipped learning is an excellent tool to use when preparing students for this approach.

How does this guide utilise the principles of flipped learning?

This guide is designed to support the principles of flipped learning, supporting teachers in their planning and helping them to prepare their students for the independence of flipped learning. It is also designed to support students to gain independence over time, without them feeling 'abandoned' on their journey to independent scholarship. Each scene is separated into two sections (tasks to be completed before the classroom and tasks to be completed in the classroom) for ease of planning and organisation.

The first section is titled '**Student Independent Reading and Preparation**' and includes a range of tasks for students to complete independently in advance of lessons. This independent study could take place as homework, or as a project-based task completed over a longer period of time (e.g. summer holidays before teaching commences). Included in these sections are scene summaries, key terminology, a critical reading log designed to encourage engagement rather than recall, and key quotations. Each student section also includes tasks which prepare students for specific in-class activities – discussion questions and activities designed to encourage students to follow their interests or to delve deeper into specific aspects of the scene.

The second section is titled '**In-class Consolidation Activities**' and includes a range of interactive tasks to be completed in group discussion, as paired work or independently within the classroom. This is where teacher facilitation is most effectively deployed and allows for tasks to be adapted to suit individual teaching styles and teaching groups.

The guide allows for the development of independence and utilises the principles of flipped learning through its clear structure and range of student tasks aimed at both home and in-class study.

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What's included in the resource pack?

Student independent work to be completed outside the classroom:

1. Pre-reading background material for students covering: the life and times of Tennessee Williams, contexts (social, historical, cultural, geographical, etc.) and genres (tragedy, plastic theatre, stagecraft, etc.). Included alongside this reading material are thinking questions and research activities to enable deeper understanding.
2. Detailed scene summaries for all 11 scenes of ***A Streetcar Named Desire***, coupled with a key terminology chart which maps many of the important devices used in each scene.
3. A critical reading log for each of the scenes which uses focused questions to support students in developing their independent study of the text.
4. Key quotations from each scene are provided and these are coupled with opportunities for close analysis of these quotations.
5. More focused questions that encourage independent, critical thought and can be used as independent tasks for study, or in preparation for in-class debates, presentations and discussions.

Supporting resources for lessons:

1. Activities for each scene that can be completed in lessons in line with the guiding principles of the flipped learning model. These include focused work on **key characters, themes, motifs, language, relationships, and dramatic structure and style**.
2. Original practice examination questions are provided at the close of each section and are designed with all the major examination boards in mind.
3. Summative post-reading activities that can be completed in lessons, or as project-/presentation-based tasks which explore the play in its entirety. This includes tasks related to **themes, characters, relationships, language and motifs**.

Additional resources for teachers and/or students:

1. A reading list for further study.
2. Suggested answers for all activities, including definitions of all key terminology and analysis of key quotations.
3. Example plans for the essay questions to model styles of planning.

How can the resource be used?

Flipped learning, by its very definition, encourages students and teachers to approach learning with flexibility and curiosity, meaning that there is not a 'correct' way to use this resource. The resource is designed to be adaptable and to support, not direct, the coverage of ***A Streetcar Named Desire***. For example, students could receive copies of the scene summaries, terminology charts, critical reading logs and key quotations in advance of their study of the text which sets the precedent for the principles of flipped learning and independence. Teachers may wish to work through the guide chronologically or select key activities or tasks to give to students, guiding their coverage and learning more closely, ensuring that independence is being developed.

The resources provided in this guide lend themselves to differentiation while ensuring that all students become proficient, independent learners. It may be useful for the teacher to provide students with the resources that must be completed in advance by **all** learners, and then provide higher level learners with some of the more challenging flipped learning tasks. The structure of the resource also lends itself to web-based learning.

April 2025

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Assessment across the Examination Boa

AQA

Qualification: A Level English Literature (Specification A)

A Streetcar Named Desire appears as a core drama set text option in **Paper 2: Texts in shared contexts, Option B: Modern times: literature from 1945 to the present day**. On the A Level paper, the play can be used for the drama set text questions (Option 2: Section A) or as one of the texts for comparison, comparing it to either a novel (Option 1: Section B: Drama and Prose Contextual Linking) or to a poetry collection (Option 3: Section B: Drama and Poetry Contextual Linking). In all cases, this text is studied for an **open book** examination.

As the drama set text option, students are required to select one essay question from a choice of two tasks and respond accordingly, focusing on the dramatic form and purpose of the text while engaging with a viewpoint. As the comparative text for contextual linking, students will be required to compare the play and consider its significance in relation to an aspect of modern life (from 1945 to present day).

All assessment objectives are assessed (although with different weightings), reflecting the specification's holistic approach.

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Qualification: AS Level English Literature (Specification A)

A Streetcar Named Desire does not feature as a set text in the AS specification; I
wider reading text to enhance the study of the 'Love through the ages' unit.

Qualification: AS English Literature (Specification B)

A Streetcar Named Desire appears as a drama option under **Aspects of tragedy,**
At AS, students will be required to respond to the play in its dramatic context, as a
tragedy. Students will be required to respond to one set task relating to the tragic
explore the play's significance as an example of dramatic tragedy. This is a **closed**
objectives are assessed (although with different weightings), reflecting the specific

Qualification: A Level English Literature (Specification B)

A Streetcar Named Desire does not feature as a set text in the A Level specificat
a wider reading text to enhance the study of the 'Literary genres: Aspects of trag

Edexcel

Qualification: AS English Literature

A Streetcar Named Desire appears as a set text option in **Section B of Compone**
open book examination and requires students to respond to one essay question
focusing on dramatic presentation, to incorporate ideas from their wider critical
Assessment objectives assessed are: AO1, AO2, AO3 and AO5. Edexcel provides
the tragedy option to support teachers and students in their approaches to the t

Qualification: A Level English Literature

A Streetcar Named Desire appears as a set text option in **Section B of Compone**
part of the **tragedy** option in the **Other Drama** section of the paper. It is an **ope**
requires students to respond to one essay question from a choice of two tasks;
of aspects of the form of drama, to incorporate ideas from their wider critical re
Assessment objectives assessed are: AO1, AO2 and AO3. Edexcel provides a cri
tragedy option to support teachers and students in their approaches to the text

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OCR

Qualification: AS English Literature

A Streetcar Named Desire is an optional set drama text for the post-1900 optior **prose post-1900**. It is a **closed book** examination and requires students to respc choice of two tasks; students are expected to demonstrate their detailed knowle play. AO1, AO2, AO3 and AO5 are assessed in this task.

Qualification: A Level English Literature

A Streetcar Named Desire is not a named text on the A Level English Literature s cover the drama text element of the NEA.

Eduqas

Qualification: AS English Literature

A Streetcar Named Desire is a set text option for **Component 2: Poetry and Dra** examination and requires students to respond to one question in two separate l is based on an extract, assessing knowledge and understanding alongside close t section requires students to demonstrate their wider knowledge of the play as a AO1, AO2 and AO3.

Qualification: A Level English Literature

A Streetcar Named Desire appears as a set drama text in **Component 2: Drama**, with *The Duchess of Malfi* by John Webster. It is a **closed book** examination and one essay question from a choice of two. Candidates will need to demonstrate t across the two drama texts. The task assesses AO1, AO2, AO3, AO4 and AO5 wit

Although this resource is primarily designed to support the study of AS and A L the activities, scene summaries, key quotations and contextual information als the study of alternative English qualifications.

AQA

Qualification: A Level English Language and Literature

A Streetcar Named Desire is a drama option on **Paper 2: Exploring conflict** and a help to construct ideas of conflict between people, and between people and the

Edexcel

Qualification: A Level English Language and Literature

A Streetcar Named Desire is a set drama text option in **Component 1: Voices in** Students are assessed about how writers create different voices within the litera

OCR

Qualification: A Level English Language and Literature

A Streetcar Named Desire is a named text in **Component 02: The language of poetry and plays**. Set tasks assess the students' ability to analyse stylistically and dramatically.

Any page numbers in this guide reference the Penguin Modern Classics version of the text. Extracts which are included and are not copied from the Penguin Modern Classics edition are taken from either of these free online versions of the texts:

- **zzed.uk/12750-pbworks**
- **zzed.uk/12750-jhampton**

Many o assessmen statemen evaluation. T but it may be questions, t to help prep

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Understanding the Assessment Objectives

The assessment objectives explained below will refer to English Literature qualif
of the resource.

English Literature: All Examination Boards

- **AO1:** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- **AO2:** Analyse ways in which meanings are shaped in literary texts.
- **AO3:** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- **AO4:** Explore connections across literary texts.
- **AO5:** Explore literary texts informed by different interpretations.

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Student-friendly Assessment Objectives:
It can be most useful for students to understand the assessment objectives. Thi
own areas of weakness and strength which feeds into the principles of flipped le
understands which assessment objectives are lacking in their work, they can con
pack to support their development of the skill.

AO1: The ability to write clearly, concisely and coherently. Presenting and devel
argument. Ensuring that the question asked is responded to, addressing all key
Demonstrating a personal engagement with the text and/or engaging with indep
relevant terminology (literary, dramatic, critical, genre-specific, etc.) correctly. U
sentence construction as commensurate with advanced level study.

AO2: Analyse and comment on the writer/poet/playwright's use of literary, lingu
devices. To access this assessment objective at the highest level, students shoul
as: how does the writer use techniques? Why do they use a specific device? Ho
device develop or change in style/presentation throughout the text?

AO3: How context (what is going on in the world at the time) opens up new mea
consider could include social, historical, cultural, gender, literary, political, autho
engaging with context is to view texts through the lens of a specific event or styl
or develops the understanding of the text.

AO4: Drawing connections and making comparisons about texts studied. It can
connections in the following way:

- Consider the connections between a given extract and its importance in rel
or follow it.
- Consider the style or form of the text in relation to its wider literary context
text/character/theme/style in relation to its wider placement in the literary
- Wider reading can be included here, but it should be integrated to demonst
bolted on like a reading list.
- The examination boards assert that if the focus of the question is answered
addressed holistically.

AO5: Engaging with criticism, contexts, etc. to create a new textual approach or
objective can also be achieved by debating and evaluating the strengths and wea
demonstrating an engagement with different interpretations.

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Safeguarding and Sensitivity Notes

Although ***A Streetcar Named Desire*** is a modern play, its publication and produc some distance via time and context when approaching some of the more sensiti In saying that, it is imperative that these issues are handled sensitively and with appears it is explicit, violent and could have a triggering effect on students. Ther domestic violence in the play, and by today's standards the relationship betwee as wholly abusive with her suffering mental and physical abuse at his hands. The references towards women and female sexuality, and numerous examples of to handling carefully given the implications and potential influences on the young p Most significantly, the play culminates with the rape of Blanche which has to be role. Blanche's mental health, references to suicide, sexuality and the contextua feed into Williams' play could also pose a challenge when teaching the text. Alth plot, there are numerous references to race, xenophobic language and prejudice Polish roots. The legacy of slavery is also present and needs exploring, as Belle R from slavery and plantations. Teachers might find it useful to begin the teaching issues with the class, establishing what is acceptable and unacceptable in terms balance critical discussion with the sensitivity of the material when approaching

Television and Film Adaptations

There are a number of film, television and stage adaptations of ***A Streetcar Name*** supplement the study of the play. These should always be approached with cauti suitability for individual groups in advance of screenings. Adaptations also vary in original text, and students should be advised of this in advance of viewings, ensuri text as the 'true' version, only using the adaptations to support their understandin reception (AO3). A list below provides some suggestions of television and film ada some alternative adaptations in other mediums have also been suggested for a dif

Film and Television:

- Elia Kazan, ***A Streetcar Named Desire*** (1951). This critically acclaimed and r film featured the original Broadway cast of Marlon Brando, Karl Malden and Vivien Leigh, who played Blanche in the London production. It is largely fait from censorship in dialogue, and Tennessee Williams co-authored the scree differs however, in that Stella leaves Stanley.
- John Erman, ***A Streetcar Named Desire*** (1984). A made-for-television film v screenplay but restored much of the original dialogue. Critically acclaimed
- Glenn Jordan, ***A Streetcar Named Desire*** (1995). Based on the 1992 Broadv and Alec Baldwin. It uses all of the original dialogue from the original play. most complete filmed version of the play.
- The Young Vic production of ***A Streetcar Named Desire*** directed by Benedic is available to stream on the National Theatre streaming site. It stars Gillian Vanessa Kirby.
- The most recent revival of ***A Streetcar Named Desire*** directed by Rebecca F had a limited run in 2023. It is no longer showing but there may be opportu recordings of it and to view clips on YouTube.

The National Theatre has a streaming site where ***A Streetcar Named Desire*** and many other titles can be streamed. This streaming site is free for state-funded schools and available at a fee for independent schools. Clips taken from the Young Vic production and film clips are readily available on YouTube.

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Student: Pre-reading Notes

The following tasks should be completed by students outside of class time. The a
on reading, research and personal reflection, meaning that they are a perfect sta

Understanding the Assessment Objectives

One of the best ways to ensure your success in the examination is to familiarise yourself with the assessment objectives. Once you understand what the assessment objectives are and how they are assessed in each question, then you will have a much better chance of reaching the mark and grade that you are working towards.

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Assessment Objectives:
English Literature – all examination boards

AO	Exam Board Explanation	Student-friendly
AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.	The ability to write clearly, concisely and c developing a clear, informed line of argum Ensuring that the question asked is respon of the question. Demonstrating a personal engagement wit independent, original ideas. Use of relevant terminology (literary, dram etc.) correctly. Fluent and correctly used punctuation, gran
AO2	Analyse ways in which meanings are shaped in literary texts.	Analyse and comment on the writer/poet/ linguistic, structural and dramatic devices. Analyse and explore the use of form (genre Analyse and explore the use of structure (f construction, parallels and patterns, etc.). Analyse and explore the use of language a
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.	How context (what is going on in the worlc meaning in the texts. How different productions of texts were re different times in its history. How critics and audiences at different time the text.
AO4	Explore connections across literary texts.	Drawing connections and comparisons bet Comment on the typicality in terms of style to its wider literary context. Wider reading can be included here, but it demonstrate typicality rather than being b **The examination boards assert that if the answered then AO4 will be addressed hol
AO5	Explore literary texts informed by different interpretations	Engaging with criticism, contexts, etc. to cr or interpretation. This assessment objective can also be achi the strengths and weaknesses of your own engagement with different interpretations

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Activity 1

Once you have read and understood the assessment objectives in both their ori
student-friendly version, complete the following:

1. Reduce the student-friendly version of the assessment objectives into key v
individual flash cards.
2. Investigate the examination questions for ***A Streetcar Named Desire*** for yo
board and make a note of how the assessment objectives are weighted in

Now that you understand the AOs, make sure that you think about including them in each essay. You might think about planning your responses to ensure that the relevant AOs are covered.

The following tasks should be completed by students outside of class time. The activities that follow are focused on reading, research and personal reflection, meaning that they are a perfect starting point for individual learning.

Contexts: Biographical Information (AO3)

Tennessee Williams is widely recognised as one of the most important American century, and at the height of his success was arguably the most famous living dra lifetime, Williams wrote 25 full-length plays, a great number of short plays, scree of short stories, two novels and two volumes of poetry. He also wrote his memo life and his craft. Tennessee Williams revolutionised twentieth-century America popular today, cementing his status as one of the great playwrights of our time.

Thomas Lanier Williams was born on 26th March 1911 in Columbus, Mississippi, a 'Tennessee' much later while he was at college. His father (Cornelius Coffin Will company, and his mother (Edwina) was the daughter of a respected family and v **southern belle**. Williams had a sister, Rose, who was two years younger than hi born eight years after Williams. In 1919, Cornelius was offered the position of m St Louis, and he moved his family there. The move caused huge disruption and u His mother, who had lost all sense of her status and the support of her family in unhappy, and his father was away for long periods of time and began to drink he violent and abusive, and the children witnessed and heard abuse within the hom

At this time, Rose's behaviour began to cause concern and she entered into a lo which led to increasingly frequent hospital stays and eventually resulted in a dia health deteriorated further, she accused her father of abusing her, and she agre **lobotomy**. Williams spent much of his adult life financially and emotionally supp special bond with, and trying to manage the guilt that he felt at not being able to

Williams himself was a shy young man who used his writing as a way of escaping unsettled childhood. He seemed to find some form of contentment in the freed drew inspiration from the diverse world around him. It is thought that while he discovered his sexual identity and began his life as a practising homosexual. The childhood and family life, his homosexuality, his internal conflicts and his observ of America heavily influenced his work.

Like many of his characters, he never achieved happiness, and despite his succes depression and developed a reliance on alcohol and drugs. He also pursued sexu committed relationship, causing his long-term partner, Frank Merlo, much pain. February 1983, after taking **barbiturates** with alcohol, although some sources cl barbiturate or on the lid of the bottle.

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Southern belle: a young, attractive woman from the southern states of the US, and flirtatious, yet chaste character.

Frontal lobotomy: a medical treatment for people suffering from mental healt in the 1940s to 1950s. The procedure involved drilling holes in the skull, remov connections in parts of the brain to modify behaviour.

Barbiturates: medications which cause the user to feel relaxed or sleepy; they such as anxiety and insomnia.

Activity 1

Conduct some further research into the life and background of Tennessee Willia think about choosing one or more of the examples from the list below to guide y

Early years and childhood *Education* *Rose Williams*
His life in St Louis *His life in New Orleans* *Sexuality*

Here are some links to reliable websites to get you started with your research, b expanding your research beyond these sites to give you a broader research ex

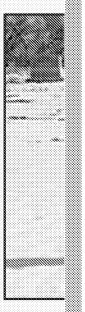
- **zzed.uk/12750-literary-social**
- **zzed.uk/12750-context**
- **zzed.uk/12750-spark-notes**

Activity 2

Look at the image which shows the engravings on the graves of Tennessee Willic Can you find out where the quotations on the graves have been taken from? Wh quotations have been used, and how might they relate to the lives of Tennessee

From the headstone of Tennessee Williams:
'The violets in the mountains have broken the rocks!'

From the headstone of Rose Isabel Williams:
'Blow out your candles, Laura'



Contexts: Historical, Social, Cultural Information (AO3)

The American Civil War and the Legacy of Slavery

The Civil War in America was fought between the northern and southern states 9th April 1865 and largely regarded the abolishment of slavery. The southern sta slavery as much of the wealth of the south was attached to slavery and its planta 1865 with the northern states claiming victory.

Despite the loss, the South continued to place great importance on the ideas of meaning that although slavery was no longer legal, the ideas of racism and discri the Civil War had ended. The South became alienated from the rest of America, from the after-effects of the war; as a result it came to be associated with pover cheap workforce which was perpetuated by racial segregation.

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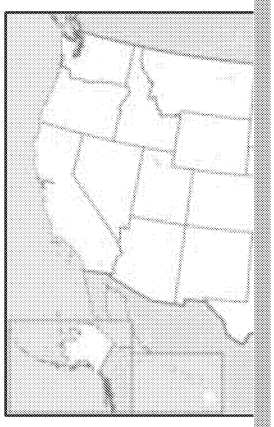
Following the **Great Depression**, New Orleans, in Louisiana, emerged as a symbol of diversity, change and acceptance within the traditional and intolerant southern states. After the Great Depression, New Orleans saw an influx of immigrants from Africa and Europe, making it a truly diverse and forward-thinking city. Alongside this shift in the culture of the population, a number of factories sprung up, moving the city towards industrialisation and away from its farming past; this also led to the emergence of the working class.



Tennessee Williams set ***A Streetcar Named Desire*** in New Orleans, which he referred to as his 'spiritual home'. It is widely regarded that Williams spent the happiest and most creative city and he fell in love with the eclectic way of life and its diverse inhabitants. It became a **bohemian** in New Orleans and that he spent time roaming the city, tal Quarter but also making friends with the homeless and squatters. The city awak and left a lasting impression on his life and works. In ***A Streetcar Named Desire*** South and its prejudiced and fixed attitudes (seen through Blanche) and the mor seen through Stella and Stanley.

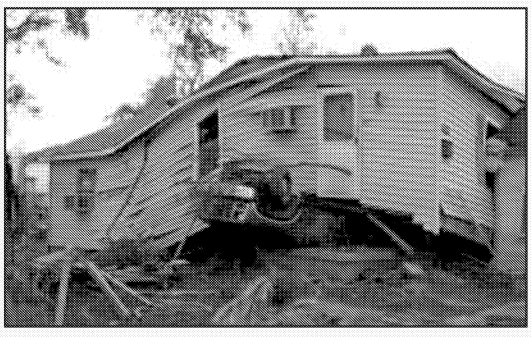
Great Depression: a worldwide period of economic downturn and instability fo Great Depression lasted longer and impacted on the country more severely tha Banks failed, people lost money, jobs and homes, and farmers lost their farms.

Bohemian: an unconventional person who does not adhere to society's norma involved with music, the arts or creative subjects.

Activity 1

Look at these images of New Orleans taken during the twenty-first century and completed so far and ask yourself the following questions:

- Is there any evidence of the conflicting ideas of the Old South still evident h
- Is New Orleans still a diverse and liberal city?
- What do you think Tennessee Williams would think about modern New Orl charm for him?



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In ***A Streetcar Named Desire***, the southern states and New Orleans were experienci
The Old South built its wealth on slavery, and in the play Stella and Blanche's family
have come from slavery. The loss of their home – Belle Reve – reflects the death of
diversity and a more modern way of life. The shift towards modernity promoted the
presented the notion that any man could get rich if he worked for it, moving away fr
plantations of the Old South. The rise of the working class and the influx of immigra
helped to cause the death of the old ways and the rise of the new, industrial future a
In the play, Stanley is a Polish immigrant who fought during WWII and is proud of hi
and his conflict with Blanche reflects the clash of the two worlds: the death of the O

Activity 2

Watch the opening credits and sequence of the film *Gone with the Wind*, based
Margaret Mitchell; it is widely regarded as a love letter to the Old South. As yo
sequence, make notes on how the film romanticises the ways of the Old South. Th
ideas of slavery, women, tradition and the workforce.

The opening sequence can be easily found on YouTube; here is one suggested e
zzed.uk//12750-gone-with-the-wind

Extension

Read the opening chapter from *Gone with the Wind* (which can be found easily c
following questions:

1. How is Scarlett O'Hara described? How does her appearance connect with
   and its values?
2. How are ideas about slavery and the workforce presented? Are they mad
   references more subtle?
3. How is the Old South presented in a romanticised way and as a place full c
   link to an online copy of the opening from the novel: https://gutenberg.net.

Homosexuality

Although Tennessee Williams was homosexual and dealt with homosexuality in
politically motivated and did not involve himself in the promotion or support of
remember that homosexuality was illegal for a large part of Williams' life, althou
such as New Orleans, which may be a reason for his reluctance to publicly speak
some critics who claim that Williams' failure to stand up for the rights of homose
fact that he was gay and struggled with his homosexuality; however, he enjoyed
his time in New Orleans and settled with his long-term partner, Frank Merlo.

Certainly, Williams' presentations of homosexuality in his plays are never main t
or experiences that impact on the characters' lives. In ***A Streetcar Named Desir***
with a man destroys both her and him, while in other plays, such as ***Cat on a Ho***
condemn homosexuality.

Activity 3

Look at these statements which were made about homosexuality during William
following questions:

- How do you think he might have felt living in a world where these attitude
- How do you think Williams might have felt about his homosexuality?
- Do you think homosexual writers, poets, playwrights, artists, etc. should hav
  influence to challenge these attitudes?

> In 1948, Congress passed an act 'for the treatment of sexual psychopaths' in the nation's capital. That law facilitated the arrest and punishment of people who acted on same-sex desire and also labeled them mentally ill. [1]

> In 1950, a government arti
> *PERVERTS ASKED: Senate G*
> *of Government"* stated tha
> *'homosexual citizens were*
> *but a danger as long as they*

[1] https://www.archives.gov/publications/prologue/2016/summer/lavender.html
[2] https://diginole.lib.fsu.edu/islandora/object/fsu:204754/datastream/PDF/view

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Gender

Post-war America created a set of norms which impacted the lives of both men a
A Streetcar Named Desire explores the abuse and restrictions placed on women
also explored.

Following WWII, the idea of the hero as the ideal concept of masculinity became
being viewed as a figure of action and energy. These men were also expected to
partners, with women being viewed as an accessory to the perfect ideals of mas

During WWII, women made up 37% of the workforce, but following the war, the
domestic roles or into 'female' professions such as teaching and nursing. Americ
its core values after the war, and the roles of housewife and male provider were
ideal family and home. For example, a common expectation was that women w
M.R.S. degree (a husband), while men expected their wives to wait on them and
1950s, domestic violence was not considered a crime but was viewed as a family
with inside the home. It is hard to say how common domestic violence was with
was certainly more normalised and was not the crime that we see it as today.

In ***A Streetcar Named Desire***, Stanley believes in something called the **Napoleon**
recognised in New Orleans which essentially put women's lives and property in t
This law had been in place since 1804 when the French ruled New Orleans and it
divorce, the family and property. In the play, it is another example of male dom
the Kowalski household.

Activity 4

The following images are examples of adverts and images which were in circulc
Look at them closely and think about what they suggest to you about expectatic
How do they seem to expect men and women to behave? What qualities are en
reflecting your thoughts.

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Contexts: Form and Genre (AO2, AO3)

Plastic Theatre

Tennessee Williams developed a dramatic idea which he termed **plastic theatre** new form of theatre where audiences appreciated the non-verbal elements of th He believed that music, sound, settings, lighting and visual effects should combi action to create an enhanced theatrical experience for the audience. In ***A Street*** plastic theatre to reflect the psychological state of his characters, in particular Bl reflected in the music.

The main elements of Williams' plastic theatre are the use of detailed and descri **symbolism**, lighting, colours, costumes, props, **diegetic and non-diegetic sound**

Plastic theatre: a style of theatre that Williams created; he believed that all ele setting, lighting, sound, etc., should combine with action and dialogue to enha

Symbolism: the use of an idea or object to represent ideas or qualities.

Diegetic sound: diegetic sound is all of the 'natural' sound which takes place o characters hear.

Non-diegetic sound: non-diegetic sound is all of the sound effects, sounds and play. This might be a soundtrack or narrative voice-over.

Mise en scène: this French term refers to everything that is added in front of t stage (in a play). It includes, props, costumes, set design, lighting, etc.

Tragedy

While ***A Streetcar Named Desire*** is widely recognised as a tragedy, it does not m of its conventions from one specific 'type' of literary or dramatic tragedy. Many specific genre, but they may also include conventions which can be taken from m When studying the play, it is important to be aware of these nuances and comm playwright's decision to adapt or utilise a specific form or convention. ***A Streetc*** categorised as any of the following styles of tragedy:

Activity 1

Read this short section taken from the opening stage directions of ***A Streetcar Nar*** examples of plastic theatre that you can find. **You will study the opening stage at a later stage; this is an opportunity for you to familiarise yourself with the**

Challenge:

What kind of atmosphere and environment is created through Williams' use of pl

It is first dark of an evening early in May. The sky that shows around the di peculiarly tender blue, almost a turquoise, which invests the scene with a kin attenuates the atmosphere of decay. You can almost feel the warm breath of th warehouses with their faint redolences of bananas and coffee. A correspondin Negro entertainers at a barroom around the corner. In this part of New Orlean just around the corner, or a few doors down the street, from a tinny piano bein fluency of brown fingers. This 'Blue Piano' expresses the spirit of the life whic

The Aristotelian Form of Tragedy

In his book *Poetics*, Aristotle defines tragedy as:

'the imitation of an action that is **serious** and also as having magnitude, **complet** drama exciting the **emotions of pity and fear**. Its action should be single and co **fortune**, involving persons renowned and of superior attainments, and it should with every kind of artistic expression… wherewith to interpret **its catharsis** of su

[3] https://www.gutenberg.org/cache/epub/1974/pg1974-images.html#link2H_4_0002

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Aristotle believed that a tragedy should be able to be separated into six element

- **Plot:** The playwright must tell a story that the audience cares about and wa
- **Character:** His tragic characters had to be morally good, virtuous, and realis sympathise with them, and be consistent in their approach and attitude.
- **Thought:** There has to be a moral to the play, a sense of an idea or argumer
- **Diction:** The ability of the playwright to create action and drama through th use of language. He expected to see literary devices, motifs and poetic lang in a tragedy with the focus being on the writer to deliver, not the actor.
- **Song:** Aristotle expected there to be musical elements in a tragedy and exp the chorus to be used to assist with the delivery of this element.
- **Spectacle:** The visual spectacle of the play (its visual appeal for the audienc not a key feature of his tragedy; for Aristotle, the goal of tragedy is that the audience achieves catharsis, and this should be achieved through skilful cre of plot, character and language, not from a reliance on special effects.

He also believed that a tragedy should conform to what he called 'the three un

- **Time:** All events of the play should take place within a period of no more th
- **Place:** All events of the play should take place in one physical location.
- **Action:** All events of the play should have a single action; this means that ev course of the play should advance the main plot. There should be no need not advance the action of the main plot.

Modern Tragedy

While many more contemporary playwrights continue to draw on the conventio tragedy, they have made adaptations to the form over the years to bring tragedy The main differences between modern and traditional tragedy are:

- The tragedy of the 'Everyman' – the main tragic protagonist becomes any m ability of the individual to assert their rights.
- The tragic hero does not have to be inherently moral or good in modern tra devote themselves entirely to an idea or a belief. This could be a devotion t drive, but in some cases, the 'Everyman' protagonist may find themselves tr which is inherently corrupt, dooming them to a tragic demise.
- The audience is often led to admire the modern tragic hero as they refuse t morals, instead choosing doom, destruction or death.
- While in classical tragedy, the fall of the noble character has a powerful imp world around them, in modern tragedy, the protagonist's downfall often ha 'ordinariness'. However, these ordinary heroes often become symbolic of a gender, race or class, and as such provide a commentary on the problems th

Domestic Tragedy

A Streetcar Named Desire is widely recognised to be a domestic tragedy as it co this style of tragedy. Conventions of a domestic tragedy include:

- The protagonist is of humble origins, not a noble warrior, leader or king.
- The events of the play are concerned with the home, not politics.
- The male figure is the spokesperson for God's authority within their home.
- The focus on the corruption of passion, love and emotion within the home.
- The plays are didactic (instructive) in nature and have an interest in delivering a
- Placing the focus of the action on the everyday man within his home life wh closely in the role of judge because they are witnessing scenes which may b

Activity 2:

1. Once you have read and understood the definitions of the different forms c the definitions and conventions into note form. Turn your notes into flash car revision in the future.
2. As you read ***A Streetcar Named Desire***, consider how it conforms to or challe styles and make notes recording your ideas – these could be added to you separate set of notes.

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Activity 3

1. Find examples of famous tragedies which fall into each of the tragic forms r
   Aim for 3–5 of each type of tragedy.
2. You might want to start by looking at some tragedies by other American pl
   and Eugene O'Neill.

Extension:

Read the opening scene or section from your list. You might want to try reading t
tragedy, a domestic tragedy and a modern tragedy and think about where you
form in action.

Activity 4

Study the following table and ensure that you look for these elements when reac
Consider how ***A Streetcar Named Desire*** conforms to or subverts the different ele
the play. Copy and complete the table to make notes in the empty column.

Notes on the Tragic Structure of the Text	Greek Tragedy (Aristotle)	Domestic Tragedy
	Fall of noble protagonist due to fatal flaw	Tragic protagonist is ordinary middle-class or lower class
	Destiny controls character	Patriarchal figure who upholds rules and is often brought into conflict with others
	Follows the three unities	Revolves around the domestic sphere and issue to do with the home and family
	Includes chorus band	Unlikely to contain a chor language is simple and uncomplicated
	No space for comic scenes	Sometimes uses humour ar empathy as a way to connect with the audience
	Limited characters	Often has a range of characters – normally members of the family
	No subplots	Fairly linear structure
	Less or no use of supernatural elements	Unlikely to use supernatur elements as the audience has to recognise the politi of the family, but may include suspense and resolution of issues
	Dichotomy of good and evil is not necessary	Not necessarily a clash between good and evil b certainly the patriarch's bad choices or actions are challenged, or conflicts of morality vs immorality, family conflict, etc.

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The Southern Gothic

The Southern Gothic genre is a literary tradition which emerged in the early twe
was made popular by writers such as Edgar Allen Poe, Tennessee Williams and W
the Gothic genre which had been very popular in Europe during the nineteenth c
macabre, the sinister, and the grotesque and often included supernatural eleme
and destruction of ancient families, beliefs and buildings. While the European G
to create suspense and terror, the Southern Gothic used the same conventions t
they lived. Southern Gothic writers were particularly critical of, and interested i

- **The hypocrisy and immorality of those who lived in the southern states of**
  The levels of racial discrimination and the different societal rules for black a
  criticised by the writers of Southern Gothic literature. For example, it woul
  man to be lynched for allegedly whistling at a white woman; however, a we
  black servant killed or punished for doing something wrong would escape p
  judgement. This level of hypocrisy and moral blindness was something that
  criticised heavily in their writing, challenging the idea that humans' moral c
  gender and class, rather than on the foundations of being generous and fair

- **The destruction and decay of the society that the southern states had bee**
  The southern states of America had built their wealth and status through th
  These successful farms and plantations only worked because the land was v
  abolition of slavery in 1865 this way of life changed overnight. This led to th
  plantations as landowners could not afford to make a profit now that they h
  use slaves. Eventually, many American families in the south, who had been
  centuries, lost their homes and their land. This also led to the rejection of s
  been used to manage the behaviour and actions of these wealthy, tradition
  and higher status families in the southern states were governed by rules wh
  clothes, their language, and set out the expectations of how they should be
  other. Now that this way of life was over, these old-fashioned and restrictiv
  place in society, and writers of the Southern Gothic explored the death of th
  between the Old and New South; this conflict became even more evident w
  south to rebuild its industry and to make their own fortunes. This led to a c
  increased social mobility, making it even harder for the Old South to retain

- **The illusion of truth.**
  Southern Gothic writers believed that the truth about society and social inte
  very fragile mask, and they were interested in exploring and exposing these
  society of the Old South was dominated by rules and manners, where wome
  and everyone referred to each other by the title of 'Sir' or 'Madam'; howeve
  manners' lay cruelty and inhumanity. These polite individuals were profitin
  in the most horrific and inhumane ways. Southern Gothic writers also explo
  and anti-social behaviours and how these issues were covered up in polite s
  would not have its reputation weakened because of a family member with a
  In Southern Gothic literature, there will often be a character who refuses to
  is no more, and they cling desperately to the illusionary belief that it still ex
  frustration of more modern characters.

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Activity 1

Read these short extracts taken from Southern Gothic texts and copy and complet
where you see conventions of Southern Gothic literature.

	The macabre, death and decay	The sinister, the supernatural and the grotesque	References to violence and slavery	Hypocrisy and immorality / a moral compass based on class and race, not on fairness	Dest of th / dest or an o o
Extract 1: ***A Rose for Emily***					
Extract 2: ***The Fall of the House of Usher***					
Extract 3: ***A Streetcar Named Desire***					

Extract 1: *A Rose for Emily* by William Faulkner (1930)

Already we knew that there was one room in that region above stairs which no on
which would have to be forced. They waited until Miss Emily was decently in the g
The violence of breaking down the door seemed to fill this room with pervading d
The man himself lay in the bed. For a long while we just stood there, looking down
The body had apparently once lain in the attitude of an embrace, but now the lon
conquers even the grimace of love, had cuckolded him. What was left of him, rotte
nightshirt, had become inextricable from the bed in which he lay; and upon him ar
that even coating of the patient and biding dust.

Extract 2: *The Fall of the House of Usher* by Edgar Allen Poe (1839)

It was a dark and soundless day near the end of the year, and clouds were hangi
had been riding on horseback through country with little life or beauty; and in the
of the House of Usher.

I do not know how it was — but, with my first sight of the building, a sense of hea
at the scene before me — at the house itself — at the ground around it — at the
at its empty eye-like windows — and at a few dead trees — I looked at this scen
soul which was no healthy, earthly feeling. There was a coldness, a sickening of th
nothing to lighten the weight I felt. What was it, I asked myself, what was it that w
view of the House of Usher? This was a question to which I could find no answer.

Extract 3: *A Streetcar Named Desire* by Tennessee Williams (1947)

BLANCHE:

I, I, I took the blows in my face and my body! All of those deaths! The long parade t
Margaret, that dreadful way! So big with it, it couldn't be put in a coffin! But had to
came home in time for the funerals, Stella. And funerals are pretty compared to dea
not always. Sometimes their breathing is hoarse, and sometimes it rattles, and somet
let me go!' Even the old, sometimes, say, 'Don't let me go.' As if you were able to stc
pretty flowers. And, oh, what gorgeous boxes they pack them away in! Unless you v
cried out, 'Hold me!' you'd never suspect there was the struggle for breath and blee
Saw! Saw! And now you sit there telling me with your eyes that I let the place go! H
sickness and dying was paid for? Death is expensive, Miss Stella! And old Cousin Je
Why, the Grim Reaper had put up his tent on our doorstep!... Stella. Belle Reve was

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Activity 2

Using your new knowledge of the Southern Gothic, copy and complete this table t the genre and its appearance during the play. You should think about this as a ta during and after your reading of the play. Following the play's study, you will co events more deeply; this will make the tracking of this genre more valuable.

Track in a table like the one below or create your own version.

You may want to include:

- Characters who are specifically associated with these aspects of the Southern
- Page references or specific quotes
- Any development or changes in the presentation of the genre
- Any relevant settings

	The macabre, death and decay	The sinister, the supernatural and the grotesque	References to violence and slavery	Hypocrisy and immorality / a moral compass based on class and race, not on fairness	Des of t / des or an c
Scenes 1–2					
Scene 3 – The Poker Night					
Scenes 4–5					
Scenes 6–7					
Scenes 8–9					
Scenes 10–11					

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Scene 1 – Scene 2: Blanche

Student: Independent Reading and Preparation

Before studying, discussing and exploring Scene 1 and Scene 2 in class, make sure that you complete the following activities:

- Read the scene summaries below and complete the pre-reading tasks.
- Complete the reading log questions and associated activities.
- Complete the close analysis of the key quotations and add your own key quotations to your reading log.

Scene 1 and Scene 2 Summary (AO1)

Scene 1:

The play begins with a very detailed set of stage directions which describe the er Elysian Fields, which is where the play is set. The setting described is a building c Orleans which sits between the railway tracks and the river. It is run-down and v area of New Orleans, but it is also described as having a sort of charm to it. The Eunice and Steve live upstairs while Stella and Stanley live in the ground-floor fla a real sense of life and excitement in Elysian Fields because of its ethnic diversity There are people talking and music can be heard from a nearby bar; we also hea a reoccurring motif throughout the play.

Eunice and a black woman are chatting outside the flat and then Stanley and his his wife, Stella, and throws a packet of meat at her. Stanley and Mitch go to me alley and Stella follows them so that she can watch the game.

Soon after Stella leaves, Blanche arrives. She is wearing a white smart outfit anc suitable for a social event or party; this makes her stand out in Elysian Fields and here. She nervously checks the address and doesn't quite believe that her sister Eunice confirms that this is where Stella lives, and the black woman goes to the Blanche has arrived. Meanwhile, Eunice lets Blanche into Stanley and Stella's hc when she notices Blanche's disbelief. Eunice tells Blanche that Stella spoke abou Blanche was a schoolteacher, came from Mississippi and that she lived on a plan tells Eunice that she is tired and wants to be left alone; Eunice is offended and le

Blanche is left alone and pours herself a glass of whiskey before washing out the had a drink in the first place. Stella arrives and the sisters greet each other joyfu makes pointed comments about the state of the flat and the location, which cau sisters. They have a drink – at Blanche's request – and this is followed by Blanch pleased to see her. She then explains that her anxiety and poor mental health h her teaching job, and she makes comments about Stella having put on weight ar

Blanche voices her concerns about staying in Stella's home as there are no doors living room; she worries about privacy and decency. She continues to voice her her and makes discriminatory comments about his working-class and Polish back picture of Stanley and speaks of her deep love for him, making reference to the physical aspect of their relationship. Stella informs Blanche that Stanley is very c to know from home.

Blanche becomes increasingly agitated and almost hysterical as she recounts the l 'Belle Reve'. She describes the horrors that she witnessed during the long illness a father and other family members. Blanche blames Stella for leaving her and runni leaving the room in tears. Blanche begins to apologise and is interrupted by the re Steve and Mitch, and they organise a poker game for the following night which the

Stanley enters the apartment and takes one look at Blanche, sizing her up instan pours himself a drink, offering Blanche one, which she refuses, saying that she ra shirt in front of Blanche which makes her uncomfortable. He calls Stella, who is Blanche about her previous marriage. Blanche replies that her husband dies anc complaining that she feels unwell.

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Scene 2:

The scene begins at 6pm the following evening and Blanche is offstage taking a b greets him happily. She tells him that she is taking Blanche out for the night so th and friends. She asks Stanley to be kind to Blanche and compliment her on her a she experienced at losing Belle Reve; she also asks him not to mention that she is concerned about the loss of Belle Reve and asks about the bill of sale. He thinks t a cover-up for the fact that Blanche has cheated Stella out of her half of the sale Napoleonic code which means that if Stella has been cheated, then *he* has also be

Stanley gets angry and starts looking through Blanche's things to try to find the b out Blanche's dresses, costume jewellery, feather boas and furs, which he mistal that she bought with the money from the sale of Belle Reve. He states that he w and value the goods. Furious with his behaviour, Stella storms outside.

Blanche comes out of the bathroom after her bath and closes the curtains so tha sight. She chatters away to Stanley while she changes, and he is fairly unrespons she asks him to come and fasten the buttons on her dress; while doing this he sa value of her clothes and jewellery. Blanche tries to lighten the conversation with doesn't work. Feeling uncomfortable, Blanche asks Stella to run to the shop and

Blanche hands Stanley all the papers she has to do with the sale of Belle Reve bu from her trunk. These are private love letters and poems from her husband, and She tells Stanley to look at the first papers she gave him and he realises that she house was lost on failed mortgage payments. He explains his rights to Blanche u shares the news that Stella is pregnant. Stella returns and Blanche hugs her, cor She claims to have handled the confrontation with Stanley very well and even go flirting with him.

Steve and Pablo arrive, signifying the beginning of the poker party. Blanche is sur vendor, and the scene ends with the two sisters walking around a corner and leav

Student: Pre-reading Tasks

Key Terminology for Scene 1 and Scene 2 (AO1)

Copy and complete this table before you discuss Scenes 1 and 2 in class.

Dramatic or Literary Device	Definition	**Notes** – this could be a q reminding you where the tex used to remind you of its sig (tragedy, literature of lov
Plastic theatre*		
Antebellum		
Southern belle*		
Mise en scene*		
Pathos		

* These devices are discussed and explained in some depth in the Context sectio relevant sections if you need to remind yourself of their definitions.

Insider Tip (AO2):

It is important that you explore the impact on the audience when commenting on t spotting will not get you very far at A Level. Think about why Williams has includ time. Ask yourself: how has including this device changed or influenced my rea

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Critical Reading Log for Scene 1 and Scene 2 (AO1, AO2, AO3)

Copy and complete this reading log before you discuss Scenes 1 and 2 in class. T
as an example.

Scene	Question	Initial thoughts
Scene 1	What are your initial impressions of the setting after reading the opening stage directions? What kind of a place do you think Elysian Fields is?	Introduces a juxtaposition of decay and poverty with excitement and change. It feels like a place of both life and death.
Scene 1	What are your initial impressions of Stanley? How do you respond to his behaviour towards Stella?	
Scene 1	What are your initial impressions of Stella? Does your opinion of her change when she interacts with different characters?	
Scene 1	What are your thoughts about Blanche's character? Do you feel sorry for her, or are your impressions more complex?	
Scene 2	Blanche spends a lot of time taking baths to calm her anxiety. What do you think her bathing might symbolise?	
Scene 2	Stanley is shown to have little patience or fondness for Blanche – what do you think is the root cause of their conflict?	
Scene 2	Blanche is shown to lie and behave in inappropriate ways during this scene – why do you think she lies to and flirts with Stanley?	

Close Analysis of Key Quotations: Scene 1 and Scene 2 (AO2)

It is important that you keep a log of key quotations for the future, but it is equa
how to analyse these quotations, exploring Williams' use of device, technique ar
connections so that you can fully understand the playwright's purpose.

Insider Tip (AO1, AO2):
It is not about how many quotations you can recall in an exam or learning large
how you use the quotations in a response. Select key quotations that can be conn
and characters. It's how you use your knowledge that is i

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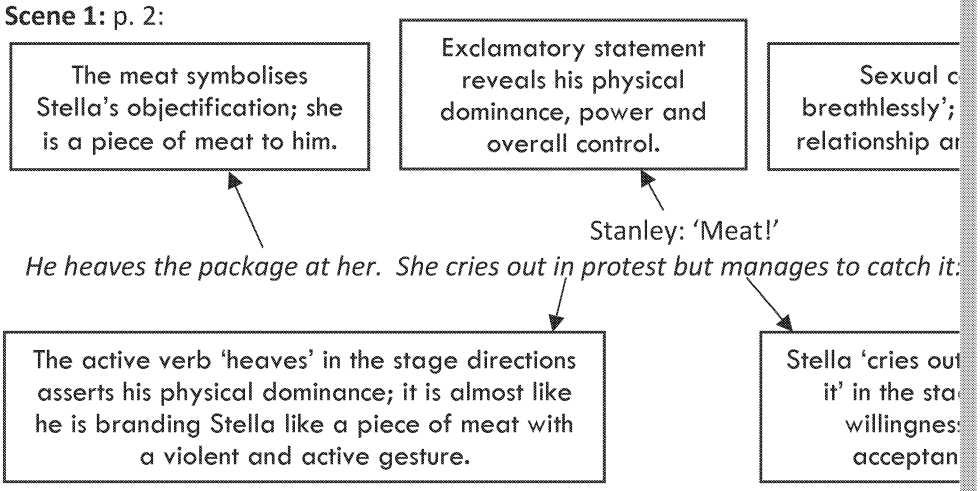
Scene 1: p. 2:



This quotation could be used for the following tasks: gender roles, changing fac
marriage, violence, antagonist's characterisation, power, Stanley, Stella, etc.

1. **Scene 1:** p. 2

Stella: *a gentle young woman about twenty-five,*
and of a background obviously quite different from her h

2. **Scene 1:** p. 3

Blanche: *Her appearance is incongruous to the setti*

3. **Scene 1:** p. 3

Blanche: *There is something about her uncertain mar*
as well as her white clothes, that suggests a moth

4. **Scene 1:** p. 6

Blanche: Stella, oh, Stella, Stella! Stella for Sta

5. **Scene 1:** p. 10

Blanche: Is he so – different?
Stella: Yes. A different species.

6. **Scene 1:** p. 13

Stanley: *Animal joy in his being is implicit in all his movements*
the centre of his life has been pleasure with women, the giving ar
with the power and pride of a richly feathered male bird ar

7. **Scene 2:** p. 19:

Stanley: Pearls! Ropes of them! What is this sister of
a deep-sea diver who brings up sunken treasure
Or is she the champion safe-cracker of all time!

8. **Scene 2:** p. 22

Blanche: *She sprays herself with the atomizer; then playfully spra*
Stanley: If I didn't know that you was my wife's sister I'd get id

9. **Scene 2:** p. 24

Blanche: Maybe he's what we need to mix with our
now that we've lost Belle Reve.

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Getting Ready for Scene 1 and Scene 2: Pre-class Preparati (AO1, AO2, AO3, AO4, AO5)

You should take some time to consider these questions about Scenes 1 and 2 be Make some brief notes detailing your initial thoughts, complete a mind map or t preparation for your deeper coverage during lessons.

1.
   - What are your initial impressions of the characters so far? How do the tragedy (hamartia, tragic hero, etc.)?
   - How are themes such as love, death, madness or mental instability and any characters that you notice are particularly linked to these themes?
   - Remind yourself of Williams' use of plastic theatre and then reread the and how does plastic theatre appear here? What effects are created?
   - Do you notice any references to the Southern Gothic? Which characte
   - How are gender roles and attitudes towards the genders presented in t

2. **What's in a name?**
   Names are often symbolic in ***A Streetcar Named Desire*** and this can refer to names. Make notes on what each of these character and place names mean Think about how your findings help to develop your understanding about th

Name of Character or Place	Literal Meaning or Denotation
Blanche DuBois	
A streetcar named Desire	
A streetcar named Cemeteries	
Elysian Fields	
Stanley Kowalski	
Stella Kowalski	
Belle Reve	

Getting Ahead of the Game: Extension and Challenge Mat (AO1, AO2, AO5)

The Trunk:

Read this section from Scene 2 where Stanley breaks into Blanche's trunk (pp. 18 personal things. **Read the extract, then complete the tasks that follow.**

[He pulls open the wardrobe trunk standing in the middle of the room and jerks out c

STANLEY:
Open your eyes to this stuff! You think she got them out of a teacher's pay?

STELLA:
Hush!

STANLEY:
Look at these feathers and furs that she come here to preen herself in! What's th believe! And this one! What is these here? Fox-pieces!
[He blows on them]
Genuine fox fur-pieces, a half a mile long! Where are your fox-pieces, Stella? ones, no less! Where are your white fox-pieces?

STELLA:
Those are inexpensive summer furs that Blanche has had a long time.

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STANLEY:
I got an acquaintance who deals in this sort of merchandise. I'll have him in here
I'm willing to bet you there's thousands of dollars invested in this stuff here!

STELLA:
Don't be such an idiot, Stanley!

[He hurls the furs to the daybed. Then he jerks open a small drawer in the trunk and fistful of costume jewellery.]

STANLEY:
And what have we here? The treasure chest of a pirate!

STELLA:
Oh, Stanley!

STANLEY:
Pearls! Ropes of them! What is this sister of yours, a deep-sea diver who brings treasure? Or is she the champion safe-cracker of all time! Bracelets of solid gol your pearls and gold bracelets?

STELLA:
Shhh! Be still, Stanley!

STANLEY: And diamonds! A crown for an empress!

STELLA:
A rhinestone tiara she wore to a costume ball.

STANLEY:
What's rhinestone?

STELLA:
Next door to glass.

1. Read the critical statements and order them according to which statement with the statement you agree with the least.

2. Take your top two statements and make more detailed notes explaining the

    a. The trunk is symbolic of Blanche's mind and past struggles
    b. Stanley's invasion of Blanche's trunk foreshadows his invasion of her b
    c. The trunk symbolises the death of the Old South
    d. Stanley's reaction to the trunk symbolises the difference in class betwe
    e. The trunk's value is not material but emotional or sentimental
    f. Blanche's trunkful of costume jewellery symbolises her lies and her rol something that Stanley realises in this moment

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Student In-class Consolidation Activities

Close Textual Analysis (AO2)

Opening Stage Directions, p. 1

Williams' opening stage directions are of huge dramatic significance in terms of s
the play but also as an example of plastic theatre. Using the prompts to guide yo
reading of the opening stage directions and consider what the description of the
and the language used suggest to us about future events.

What kind of a place is Elysian Fields? Think about its name but also its placement among train tracks and the river. How might this setting connect to specific characters?

The exterior of a two-story corner building on a stree
Orleans which is named Elysian Fields and runs betwe
L & N tracks and the river. The section is poor but, un
corresponding sections in other American cities, it has
charm. The houses are mostly white frame, weathere
with rickety outside stairs and galleries and quaintly
ornamented gables. This building contains two flats,
and down. Faded white stairs ascend to the entrance

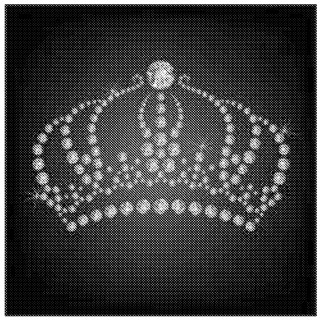
It is first dark of an evening early in May. The sky th
around the dim white building is a peculiarly tender b
a turquoise, which invests the scene with a kind of lyri
gracefully attenuates the atmosphere of decay. You
feel the warm breath of the brown river beyond the
warehouses with their faint redolences of bananas an
A corresponding air is evoked by the music of Negro
entertainers at a bar-room around the corner. In this
New Orleans you are practically always just around
or a few doors down the street, from a tinny piano b
played with the infatuated fluency of brown fingers.
piano' expresses the spirit of the life which goes on h

Two women, one white and one colored, are taking th
the steps of the building. The white woman is Eunice,
occupies the upstairs flat; the colored woman a neigh
New Orleans is a cosmopolitan city where there is a
warm and easy intermingling of races in the old part

Above the music of the 'blue piano' the voices of peo
street can be heard overlapping.

How can this section of the stage directions be seen to symbolise the character of Blanche? What kind of judgements can you make about her character through this setting?

The 'blue piano' is one of the most famous examples of plastic theatre in the play. Which character do you think might come to be associated most closely with the blue piano? Why?



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Character Focus – Stage Directions (AO1, AO2)

Williams' use of plastic theatre and the language that he uses to create his chara
their actions and dialogue. The table below includes key quotations which descr
characterisation of Stella, Stanley and Blanche in Scenes 1 and 2 of the play.

Copy and complete the table by including your analytical ideas explaining what e
character. As an **extension task**, you could fill out the final column which asks y
and contexts.

Key quotation	Analysis – what doe language and/or tech used suggest abou character and th behaviours?
Stanley: 'roughly dressed in blue denim work clothes.'	
Stanley: 'carries his bowling jacket and a red-stained package from a butcher's.'	
Stella: 'a gentle young woman, about twenty-five, and of a background obviously quite different from her husband's.'	
Blanche: 'Her appearance is incongruous to this setting.'	
Blanche: 'She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district.'	
Blanche: 'Her delicate beauty must avoid a strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth.'	
Blanche: 'She springs up and crosses to it, and removes a whiskey bottle. She pours a half tumbler of whiskey and tosses it down. She carefully replaces the bottle and washes out the tumbler.'	
About Stella and Blanche: 'For a moment they stare at each other. Then Blanche springs up and runs to her with a wild cry.'	
Stella: 'Stella looks up with a radiant smile.'	
Stanley: 'Branching out from this complete and satisfying center are all the auxiliary channels of his life, such as his heartiness with men, his appreciation of rough humor, his love of good drink and food and games, his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer.'	
Stanley: 'He sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them.'	
Stanley: 'He starts to remove his shirt.'	
Blanche: 'A cat screeches near the window. Blanche springs up.'	
Stanley and Stella: 'She jumps up and kisses him which he accepts with lordly composure.'	
Stanley and Stella: 'He stalks into bedroom, and she follows him.'	

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Theme Focus: Group Task (AO1, AO2, AO4)

The Theme of Death – Scene 1, p. 10

In Scene 1, Blanche recounts the loss of Belle Reve and the DuBois family to Stell
distressed as she does so. In pairs or groups, work together to analyse this secti
prompts to help you explore how death is presented and the impact it has on Bl
Then, discuss your findings as a class.

1) How does Williams present the difference between death and funerals? What devices and language does he use to show this distinction?

BLANCHE:

I, I, I took the blows in my face and my body! All of t
The long parade to the graveyard! Father, mother!
that dreadful way! So big with it, it couldn't be put i
But had to be burned like rubbish! You just came hom
the funerals, Stella. And funerals are pretty compare
Funerals are quiet, but deaths--not always.
Sometimes their breathing is hoarse, and sometimes it
and sometimes they even cry out to you, 'Don't let me
Even the old, sometimes, say, 'Don't let me go.' As if
able to stop them! But funerals are quiet, with pretty
And, oh, what gorgeous boxes they pack them away
Unless you were there at the bed when they cried out
you'd never suspect there was the struggle for breath
bleeding. You didn't dream, but I saw! Saw! Saw!
sit there telling me with your eyes that I let the place
hell do you think all that sickness and dying was paid
Death is expensive, Miss Stella! And old Cousin Jessie
after Margaret's, hers! Why, the Grim Reaper had p
tent on our doorstep!...

Stella. Belle Reve was his headquarters! Honey--tha
slipped through my fingers! Which of them left us a f
Which of them left a cent of insurance even? Only p
one hundred to pay for her coffin. That was all, Stell
with my pitiful salary at the school. Yes, accuse me!
stare at me, thinking I let the place go! I let the place
Where were you! In bed with your--Polack!

4) Look at some of the structural features used by Williams here, such as sentence types, punctuation and speech – how do these contribute to showing us Blanche's emotional and physical experience?

5) Remind yourself of the conventions of the Southe
genre – how can this section of the play be categor
example of the Southern Gothic? Which conventions d
use here? Why do you think he chooses to use this styl
describing this event?

Challenge/Extension:
This section describes Blanche's experience with physical death, but how co
metaphorical examples of death?

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Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

Explore the significance of setting and stage directions in ***A Streetcar Named De***. your answer relevant comment on the ways in which the writer has shaped mea

Question 2

Explore how Williams presents love in the opening scenes of ***A Streetcar Named*** relevant contextual factors and comment on the ways in which the writer has sh

Question 3

Examine how Williams explores conflict in ***A Streetcar Named Desire***. You must contextual factors.

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Scene 3: The Poker Ni

Student: Independent Reading and Preparation

Before studying, discussing and exploring Scene 3 in class, make sure that you com

- Read the scene summary below and complete the pre-reading tasks.
- Complete the reading log questions and associated activities.
- Complete the close analysis of the key quotations and add your own key qu

Scene 3 Summary (AO1)

Scene 3:

This is a pivotal scene in the play, which we can tell because Williams names this doesn't do in any other scene in the play. The scene begins with a detailed desc with Williams making reference to a van Gogh painting as a way of establishing t setting. Stanley and Mitch, along with Pablo and Steve, are playing a game of pc Mitch makes a comment about needing to go home to his ill mother which Stanl with. Mitch goes to the bathroom after making a comment about how he is sing are married, which highlights his fear of being lonely in the future.

Blanche and Stella enter from around the corner of the building with Blanche wc hot, stopping to do her make-up before they enter the kitchen. Stella asks Stanl close as it is late; he responds by hitting her on the leg. Annoyed with Stanley, s Blanche feels anxious and decides that she wants to take a bath. At this point, M and sees Balance for the first time. He is obviously interested in Blanche and she men because of his manners and gentleness.

Stella and Blanche start laughing about the men's wives and how different they Stanley aggressively telling them to be quiet. While Stella goes to the bathroom Despite the other men telling Stanley to leave the music on, he becomes enrage An argument breaks out in the game and while this is going on, Mitch leaves the Blanche, who has changed clothes and is now wearing a red, satin robe.

This leads to Blanche and Mitch's first conversation. She comments on the inscr comes from a famous sonnet by Elizabeth Barrett-Browning, and Mitch tells her who has since died. They talk about loss and love, and Blanche explains her disli compliments from Mitch by referencing her job as a teacher and her age. At int Stanley calls Mitch and is becoming increasingly angry.

When Stella comes out of the bathroom, Blanche turns on the radio and begins t gestures to the music; Mitch also dances but is very awkward. At this point, Star into the bedroom, grabs the radio and throws it out of the window. Stella reacts animal and then tells the poker players to all go home.

At this, Stanley furiously charges at Stella and despite feeble protests from the o view and beats her. Stella's cries of pain can be heard and Blanche screams and follow and (offstage) try to restrain Stanley while Blanche informs them that Ste Stanley into the bedroom and try to get him to calm down, which he eventually upstairs to Eunice's apartment.

As Stanley comes out of his rage he seems to have no recollection of what he ha him to try to help him, eventually deciding to put him in the shower and turn on senses. His aggressive reaction to this causes the men to rush out of the apartm they go.

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The song 'Paper Doll' is playing in the background as Stanley realises that Stella h
despair but Eunice hangs up on him. Soaking wet and in despair, Stanley goes ou
Stella's name. Eunice comes out of her apartment and tells him to leave or she'l
persists, screaming Stella's name with 'heaven-splitting violence'. Stella appears
reconcile as he falls to his knees; he picks Stella up and carries her back into thei

Blanche appears and looks for Stella; she stops at the door of the flat and then c
has returned, looks around for support. Mitch appears to comfort Blanche and t
He explains that the violence towards Stella doesn't mean anything and that Sta
Blanche finds this very hard to understand and the scene closes with her thankir

Student: Pre-reading Tasks

Key Terminology for Scene 3 (AO1)

Copy and complete this table before you discuss Scene 3 in class.

Dramatic or Literary Device	Definition	**Notes** – this could be a q reminding you where the tex used to remind you of its sig (tragedy, literature of lov
Aposiopesis		
Zoomorphism		
Diegetic sound*		
Non-diegetic sound*		
Foreshadowing		

* These devices are discussed and explained in some depth in the Context sectio
relevant sections if you need to remind yourself of their definitions.

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Critical Reading Log for Scene 3: The Poker Night (AO1, AO2, AO3)

Copy and complete this reading log before you discuss Scene 3 in class. The first box is completed for you as an example.

Scene	Question	Initial thoughts
Scene 3	What are your initial impressions of the setting after reading the focus on colour and lighting in the stage directions at the start of the scene?	Introduces the vivid and dominant qualities of masculinity and power
Scene 3	This scene is titled: The Poker Night. What kind of associations do you have with poker, and why do you think that Williams chose to build this pivotal scene around the card game?	
Scene 3	What are your impressions of Mitch here? What kind of a character is he? How does he differ from the other men?	
Scene 3	What impression does Blanche try to give to Mitch here? What lies does she tell? What truths does she give him?	
Scene 3	What do you think about the interaction between Stanley and the other men when they try to restrain him? What impressions do you get of him and how the men view him?	
Scene 3	Look at the comments that Mitch and Eunice make about Stanley and Stella's relationship towards the end of the scene – what does this tell us about the relationship?	

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Close Analysis of Key Quotations: Scene 3: The Poker Night (AO2)

It is important that you keep a log of key quotations for the future, but it is equa
how to analyse these quotations, exploring Williams' use of device, technique ar
connections so that you can fully understand the playwright's purpose.

Insider Tip (AO1, AO2):
It is not about how many quotations you can recall in an exam or learning large
how you use the quotations in a response. Select key quotations that can be conn
and characters. It's how you use your knowledge that is i

Scene 3: p. 28:

Short, declarative syntax emphasises his loneliness and his sadness at being alone.

Aposiopesis reflects Mitch's emotional state and his difference from the other men.

Mitch's place c

Mitch: 'You are all married. But I'll be alone when she goes. – I'm g

The word 'alone' reinforces how Mitch is isolated and how it is something that he worries about.

The reference to the others being 'mc acknowledgement of his bachelor st gentler male characteristics are not a Mitch's lack of dominance means h

This quotation could be used for the following tasks: gender roles, changing fac
familial love, marriage, loneliness, power, Stanley, Mitch, Blanche, etc.

1. **Scene 3:** p. 29

Blanche: Please don't get up.
Stanley: Nobody's going to get up, so don't be wor

2. **Scene 3:** p. 31

Blanche moves back into the streak of light. She raises her arm
as she moves indolently back to the chair. Rhumba music comes

3. **Scene 3:** pp. 31–32

Stanley jumps up and, crossing to the radio, turns it off. He sto
of Blanche in the chair. She returns his look without flin

4. **Scene 3:** p. 34

Blanche: I can't stand a naked light-bulb, any more than I
remark or a vulgar action.

5. **Scene 3:** p. 35

Blanche waltzes to the music with romantic gestures. Mitch i
and moves in awkward imitation like a dancing bec

6. **Scene 3:** p. 35

Stanley stalks fiercely through the portieres into the bedr
Stella: Drunk – drunk – animal thing, you!

7. **Scene 3:** p. 38

Stanley: *with heaven-splitting violence:* STELLL-AHHH

8. **Scene 3:** p. 38

They stare at each other. Then they come together with low, a

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Getting Ready for Scene 3: The Poker Night: Pre-class Prep
AO3, AO4, AO5)

You should take some time to consider these activities based on Scene 3: The Po
class. Complete the tables, make notes on the tasks and think critically about th
in preparation for deeper coverage during lessons.

1. **Introducing Mitch:** Mitch is an interesting character who is introduced in de
being the antithesis of Stanley he is also a pivotal character in relation to Bl
Copy and complete the table below, filling in the blank sections to help you
impression of Mitch at this point in the play.

Observations of Character Behaviour and Traits	
	'I gotta sick until I come so I go out, I keep won
Intrigued by Blanche because of her incongruity, suggesting how he is also different from the traditional male figure found in this environment.	
Both Blanche and Mitch have experienced the loss of a loved one which bonds them.	
	'You may t not an old
Mitch is clumsy and unpractised in the art of romance – he is the antithesis of the gallant men of the Old South.	
Despite Mitch's sensitivity, he is accepting of the domestic violence within Stanley and Stella's relationship.	

2. **Blanche's Desire for Attention:** Despite the fact that The Poker Night focus
Stanley and Stella's relationship and Blanche's introduction to Mitch, it is qu
establishing Blanche's power. In this scene, she purposely undresses in the
and tries to use her sexuality as a way to gain power in this environment.

   Read these quotations taken from the scene which present Blanche as prov
attention, and then complete the task that follows.

Blanche: 'Wait till I powder before you open the door. Do I look done in?'	*'She takes off the blouse an and white skirt in the light th*
Stella: 'You're standing in the light, Blanche!' Blanche: 'Oh, am I!' *She moves out of the yellow streak of light.*	*Blanche moves back into the arms and stretches, as she m the chair.*
Stanley…stops short at sight of Blanche in the chair. She returns his look without flinching.	*She has slipped on the dark*

3. What literary and dramatic devices does Williams use to emphasise Blanche

4. Read the critical statements and select the statement about Blanche that yo
make more detailed notes explaining the reasons for your choice.

   a. Blanche is driven by sexual desire and sexual need – she is only satisfie
   from men.
   b. Blanche is a victim of her gender; she has very little power as a woman
   she has at her disposal – her sexuality.
   c. Blanche's sexuality and provocative behaviour is more traditionally ma
   becomes the root cause of the conflict between her and Stanley.
   d. Blanche's sexual conduct is another example of her weak mind and iso
   comical and always pitiful to witness.
   e. Blanche's understanding of sex and male sexual desire makes her the r
   the play; she understands how to control men in a way that other fema

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Getting Ahead of the Game: Extension and Challenge Mat
The Poker Night (AO1, AO2, AO5)

The Game of Poker and Its Meaning

The Poker Night has been established as a scene of dramatic significance in the p
power dynamics and relationships between the characters and foreshadows futu
has metaphorical significance in ***A Streetcar Named Desire***.

Read the critical statements below about the game of poker and select two that
your interpretation of the play. Create a table like the one below to make some
your choices.

The game of poker is shown to be an entirely male game which women have no right to engage with, thus symbolising the patriarchal world of New Orleans in the play.	The game of poker is a unpredictability of life lies which reflects the
In the play, the poker game of Seven Card Stud is never-ending, reflecting the never-ending game that is being played by Stanley in the Kowalski household.	The game reflects the Stanley and Blanche a power and dominance
The poker game is a metaphor for life; in poker you have no choice over the hand you are dealt – all you can do is work with the hand you are given.	The game of poker sy It is a game which play they have to do their are given, much like B

	Choice of Statement	Note
1.		
2.		

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Student In-class Consolidation Activities

Close Textual Analysis (AO2, AO3, AO4)

Van Gogh's *The Night Café* and the Opening Stage Directions, p. 27

The stage directions which open Scene 3: The Poker Night are visually powerful a
Williams bases the lighting and colours on one of Vincent van Gogh's paintings.
painting below and read the opening stage directions. Then complete the tasks
connection between the painting and the scene, and commenting on Williams' p

There is a picture of Van Gogh's of a billiard-parlor at night. The kitchen now suggests that sort of lurid nocturnal brilliance, the raw colors of childhood's spectrum. Over the yellow linoleum of the kitchen table hangs an electric bulb with a vivid green glass shade. The poker players--Stanley, Steve, Mitch and Pablo--wear colored shirts, solid blues, a purple, a red-and-white check, a light green, and they are men at the peak of their physical manhood, as coarse and direct and powerful as the primary colors. There are vivid slices of watermelon on the table, whiskey bottles and glasses. The bedroom is relatively dim with only the light that spills between the portieres and through the wide window on the street.

1. Identify all references to colour in the stage directions. What do you notice it is connected to?

2. What does the description 'lurid nocturnal brilliance' foreshadow about the

3. Take some time to look at the painting closely. What kind of moods or emo create? Why do you think that Williams referenced this painting so specific this scene?

4. This painting can be said to reflect the toxic masculinity that Stanley subscri indicated in the stage directions. Make notes on how the painting and the s about masculinity.

Extension Task 1:
Vincent van Gogh said of this painting that it was an 'attempt to express the te means of green and red.'[4] Do you think that he achieved this, and how does th the scene?

Extension Task 2:
Watch this YouTube video which is an analysis of Vincent van Gogh's painting. painting to develop your analysis of the opening stage directions and the event **zzed.uk/12750-van-gogh**

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[4] Vincent van Gogh. Letter to Theo van Gogh. Written 8 September 1888 in Arles. Translated by Mrs. Johanna v numbers 533 and 518. URL: http://webexhibits.org/vangogh/letter/18/533.htm

Character Focus: Group Task (AO1, AO2)

Blanche, Stanley and Mitch

Scene 3 is the scene where the audience really meets the character of Mitch for
different from the other male characters due to his sensitive nature, and he strik
despite their incredibly different backgrounds. The audience also witnesses the
between Blanche and Stanley. In pairs or groups, analyse the section of the text
use the prompts to help you explore the different attitudes that the two male ch
Then come back together as a class to discuss these differences in character resp
presents them.

Mitch and Blanche – pp. 33–35

MITCH: Deal me out I'm talking to Miss—

BLANCHE: DuBois.

MITCH: Miss DuBois?

2) How is Mitch's interest in Blanche shown through the construction of his speech?

BLANCHE: It's a French name. It means woods and Bl
white, so the two together mean white woods. Like a
spring! You can remember it by that.

MITCH: You're French?

BLANCHE: We are French by extraction. Our first An
ancestors were French Huguenots.

MITCH: You are Stella's sister, are you not?

BLANCHE: Yes, Stella is my precious little sister. I call
spite of the fact she's somewhat older than I. Just slig
than a year. Will you do something for me?

3) How does Mitch react to Blanche? What is his initial impression of her?

MITCH: Sure. What?

BLANCHE: I bought this adorable little colored paper
Chinese shop on Bourbon. Put it over the light bulb!
please?

MITCH: Be glad to.

BLANCHE: I can't stand a naked light bulb, any more
rude remark or a vulgar action.

MITCH *[adjusting the lantern]:* I guess we strike you as
pretty rough bunch.

BLANCHE: I'm very adaptable--to circumstances.

MITCH: Well, that's a good thing to be. You are visit
and Stella?

BLANCHE:
Stella hasn't been so well lately, and I came down to
while. She's very run down.

Con

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MITCH: You're not--?

BLANCHE: Married? No, no. I'm an old maid schoolt

MITCH: You may teach school but you're certainly not

BLANCHE: Thank you, sir! I appreciate your gallantry

MITCH: So you are in the teaching profession?

BLANCHE: Yes. Ah, yes...

MITCH: Grade school or high school or—

STANLEY *[bellowing]:* Mitch!

MITCH: Coming!

BLANCHE: Gracious, what lung-power!... I teach high
In Laurel.

MITCH: What do you teach? What subject?

BLANCHE: Guess!

MITCH: I bet you teach art or music? *[Blanche laughs*
Of course I could be wrong. You might teach arithme

BLANCHE: Never arithmetic, sir, never arithmetic! *[wi*
don't even know my multiplication tables! No, I have
of being an English instructor. I attempt to instill a bu
soxers and drug-store Romeos with reverence for Ha
Whitman and Poe!

MITCH: I guess that some of them are more interested
things.

BLANCHE: How very right you are! Their literary her
what most of them treasure above all else! But they'r
things! And in the spring, it's touching to notice them r
first discovery of love! As if nobody had ever known

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BLANCHE: Please don't get up.

STANLEY: Nobody's going to get up, so don't be wor

STELLA: How much longer is this game going to contin

STANLEY: Till we get ready to quit.

BLANCHE: Poker is so fascinating. Could I kibitz?

STANLEY: You could not.

[...]

[Blanche moves back into the streak of light. She raise and stretches, as she moves indolently back to the chair music comes over the radio. Mitch rises at the table.]

STANLEY: Who turned that on in there?

BLANCHE: I did. Do you mind?

STANLEY: Turn it off!

[...]

[Stanley jumps up and, crossing to the radio, turns it of short at the sight of Blanche in the chair. She returns hi without flinching. Then he sits again at the poker table.

2) How is Stanley's dislike for Blanche constructed here? Look at their dialogue but also their body language.

3) What kinds of power and dominance are being exhibi by who? Which character do you think has the upper

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Close Textual Analysis (AO1, AO2, AO3)

The Reconciliation between Stanley and Stella

Following the scenes of violent domestic abuse, Stella returns to Stanley, accept
and reconciling with her husband, much to Blanche's dismay and confusion. The
and Stanley is emotionally, physically and sexually charged and symbolises the t
have together. Using the prompts to guide you, complete a close reading and a
Then use your ideas and annotations to complete the theme task that follows.

What kind of language does Stanley use when referring to Stella? What might this tell us about their relationship?

What techniques does Williams use to construct Stanley's speech here? What impression/s does it give you of Stanley? Do you believe his remorse is genuine?

Stanley is shown 'press[ing] his face to [Stella's] belly', during the reconciliation. As well as showing regret for his violence against his pregnant wife, how could this also reflect contextual ideas?

*[The door closes on them and the place is still. The Neg
entertainers in the bar around the corner play 'Paper D
blue. After a moment Stanley comes out of the bathroo
water and still in his clinging wet polka dot drawers.]*

STANLEY: Stella! *[There is a pause]* My baby doll's le

*[He breaks into sobs. Then he goes to the phone and d
shuddering with sobs.]*

Eunice? I want my baby. *[He waits a moment; then he
and dials again]* Eunice! I'll keep on ringin' until I talk
baby!

*[An indistinguishable shrill voice is heard. He hurls pho
Dissonant brass and piano sounds as the rooms dim out
and the outer walls appear in the night light. The 'blue
plays for a brief interval.]*

*[Finally, Stanley stumbles half-dressed out to the porch
the wooden steps to the pavement before the building.
throws back his head like a baying hound and bellows h
name:*

'Stella! Stella, sweetheart! Stella!']

STANLEY: Stellahhhhh!

STANLEY *[with heaven-splitting violence]:* STELLLAHHH

[...]

*[The low-tone clarinet moans. The door upstairs opens
slips down the rickety stairs in her robe. Her eyes are g
with tears and her hair loose about her throat and shoul
stare at each other. Then they come together with low,
moans. He falls to his knees on the steps and presses his
belly, curving a little with maternity. Her eyes go blind
tenderness as she catches his head and raises him level v
snatches the screen door open and lifts her off her feet
into the dark flat.]*

Look at the reconciliation between the pair – what seems to bring them back together? Do they share the same feelings or do they both have different motivations for their reconciliation?

Sexual desire
their reconcil
techniques
sexual de

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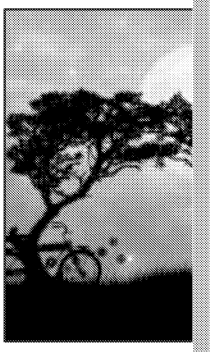
Theme Focus (AO1, AO2, AO3)



The Theme of Love, pp. 37–38

Love is a complex theme in ***A Streetcar Named Desire***, and while there are many characters who do experience love, there are few who find love to be a wholly positive emotion. The love between Stanley and Stella is complex and becomes even more difficult for a modern audience to accept because of changing attitudes towards domestic violence. Below is a set of critical statements about Stella and Stanley's relationship at this moment in the play; use them to complete the following activity.

1. Read the critical statements about the nature of love in Stanley and Stella's
2. State whether you agree or disagree with the statement.
3. Use your knowledge of the play and your annotations taken from your close extract to make notes explaining your choices.

Critical statement
Stella has found freedom of sexual expression with Stanley, but in doing so she imprisoned herself in marriage.
Stanley and Stella are mutual victims of lust, passion and desire.
Stella's female ability to reproduce gives her a power over Stanley in their relationship. He loves her desperately for enabling him to solidify his position a an American.
It is only lust and physical desire which holds Stanley and Stella together – ther no deeper feeling between them.
Stanley loves Stella deeply, madly, passionately – she is at the centre of his very existence.
A twenty-first-century audience will recognise that this is not a relationship of l built on passion and mutual respect, but an abusive, coercive relationship whe Stanley controls and manipulates Stella into staying in a violent home.
The love between Stanley and Stella is pure, passionate and essential to their v existence: one cannot exist without the other.
For Stella and Stanley love and lust are interchangeable – to desire each other i love each other.

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Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

Read the extract below which is taken from Scene 3: The Poker Night and answe

[Stanley charges after Stella.]

MEN:
[feebly]: Take it easy, Stanley. Easy, fellow.--Let's all—

STELLA:
You lay your hands on me and I'll—

[She backs out of sight. He advances and disappears. There is the sound o
out. Blanche screams and runs into the kitchen. The men rush forward and
cursing. Something is overturned with a crash.]

BLANCHE:
[shrilly]: My sister is going to have a baby!

MITCH:
This is terrible.

BLANCHE:
Lunacy, absolute lunacy!

MITCH:
Get him in here, men.
[Stanley is forced, pinioned by the two men, into the bedroom. He nearly
all at once he subsides and is limp in their grasp. They speak quietly and l
leans his face on one of their shoulders.]

STELLA:
[in a high, unnatural voice, out of sight]:
I want to go away, I want to go away!

MITCH:
Poker shouldn't be played in a house with women.

[Blanche rushes into the bedroom.]

I want my sister's clothes! We'll go to that woman's upstairs!

MITCH:
Where is the clothes?

BLANCHE
[opening the closet]: I've got them!

[She rushes through to Stella]

Stella, Stella, precious! Dear, dear little sister, don't be afraid!

[With her arms around Stella, Blanche guides her to the outside door and u

Explore how Williams presents this moment as dramatically significant in the pla
ways in which the writer has shaped meanings.

Question 2

Explore how Williams presents the character of Mitch in Scene 3: The Poker Nigh
contextual factors and comment on the ways in which the writer has shaped me

Question 3

'Passion and desire cause nothing but suffering and pain in ***A Streetcar Named D***
presents passion and desire in Scene 3: The Poker Night in the light of this comm
discussion to relevant contextual factors.

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Scene 4 – Scene 5: Blanche Aftermath of the Poker

Student: Independent Reading and Preparation

Before studying, discussing and exploring Scene 4 and Scene 5 in class, make sur following activities:

- Read the scene summaries below and complete the pre-reading tasks.
- Complete the reading log questions and associated activities.
- Complete the close analysis of the key quotations and add your own key qu

Scene 4 and Scene 5 Summary (AO1)

Scene 4:

The scene opens with Stella pictured in bed, basking in the memory of last night' content. In contrast to Stella's serenity, Blanche races into the flat in turmoil an her sister's well-being. Blanche criticises Stella for returning to Stanley after he a her sister's concerns as trivial. Stella makes excuses for Stanley's behaviour, bla continues to explain how gentle and apologetic he was once she returned to hi domestic abuse in this environment. Blanche continues to question Stella's choi Stella recounts how on their wedding night, Stanley smashed all of the lights, co this display of violence.

Blanche is dismayed by Stella's confession and does not understand that Stella i and aggressive behaviour; she tries to convince Stella that she needs to leave St Stella turns her attention to the messy kitchen and begins cleaning, despite Blan be cleaning up after Stanley.

While Stella cleans, Blanche continues to plan an escape route, deciding that mo escape. Blanche starts to talk about Shep Huntleigh, an ex-boyfriend from her y made a fortune in oil and how he could provide them with some money to set th helping Stella to leave Stanley. Blanche starts making a phone call to Shep befor about the lack of money that she has and complaining of a headache.

In an emotional outburst, Blanche explains that she can't stay living here in such she describes in negative terms, stating that he is more violent animal than dece Stella of Belle Reve and their past, encouraging her to see that she doesn't belo Stanley. Stella explains that when she first saw Stanley she was attracted to him passion and desire in their relationship is intoxicating to her. Blanche criticises h acknowledging that it is desire (the streetcar but also her own passions) that hav

Stanley appears on stage, unseen by Stella and Blanche, and now listens to the r between the sisters. Blanche criticises Stanley's common upbringing and his 'be as a relic of the 'Stone Age', talking about him as more primal human than an int sister's love. She tries to tell Stella that there is more to the world than animalis beauty, poetry and art, and encourages her sister to move forward and not stay

At this point, Stanley comes in through the front door and makes his presence k come back and greets her with a grin. Stella rushes to him and hugs him, he pull head at Blanche as the music of the 'blue piano' is heard.

Scene 5:

The scene opens with Blanche fanning herself with a palm leaf and reading a lett Huntleigh. She laughs about the lies that she is writing to him and reads the lett the letter create an elaborate fantasy of the life of the Old South which she clai reading, an argument between Steve and Eunice is heard, and after much shouti leaves threatening to call the police.

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Stanley returns home from bowling and Blanche reacts nervously to his return an
Steve comes looking for Eunice, and Stanley sends him to the Four Deuces where
Blanche starts to make uneasy conversation with Stanley, asking what star sign h
comment that she is a Virgo ('the virgin'). Stanley unexpectedly asks Blanche if sh
she looks shocked and obviously does know Shaw but tells Stanley that she doesn
to make Blanche uncomfortable, saying that this particular Shaw knew her from t
with disgust to the mention of the Flamingo, reinforcing the place as a seedy esta
would never be seen in. Stanley makes his way to the Four Deuces where Stella v

Left alone, Blanche panics and asks Stella if she has heard any gossip about her. E
she fought to survive after the loss of Belle Reve, alluding to her intimacies with m
future for herself. She fears that any attractive qualities that she had are now fad
Stella doesn't pay much attention to Blanche's ramblings, pouring her a coke to c
a shot of alcohol be added to the coke, which Stella does. Blanche becomes over
Stella's hand and claiming that she won't be a burden for long and that she will le
out. She screams when a drop of coke is spilt on her skirt and claims that she is n
arrive soon.

Blanche talks about her relationship with Mitch, claiming that she has only kisse
on taking their relationship any further until he is really interested in her but she
because she is over thirty. She tells Stella that she wants to 'deceive' Mitch into
proper' so that he wants her. Stella questions whether Blanche actually wants M
does, desperately so; Stella advises her not to have another drink.

Stanley comes around the corner with a drink, shouting for Steve, Eunice and Ste
Four Deuces, leaving Blanche alone in the house. A young man collecting for the
Blanche shows immediate interest in him. She openly flirts with him, asking him
before making suggestive comments towards him. She comments on his youth a
without his permission, making him feel uncomfortable; she also makes a comm
away from children. The young man leaves and she gazes after him at which poi
roses which she accepts, putting on an exaggerated show of tradition with curtsi

Student: Pre-reading Tasks

Key Terminology for Scene 4 and Scene 5 (AO1)

Copy and complete this table before you discuss Scenes 4 and 5 in class.

Dramatic or Literary Device	Definition	**Notes** – this could be a quote, line or where the textual example is. It could its significance to your specification (t syntax, them
Social Darwinism		
Hamartia*		
Symbolism*		
Double entendre		
Hyperbole		

* These devices are discussed and explained in some depth in the Context sectio
relevant sections if you need to remind yourself of their definitions.

Insider Tip (AO2):

It is important that you explore the impact on the audience when commenting on t
spotting will not get you very far at A Level. Think about why Williams has includ
time. Ask yourself: how has including this device changed or influenced my rea

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Critical Reading Log for Scene 4 and Scene 5 (AO1, AO2, AO3)

Copy and complete this reading log before you discuss Scenes 4 and 5 in class. T
as an example.

Scene	Question	Initial thoughts
Scene 4	How is Stella presented in the opening stage directions? What are your impressions of her here and how is Stanley's presence felt even though he is not there?	Stella is presented as serene and almost angelic, perhaps even usi the imagery of the Madonna. Sh is basking in the pleasure of the night before. Stanley's bright pyjamas are clearly visible on the floor, making his presence felt ev when he is not there.
Scene 4	Who do you agree with the most when it comes to the two sisters discussing Stanley and his behaviour? Is this a moment where the audience feels more connected with Blanche or do we still have sympathy with Stella?	
Scene 4	What do you notice about the two sisters' feelings about and experiences with desire? Do they share any similar feelings or is their understanding of desire completely opposite?	
Scene 4	What do you think is going through Stanley's mind when he overhears Blanche's derogatory comments about him, and then again when he smiles at her at the end of the scene?	
Scene 5	What do you notice about Blanche's mental state in this scene? Why is she so anxious, and how does Williams present her increasing anxiety?	
Scene 5	How is the conflict and power struggle between Blanche and Stanley developed here? Who do you think has the power by the end of the scene?	
Scene 5	What do you notice about the different interactions with men that Blanche has during the scene? Does she interact with Stanley, the young man and Mitch in the same way? Why? Why not?	

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Close Analysis of Key Quotations: Scene 4 and Scene 5 (AO2)

It is important that you keep a log of key quotations for the future, but it is equa
how to analyse these quotations, exploring Williams' use of device, technique ar
connections so that you can fully understand the playwright's purpose.

Insider Tip (AO1, AO2):
It is not about how many quotations you can recall in an exam or learning large
how you use the quotations in a response. Select key quotations that can be conn
and characters. It's how you use your knowledge that is i

Scene 4: p. 40:

Blanche is separated from the interior of the Kowalski home emphasising how she doesn't belong here.

Sibilance used in the stage directions emphasises her fragility and inability to cope with the violence she has seen.

Both siste
but while
and joy

Blanche appears at the door. She has spent a sleepless night and her
contrasts with Stella's.

The juxtaposition between the sisters' appearance and their reactions to the events of the Poker Night symbolise the clash between the Old and New South, revealing how Blanche cannot adapt and survive in this world.

The reference to h
perfect suggests that
displays, perhaps
where we see

This quotation could be used for the following tasks: gender roles, changing fac
marriage, appearance and beauty, Stella, Blanche, etc.

1. **Scene 4:** p. 46
   Stella: But there are things that happen between a man and a w
   – that sort of make everything else seem – unimportant.

2. **Scene 4:** p. 46
   Blanche: What you are talking about is brutal desire – just – De
   of that rattle-trap streetcar that bangs through the Quarter, up
   street and down another…

3. **Scene 4:** p. 47
   Blanche: There he is – Stanley Kowalski – survivor of the Stone Ag
   Meat home from the kill in the jungle! And you – *you* here – v

4. **Scene 5:** p. 53
   Blanche: Have got to be seductive – put on soft colours, the colours
   and glow – make a little – temporary magic just in order to pay for

5. **Scene 5:** p. 58
   She opens the door for him and blows a kiss to him as he goes dov
   dazed look. She stands there a little dreamily after he has disappeared
   around the corner with a bunch of roses.

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Getting Ready for Scene 4 and Scene 5: Pre-class Preparat (AO1, AO2, AO3, AO4, AO5)

You should take some time to consider these activities based on Scenes 4 and 5 Complete the activities, make notes on the tasks, annotate the extracts and thin and their behaviour in preparation for deeper coverage during lessons.

Scene 4: The Stage Directions – The Sisters, p. 40 (AO1, AO2, AO3)

The stage directions that open Scene 4 present very clear differences between t of the night before have impacted them both. Read the stage directions below a to understand how Williams presents the two sisters.

1) How is Stella presented as being at peace in the opening mor What is bringing her such peace and contentme

2) How does the comic reflect Stella's ability to adapt and leave behind her privileged past?

It is early the following morning. There is a confusion street cries like a choral chant.

Stella is lying down in the bedroom. Her face is serer the early morning sunlight. One hand rests on her bel rounding slightly with new maternity. From the other dangles a book of colored comics. Her eyes and lips that almost narcotized tranquillity that is in the faces Eastern idols.

4) How is Stanley's presence felt here and how does this relate to the two sisters' difference in behaviour?

The table is sloppy with remains of breakfast and the of the preceding night, and Stanley's gaudy pyjamas across the threshold of the bathroom. The outside do is slightly ajar on a sky of summer brilliance.

Blanche appears at this door. She has spent a sleeple night and her appearance entirely contrasts with Stell She presses her knuckles nervously to her lips as she l through the door, before entering.

6) Why does Williams use such striking juxtaposition in his description of Blanche? How is she presented and how is her anxiety and fear created?

7) How is Stella presented to feel after the events of the Poker Night?

8) How is Blanche presented to feel after the events of the Poker Night?

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Scene 4 and Scene 5: The DuBois Sisters and Desire (AO1, AO2, AC

These scenes are pivotal in showcasing the differences between the DuBois siste experiences with desire lay the foundations for their future experiences. Look a find quotes that reveal Stella and Blanche's feelings of desire and their experien 4 and 5. Read the quotations and then use the prompts to compare their attituc

Stella	B
'Eyes and lips have that almost narcotized tranquillity that is in the face of Eastern idols.' (p. 40)	'What such a man has to of way to live with such a man that's your job – not mine!'
'Why, on our wedding night – soon as we came in here – he snatched off one of my slippers and rushed about the place smashing the light-bulbs with it.' (p. 41)	'I understand how it happer uniform, an officer, not here
'I was sort of – thrilled by it.' (p. 42)	'Now don't say it was one c between people! If you do
'I'm not in anything I want to get out of.' (p. 42)	'What you are talking abo desire... It brought me here where I'm ashamed to be..
'You take it for granted that I am in something that I want to get out of.' (p. 45)	'There's something downrig
'There are things that happen between a man and a woman in the dark – that sort of make everything else seem – unimportant.' (p. 46)	'People don't see you – *me* existence unless they are m
'*Stella has embraced him with both arms, fiercely, and full in the view of Blanche.*' (p. 48)	'I want his respect. And me too easy. But on the other Especially when the girl is c over thirty ought to – the vu
'Blanche, do you want *him*?' (p. 55)	'You make my mouth water

Use these question prompts to help you to understand how and why Williams p such different experiences with desire:

Stella	
• What kind of imagery and language does Williams use in Stella's speech and actions to convey her enjoyment and pleasure with her experiences of desire? • What can we infer about Stella's experiences with desire and passion? What has her life with Stanley and her experiences of desire been like? • Do you think that Stella's experiences with desire have brought her largely joy or pain? • In your opinion, how do you think Stella would describe desire and the impact it has had on her life?	• What kind of ima Williams use in B convey her exper • What can we infe with desire and p men and her exp • Do you think tha desire have brou • In your opinion, describe desire a her life?

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Getting Ahead of the Game: Extension and Challenge Mat (AO2, AO4)

These tasks will allow you to engage with the characters, themes and ideas in ***A*** much deeper level. By challenging yourself with these tasks you will become mo study and this will help you to achieve in your future learning. Choose one of th make notes about your thoughts and ideas, which will improve your personal en

Key Motifs, Symbols and Images

Below is a list of key motifs, symbols and images that Williams uses in Scenes 4 a scenes and highlight when each technique is used. Track their appearance and p scenes – think about which character is connected to these motifs, symbols and and evolve as the plot does.

The Streetcar Named 'Desire'
Madonna Imagery
Sexual Imagery
Animal Imagery / Zoomorphism
Barriers and Boundaries
Music (Blue Piano, etc.)
Light and Sha
Colour
Violence and
Poker and Ga
Trains and Lo
Mirrors and R

Track in a table like the one below:

Motifs, Symbols, Images	Connected Characters	Quote and Page Reference

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Student In-class Consolidation Activities

Context Focus (AO2, AO3)

The Clash between the Old and New

Stanley and Blanche's conflict starts to build in intensity in Scene 4. Terrified an
of Stella during the poker night, all of Blanche's prejudice and discriminatory vie
criticism of her sister's husband. Unbeknown to Blanche or Stella, Stanley has o
said, and the audience judges from his reaction that he will have his revenge. As
different personality types, Williams uses the clash between Blanche and Stanle
the Antebellum South and modern America.

Blanche clearly believes that she and Stella are superior in comparison to Stanle
background. Explore Blanche's monologue in Scene 4 and use the following pro
her main criticisms about modern America and its men are.

1) How does Blanche view men from a working-class background and immigrants?

3) Blanche is critical of Stella and Stanley's marriage – what might this suggest about Old South attitudes to mixed-class marriages like the Kowalskis?

He acts like an animal, has an animal's habits! Eats li
moves like one, talks like one! There's even something
human--something not quite to the stage of humanity
Yes, something--ape-like about him, like one of those
I've seen in--anthropological studies! Thousands and
of years have passed him right by, and there he is--S
Kowalski--survivor of the Stone Age! Bearing the raw
home from the kill in the jungle! And you--you here--
for him! Maybe he'll strike you or maybe grunt and k
That is, if kisses have been discovered yet! Night fall
other apes gather! There in the front of the cave, all
like him, and swilling and gnawing and hulking!
His poker night!--you call it--this party of apes! Some
growls--some creature snatches at something--the figh
God! Maybe we are a long way from being made i
image, but Stella--my sister--there has been some pro
since then! Such things as art--as poetry and music--s
of new light have come into the world since then! In s
of people some tenderer feelings have had some littl
beginning! That we have got to make grow! And clin
hold as our flag! In this dark march toward whatever
we're approaching... Don't--don't hang back with the

5) Many people, like Stanley and Stella, would have been excited about the dire
America was heading in the twentieth century. Blanche's final comments reflec
that the Old South might have held: what do you think might have been their
fear?

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Group Task: Character Focus (AO1, AO2, AO3, AO5)

Blanche: Tragic Victim or Predatory Villain?

Blanche is undoubtedly William's tragic heroine, but this does not mean that she understand. There are times when the audience might agree with Blanche's acti to her disgust at how Stanley abuses Stella; we also feel great pathos for her wh endured throughout her life. On the other hand, she is a flirtatious, sexually pre consistent insults and poor treatment of Stella leaves the audience frustrated wi

Read the following quotations taken from Scenes 4 and 5 and organise them acc show that Blanche is a tragic victim or a predatory villain.

Once you have sorted the quotations as you see fit, split the class into two with side of the argument. Using these organised quotations as a starting point, enga argue the statement about Blanche.

Note: You can use evidence from elsewhere in the play to support your side of th

My Rosenkavalier! Bow to me first! Now present them.

I have to plan for us both, to get us both – out!

A man like that is someone to go out with – once – twice – three times when the devil is in you. But live with! Have a child by?

I've run for protection, Stella, from under one leaky roof to another leaky roof – because it was storm – all storm, and I was caught in the centre.

You're married to a madman!

Ah, me, ah, me, ah, me…

Twenty five dollars an ounce! I'm nearly out. That's just a hint if you want to remember my birthday!

You do, honey lamb. Come here! Come on over here like I told you! I want to kiss you.

I want to *deceive* him enough to make him – want me…

It would be nice to keep you, but I've got to be good and keep my hands off children.

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

Explore how Williams presents the relationship between Stella and Blanche in ***A*** must include relevant contextual factors and comment on the ways in which the

Question 2

How does Williams use plastic theatre and other elements of stagecraft to create ***A Streetcar Named Desire***? Remember to comment on the way that Williams sh

Question 3

How does Williams present male characters in Scenes 4 and 5 of ***A Streetcar Nam*** on how Williams presents the male characters, the methods that he uses and any

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Scene 6 – Scene 7: Blanche Finds Lov

Student: Independent Reading and Preparation

Before studying, discussing and exploring Scene 6 and Scene 7 in class, make sur
following activities:

- Read the scene summaries below and complete the pre-reading tasks.
- Complete the reading log questions and associated activities.
- Complete the close analysis of the key quotations and add your own key qu

Scene 6 and Scene 7 Summary (AO1)

Scene 6:

The scene carries on from the same night seen in Scene 5; the scene opens with
from their date – it has clearly not gone very well. Blanche seems tired and expl
occasion and enjoy the night even though she tried to as she feels it is her duty a
She asks Mitch to open the door while she looks for constellations in the stars. A
asks Blanche if he can kiss her goodnight. Blanche is unsure as to why Mitch wo
that when he kissed her before, she hadn't been happy. She reinforces that she
trying to hold something back so that he will like her, rather than giving herself p
Mitch confesses that he has never met anyone like Blanche before and as a resu
him inside for a drink as Stanley and Stella have gone out for the night with Steve

Blanche fixes both her and Mitch a drink but insists on leaving the lights off, clai
'Bohemian' rather than revealing her desire to only be seen in half-light and sha
off his coat and he refuses, explaining that he sweats a lot and is embarrassed b
encourages Mitch, who begins to talk about his strength and how he lifts weight
Mitch, pretending to be awestruck by his power and strength, and she asks him
After lifting her, he tries to embrace her and she refuses him, emphasising her 'c
as a 'natural gentleman'.

Blanche turns the conversation to Stanley and Mitch's relationship; Mitch explai
together and Blanche asks him if Stanley has spoken about her. She is adamant
explains that she finds him rude and intimidating, particularly in the way that he
and leaves the bathroom door open. Mitch then asks Blanche her age, explainin
mother about her and realises that he doesn't know her age. He explains that h
to survive longer than a few more months, and that his mother would like to see
dies. Blanche and Mitch share a moment where they both express their experie

Blanche now shares the story of her marriage to Allan Grey – her first husband.
young when they met and that she loved him very much because he was so diffe
recounts that he was tender and gentle, so she fell in love with him and married
one night she walked in and found him with another man. She goes on to explai
didn't make reference to the event and drove out to a casino. Then while she w
told him that he was disgusting because of his homosexuality – this led to him ru
shooting himself in the head because of the shame and self-loathing that he felt
she shares this story and Mitch moves to comfort her.

He holds her and explains that they both need someone and hopes that perhaps
each other out of their current states of loneliness and suffering. Blanche gives i
emotion; Mitch tenderly holds her and kisses her as the scene ends.

Scene 7:

The scene opens in mid-September where the table is set in the Kowalski housel
Stella is finishing the decorations; Blanche is in the bathroom and Stanley enters
Stanley and Stella clash over his treatment of Blanche and Stanley states that he
which proves that she has been lying to them since she arrived.

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Stanley tells Stella about the first lie that he has uncovered about Blanche. He te
from the supply man at the factory that Blanche is far from innocent. He tells St
place called the Flamingo Hotel which is the sort of venue that ignores the immo
of its residents. Stella refuses to accept this, reinforcing that Blanche lived at Be
this all took place after the loss of the plantation. He aggressively informs Stella
while staying at the Flamingo were so frequent that they asked her to leave just
arrived to stay with them. Stella refuses to accept Stanley's words, and during th
can be heard singing the song 'Paper Moon' while in the bathroom. Stanley tries
to both Stella and Mitch, but Stella remains loyal to her sister.

Stanley continues with his destruction of Blanche's character by informing Stella t
to confirm that they were genuine. He explains that she gained a reputation in La
promiscuous and that any men that she dated found out quickly about her lies an
Blanche was asked to leave the town by the mayor, and also relays a story about
to avoid Blanche because she was so 'unclean'. Stella appears repulsed and horri

Stanley then brings up what he calls Blanche's second lie, triumphantly stating th
return to school teaching because she was fired for having an affair with a seven
that when the affair was discovered, Blanche was essentially run out of town. St
emotionally sickened by the news; meanwhile, Blanche's laughter rings out from
her head out of the bathroom to ask Stella for another towel and notices that St
She encourages Stella to take a bath after she comes out and then she disappear

Stanley asks Stella how she feels, and Stella demonstrates loyalty to Blanche, cla
word of it. She confesses that Blanche has always been a bit 'flighty' and explain
marriage to Allan Grey and his subsequent suicide as a result of his homosexuali
Stella challenges Stanley about the fact that he only took the time to investigate
angry that he didn't bother to think about why Blanche may have started to beh
to comfort Stella and she pulls away from him and starts putting the candles on

At this point, Stanley asks if they are expecting visitors and Stella tells him that M
cake and ice cream to celebrate Blanche's birthday. Stanley confesses that they
coming tonight, and when Stella questions him, he informs her that he has told M
surrounding Blanche. Stella is furious and asks him if Mitch is 'done' with Blanch
if he's done with her, but that he's certainly changed his attitude towards her nc
that Mitch no longer has any intention of marrying Blanche and that Stanley him
ticket so that she will be gone by next Tuesday.

Stella demonstrates genuine concern for her sister's welfare and asks Stanley to re
At this point, he raises his voice and demands that Blanche get out of the bathroom
of what has occurred. Stanley goes into the bathroom and as Blanche begins to bru
looks upset. Asking Stella what the matter is, Stella turns away but Blanche knows
looks 'fearfully' towards Stella as the scene closes with the piano music reaching a '

Student: Pre-reading Tasks

Key Terminology for Scene 6 and Scene 7 (AO1)

Copy and complete this table before you discuss Scenes 6 and 7 in class.

Dramatic or Literary Device	Definition	**Notes** – this could be a quote, line or page the textual example is. It could also be used to your specification (tragedy, literature of
Catharsis		
Dramatic irony		
Juxtaposition		
Anagnorisis*		
Situational irony		

* These devices are discussed and explained in some depth in the Context sectio
relevant sections if you need to remind yourself of their definitions.

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Critical Reading Log for Scene 6 and Scene 7 (AO1, AO2, AO3, AO5

Copy and complete this reading log before you discuss Scenes 6 and 7 in class. T
as an example.

Scene	Question	Initial thoughts
Scene 6	Why do you think that the date between Mitch and Blanche has not gone so well?	Perhaps Blanche is tired of keeping up the façade and finding it hard to present hers as something that she's not al the time.
Scene 6	What are your impressions about Blanche in this scene? Do you feel sympathy for her as she tries to keep up traditions, or do you think this is all an act to ensnare Mitch?	
Scene 6	Why do you think that Blanche speaks in French to Mitch during the scene?	
Scene 6	How do you respond to Mitch in this scene? What is your opinion of him as a character?	
Scene 6	What are your impressions about Blanche's treatment of Allan Grey and his subsequent suicide? Do you think her attitude towards his homosexuality is typical of the time or does she challenge traditional attitudes?	
Scene 7	Why do you think that Stanley has gone out of his way to uncover Blanche's lies? What might be the motivation behind his decision?	
Scene 7	Why do you think that Williams chose to keep Blanche present onstage – although out of sight in the bathroom – during Stanley's revelations?	

Close Analysis of Key Quotations: Scene 6 and Scene 7 (AO2)

It is important that you keep a log of key quotations for the future, but it is equa
how to analyse these quotations, exploring Williams' use of device, technique ar
connections so that you can fully understand the playwright's purpose.

Insider Tip (AO1, AO2):
It is not about how many quotations you can recall in an exam or learning large
how you use the quotations in a response. Select key quotations that can be conn
and characters. It's how you use your knowledge that is i

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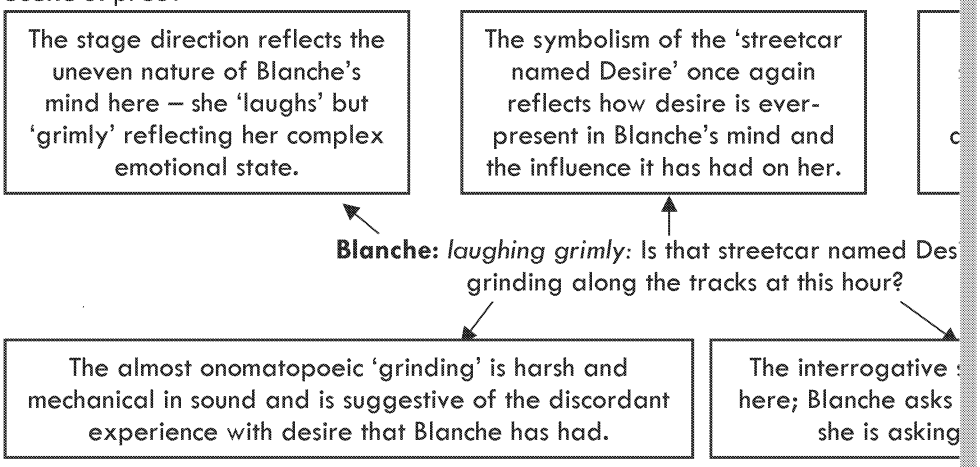
Scene 6: p. 59:



This quotation could be used for the following tasks: gender roles, desire, famil relationships, setting, etc.

1. **Scene 6:** p. 63

Mitch: I weigh two hundred and seven pounds and I'm six feet o tall in my bare feet – without shoes on. And that is what I w
Blanche: Oh, my goodness, me! It's awe-inspirin

2. **Scene 6:** p. 63

Blanche: I guess it is just that I have – old fashioned ideals! *She roll cannot see her face.*

3. **Scene 6:** pp. 66–67

A locomotive is heard approaching outside. She claps her hands to h over. The headlight of the locomotive glares into the room as i

4. **Scene 6:** p. 67

Blanche: Then I heard voices say – Allan! Allan! The Grey boy! H into his mouth, and fired – so that the back of his head had bee

5. **Scene 7:** p. 70

Blanche is singing in the bathroom a saccharine popular ballad contrapuntally with Stanley's speech.

6. **Scene 7:** p. 71

Stanley: And for the last year or two she has been washed up like she's here this summer, visiting royalty, putting on all t

7. **Scene 7:** p. 72

In the bathroom the water goes on loud; little breathless cries and peals as if a child were frolicking in the tub.

8. **Scene 7:** p. 75

She stares fearfully at Stella, who pretends to be busy at The distant piano goes into a hectic breakdown.

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Getting Ready for Scene 6 and Scene 7: Pre-class Preparati
AO4, AO5)

You should take some time to consider these activities based on Scenes 6 and 7
Complete the activities, make notes on the tasks, annotate the extracts and thin
and their behaviour in preparation for deeper coverage during lessons.

1. **Character Development (AO1, AO2, AO4)**

By this point in the play, it becomes increasingly clear to the audience that Blanche is never going to find peace or happiness in New Orleans. The audience has also been made aware of Blanche's rapidly deteriorating mental health and how fragile her concept of reality is, while we have witnessed Stanley becoming increasingly frustrated and angry at Blanche's consistent presence in his home. Before studying Scenes 6 and 7 in class, take some time to think about how the characters have changed in presentation and wh in behaviour. Copy and complete the table below to record these changes:

Character	Scenes 1–2 – what was the character like?	Scenes 6–7 –
Blanche		
Stanley		
Stella		

2. **Gender and Gender Expectations (AO1, AO3, AO5)**

Scenes 6 and 7 are very interesting to look at if we want to consider the pre expectations. Blanche is an interesting character to consider here as she is expectations for women while also challenging these through her actions (b their different forms of masculinity, both Stanley and Mitch have very speci should behave, while not adhering to the same standards themselves. Stell character in the play who seems willing to conform to more patriarchal trac settled in 'modern' America. Below is a task which focuses on the presenta expectations in the scenes, which you should complete independently befo

Read these statements which reflect attitudes to gender and gender expe written. Think about your reading of Scenes 6 and 7 and consider the follo each statement:

- **Which character/s could the statement relate to?**

Stella	Stanley	Blanche	Mitch	C

- **Does/Do the character/s conform to or subvert the idea presented in**

The ideal woman should be a homemaker and fulfil the role of wife, mother and carer within the home.

The rise of suburban life reinforced the domestic role for women and created a bigger divide between the genders.

Women should not act on their own physical, sexual or intellectual desires.

The man should

Men often subs masculi

Men are helc encourage the sexually viri harshly if they

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Getting Ahead of the Game: Extension and Challenge Mat (AO2, AO3)

Exploring 'Paper Moon':

Read the lyrics from the song 'Paper Moon' and complete the accompanying tas stretch your critical understanding of Williams' use of plastic theatre and symbo quality of the song that Blanche is heard singing during Scene 7.

Lyrics to 'Paper Moon' written by Billy Rose / Harold Arlen / E Y Harburg

Say it's only a paper moon
Sailing over a cardboard sea
But it wouldn't be make-believe
If you believed in me

Yes, it's only a canvas sky
Hanging over a muslin tree
But it wouldn't be make-believe
If you believed in me

Without your love
It's a honky tonk parade
Without your love
It's a melody played in a penny arcade

It's a Barnum and Bailey world
Just as phony as it can be
But it wouldn't be make-believe
If you believed in me

It's phony, it's plain to see
How happy I would be
If you believed in me

Task 1:
Read the lyrics and listen to a recording of 'Paper Moon' being performed. The YouTube and it can also be found on Spotify. Here is one version of the song b **zzed.uk/12750-paper-moon**

Task 2:
1. What do you think the song is about, and what connections can you make b
2. How is the song an example of irony?

Challenge Task:
Barnum and Bailey are mentioned in the song: who are they and how do they

Student In-class Consolidation Activities

Group Task: Two Versions of Blanche's Past (AO1, AO2, AO3, AO4

Scene 6 and Scene 7 offer the audience two 'versions' of Blanche's past and the choices. While both are true, the version in Scene 6, offered by Blanche, is a rar and honesty where the audience starts to understand the reasons behind her m choices. On the other hand, Scene 7 provides the audience with Stanley's resea which is delivered with contempt and disgust.

Split into groups, with half of the class studying Blanche's version of events and Use the question prompts to guide your close study of the scene and make deta share with the rest of the class.

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Scene 6: Blanche's Version of the Past: pp. 66–67

1) How does Williams make use of plastic theatre and stage directions here to emphasise how difficult and painful it is for Blanche to recall the past?

BLANCHE: I loved someone, too, and the person I loved I lost.

MITCH: Dead?
[She crosses to the window and sits on the sill, looking out. She
another drink.]

A man?

BLANCHE: He was a boy, just a boy, when I was a very young
was sixteen, I made the discovery--love. All at once and much
completely. It was like you suddenly turned a blinding light on
had always been half in shadow, that's how it struck the world
was unlucky. Deluded. There was something different about
nervousness, a softness and tenderness which wasn't like a man
wasn't the least bit effeminate looking--still--that thing was the
to me for help. I didn't know that. I didn't find out anything till
marriage when we'd run away and come back and all I knew
him in some mysterious way and wasn't able to give the help I
couldn't speak of! He was in the quicksands and clutching at me
holding him out, I was slipping in with him! I didn't know that.
anything except I loved him unendurably but without being able
or help myself. Then I found out. In the worst of all possible ways
suddenly into a room that I thought was empty--which wasn't empty
had two people in it.

[A locomotive is heard approaching outside. She claps her hands
and crouches over. The headlight of the locomotive glares into
thunders past. As the noise recedes she straightens slowly and can
speaking.]

Afterwards we pretended that nothing had been discovered.
of us drove out to Moon Lake Casino, very drunk and laughing

[Polka music sounds. In a minor key faint with distance.]

We danced the Varsouviana! Suddenly in the middle of the
had married broke away from me and ran out of the casino.
later--a shot!

[The polka stops abruptly.] [Blanche rises stiffly. Then, the polka
major key.]

I ran out--all did!--all ran and gathered about the terrible thing
of the lake! I couldn't get near for the crowding. Then someb
arm. 'Don't go any closer! Come back! You don't want to see
what! Then I heard voices say--Allan! Allan! The Grey boy!
revolver into his mouth, and fired--so that the back of his head
blown away!

[She sways and covers her face.]

It was because--on the dance-floor--unable to stop myself--I'd
'I saw! I know! You disgust me...' And then the searchlight whi
turned on the world was turned off again and never for one m
there been any light that's stronger than this--kitchen-- candle

5) How painful and traumatising was the death of Allan Grey for B
death impact her then, and how does it continue to impa

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Scene 7: Stanley's Version of Blanche's Past: pp. 70–72

1) What aspects of Blanche's past has Stanley chosen to investigate? Why might this be?

STANLEY: Lie Number One: All this squeamishness she p
should just know the line she's been feeding to Mitch--H
she had never been more than kissed by a fellow! But
Blanche is no lily! Ha-ha! Some lily she is!

[...]

This is after the home-place had slipped through her lil
fingers! She moved to the Flamingo! A second-class ho
has the advantage of not interfering in the private soci
personalities there! The Flamingo is used to all kinds of
But even the management of the Flamingo was impress
Blanche! In fact they were so impressed by Dame Blan
they requested her to turn in her room-key--for perma
happened a couple of weeks before she showed here.

[...]

The trouble with Dame Blanche was that she couldn't pu
any more in Laurel! They got wised up after two or thr
with her and then they quit, and she goes on to another
old line, same old act, same old hooey! But the town w
for this to go on forever! And as time went by she bec
character. Regarded as not just different but downrigh

3) What kind of language and literary devices are used in Stanley's speeches? What kind of picture do they create of Blanche?

[Stella draws back.]

And for the last year or two she has been washed up h
That's why she's here this summer, visiting royalty, puttin
act--because she's practically told by the mayor to get
Yes, did you know there was an army camp near Laure
sister's was one of the places called 'Out-of-Bounds'?

[...]

STELLA: I don't want to hear any more!

STANLEY: She's not going back to teach school! In fact
to bet you that she never had no idea of returning to L
didn't resign temporarily from the high school because
nerves! No, siree, Bob! She didn't. They locked her ou
high school before the spring term ended--and I hate t
reason that step was taken! A seventeen-year-old boy
gotten mixed up with!

5) Are there any similarities between Stanley and Blanche? If so, why might Williams have chosen to draw these comparisons?

[...]

The boy's dad learned about it and got in touch with th
school superintendent. Boy, oh, boy, I'd like to have be
office when Dame Blanche was called on the carpet! I'
have seen her trying to squirm out of that one! But they
the hook good and proper that time and she knew that
all up! They told her she better move on to some fresh
Yep, it was practickly a town ordinance passed agains

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Character Focus: Stella (AO1, AO2, AO5)

In Scene 7, Stella experiences a range of emotions as Stanley shares the findings
Blanche's past. It is an interesting scene to consider when exploring the charact
anger and disappointment at Stanley for his unfeeling and unrelenting pursuit of
defend Blanche and her actions before ultimately feeling disgusted by what she
helps us to understand more about Stella's mindset at this point in the play and
future decisions that she makes regarding her sister and husband.

The grid below displays some of the things that Stella says and does during this s
grid, thinking about what each of the sections tells us about Stella, her relationsh
(both currently and in the future).

Extension Task: Copy and complete the table to make notes about the language
that Williams uses in Stella's responses here.

Things that Stella says and does in Scene 7	How does she feel in this moment?
'Lately you have been doing all you can think of to rub her the wrong way, Stanley, and Blanche is sensitive and you've got to realize that Blanche and I grew up under very different circumstances than you did.' (pp. 69–70)	
'What – contemptible – lies!' (p. 71)	
Stella draws back. (p. 71)	
'This is making me – sick! (p. 72)	
'But when she was young, very young, she had an experience that – killed her illusions… This beautiful and talented young man was a degenerate.' (p. 72)	
Turning quickly away 'Why, nothing has happened, Blanche.	

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Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

Explore how Williams presents the relationship between Mitch and Blanche in S
relevant contextual factors and comment on the ways in which the writer has sh

Question 2

How is the past and memory presented as significant in Scenes 6 and 7 of ***A Stre***
Remember to comment on the way that Williams shapes meaning in your respo

Question 3

Read the extract below which is taken from Scene 7 and answer the question wh

STANLEY: She's not stayin' here after Tuesday. You know that, don't you? her ticket myself. A bus ticket!

STELLA: In the first place, Blanche wouldn't go on a bus.

STANLEY: She'll go on a bus and like it.

STELLA: No, she won't, no, she won't, Stanley!

STANLEY: *She'll go!* Period. P.S. She'll go *Tuesday!*

STELLA *[slowly]:* What'll--she--do? What on earth will she--*do!*

STANLEY: Her future is mapped out for her.

STELLA: What do you mean?

[Blanche sings.]

STANLEY: Hey, canary bird! Toots! Get OUT of the BATHROOM!

[The bathroom door flies open and Blanche emerges with a gay peal of laug past her, a frightened look appears on her face, almost a look of panic. He the bathroom door shut as he goes in.]

BLANCHE *[snatching up a hairbrush]:* Oh, I feel so good after my long, hot and--rested!

STELLA *[sadly and doubtfully from the kitchen]:* Do you, Blanche?

BLANCHE *[brushing her hair vigorously]:*

Yes, I do, so refreshed! *[She tinkles her highball glass.]* A hot bath and a l me a brand new outlook on life! *[She looks through the portieres at Stella, slowly stops brushing.]* Something has happened!--What is it?

STELLA *[turning quickly away]:*
Why, nothing has happened, Blanche.

BLANCHE: You're lying! Something has!

[She stares fearfully at Stella, who pretends to be busy at the table. The dist breakdown.]

Explore how Williams presents this moment as dramatically significant in the pla ways in which the writer has shaped meanings.

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Scene 8 – Scene 9: Blanche's

Student: Independent Reading and Preparation

Before studying, discussing and exploring Scene 8 and Scene 9 in class, make sur
following activities:

- Read the scene summaries below and complete the pre-reading tasks.
- Complete the reading log questions and associated activities.
- Complete the close analysis of the key quotations and add your own key qu

Scene 8 and Scene 9 Summary (AO1)

Scene 8:

The scene begins only 45 minutes after the events of the end of Scene 7 and it is
birthday celebration. The stage directions describe the sun setting and explain t
are sitting around the table having a birthday supper and that there is an empty
should have been occupying.

Blanche tries to put on a brave face and asks Stanley to tell them a funny story a
has never been stood-up before. Instead of Stanley, Blanche tells a story about
mood. Stanley has begun eating with his fingers and Stella insults him, calling hi
greasy fingers before demanding that he washes his hands and then helps her cl
violently, throwing his plate to the floor and smashing it; he grabs Stella and sho
how Stella and Blanche speak to him and refer to him as a 'Polack', and reminds
his home. He storms outside for a cigarette and Stella starts to cry.

Blanche asks Stella what happened while she was in the bathroom and is positiv
her and Mitch. Stella refuses to tell her so Blanche decides that she is going to c
her from doing. Blanche enters the bedroom to use the phone and Stella goes o

She expresses her anger and disappointment at what he has done to Blanche an
Blanche can be heard using the phone and leaves a message for Mitch to return
down, she is shown to look 'frightened'.

Meanwhile, Stanley is shown taking Stella in his arms and trying to pacify her. H
their married life was before her sister arrived; he specifically mentions how mu
could have sex and make all of the noise that they wanted to – something they c
other side of the curtain. Stella doesn't respond but she goes back inside and st
birthday cake for Blanche. Blanche asks Stella not to burn the candles and to sa
comment about how she hopes that the baby will have a full and happy life.

Blanche comments on how candles are dangerous and can burn, before mentior
Mitch. Stanley comments on how hot it is because of the steam from the bathrc
and explains she has to have it hot to soothe her nerves – something that Stanle
understand. Stanley explodes stating that he is not a Polack as is not from Polan
America which makes him an American – something which he is very proud of.
stands, expecting it to be Mitch but Stanley answers it. He has an abrupt conver
they have to avoid bowling at Riley's as he had some trouble there and settling c

Blanche is trying to control her emotions by drinking water when Stanley says he
Blanche expresses excitement that she is still receiving presents on her 'twenty-
hands over the bus ticket to Laurel. The Varsouviana music can be heard and Bl
bathroom and can be heard being violently sick. Angrily, Stella tells Stanley that
someone as delicate as Blanche, which he laughs at. Stella emphasises that Blan
was ruined by people like Stanley who abused her which has led to her being the
getting changed to go bowling and Stella tries to stop him, ripping his shirt in the

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that she always knew that he was common and that she had loved that about hi
he ripped her away from her previous lifestyle and the passion that they shared.
had been happy until Blanche came into their lives.

Stella moves slowly into the kitchen and leans on the back of a chair; Stanley suc
Stella's behaviour and expresses his concern. She tells him to take her to the ho
Stanley tenderly supports Stella as they go outside; the Varsouviana is heard ad
bathroom muttering in French.

Scene 9:

Scene 9 opens later the same night; Blanche is alone in the house and is seen sit
She is dressed in a red robe and has been drinking; the Varsouviana music can b
audience discovers that the music has always been in her mind. Williams explai
escape the music which keeps replaying, and to escape a sense of disaster.

At this point, Mitch enters in work clothes, looking unshaven and he rings the dc
Blanche's mind stops as she rushes around putting on perfume and make-up bef
She pretends to be annoyed at him because of his failure to show at her birthda
him for his rudeness by offering to kiss him. He angrily storms past her into the
frightened but pretends to be light-hearted, telling him that his presence has stc
music in her mind. It is obvious that she has drunk a lot as she is unsteady on he

Mitch sits on the bed and lights a cigarette and refuses the drink that Blanche of
again in Blanche's mind, and she mentions that she can hear the music which wa
A gunshot (again in her mind) is heard, and she seems relieved as the music stop
she is mad, and when Blanche asks why he didn't come to dinner he explains tha
her. She pretends not to hear him and starts looking for something to drink; Mit
and looks at her contemptuously. Blanche tells Mitch that she has made nice ch
prettier now that she is there. Mitch refuses the offer of a drink and cruelly com
Blanche has been drinking a lot all summer. Mitch then makes reference to the
Blanche in daylight or a direct light and realises that he has never really seen her
paper lantern off the light bulb and then turns on the main light despite Blanche
do. She cries out and hides her face after exclaiming that she doesn't want reali
to present an idealised version of herself to the world.

After listening to her and looking at her in the light, Mitch explains that he doesr
thought but he can't forgive the lies that she has told about her purity and old-fa
saying that although Stanley told him about Blanche's past, he didn't believe hin
found out that Stanley had been telling the truth. Blanche tries to pass the rumc
resolutely confirms that he has heard the truth from more than one source. Bla
rant about her life while she stayed at The Flamingo – which she calls The Tarant
hysterical tone, she tells Mitch that she did stay there and that she had sexual re
find solace and protection from the loneliness and desperation of her life. She a
relationship that she had with the student and tells Mitch that she thought he m
that she always wanted, before breaking down into tears and manic laughter.

As a Mexican street-seller appears on the streets selling flowers, Mitch accuses E
Blanche descends into an incoherent dialogue which makes little sense but refer
as well as her intimacies with soldiers. Mitch grabs Blanche and tries to force hi
on her and she demands that he marry her before they have any sort of sexual
relationship. Mitch cruelly informs her that she isn't 'clean' enough to marry or
meet his mother but that he wants to have sex with her, as he believes she owe
him. Blanche tells him to leave and says that she will scream 'fire' to bring help i
doesn't leave immediately. Mitch stands his ground until Blanche runs to the op
widow and starts screaming 'fire'. Mitch quickly leaves and Blanche is left alone
falling to her knees as the scene closes.

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Student: Pre-reading Tasks

Key Terminology Scene 8 and Scene 9 (AO1)

Copy and complete this table before you discuss Scenes 8 and 9 in class.

Dramatic or Literary Device	Definition	**Notes** – this could be a q reminding you where the tex used to remind you of its sig (tragedy, literature of lov
Hubris*		
Motif		
Expressionism		
Climactic structure		
Peripeteia*		

* These devices are discussed and explained in some depth in the Context sectio relevant sections if you need to remind yourself of their definitions.

Critical Reading Log for Scene 8 and Scene 9 (AO1, AO2, AO4, AO5

Copy and complete this reading log before you discuss Scenes 8 and 9 in class. T as an example.

Scene	Question	Initial thoughts
Scene 8	What do you think about Williams' use of stage directions at the start of the scene? What initial impressions might we get about the events of the scene from this opening?	The sunset and the fact that the light is described as 'piercing' sets us up for the end of something – it feels like something is finishing or even dying. It could symbolise the sun setting on the 'golden era' of America's past to make way for a new America.
Scene 8	What reason does Stanley give for his treatment of Blanche in this scene? Do you think his reason is justified?	
Scene 8	Why do you think Williams ends the scene with Stella going into labour?	
Scene 9	Why do you think that Williams begins Scene 9 so quickly after the events of Scene 8? What effect does this have for the audience?	
Scene 9	What do you think about Mitch's changed character and his behaviour in this scene? Do you understand his actions, or do you feel sorry for Blanche?	
Scene 9	What does Blanche mean when she talks about realism and magic? Is there any magic left for Blanche at the end of Scene 9?	

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Close Analysis of Key Quotations: Scene 8 and Scene 9 (AO2)

It is important that you keep a log of key quotations for the future, but it is equa
how to analyse these quotations, exploring Williams' use of device, technique ar
connections so that you can fully understand the playwright's purpose.

Insider Tip (AO1, AO2):
It is not about how many quotations you can recall in an exam or learning large
how you use the quotations in a response. Select key quotations that can be conn
and characters. It's how you use your knowledge that is i

Scene 8: p. 76:

Fenestration reinforces the sense of entrapment and lack of privacy for Blanche in this claustrophobic environment.

The phrase 'fading gradually' could symbolise Blanche as the fading southern belle; she is losing her way in this environment.

The
i
s
C

The view through the big windows is fading gradually into a sti
A torch of sunlight blazes... pierced by pin-points of lighte

The light imagery which is often associated with Blanche seems to be fighting to retain relevance in a darkening setting. It could foreshadow Blanche's mental state by the end of the scene whereby all of her energy and desire to survive has been eradicated.

Williar
penetr
by pin-
the viol

This quotation could be used for the following tasks: gender roles, changing fac
appearance and reality, Blanche, etc.

1. **Scene 8:** p. 77

Stella: Your face and fingers are disgustingly grec
Go and wash up and then help me to clear the tak

2. **Scene 8:** p. 77

Stanley: Every Man is a King! And I am the king arour
so don't forget it!

3. **Scene 8:** pp. 78–79

Stanley: It's going to be sweet when we can make nois
night the way that we used to and get the coloured light

4. **Scene 8:** p. 81

Stanley: I pulled you down off them columns and how you

5. **Scene 9:** p. 83

The rapid, feverish polka tune, the 'Varsouviana' is heard.
is in her mind; she is drinking to escape it and the sense of
closing in on her.

6. **Scene 9:** p. 86

Mitch: This one with the paper thing on it. *He tears the pa*
off the light-bulb. She utters a frightened gasp.

7. **Scene 9:** p. 87

Blanche: I stayed at a hotel called The Tarantula Arms... T
I brought my victims.

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Getting Ready for Scene 8 and Scene 9: Pre-class Preparat (AO1, AO2, AO3, AO4, AO5)

You should take some time to consider these activities based on Scenes 8 and 9 Complete the activities, make notes on the tasks, annotate the extracts and thin and their behaviour in preparation for deeper coverage during lessons.

1. **The Staging of the Birthday Party (AO1, AO2, AO3, AO5)**
   Scenes 8 and 9 continue on the same night as the events of Scene 7: the cel The tension rises to a climax during these scenes, making it a dramatically s Williams also imbues the birthday scenes with symbolic meaning. Before st some time to think about why Williams chose to set these climactic scenes the setting can be interpreted. Read each of the symbolic interpretations o them according to which interpretation you agree with the most. Be prepa reasons so be sure to make notes about why you have ordered the interpre

1. Birthdays can symbolise a new beginning. At the end of Scene 7, Blanche believed that she was getting a new beginning with Mitch – this is taken away from her during Scenes 8 and 9.	2. Birthdays mark process. This is adult life avoid ageing process last birthday th
3. The birthday party may be for Blanche but instead of her life being celebrated, her birthday ushers in her destruction as Stella goes into labour during the party, ensuring how her birthday is no longer about her: she is now less important in Stella's life.	4. The birthday p turning point i memorial to th the rise of moc
5. Stanley's violent destruction of the birthday supper foreshadows his violent destruction and rape of Blanche.	6. The birthday p gently lit candl fragility and he which are unw Kowalski home

Extension Task: Scenes 8 and 9 are also widely recognised as being important l significance in the model of Aristotelian tragedy. While there are some elemer more straightforward to identify, such as Blanche as the tragic hero, there are elements which are harder to identify.

Think about the events of Scenes 7–9 specifically, but if you wish to refer to ea later events then you can. Then complete the following tasks which will help y think critically about the tragic structure of the play:

- In which scene do you think the peripeteia and anagnorisis take place?
- What specific event or moment do you think contains the example of peri and anagnorisis?
- Is there more than one possible event which could be classed as the exam anagnorisis or peripeteia?

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2. **Realism or Magic? (AO1, AO2, AO4, AO5)**
In one of Blanche's most famous speeches she reveals to Mitch that she avo
She insists that in life, people want magic and prefer the illusion to having t
life. Although this moment in the play reflects Blanche's vulnerability and n
have been commenting on the human desire to avoid difficulties and to pre
well: to avoid reality and live in a fairy tale where only good things are ackn

Reread Blanche's speech which is printed below and then complete the tasl
make notes on one or two characters' relationship with reality and illusion.
for all of the listed characters, then you are free to do so.

Scene 9, p. 86:
BLANCHE: 'I don't want realism.'

MITCH: 'Naw, I guess not.'

BLANCHE: 'I'll tell you what I want. Magic! *Mitch laughs.* Yes, yes magic!
misrepresent things to them. I don't tell the truth. I tell what *ought* to be the
me be damned for it!'

Reality:	**Magic**
What is the character's relationship with reality and the real world? Does living in the real world bring them success and pleasure, or pain and suffering?	How does the character co 'magic'? Do they willingly lies which are easier Does living in a world of pleasure

Blanche **Stanley** **Stella** **Mitch** **Allan Gre**

Getting Ahead of the Game: Extension and Challenge Mat (AO1, AO2, AO5)

Engaging with Criticism

Being able to engage with and debate critical viewpoints is a higher order skill w
achieve the highest grades. It is not enough to read and learn critical interpretat
about how far you agree with their views and be able to justify your ideas with c
can also use critical viewpoints to introduce an alternative viewpoint in your arg

Look at the critical statement below. What are your thoughts? How could you c
challenge or disagree with the statement?

'It is Mitch, not Stanley who is most responsible for the tragic dow

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Student In-class Consolidation Activities

Character Focus: Stanley (AO1, AO2, AO4, AO5)

Dominant Patriarch or Insecure Lover?

For much of the play, the audience has been used to seeing Stanley as the domi
authoritative and in complete control of his life and all of those in it. While this i
a different side to Stanley's character here: fear and desperation. In this scene v
authority is being questioned, but we also witness his need to reconnect with St
table, making notes on whether you think that Stanley is shown to be a dominar
the quote given. If you think that in some cases it is a split behaviour, then indic

Extension: Copy and complete the table by filling out the final column with your
his dominance or exposes his insecurity in the quote.

Quotation	Dominant patriarch	Insecure lover	I be
'Pig – Polack – disgusting – vulgar – greasy!' – them kind of words have been on your tongue and your sister's too much around here!'			
'And I am the king around here, so don't forget it!'			
'It's gonna be all right again between you and me that way that it was.'			
'God, honey, it's gonna be sweet when we can make noise in the night the way that we used to and get the coloured lights going.'			
'I am not a Polack... But what I am is one hundred per cent American, born and raised in the greatest country on earth and proud as hell of it.'			
'*He crosses into the bedroom, ripping off his shirt, and changes into a brilliant silk bowling shirt.*'			
'When we first met, me and you, you thoughts I was common. How right you was baby. I was common as dirt.'			
'And wasn't we happy together, wasn't it all okay till she showed here?'			
'And wasn't we happy together? Wasn't it all okay? Till she showed here. Hoity-toity, describing me as an ape.'			
'*He is with her now, supporting her with arm, murmuring indistinguishably as they go outside.*'			

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Theme Focus: Madness and Magic (AO1, AO2, AO4)

Blanche's Descent into Madness

Although the play's climactic scenes are yet to come, Scenes 8 and 9 are dramat
setting up the falling action of the tragedy. Mitch's absence from the birthday p
bus ticket begin Blanche's increased sense of panic and hopelessness. Once Mit
irrevocably clear that there is no hope of escape or future for her, and it is durin
unravelling and becoming increasingly more mentally fragile.

Either on your own, in pairs or in groups, complete the following tasks which wil
madness and Blanche's desperate attempts to hold onto magic as her mind unra

1. Read these quotes taken from Scenes 8 and 9 and group them by what cau
madness. For example, you may want to think about ordering the quotatio
Old South; crumbling illusions; threat of violence and cruelty; the past; Mitc

2. Once you have organised your quotes according to your ideas, come to a de
might be most responsible for Blanche's descent into madness.

Blanche: 'His Auntie knows candles aren't safe, that candles burn out in little boys' and girls' eyes, or wind blows them out and after that happens, electric light-bulbs go on and you see too plainly…' (Scene 8, p. 79)	Blanche: 'I take hot baths for my nerves. Hydro-therapy, they call it… of course you don't know what anxiety feels like!' (Scene 8, p. 79)	St O *Th* *sc* (S
'Blanche tries to smile. Then she tries to laugh. Then she gives both up and springs from the table and runs into the next room. She clutches her throat and then runs into the bathroom. Coughing, gagging sounds are heard.' (Scene 8, pp. 80–81)	*'The Varsouviana is heard, its music rising with sinister rapidity as the bathroom door opens slightly. Blanche comes out twisting a washcloth. She begins to whisper the words as the light fades slowly.* Blanche: *El pan de mais, el pan de mais.* *El pain de mais sin sal…'* (Scene 8, p. 82)	*'B* *hu* *be* *ar* *po* *he* *is* *se* *ar* *of* (S
'She rushes about frantically, hiding the bottle in a closet, crouching at the mirror and dabbing her face with cologne and powder. She is so excited that her breath is audible.' (Scene 9, p. 83)	Blanche: 'But I forgive you. I forgive you because it's such a relief to see you. You've stopped that polka tune that I had caught in my head.' (Scene 9, p. 84)	Bl to *[S* *Th* pi di a (S
Mitch: 'What music?' Blanche: 'The Varsouviana? The polka tune they were playing when Allan – Wait!' *A distant revolver shot is heard, Blanche seems relieved.* There now, the shot! It always stops after that. (Scene 9, pp. 84–85)	Blanche: 'I like it dark. The dark is comforting to me.' (Scene 9, p. 86)	Bl lig *[A* *th* *fr* (S

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Blanche: '*Don't turn the light on!* *Mitch crosses to the switch. He turns the light on and stares at her. She cries out and covers her face.* (Scene 9, p. 86)	Blanche: 'Flamingo? No! Tarantula was the name of it! I stayed at a hotel called the Tarantula Arms!' (Scene 9, p. 87)	Bl -i se he ju to pi m la bu su w p *Sl* *cc* *sh* *ar* (S
MEXICAN WOMAN: '*Corones para los muertos. Corones...*' BLANCHE: 'Legacies! Huh... And other things such as bloodstained pillow-slips--'Her linen needs changing'--'Yes Mother.' But couldn't we get a colored girl to do it?' No, we couldn't of course. Everything gone but the-- MEXICAN WOMAN: '*Flores.*' BLANCHE: 'Death--I used to sit here and she used to sit over there and death was as close as you are... We didn't dare even admit we had ever heard of it!' (Scene 9, p. 88)	MEXICAN WOMAN: '*Flores para los muertos, flores--flores...*' BLANCHE: 'The opposite is desire. So do you wonder? How could you possibly wonder!' (Scene 9, pp. 88–89)	Bl be *H* *hy* 'C st (S
'*Blanche staggers back from the window and falls to her knees. The distant piano i* (Scene 9, p. 89)		

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Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

'The opposite is desire.' Blanche believes that death is the opposite of desire. E
death and desire in ***A Streetcar Named Desire***. You must include relevant conte
ways in which the writer has shaped meanings.

Question 2

Read the extract below which is taken from Scene 9 and answer the question wh

> BLANCHE:
> Legacies! Huh... And other things such as bloodstai
> pillow-slips--'Her linen needs changing'--'Yes Mothe
> couldn't we get a colored girl to do it?' No, we cou
> course. Everything gone but the--
>
> MEXICAN WOMAN:
> *Flores.*
>
> BLANCHE:
> Death--I used to sit here and she used to sit over the
> death was as close as you are... We didn't dare ev
> we had ever heard of it!
>
> MEXICAN WOMAN:
> *Flores para los muertos, flores--flores...*
>
> BLANCHE:
> The opposite is desire. So do you wonder? How co
> possibly wonder! Not far from Belle Reve, before v
> lost Belle Reve, was a camp where they trained you
> soldiers. On Saturday nights they would go in town
> drunk—
>
> MEXICAN WOMAN
> *[softly]: Corones...*
>
> BLANCHE:
> --and on the way back they would stagger onto my
> and
> call--'Blanche! Blanche!'--The deaf old lady remaini
> suspected nothing. But sometimes I slipped outside t
> their calls... Later the paddy-wagon would gather t
> like daisies... the long way home...
>
> *[The Mexican Woman turns slowly and drifts back of*
> *soft mournful cries. Blanche goes to the dresser and l*
> *forward on it. After a moment, Mitch rises and follov*
> *purposefully. The polka music fades away. He places*
> *on her waist and tries to turn her about.]*

How is Blanche presented as a victim of circumstance in this extract and in the p
relevant contextual factors and comment on the ways in which the writer has sh

Question 3

'It is very difficult to feel any sympathy for the male characters in ***A Streetcar Na***
Scenes 8 and 9, explore the presentation and behaviour of Stanley and Mitch in
You must include relevant contextual factors and comment on the ways in which

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Scene 10 – Scene 11: The Final of Blanche

Student: Independent Reading and Preparation

Before studying, discussing and exploring Scene 10 and Scene 11 in class, make s following activities:

- Read the scene summaries below and complete the pre-reading tasks.
- Complete the reading log questions and associated activities.
- Complete the close analysis of the key quotations and add your own key qu

Scene 10 and Scene 11 Summary (AO1)

Scene 10:

The scene begins only a few hours after the events of Scene 9. Since Mitch left, drinking and is now quite drunk. While she has been drinking, she has also been actually dressed herself in a dirty white evening gown and silver slippers which c mental state. Blanche is seen putting on a rhinestone tiara in front of the mirror is in conversation with a group of admirers. She makes very little sense as she ta about taking a moonlight swim and warning them about diving in shallow water. held mirror and as a result of this she smashes the glass.

At this point, Stanley enters the kitchen and is still dressed in his green shirt; like drinks. Blanche asks how Stella is and Stanley confirms that she is well but the ba morning which is why they have sent him home. Blanche tells Stanley that she ha Shep Huntleigh and that he has invited her on a Caribbean cruise. In a desperate Blanche explains that it was most unexpected and that now she is trying to find c

Stanley takes off his shirt and Blanche demands that he close the curtain before starts looking for a bottle opener and tells Blanche a story about a cousin of his v teeth. Stanley opens the bottle and the alcohol fizzes over; Stanley holds the ov celebration, offering Blanche a drink so that they can celebrate the changes in th Stanley goes into the bedroom and takes out his silk pyjamas which he wore on the top off when the hospital rings to inform him that his son has been born.

Blanche and Stanley begin an uneasy conversation about privacy: Blanche claimi again while Stanley makes a crude reference to Shep Huntleigh interfering with the spot, Blanche claims that someone like Shep values a woman with a beautifu he doesn't value physical beauty which disappears over time. Becoming emotio because of her emotional qualities and that she has wasted them on men who d qualities. She becomes upset and makes up another story about how Mitch can the 'lies' about her past, but she then goes on to say he returned with roses and that she broke off their relationship because of their different lifestyles and upbr whether this visit happened before or after the telegram and enjoys seeing Blan her lies unravel.

Stanley insults Blanche for her appearance and her superior attitude, claiming th her lies. As he goes into the bathroom, Blanche is left in the bedroom and shadc by Blanche) and they surround her as she grabs the phone. She tries to call Shep his number – and finally calls the Western Union trying to convey the danger tha making the calls, the shadows increase in intensity and are accompanied by 'inh threatening environment for Blanche. The back wall of the room becomes trans street can be seen. The presence of a prostitute and client being chased off by t rummaging through the prostitute's bag adds to how this environment is danger

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Stanley comes out of the bathroom in his bright silk pyjamas and Blanche is afrai
Stanley replaces the phone on the hook and smiles at Blanche in an unnerving w
intimidating her. The blue piano increases in volume and the train is heard; Blan
block out the sound until it has passed. She tries to get past Stanley, but he purp
that she will have to brush past him to get out. He scornfully responds to her fe
then his mind seems to change as he says it. This decision and thought process i
the 'inhuman voices' and he steps towards her.

Blanche backs away from him, making claims that something very bad will happe
physical and mental). By now they are both inside the bedroom and she smashe
the broken bottle, claiming that she will twist it in his face if he comes near her.
of threat and fight that Blanche displays and attacks her. She tries to hit him wit
forces her to drop it. He claims that they have 'had this date with each other fro
her up and carries her to the bed: it is clear that he intends to rape her as the sc

Scene 11:

Scene 11 opens some weeks after Blanche's rape and Stella is seen crying as she
the sound of running water in the bathroom can be heard. There is a poker gam
players as seen in Scene 3. Stanley makes a comment about making your own lu
Stanley's comment. Eunice enters and makes another pointed comment about
Stanley seems confused about.

Eunice joins Stella in the bedroom and tells Stella that the baby is fast asleep. Sh
explains that Blanche is having a bath and that she won't eat but has had a drink
to rest in the country but seems to have got this mixed up with her fantasy abou
the bathroom door slightly and gives Stella instructions about what clothes she w
message if anyone calls for her. Stella makes a telling comment to Eunice, statin
Blanche and go on living with Stanley; Eunice's response reveals that both wome
but that there is nothing that can be done.

Blanche, described as having a 'tragic radiance', emerges from the bathroom to
She accepts compliments about her hair and appearance from Eunice and Stella
has called. During the poker game, Mitch has heard Blanche's voice and suffers
hearing her; Stanley raises his voice to refocus Mitch. At the sound of Stanley's v
and panic, demanding to know what is going on. Stanley begins to rise but Steve
the bedroom. Blanche keeps asking what is happening and why she is being lool
and Stella manage to calm her slightly with compliments. Blanche desperately w
can get out of this 'trap', and makes a comment about the colour blue that she is
blue seen on pictures of the Madonna.

Once dressed she decides to leave but Eunice and Stella prevent her as they are
take Blanche away. Blanche decides that she doesn't want to walk out through
chair in the bedroom to wait. She begins a very confused monologue about the
eyes. While this monologue is being delivered a doctor and nurse are seen arriv
the visitors are for her and seems to believe that it is Shep Huntleigh. She claims
her last belongings. Eunice tells Blanche that there is a lady with the gentleman,
become nervous – she doesn't want to pass through the poker game where Star
Stella accompanies her through the kitchen and outside where Blanche realises
who she is expecting. In a panicked move, Blanche rushes back inside claiming t
inside the bedroom, the shadows and Varsouviana return creating a threatening
Blanche. The doctor sends in the nurse to retrieve Blanche and her greeting bec
the voices that Blanche hears in her mind.

Blanche panics, stating that she doesn't know the nurse and, sinking to her knee
the persuasive act to get Blanche to leave, trying to give her the paper lantern w
hands to her; this results in a terrified scream from Blanche, who is becoming in

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Blanche tries to escape the flat and chaos ensues with the nurse trying to grab h
feet and Stella running outside to be comforted by Eunice. Stella moves to help
actions have led to Blanche's illness; Eunice holds her back and comforts her, cla
that Stella could have done for Blanche. Stanley sends in the doctor and Mitch v
demonstrating that he knows exactly what Stanley has done; he is restrained by
scornful of his display of emotion.

Blanche has scratched the nurse, who has tried to restrain her, and the doctor enters, removing his hat and speaking to Blanche with kindness and respect. As he speaks to her, the shadows and sounds lessen as if his presence comforts her; he tells the nurse to let go and offers Blanche his arm. She accepts his arm and leaves with him, delivering her most famous line: 'I have always depended on the kindness of strangers.' As Blanche leaves with the doctor, Stella calls out to Blanche, who doesn't look back and is last seen turning the corner with the doctor.

Sobbing hysterically, Stella accepts her baby, which Eunice has brought downstairs for her. Stanley rather uncertainly approaches Stella and whispers words to comfort her, before reaching inside her blouse to try to use their physical relationship to comfort her. Steve delivers his final line about the game of poker that they are playing and the curtain falls.

Student: Pre-reading Tasks

Key Terminology for Scene 10 and Scene 11 (AO1)

Copy and complete this table before you discuss Scenes 10 and 11 in class.

Dramatic or Literary Device	Definition	**Notes** – this could be a q reminding you where the tex used to remind you of its sig (tragedy, literature of lov
Denouement		
Phallic imagery		
Tragic waste		
Parallelism		
Allegory		

These devices mentioned in the table above are discussed and explained in som this guide – revisit the relevant sections if you need to remind yourself of their d

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Critical Reading Log for Scene 10 and Scene 11 (AO1, AO2, AO4)

Copy and complete this reading log before you discuss Scenes 10 and 11 in class. you as an example.

Scene	Question	Initial thoughts
Scene 10	What do you think is important about the clothes that Blanche is wearing at the start of the scene?	She is still dressing as if she is the wealthy, southern belle of the past, yet the clothes are dirty which refle how the past and her mind have be tainted by life in New Orleans. It als seems as if she is stained by the revelations about her past that she can't hide from anymore.
Scene 10	Why does Stanley 'humour' Blanche by playing into her fantasy about Shep Huntleigh and Mitch?	
Scene 10	Why does Stanley rape Blanche?	
Scene 11	The scene opens with another poker night. Why do you think that Williams does this? What has changed since the last poker night?	
Scene 11	Do you think that Stella knows what Stanley did to Blanche?	
Scene 11	What do you think is significant about Blanche's final line ('I have always depended on the kindness of strangers')?	

Close Analysis of Key Quotations: Scene 10 and Scene 11 (AO2)

It is important that you keep a log of key quotations for the future, but it is equa how to analyse these quotations, exploring Williams' use of device, technique ar connections so that you can fully understand the playwright's purpose.

Insider Tip (AO1, AO2):

It is not about how many quotations you can recall in an exam or learning large se the play by heart, but how you use the quotations in a response. Select key quotat range of themes, ideas and characters. It's how you use your knowledge that is im

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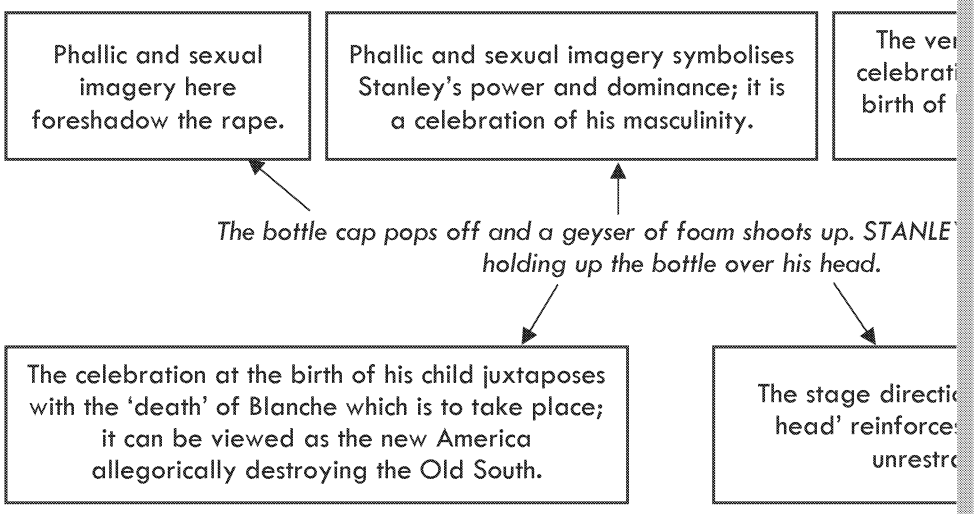
Scene 10: p. 92:



This quotation could be used for the following tasks: gender roles, changing fac
Blanche, Stanley, Stella, etc.

1. **Scene 10:** p. 94

Stanley: You come in here… and cover the light-bulb wit
lantern, and lo and behold the place has turned i
Egypt and you are the Queen of the Nile!

2. **Scene 10:** p. 95

The night is filled with inhuman voices like cries in a ju
The shadows and lurid reflections move sinuously as fl
along the wall spaces.

3. **Scene 10:** p. 96

Blanche: I warn you, don't, I'm in danger!
He takes another step. She smashes a bottle on the t
and faces him, clutching the broken top.

4. **Scene 10:** p. 97

Stanley: Tiger – tiger! Drop the bottle-top! Drop
We've had this date with each other from the
beginning.

5. **Scene 11:** p. 99

Stella: I couldn't believe her story and go on living with

6. **Scene 11:** p. 101

Blanche: It's Della Robbia blue. The blue of the robe
old Madonna pictures.

7. **Scene 11:** p. 107

She sobs with inhuman abandon. There is something luxuri
complete surrender to crying now that her sister is g

8. **Scene 11:** p. 107

Stanley: *[voluptuously, soothingly]:* Now, honey. Now, love. N
He kneels beside her and his fingers find the opening of h

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Getting Ready for Scene 10 and Scene 11: Pre-class Preparatic

You should take some time to consider these activities based on Scenes 10 and 1
Complete the activities, make notes on the tasks, annotate the extracts and thin
and their behaviour in preparation for deeper coverage during lessons.

1. **The Tragedy of *A Streetcar Named Desire* (AO1, AO2, AO4, AO5)**
   As you come to read and study the final scenes of the play, it is important t
   is a tragedy. When writing about the play in an essay, it is imperative that y
   of the play and that you don't just focus on the plot, character and themes.
   tragic form and commenting on the effect created by the specific use, or su
   you will improve your chances of accessing the higher bands in the mark sc
   statements about the conventions of the Aristotelian, domestic and moder
   tables, filling in the boxes with your ideas about whether ***A Streetcar Name***
   these popular conventions and tropes of tragedy. After you have finished t
   write your own ideas about which type of drama ***A Streetcar Named Desire***

The Aristotelian Tragic Form	This is evident in *A Streetcar Named Desire* when…
A Streetcar Named Desire is an example of the Aristotelian form of tragedy. It contains a tragic hero who is noble and falls because of their hamartia (fatal flaw).	
The tragic hero is morally good and virtuous, allowing the audience to sympathise with them.	
The play follows the three unities of time, place and action.	
The play contains a moral message or argument which is to be explored.	
There is a high death toll in the play.	
Feelings of pity and horror are evoked in the audience, resulting in catharsis.	

The Domestic Tragic Form	This is evident in *A Streetcar Named Desire* when…
A Streetcar Named Desire is a domestic tragedy as its action centres around the ordinary lives and problems of people within their homes.	
The tragic protagonists are usually middle or working class.	
The tragic protagonist can be an anti-hero.	
The main character suffers because of their hamartia (fatal flaw).	
The tragic hero often finds themselves in conflict with society.	
There is a high focus on the psychological and the disordered mind.	

The Modern Tragedy	This is evident in *A Streetcar Named Desire* when…
A Streetcar Named Desire is a modern tragedy as it explores the problems of normal people in normal circumstances.	
It focuses on self-discovery and not destiny or fate.	
There is more than one person who suffers or takes part in the tragedy.	
The events of the play take place in a realistic time frame.	

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2. **Exploring Important Quotations (AO1, AO2, AO5)**
Scenes 10 and 11 of ***A Streetcar Named Desire*** arguably contain some of th
quotations in the play. These quotations are famous because of their symb
because of the range of ways in which they can be interpreted. Read the fo
of the most popular interpretations that are associated with them before ch
you agree with the most.

Extension: Suggest your own interpretation of the quotation if you wish.

Blanche: 'Whoever you are – I have always depended on the k
(Scene 11, p. 107)

Blanche's constant reliance on strangers rather than on herself has led to her demise: she still hasn't learned anything from her experiences.

This line emph
detachment
truth of life. Ev
doctor as a
choosing to see

This line reveals the tragedy of Blanche – her willingness to see the good in people has led to her being taken advantage of.

This suggests
closest to her
pain and ha

I think that this line suggests...

Steve: 'This game is seven-card stud.'
(Scene 11, p. 107)

The game symbolises the ideas of fate and destiny; at this point Stanley has been dealt the winning hand and Blanche had no way of changing the hand that destiny had dealt her.

This line r
dominated
moment of e
emotions, the
the game rein
little emot

This is a sinister reminder of the constant lies, bluffing, manipulation and deception that goes on in the Kowalski house.

The game
symbolises
how every
taking risks

I think that this line suggests...

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Getting Ahead of the Game: Extension and Challenge Mat and 11 (AO3, AO4)

This task will allow you to engage with the cultural, social and contextual ideas i much deeper level. By challenging yourself with this task you will become more study, and this will help you to achieve in your future learning. Read the followi attitudes and personal experiences of madness and mental health and complete

Attitudes to Madness

In 1950s America, there was a lot of fear and prejudice surrounding mental il from mental health conditions were institutionalised and there was a gener incurable, meaning there was little incentive to c

Tennessee Williams had personal experience with mental illness and poor suffered with mental illness and was famously hospitalised and lobotomised t suffered from bouts of depression and had a reliance on alcohol and drugs w struggles of his own pain.

A study conducted on several psychiatric facilities in the USA between 1949 a lobotomised by doctors were women. At a time when women were expected to domestic duties, it seems that women's mental illness was heavily connected

Modern attitudes to mental health and mental illness have changed significa medical condition and there are laws in place to protect those who suff discrimination. The majority of people who suffer with mental illness live in sc and relationships.

Once you have read the above information, answer the questions below by reco

1. Do you think that Blanche's hysteria and mental illness make her a likeable character? How might audience attitudes over time change when consider
2. Think about Blanche's different expressions of 'madness' during the play. D deserving of institutionalisation from the start of the play? What societal e which might contribute to her presentation as a 'mad' woman?
3. How autobiographical do you think that Blanche is for Tennessee Williams? have been trying to say about mental health through this presentation of Bl
4. How do you think that changing cultural attitudes towards mental health m of Blanche?

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Student In-class Consolidation Activities

Language, Structure and Form Study: Stanley and Blanche (AO1, A

The Rape of Blanche DuBois

The final moments of Scene 10 are some of the most dramatically shocking and i
play. It is in this climactic moment that Stanley rapes Blanche, destroying her an
mental breakdown. Conduct a close reading of the section of the scene (printed
Williams crafts this final speech, using the prompts to guide your annotation. Yo
Williams may have wanted the audience to respond to Stanley and Blanche at th

Scene 10, pp. 96–97

BLANCHE: You--you stand over there!

[She indicates a further position.]

STANLEY *[grinning]:* You got plenty of room to walk by me now.

BLANCHE: Not with you there! But I've got to get out somehow!

STANLEY: You think I'll interfere with you? Ha-ha!

[The 'blue piano' goes softly. She turns confusedly and makes a faint gesture. The takes a step toward her, biting his tongue which protrudes between his lips.]

STANLEY *[softly]* Come to think of it--maybe you wouldn't be bad to--interfere w

[Blanche moves backward through the door into the bedroom.]

BLANCHE: Stay back! Don't you come toward me another step or I'll—

STANLEY: What?

BLANCHE: Some awful thing will happen! It will!

STANLEY: What are you putting on now?

[They are now both inside the bedroom.]

BLANCHE: I warn you, don't, I'm in danger!

[He takes another step. She smashes a bottle on the table and faces him, clutching t

STANLEY: What did you do that for?

BLANCHE: So I could twist the broken end in your face!

STANLEY: I bet you would do that!

BLANCHE: I would! I will if you—

STANLEY: Oh! So you want some rough-house! All right, let's have some rough-h

[He springs toward her, overturning the table. She cries out and strikes at him with wrist.]

Tiger--tiger! Drop the bottle top! Drop it! We've had this date with each other

[She moans. The bottle top falls. She sinks to her knees. He picks up her inert figure hot trumpet and drums from the Four Deuces sound loudly.]

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Exploring Form:

- What evidence can you find of Blanche's role as the tragic hero here?
- How is sympathy created for Blanche, the tragic hero here?
- How can the rape scene be viewed as allegorical?
- How does Williams use plastic theatre to heighten the tension?
- How is the audience supposed to feel about Blanche and Stanley at this mo

Exploring Structure:

- How does Williams draw parallels between the rape scene and other scene do this?
- This moment is the final climactic event to take place on the night of Blanch created by Williams stretching this night across a number of scenes?
- How are physical boundaries broken down through the setting and action o

Exploring Language:

- How is animal imagery and zoomorphism used here, and why?
- How does Williams use images associated with male power and sexuality, a here? Why might he do this?
- How does Williams create a consistent atmosphere of violence and tension the text?
- How are references to fate and destiny used in the rape scene? How do thes

Group Task: Character Development (AO1, AO2, AO3, AO4)

As we reach the final scene of the play it is useful to consider the development c and ideas. Although at the start of the play Blanche was presented as vulnerable of the play her madness has consumed her, leaving her a shadow of the woman both been affected by their interactions with Blanche, and the impact of this is n while Stanley seems unmoved and unbothered by the events taking place aroun

In pairs or small groups select one of the character tasks below to focus on. You starting point for your analysis and exploration of the character and make notes the final scene but also how they have developed across the play as a whole.

Blanche:

Read the extracts taken from Scene 1 and Scene 11 of the play and examine h sections. Are there any similarities between how she is presented at the start of t she changed or developed as a character? Use the prompts on the next page to

Blanche – Scene 1 (pp. 3–6)	Bla
Extract 1: *[Blanche comes around the corner, carrying a valise. She looks at a slip of paper, then at the building, then again at the slip and again at the building. Her expression is one of shocked disbelief. Her appearance is incongruous to this setting. She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district. She is about five years older than Stella. Her delicate beauty must avoid a strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth.]* EUNICE *[finally]*: What's the matter, honey? Are you lost? BLANCHE *[with faintly hysterical humour]*: They told me to take a streetcar named Desire, and then transfer to one called Cemeteries and ride six blocks and get off at--Elysian Fields!	**Extr** *[Blar* *the c* *her r* *sculp* *'Var* *enter* BLAN *vivac*

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Blanche – Scene 1 (pp. 3–6)	Bla
Extract 2: *[Blanche sits in a chair very stiffly with her shoulders slightly hunched and her legs pressed close together and her hands tightly clutching her purse as if she were quite cold. After a while the blind look goes out of her eyes and she begins to look slowly around. A cat screeches. She catches her breath with a startled gesture. Suddenly she notices something in a half-opened closet. She springs up and crosses to it, and removes a whiskey bottle. She pours a half tumbler of whiskey and tosses it down. She carefully replaces the bottle and washes out the tumbler at the sink. Then she resumes her seat in front of the table.]* BLANCHE *[faintly to herself]*: I've got to keep hold of myself! **Extract 3:** BLANCHE: Now, then, let me look at you. But don't you look at me, Stella, no, no, no, not till later, not till I've bathed and rested! And turn that over-light off! Turn that off! I won't be looked at in this merciless glare! *[Stella laughs and complies.]* Come back here now! Oh, my baby! Stella! Stella for Star! *[She embraces her again.]* I thought you would never come back to this horrible place! What am I saying? I didn't mean to say that. I meant to be nice about it and say--Oh, what a convenient location and such--Haa-ha! Precious lamb! You haven't said a word to me.	**Extr** *[She* *Luria* *odd,* *'Var* *disto* *and* *seize* *defe* **Extr** DOC *[She* *him* *then* It wa BLAN of m DOC *[The* *exter* *He d* *her* *the p* BLAN Whc depe of st

- Look at the use of stage directions, such as the lighting and clothing – how h presence on stage changed over the course of the play? Has anything staye
- Look at the stage directions used to direct how Blanche speaks and moves – course of the play? Has anything stayed the same?
- What does Blanche value as important in her life throughout the play? Does scene stay the same in the final scene?
- How do you think the audience is meant to react to Blanche in Scene 1 and their perspective has changed at all?
- Do you notice any similarities or changes in the language and structural tech beginning and end of the play in his presentation of Blanche?
- What impact have relationships with other characters had on Blanche during improved or ruined by their interactions?
- What do you think are the three or four key moments in the play which lead in Blanche's character?
- What do you think Williams might be trying to say about society and the w development of Blanche's character?

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Stella:

Read the extracts taken from Scene 1 and Scene 11 of the play and examine sections. Are there any similarities between how she is presented at the start of t changed or developed as a character? Use the prompts to help you.

Stella – Scene 1 (pp. 2–11)	Stell
Extract 1: *[Stella comes out on the first floor landing, a gentle young woman, about twenty-five, and of a background obviously quite different from her husband's.]* STELLA *[mildly]*: Don't holler at me like that. Hi, Mitch. STANLEY: Catch! STELLA: What? STANLEY: Meat! *[He heaves the package at her. She cries out in protest but manages to catch it; then she laughs breathlessly.]* **Extract 2:** *[Stella comes quickly around the corner of the building and runs to the door of the downstairs flat.]* STELLA *[calling out joyfully]*: Blanche! *[For a moment they stare at each other. Then Blanche springs up and runs to her with a wild cry.]* BLANCHE: Stella, oh, Stella, Stella! Stella for Star! *[She begins to speak with feverish vivacity as if she feared for either of them to stop and think. They catch each other in a spasmodic embrace.]* **Extract 3:** STELLA *[half to herself]*: I can hardly stand it when he is away for a night... BLANCHE: Why, Stella! STELLA: When he's away for a week I nearly go wild! BLANCHE: Gracious! STELLA: And when he comes back I cry on his lap like a baby... *[She smiles to herself.]* BLANCHE: I guess that is what is meant by being in love... *[Stella looks up with a radiant smile.]*	**Extract 1:** STELLA: I d EUNICE: W STELLA: I co living with S EUNICE: Do go on. No to keep on **Extract 2:** STELLA: Oh, let them do Oh, God, o What are t doing? *[She tries to* EUNICE: No Don't go bc don't look. STELLA: Wh God, what **Extract 3:** STELLA: Bla [...] *[She sobs w* *something lu* *to crying no* STANLEY *[v* honey. Nov *kneels besid* *opening of* love...

- Look at the use of stage directions, such as the lighting and clothing – how h presence on stage changed over the course of the play? Has anything staye
- Look at the stage directions used to direct how Stella speaks and moves – h course of the play? Has anything stayed the same?
- What does Stella value as important in her life throughout the play? Does v stay the same in the final scene?
- How do you think the audience is meant to react to Stella in Scene 1 and Sc perspective has changed at all?
- Do you notice any similarities or changes in the language and structural tech beginning and end of the play in his presentation of Stella?
- What impact have relationships with other characters had on Stella during t improved or ruined by their interactions?
- What do you think are the three or four key moments in the play which are mo
- What do you think Williams might be trying to say about society and the w development of Stella's character?

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Stanley:

Read the extracts taken from Scene 1, Scene 2 and Scene 11 of the play and e
presented in both sections. Are there any similarities between how he is presente
at the end? Has he changed or developed as a character? Use the prompts to h

Stanley – Scenes 1 and 2 (pp. 13–18)	St
Extract 1: *[Stanley throws the screen door of the kitchen open and comes in. He is of medium height, about five feet eight or nine, and strongly, compactly built. Animal joy in his being is implicit in all his movements and attitudes. Since earliest manhood the centre of his life has been pleasure with women, the giving and taking of it, not with weak indulgence, dependently, but with the power and pride of a richly feathered male bird among hens. Branching out from this complete and satisfying centre are all the auxiliary channels of his life, such as his heartiness with men, his appreciation of rough humour, his love of good drink and food and games, his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer. He sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them.]* **Extract 2:** STANLEY: My clothes 're stickin' to me. Do you mind if I make myself comfortable? *[He starts to remove his shirt.]* BLANCHE: Please, please do. STANLEY: Be comfortable is my motto. **Extract 3:** STANLEY: Have you ever heard of the Napoleonic code? STELLA: No, Stanley, I haven't heard of the Napoleonic code, if I have, I don't see what it— STANLEY: Let me enlighten you on a point or two, baby. STELLA: Yes? STANLEY: In the state of Louisiana we have the Napoleonic code according to which what belongs to the wife belongs to the husband and vice versa. For instance if I had a piece of property, or you had a piece of property— STELLA: My head is swimming! STANLEY: All right, I'll wait till she gets through soaking in a hot tub and then I'll inquire if she is acquainted with the Napoleonic code. It looks to me like you have been swindled, baby, and when you're swindled under the Napoleonic code I'm swindled too. And I don't like to be *swindled.*	**Extra** STAN You belie Sale figur throu that posit belie **Extra** STAN talcu -unle to ta You *[He* *seize* *the li* *She* *herse* **Extra** STEL STAN *[She* *is so* *surre* *gone* STAN Now love. *finge* Now

- Look at the use of stage directions, the use of clothing and how Stanley spe
  appearance and presence on stage changed over the course of the play? H
- What does Stanley value as important in his life throughout the play? Does
  stay the same in the final scene?
- How do you think the audience is meant to react to Stanley in Scenes 1–2 c
  that their perspective has changed at all?
- Do you notice any similarities or changes in the language and structural tec
  beginning and end of the play in his presentation of Stanley?
- What impact have relationships with other characters had on Stanley durin
  relationship changed him, or has he remained fairly constant?
- What do you think are the three or four key moments in the play which are most
- What do you think Williams might be trying to say about society and the w
  development of Stanley's character?

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Mitch:

Read the extracts taken from Scene 3 and Scene 11 of the play and examine h sections. Are there any similarities between how he is presented at the start of th changed or developed as a character? Use the prompts on the next page to hel

Mitch – Scene 3 (pp. 28–18)

Extract 1:

MITCH: I gotta sick mother. She don't go to sleep until I come in at night.

STANLEY: Then why don't you stay home with her?

MITCH: She says to go out, so I go, but I don't enjoy it. All the while I keep wond how she is.

STANLEY: Aw, for the sake of Jesus, go home, then!

PABLO: What've you got?

STANLEY: Spade flush.

MITCH: You all are married. But I'll be alone when she goes.--I'm going to the bat

Extract 2:

MITCH: Hello. *[He stares at her.]*

STELLA: Blanche, this is Harold Mitchell. My sister, Blanche DuBois.

MITCH *[with awkward courtesy]*: How do you do, Miss DuBois?

STELLA: How is your mother now, Mitch?

MITCH: About the same, thanks. She appreciated your sending over that custard me, please.

[He crosses slowly back into the kitchen, glancing back at Blanche and coughing a l shyly. He realizes he still has the towel in his hands and with an embarrassed laugh to Stella. Blanche looks after him with a certain interest.]

Extract 3:

BLANCHE: Oh, good. What a pretty case. Silver?

MITCH: Yes. Yes; read the inscription.

BLANCHE: Oh, is there an inscription? I can't make it out.
[He strikes a match and moves closer]
Oh! *[reading with feigned difficulty]*: 'And if God choose, I shall but love thee be after--death!' Why, that's from my favourite sonnet by Mrs. Browning!

MITCH: You know it?

BLANCHE: Certainly I do!

MITCH: There's a story connected with that inscription.

BLANCHE: It sounds like a romance.

MITCH: A pretty sad one.

BLANCHE: Oh?

MITCH: The girl's dead now

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- Look at the use of stage directions and how Mitch speaks and moves – how presence on stage changed over the course of the play? Has anything staye
- What does Mitch value as important in his life throughout the play? Does wh stay the same in the final scene?
- How do you think the audience is meant to react to Mitch in Scene 3 and in their perspective has changed at all?
- Do you notice any similarities or changes in the language and structural tech beginning and end of the play in his presentation of Mitch?
- What impact has Mitch's relationships with Blanche and Stanley had on him particular relationship changed him, or has he remained fairly constant?
- What do you think are the three or four key moments in the play which are mo
- What do you think Williams might be trying to say about society and the w development of Mitch's character?

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

'***A Streetcar Named Desire***'s success comes from the fact that it is not just the tr all of the characters suffer a tragic fate.' How far do you agree with this view of You must include relevant contextual factors and comment on the ways in which

Question 2

'Stella is the real anti-hero of the play; she is selfish, boring and a traitor.' Explor character of Stella in the light of this statement. You must include relevant cont the ways in which the writer has shaped meanings.

Question 3

Tennessee Williams described desire as being '... rooted in a longing for compan loneliness that haunts every individual.'[5] How does Williams present the desire the play? Remember to comment on the ways in which the writer has shaped m

[5] https://owlcation.com/humanities/A-Streetcar-Named-Desire-by-Tennessee-Williams

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Post-reading Class Activities: Who

Now that you have finished your main study of the play and have developed an e
events and the tragic form, you can now work through the activities that follow t
critical analysis and evaluation.

The Epigraph: 'The Broken Tower' (1932) by Hart Crane (A

The **epigraph** to ***A Streetcar Named Desire*** is a quote taken from Hart Crane's poem 'The Broken Tower':

> **'And so it was I entered the broken world**
> **To trace the visionary company of love, its voice**
> **An instant in the wind (I know not whither hurled)**
> **But not for long to hold each desperate choice.'**

Read this information about Hart Crane and his poetry and consider its relevanc
completing the tasks that follow.

Task 1: Hart Crane

***Hart Crane was an American poet who wrote poetry which often explored t
beauty and loss while also commenting on the gritty reality of life. He experienced
his life and died after jumping overboard a steamship on his way b***

Why do you think Williams chose to use the work of Hart Crane as the epigrapl
or similarities can you draw between the poet and the play?

Task 2: Examining the Epigraph

Read the epigraph and make notes on how you think it encapsulates the themes
A Streetcar Named Desire.

> **'And so it was I entered the broken world**
> **To trace the visionary company of love, its voice**
> **An instant in the wind (I know not whither hurled)**
> **But not for long to hold each desperate choice.'**

Character Summaries and Characterisation (AO1, AO2)

Blanche

I have always depended on the kindness of strangers. (Scene 11)

Blanche DuBois is the central tragic heroine in the play and the events of the plo
and track her descent into madness. While Blanche is the tragic protagonist it d
character a simple one to examine; she is in fact a complex, multifaceted figure
sympathetic figure, an anti-hero and even as a narcissist. She craves attention a
men, and she spends a lot of her time engaging in flirtatious conversations and

Blanche is a perfect example of the faded southern belle and she takes every op
her aristocratic background and education. We learn that under Blanche's contr
has been lost and this is one of the reasons why she leaves Laurel and comes to
Elysian Fields. As a relic of the past, Blanche is fragile and struggles to integrate
modern environment of New Orleans. It is evident from the beginning of the pla
unstable, and over the course of the play we see her mental health deteriorate
the play's close. As well as having had the traumatic experience of witnessing al
Blanche caught her first husband, Allan Grey, in bed with another man. This bet

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insulting him for his homosexuality, which resulted in his suicide: this trauma an
contributes significantly to her mental fragility during the course of the play.

Blanche avoids reality where possible, hiding her age by dimming lights, and con
which are more comforting to her than the brutal reality of life. Her love of illus
into constant conflict with Stanley, who has no time for her kind of behaviour. T
the play when Stanley believes that Blanche has sold Belle Reve, not lost it, and
herself. Their conflict and his ambition to expose Blanche as a liar and return he
her, catalysing her mental breakdown.

Despite Blanche's deceptive and manipulative behaviour, she really only desires
something she almost finds with Mitch. For a brief time in the play, Mitch and Bl
but this hope of happiness is ruined by Stanley exposing Blanche's promiscuous p

In the play's final scenes, Blanche is shown to be a broken and rather pathetic fig
past and terrified of Stanley. As she is led away to a mental hospital by the doct
completely destroyed and has lost all sense of reality, making her the ultimate tr

Stanley

We've had this date with each other from the beginning! (Scene 10)

Stanley is the antagonist and spends much of the play focused on removing Blanc
representation of a new America as he was a soldier and is now a member of the
pursuing the American dream. By marrying Stella, he has overcome the hierarchi
a new future with her. His relationship with Stella is volatile and passionate, but
his desire to remove Blanche from his home is because she threatens the harmor

Stanley is characterised as being an extremely sexual being; he pursues pleasure
need sexual fulfilment in order to be happy. He is a hypermasculine figure who
is also a violent, domestic abuser and beats Stella when he is drunk and when th
pregnant with his child.

He is brutally honest and cruel in his unrelenting investigation into Blanche's pas
sympathy when he ruins her chance of happiness with Mitch. Despite his lack of
intelligent and recognises Blanche's lies and fantasies for what they are.

While Stanley begins the play as a form of working-class hero, by the final few sc
After mentally weakening Blanche by stripping away her chance of happiness wi
about her past, his hatred of her culminates in her brutal rape. By raping Blanch
within his home; this also symbolically reflects the death of the Old South at the
play ends with the birth of his son and the destruction of Blanche.

Stella

*But there are things that happen between a man and a woman in the dark—that sort
unimportant.* (Scene 4)

Stella is Blanche's younger sister and Stanley's wife, and as a result of this she sp
the middle of their conflict. She was raised with Blanche on the plantation, Belle
aristocratic upbringing; however, unlike her sister, Stella left Laurel and was swe
life in New Orleans. After marrying Stanley, Stella managed to adapt to life in a
environment in a way that Blanche is unable to replicate. Now carrying Stanley'
adaptable character whose willingness to change has secured her survival in nev
changed, her gentle mannerisms and the way that she speaks mark her apart fro
Elysian Fields.

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She has an uneasy relationship with Blanche and despite being the younger siste practical, taking on the caring role for her sister. Blanche spends a lot of time cri this creates tension between them. The sisters clash over their different feelings unwavering in her support and defence of her husband; she happily takes on the dependent on Stanley for her financial security.

Stella is a victim of domestic abuse but accepts the violence as a normal part of l brutality that she experiences, she is almost obsessive in her feelings for Stanley is almost intoxicated by the pleasure that she gains from their lovemaking. She i practical than her sister and this in part leads to her decision to choose Stanley o play. Her betrayal of her sister may be shocking, but it is a necessary choice for S are to thrive in New Orleans.

Mitch

Poker should not be played in a house with women. (Scene 3)

Harold 'Mitch' Mitchell is Blanche's romantic interest and Stanley's good friend; caught between the two characters in the same way that Stella is. He is a typica more sensitive, he still adheres to patriarchal standards. Mitch met Stanley whe and he engages in typically masculine pastimes such as poker, bowling and weig Stanley, Mitch is shown to be different from the other men because of his sensit companionship and his role as carer to his invalid mother. It is this combination strength that attracts Blanche to him in the first place. In many ways, Blanche a they have both had sadness in their lives and they both crave love and companio chronic loneliness.

Mitch and Blanche embark on a short romance which is brought to a swift end w Blanche's promiscuous past – something she had hidden from him. In his humili Mitch cruelly rejects Blanche and makes a half-hearted attempt to have sex with rooted misogyny was in America at the time, as even a sensitive male figure such violence and view women as sexualised beings.

Mitch is the only character to openly display his disgust and fury at Stanley's atta powerless against Stanley. The play ends with Mitch crying heartbrokenly at the

Steve and Eunice

Don't ever believe it. Life has got to go on. No matter what happens, you've got to

Steve and Eunice are friends and neighbours of Stanley and Stella's; they live ups up constantly. Their working-class status and their violent relationship signify th Stella has chosen for herself. Just like Stella, Eunice also accepts that married lif accepts Steve back after he has beaten her.

Eunice is also a close support and friend to Stella; whenever Stanley becomes vio and Eunice creates a barrier between the two, giving Stanley time to repent. Eu about life for women and life in Elysian Fields; she reassures Stella that she has c Blanche away and not believing her about the rape.

Read the preceding character summaries and then complete the following a your understanding of the character and the role that they t

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Relationships (AO1, AO2, AO5)

Types of Relationship:

There are a number of different relationships that appear in ***A Streetcar Named*** the key types of relationship:

Marital **Familial** **Sexual Lovers**
Friendship **Failed Relationships** **Conf**

Task 1: Matching Characters to Relationship (Pair or Group Task)
Underneath each of these types of relationship, place the character or character specific relationship. Once you have completed this task, write a couple of sente about this type of relationship in the play.

Task 2: Engaging with the Critics (Discussion Task, Challenge Task
Read the following critical statements about relationships and their impact on ch then complete the following activities:

1. Discuss each statement commenting on how far you agree and disagree wit Try to avoid sweeping statements and really discuss the strengths and weak
2. Make bullet-pointed notes on your ideas about the strengths and weakness
3. Try to select one statement that you think best reflects the relationships in th

Challenge:
Plan an essay using one of these critical statements as your essay question, or about relationships in ***A Streetcar Named Desire***.

'Much of the tragedy of the play comes from the characters' despera and companionship: it is loneliness that they fe

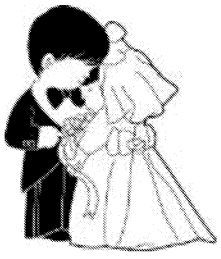
'Sexual desire and physical attraction drive all relationshi modern America.'

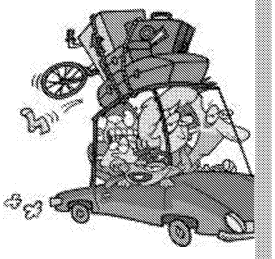
'Marriage is about security and comfort, not love, in the wor

'Blanche threatens the peace and harmony of the Kowalski ho is an infection which must be destroyed before she does ir

'Blood is not thicker than water in *A Streetcar Named D* hold little meaning in the brutal world of moder

'There are no true friendships in the play, characters p needs and happiness over the feelings of o





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Themes (AO1, AO2, AO4)

Exploring Key Themes in Depth:

Below you will find a list of the key themes found in ***A Streetcar Named Desire***. more that you think might be relevant or important, then complete the group ac

Death **Sexual Desire** **Fantasy and Illusion**
Femininity **Power and Weakness** **Madn**
Social Class **Old South vs**

Task 1: Exploring Theme (Group Task - Presentation)

In pairs or small groups, take ownership of one or two of the themes for close an will be to track the development and presentation of the theme across the play. that you may wish to gather your research together. Once you have completed prompts in the table below to guide you, think about how you are going to pres of the class.

You could use one of the following formats for your theme presentation, or come

- Present your feedback to the class in an oral presentation format and give to support your presentation.
- Collate the information in a PowerPoint or Prezi.
- Hand out the completed table and summarise the main ideas into a brief ov

Theme	Scenes 1–3	Scenes 4–6	Scen
Presentation of the theme – how does it appear in the scene/s? How important is it at this moment in the play?			
Character – which character or characters is/are particularly associated with the theme in the specific scene/s?			
Evidence: find 2–5 key quotes to support the presentation of the theme in the scene/s.			
Tragedy – how does the theme contribute to the form of tragedy? How relevant to the development of the tragedy is it in any specific scene?			

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Exploring Language, Imagery and Motifs (AO1, AO2, AO4

Although Williams' plays are often celebrated for his ground-breaking use of pla language and imagery is beautiful. Williams deploys a range of motifs and image emphasise the tragedy, dramatise the events and give depth to the emotional ch He also uses language in constructing recognisable and individual voices for his c emphasise the intellectual and social contrasts between them. Below is a list of recognised motifs, images and linguistic techniques deployed in the play.

Imagery and Motifs

Light and Dark:

The majority of the images of light that appear in the play are connected to the c her time hiding from bright lights and constructing shadowy or dim environment Mitch, and indeed from herself. As well as Blanche finding solace in the dark and light also symbolises Blanche's relationship with fantasy and reality. In the dark she is able to live in her fantasy world where she hides from the bright light of da accompany the harsh daylight. It is Mitch and Stanley's forcible removal of the l into direct light and ensures her tragic descent into madness. In addition, during which had previously offered Blanche sanctuary becomes a predatory force, alig shadows and inhuman, jungle cries symbolise how there is no place which is safe

Bathing and Water:

Again, this motif is most commonly associated with Blanche; she spends much o she bathes and sings in order to calm her nerves. Her bathing represents her att sexually dubious past but also to remove the traumatic memory of the suicide of Blanche consistently bathes throughout the play, she is unable to cleanse herself in the bathroom and is forced under running water to calm him down after he at bathroom and the act of bathing can be seen as a way of escaping from the hars that go along with these experiences.

Varsouviana Polka:

The Varsouviana Polka music is played at various points throughout the play and remembers or is recalling the suicide of her first husband, Allan Grey. The polka r youth and innocence, but it also symbolises her traumatised and vulnerable ment music plays consistently in her head and shows how she is unable to move on fro realisation that the polka music only exists in Blanche's head signifies the comple

Blue Piano:

The blue piano music is another example of Williams' plastic theatre and is used to reflect character emotions and experiences. The blue piano is often associate loneliness and her desire for love, but also its mournful tone reflects the sadness will find companionship and escape. Conversely, the blue piano is also indicative Fields and New Orleans in general. Although commonly associated with Blanche instrumental in understanding the character of Stanley as it symbolises his place and the energy of the working class in this world of opportunity. At the end of th symbolise Stanley's triumph over Blanche.

Animals and Primal Man:

Motifs and images associated with animals and the animal world appear through moths, tigers, flamingos and spiders being used in relation to Blanche's characte Blanche emphasise her vulnerability but also how her female sexual behaviour c The famous moth-like quality of Blanche also symbolises how her life remains in to the light; moths also have transformative qualities which unfortunately don't she remains a lonely, delicate figure throughout.

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In contrast, Stanley is associated with predatory qualities and is referred to as a
primitive man. His extreme dominance and power over the weaker 'moth-like'
oppressive force will ultimately destroy her. He is also described as having ape-l
the world of Elysian Fields can be viewed as a sort of urban jungle where only th
imagery and motifs used throughout the play reinforce the eradication of the Ol

Alcohol:
Alcohol is a motif associated with both Stanley and Blanche, and while both char
symbolic meaning differs somewhat. Stanley openly drinks alcohol as an expres
freedom of modern living, but when he drinks, he becomes violent and, as such,
emphasises the toxic nature of masculinity in the play. In contrast, Blanche hide
alcohol in secret; she needs to drink as a form of escapism whereas for Stanley it
to his lifestyle. Blanche's inability to keep her drinking a secret coincides with he

Colour:
The motif of colour is mainly used to reinforce the stark difference between Star
associated with bold, gaudy primary colours, Blanche is connected to the colour
white promotes the concept of purity and innocence – the façade she wishes to
this is used somewhat ironically here as she is far from innocent and is unable to
impure actions. Towards the end of the play, Blanche is associated with the colc
aligns with the publicly made revelations about her sexual past. The colour blue
removed by the doctor as a way of trying to recapture her idea of herself as pure
enhances her complete mental breakdown and removal from reality.

Stanley's clothes, in contrast, are bold and are often primary colours which reinf
comes from being the 'king' in his own home and in the wider environment of El
worn by him and many of the other male characters reinforce the masculine aut
New Orleans which allows them to thrive.

Task 1: Focus on Motifs and Imagery (Individual, Paired or Group
Read through the preceding notes which cover the most important images and m
A Streetcar Named Desire, then complete the following task:

- Find two or three key quotations that demonstrate the use of the image or r
- Write a paragraph or collate a series of bullet-pointed notes explaining ho
  effectively in the play. Use your selected quotations from above to help yo
  your argument.

Extension:
Can you think of any additional motifs or images which should be added to the
three quotations from the play to prove your choices.

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Study of Language Construction: Comparing the Language of Blar

As well as being able to comment on the effect of Williams' use of imagery, motifs and symbolism, it is also a good idea to recognise how he constructs the individual voices of his protagonists or their **idiolects**. Stella, Stanley and Blanche in particular have very interesting idiolects, and if you can become familiar with these then you will be able to comment critically on any changes in their voices over the course of the play.

Task 2: Exploring Language and Idiolect (Discussion or Group Task

Read through the table below which indicates some of the features that are used construct the speech and voices of Blanche, Stanley and Stella. Once you have r through the table, complete the following activity:

- Copy and complete the table with any additional features that you think contribute to the construction of their voice. You can use the earlier sections language, imagery and motifs to help you here.
- Make notes about how the construction of their voice is used to emphasise character and plot development.

Traits and Features of Blanche's Speech and Voice	Traits and Features of Stanley's Speech and Voice
Poetic and lyrical	Slang and colloquial expressions
Romanticised	Blunt and coarse language
Emotional and hyperbolic	Sarcasm
Melodramatic and nostalgic – influenced by the Antebellum South	Imperatives and demands
Semantic field of death	Emotionally charged and aggressive language
Uses metaphors and figurative language	Animalistic qualities
Questions to show uncertainty	When drinking alcohol = aggressive
Long, complex sentences	More emotional expressions with Stella
Some rambling moments and stream of consciousness	

Critical Reception of *A Streetcar Named Desire* (AO1, AO4

A Streetcar Named Desire has been critically lauded since its first performance. popularity over the years and has been frequently adapted and reimagined for s enjoyed by both critics and audiences alike.

The Glass Menagerie, one of Williams' most successful plays, had received much performance run, and this placed high expectations on ***A Streetcar Named Desir*** York on 3rd December 1947. It received a largely positive reception during its op

- Writing for the *New York Times*, Brooks Atkinson called the play a '**superb d** '**astonishing reality**' that Williams brought to his characters. He also recou '**profoundly moved**' as '**they have been sitting all evening in the presence wonderful experience**'.
- Richard Watts Jr. writing for the *New York Post* called the play '**a tremendo drama**', showcasing Williams' talent for depicting the human condition.
- In 1948, Harold Clurman stated that the play was '**especially strong becaus stage piece that [was] both personal and social**'.

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The reviews were not entirely celebratory, and Williams did receive some mixed
- Ward Morehouse criticised the play's darkness, claiming that it was '**not a p**
- Joseph Wood Krutch agreed with Morehouse, finding the play's '**relentless f**
somewhat overwhelming'; however, he still acknowledged the play as a sig

The success and impact of ***A Streetcar Named Desire*** cannot be denied. It won a
for its theatrical and literary merit, and also received awards and nominations fo
- Williams won the Pulitzer Prize for Drama in 1948, solidifying the play's stat
American theatre.
- Awarded by a panel of theatre critics, the play won the New York Drama Cri
in 1948.
- Prior to the establishment of the Tony Awards as the primary theatre award
considered important recognitions for excellence in theatre. ***A Streetcar Na***
Donaldson Awards, including Best Play, Best Actress and Best Supporting Ac
- Elia Kazan's film adaptation received 12 Oscar nominations and won four av
Supporting Actor; Best Supporting Actress; and Best Art Direction-Set Decor
- Best Actress awards at the Golden Globes and BAFTA awards were also awa
portrayal of Blanche DuBois.

Over the years, the play's tragic form has become the focus of critical debate wit
agree on whether Williams' play is a successful version of the genre:
- Harold Clurman, a prominent theatre critic and director, praised ***A Streetca***
qualities. He saw the play as '**a powerful exploration of the conflict betwe**
common theme in classic tragedies. He noted '**that Blanche's downfall was**
psychological fragility and societal pressures, which created a compelling
- John Gassner appreciated Williams' ability to '**blend realism with poetic dra**
atmosphere that transcended time and place'.

However, there were critics who disagreed with the play's success as a tragedy b
- Eric Bentley critiqued the play's alignment with traditional tragic forms. He
Desire did not achieve the status of a true tragedy '**because it lacked a sens**

Other critics had very strong views about the central tragic figure – Blanche DuB
as the reason the tragedy failed:
- J C Trewin saw the play not as a tragic masterpiece but as a '**squalid anecdo**
a New Orleans slum'.
- Joseph Wood Krutch also blamed the character of Blanche for the play's fail
pessimistic view of life and the absence of noble qualities in the protagoni
naturalistic study of human breakdown than a classical tragedy'.

As the study of the play progressed in the late twentieth and early twenty-first c
towards representations of gender, with many feminist critics taking the time to
and Stanley, and their relationship, in more detail. Attitudes towards Blanche ha
sympathetic and are very different from the reports that some of Williams' origi
when Stanley raped her. Instead, her mental illness and lack of agency have bec
Stanley's toxic masculinity:
- Nicola Onyett views Blanche as an almost heroic feminist figure who '**has b**
she refuses to conform to conventional moral values'.
- Judith J Thompson believes that Blanche is a character who represents the s
in a patriarchal society'. She views Blanche's extreme behaviours as a reac
upon women in regard to beauty and purity.
- These views differ from Elia Kazan's directorial view of Blanche where she is
his direction [and] an unstable woman who has entered and threatened t
and who was finally cast out allowing that world to survive'.

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The brutality and patriarchal dominance of Stanley has also become of great inte feminist literary critics presenting new perspectives on his character, viewing hir less as the ideal version of American masculinity.

- Camille Paglia views Stanley's conflict with Blanche as representative of the and female power dynamics. She argues that his ultimate victory over Blan her subsequent breakdown) is seen as '**a commentary on the inevitable cla animalistic nature of man and the vulnerable, often subjugated position o**
- Ruby Cohn views Stanley as a symbol of toxic masculinity and oppressive dc **has trained his wife to catch his meat, in every sense**'.

Task 1: Engaging with the Critics and Developing AO5 (Discussion)
This activity is designed to help you understand how to engage with and debate in your essays.

- Choose one of the critical quotes listed above and make some initial notes c statement, followed by any weaknesses that you think might arise. Think ab from the play to support your views.
- Discuss your ideas with your class (or group) and be prepared to challenge

As well as engaging with the ideas of specific literary critics to add depth and eva it can be helpful to think about more general critical schools of thought and how meaning in your study of ***A Streetcar Named Desire***.

Feminist critics are concerned with the ways in which Williams constructs and e characters that he uses to do this. The character of Blanche is a central figure w reading of ***A Streetcar Named Desire***. The shifting perspectives regarding her ch feminist critic. For example, is Blanche a femme fatale figure who challenges the with her sister's husband? Or is she a feminist dramatic heroine who challenges expectations of society with her manipulative behaviour and open desire for sex feminist critic, Blanche's fate speaks to the sexual double standard and the consi female acts of autonomy and the pursuit of agency. The figure of Stella as a vict interest to a feminist critic who may view her with sympathy despite the fact tha of the play. Ultimately, both female characters are victims of male dominance a with any attempts at rebellion quashed and with men reigning supreme. The fig toxic masculinity and aggressive misogyny can also be considered from a feminis to consider how threatened the dominant male is by acts of female strength anc

A **Marxist critic** would be interested in the conflict between the classes and cultu between the classes which pervades the play. The tension that exists between S the class struggle for power, where the working class (proletariat) and the ruling battle for ultimate dominance and control. A Marxist critic would view Stanley's Blanche as an example of the working class breaking free from the shackles of sc would lead to an upheaval of the social class system. Blanche's inability to rejec of the Old South reflects the ruling classes' refusal to relinquish any of their pow decline would be viewed by a Marxist critic as a symbol of the decline of capitali may be viewed as a symbol of the American dream which encouraged the worki In this way, Marxist critics would be interested in the emergence of a new, mode social change, breaks down hierarchal structures and removes the negative influ for a more equal society. Despite his affection for the Old South, Williams certai the old ways need to be removed in order for society to progress – something a

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An interesting critical approach to consider when studying the play is that of **psy**
Psychoanalytical critics are influenced by the theories of Freud and use the inner
way of exploring the motivations of the characters. The author's or playwright's
experiences can also be considered in a psychoanalytical study, and the characte
motivations can be examined. In this way, the desires of both Stanley and Blanc
psychoanalytical critic to examine. As an example, Stanley's desire for Blanche s
his existence; however, he is fascinated by her, even displaying sexual interest ir
encourage the study of Stanley's relationship with both sisters and look at whetl
sexually fulfilled had he married the character of Blanche; in other words, Stanle
control but he may desire a woman to challenge him. Blanche's marriage to a h
psychoanalytical perspective – go some way to explain her interest in the hyperr
he does repulse her, she also desires him: such are the questions that a psychoa
with. Given Williams' turbulent childhood and life, a psychoanalytical critic wou
Williams' own trauma within the play, through the characters of Stanley and Bla

Task 2: Literary Critical Schools of Thought – Extension Task (Rese
Choose one of these additional critical approaches, then complete the following
Postcolonial **Queer Theory**

- Research what the theory's main arguments and approaches are.
- Make notes on how this theory opens up new meaning in ***A Streetcar Namec***

Task 3: Engaging with Literary Critical Schools of Thought (Presen
1. Read the information about the different literary schools of thought above.
2. Select one critical school of thought that you would like to explore further.
3. Choose an extract from the play – it should be 15–40 lines in length.
4. Conduct a close analysis of the extract through the lens of your chosen view
   your ideas and think about how rereading your extract from this chosen vie
   and opened up new meaning.
5. Write your findings up in note form, collate them in a presentation, or write
   (500–800 words). You might title this task: 'A Marxist critical reading of…'.

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Essay-writing Skills (AO1)

Creating Strong Topic Sentences or Thesis Statements

There is no avoiding the fact that an essay is only as good as its argument. Wher
be aware that the main advice from all of the exam boards is to 'answer the que
obvious, but under the timed pressure of exams many students write the respor
that they may have practised or completed at school; you should not try to fit a
question. One way to ensure that you always fully address the question that is b
critical and clear topic sentences or thesis statements. If you get this right, you a
exam success.

A good topic sentence should be:

- Clearly focused on the question asked – including the key word from the que
- Critically clear, illustrating a strong line of argument – phrases such as 'It is
  presents…' might help you to create the correct style and tone.
- Focused on the playwright and the dramatic form of the text – this will ensu
  craft of the play and not on retelling the story. Sentences that begin like: 'V
  here allows the audience to…' or 'Williams' creation of a complex tragic her
  DuBois communicates…'
- Able to indicate a sense of critical debate, or an awareness that there is mo
  considered; for example: 'While it is clear to see that Stella is presented to b
  dominance and masculinity suggest that…'

Task 1: Critical Analysis of Topic Sentences / Thesis Statement (Pair
Read the criteria for writing a strong topic sentence indicated above and then d
sentences listed below are strong examples and which are weaker.

Be prepared to justify your reasons for their success or failure.

Explore Williams' presentation of Blanche in *A Streetcar Named Desire*.

1. Blanche is undoubtedly the play's tragic heroine and a vulnerable woman.
2. Williams utilises many of the conventions of the domestic tragedy in the pla
   audience into the multitude of conflicts which Blanche brings into the home.
3. 'We've had this date with each other from the beginning' claims Stanley, de
   and authority over Blanche: he can destroy her, and she is powerless to resi
4. Tennessee presents Blanche to be like his sister, Rose, to get his point across abo
5. Stella is an interesting character in the play.
6. While Blanche's need for fantasy and her flirtatious behaviour make it harc
   empathise with her, Williams does succeed in creating pathos through her m
   rape during the play's climax.

Challenge:
Rewrite and improve the less successful topic sentences using the criteria listed ab

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A Focus on Planning (AO1, AO2, AO3, AO4, AO5)

It is absolutely imperative that you factor planning time into your written respor response at A Level, it is unlikely that you will access all of the assessment objec you are capable of. A plan does not have to be neat or too detailed, but a good combination of the following:

- Topic sentence ideas or full topic sentences that address the question clea
- A sense of potential debate if the question allows for it.
- Key quotations that you would use in your response. If you are working fr should be highlighted and annotated; however, you should still make a no use from elsewhere in the text. If you are working from a text, make a no that you can return to them easily when you need them.
- You might want to make a very quick list of contextual knowledge which c
- You might make a rough note of a critical approach or a critical view that y
- Include a list of literary terminology to include, and make sure that you inc form (terminology associated with tragedy, plastic theatre, staging, etc.) – could be connected to your quotations.

It is important to note that there is no one 'right way' to plan, so you should exp approaches and find one that works for you. Have a look at these examples belc would suit your style or how you might adapt them to work for you:

Plan 1:

'Stanley is a brutal animal: there is no other side to his c
In the light of this statement, explore how Williams presents the character c
must consider relevant contextual factors.

Yes – brutal animal.

1.
   - Stanley is presented as the alpha male figure; his dominance and autho life – in the home, with his friends, etc. He uses violence, physicality ar dominate everyone and everything. (AO1)
   - Marxist view – symbol of the rise of the working class. Also, the new m America. (AO3, AO5)
   - 'I am the king around here.' – image of power and male dominance ref position; parallel to Blanche whose clothes and behaviour he believes a foreshadows his ability to remove her and regain rule and authority (A
   - 'So you want some rough-house! All right, let's have some rough-hous enjoys the power struggle as he knows he will win. Euphemism of 'rou seem like a game or competition which emphasises his brutality. (AO2
   - 'Stanley charges after Stella… there is the sound of a blow.' Violent ver behaviour; it is almost animalistic and very threatening. The sensory in the attack on his pregnant wife, reinforcing that he has no restraint or

No – Stanley's love for Stella reveals his vulnerable and softer side.

2.
   - While Stanley is abusive and aggressive, much of his violent behaviour insecurity; he does not feel as if he is good enough for Stella and feels t
   - Blanche's presence in the home symbolises the threat of the Old South connected to. Stanley's fear that Stella will leave him and seek out a tr and leaves him scared that he will be left alone. (AO3)
   - 'Don't ever talk that way to me! 'Pig—Polak—disgusting—vulgar—greas on your tongue and your sister's too much around here.' The insults and on his fears – the fear that he is being highlighted as less powerful or wor how Stella has been influenced by Blanche's language reveals that his ins
   - 'And wasn't we happy together? Wasn't it all okay? Till she showed he Rhetorical questions show his insecurity. Animal imagery emphasises h brought into conflict with Blanche and what she represents. (AO2)
   - 'He kneels beside her and his fingers find the opening of her blouse.' S physical desire and tenderness he feels for his wife. His desire for her i obsessive – this leads to his fear that she will leave. (AO2)

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Plan 2:

'How is this scene presented as dramatically significant in the
You must include relevant contextual factors and comment on the ways in whic

BLANCHE: You haven't heard any--unkind--gossip about me?

STELLA: Why, no, Blanche, of course not!

BLANCHE: Honey, there was--a good deal of talk in Laurel.

STELLA: About you, Blanche?

BLANCHE: I wasn't so good the last two years or so, after Belle Reve had started to slip through my fingers.

STELLA: All of us do things we—

BLANCHE: I never was hard or sell-sufficient enough. When people are soft--soft people have got to shimmer and glow--they've got to put on soft colours, the colours of butterfly wings, and put a--paper lantern over the light... It isn't enough to be soft. You've got to be soft and attractive. And I--I'm fading now! I don't know how much longer I can turn the trick. *[The afternoon has faded to dusk. Stella goes into the bedroom and turns on the light under the paper lantern. She holds a bottled soft drink in her hand.]*

BLANCHE: Have you been listening to me?

STELLA: I don't listen to you when you are being morbid! *[She advances with the bottled coke.]*

BLANCHE *[with abrupt change to gaiety]*: Is that coke for me?

STELLA: Not for anyone else!

BLANCHE: Why, you precious thing, you! Is it just coke?

STELLA *[turning]*: You mean you want a shot in it!

Topic Sentence Ideas:
Blanche's reliance on alcohol is
– signifies the downward spira
her hamartia.

Blanche's speech about her tim
foreshadows her destruction at

Stella's casual dismissal of Bla
confession foreshadows her rej
the play.

- AO2 – extract: Imagery
desire for fantasy rathe
from the truth. Plastic th
symbolises Blanche's life
questions and her excusi
disconnection from her p
here to show Blanche's s
façade beginning to slip
her sister's habit. Mode
downfall of protagonist.
- AO3: Blanche as faded
the modern world, wher
symbolises a new social
- AO4: Blanche's vulnerab
but begins to build in int
pattern to other tragic f
The Glass Menagerie; Bri
- AO5: While not a powe
dramatic scene, it is sign
change in the sisters' rel
to Blanche's mental illne
be weary and losing pa
consideration or patienc
not just Stanley who wa
approach commenting o

Task 2: Planning Practice (Individual/Pair)
Using one of the essay questions provided in this pack, make a detailed plan. Us
models to help you, but try to develop an approach that suits your essay-writing
When complete, swap plans with another member of the class and ask them to c
weaknesses in your approach.

Task 3: Group Planning (Group Discussion)
Individually create your own practice question and then move into groups.
Once in groups, work together to plan a full response ensuring that all of the ma
covered. All members of the group should take a copy of each plan created – th
practice essay questions to use in the future.

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Glossary of Key Terminology

Allegory:	an allegory is a metaphor within a story. On the surface there experience adventures and events, but underneath the events
Anagnorisis:	the moment in a tragedy where the character finally recogn situation. This can also be the moment when another chara a principal character.
Antebellum:	literally means 'before the war' and has come to be associa states before the Civil War. It refers to a time when the Sou agriculture, plantations and slaving.
Aposiopesis:	suddenly breaking off speech, or leaving speech fragmente characterised by dashes or ellipsis).
Barbiturates:	medications which cause the user to feel relaxed or sleepy; disorders such as anxiety and insomnia.
Bohemian:	an unconventional person who does not adhere to society's often involved with music, the arts or creative subjects.
Catharsis:	catharsis refers to the emotional release experienced by the Through witnessing the dramatic events of the story, the au release, of emotions, particularly pity and fear.
Climactic structure:	where a plot is built around a series of events and interactic high tension – or climax. In a tragic climax, the protagonist realisation which drives them towards their destruction wit
Denouement:	denouement is the very end of a plot where all loose ends a characters are made clear. There can be unanswered quest
Diegetic sound:	diegetic sound is all of the 'natural' sound which takes place characters hear.
Double entendre:	a word or phrase which has two interpretations; one of thes sexual, risqué or indecent tone.
Dramatic irony:	a technique used in drama where the audience has knowled characters do not have access to.
Expressionism:	a style or technique used in literature where symbols, motif reflect characters' emotions. Expressionism relies on these than representing reality.
Foreshadowing:	a hint or a warning of future events.
Frontal lobotomy:	a medical treatment for people suffering from mental healt the 1940s to 1950s. The procedure involved drilling holes ir severing connections in parts of the brain to modify behavic
Great Depression:	a worldwide period of economic downturn and instability fc Great Depression lasted longer and impacted on the countr country in the world. Banks failed, people lost money, jobs their farms.
Hamartia:	the fatal flaw which drives the tragic hero towards their der
Hubris:	hubris means excessive pride or extreme self-confidence. It Aristotelian form of tragedy.
Hyperbole:	an over-exaggerated statement.
Juxtaposition:	the act of two opposing themes, characters, ideas, motifs, e other to create a specific contrasting effect.

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Mise en scène:	this French term refers to everything that is added in front c stage (in a play). It includes, props, costumes, set design, lig
Motif:	a repeated word, image, symbol, object or idea across a pie
Non-diegetic sound:	non-diegetic sound is all of the sound effects, sounds and m This might be a soundtrack or narrative voice-over.
Parallelism:	parallelism or mirroring is when a scene, chapter or sentenc another moment in the text.
Pathos:	pathos evokes a sense of deep sympathy or emotion for a c
Peripeteia:	in Aristotelian tragedy, the peripeteia is the sudden reversa circumstances for a character, normally reflecting a momen tragic protagonist.
Phallic imagery:	imagery that relates to or symbolises male genitalia. It is ofter male power, dominance and sexuality. Examples of phallic ima
Plastic theatre:	a style of theatre that Williams created; he believed that all setting, lighting, sound, etc., should combine with action an dramatic experience.
Situational irony:	a form of dramatic irony where the outcome is the opposite
Social Darwinism:	an idea taken from the natural world which celebrates the ' draws on ideas to do with the creation of a superior race an promotion of eugenics (a way of arranging social matches to reproductive genes), racism and social inequality.
Southern belle:	a young, attractive woman from the southern states of the flirtatious, yet chaste character.
Symbolism:	the use of an idea or object to represent ideas or qualities.
Tragic waste:	in tragedy, the tragic waste refers to the death or loss of go comes from the scope of devastation that is left at the end
Zoomorphism:	when a character, object or place is given animal qualities.

Wider Reading (AO4, AO5)

Other Texts by Tennessee Williams:

- *The Glass Menagerie*
- *Cat on a Hot Tin Roof*
- *The Night of the Iguana*
- *The Rose Tattoo*

Texts by Williams' Contemporaries:

- *All My Sons* by Arthur Miller
- *A View from the Bridge* by Arthur Miller
- *Long Day's Journey Into Night* by Eugene O'Neill

Critical Texts and Literary Criticism:

- *Confronting Tennessee Williams's A Streetcar Named Desire* edited by Philip
- *The Cambridge Companion to Tennessee Williams* edited by Matthew C Rou

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Indicative Content for Te

Understanding the Assessment Objectives

Activity 1:
Student responses will vary.

Student: Pre-reading Notes and Tasks Homework

Contexts: Biographical Information (AO3)

Activity 1:
Independent research conducted using prompts outlined in activity, although substitutio
suit class size, ability, etc.

Activity 2
From the headstone of Tennessee Williams: **'The violets in the mountains have broken**
play *Camino Real* and could reflect the idea that even the most delicate beauty can com
beginnings and change the world.

From the headstone of Rose Isabel Williams: **'Blow out your candles, Laura'**. Taken fron
The Glass Menagerie and directed towards Laura, who Williams based on Rose. In the c
reflect Laura's need to see the harshness and brutality of the world while she holds onto
reflect Rose's cruel and sad experience of life; however, perhaps it could also reflect the
candles symbolising the end of life.

Contexts: Historical, Social, Cultural Information (AO3)

Activity 1:
The images used show the following elements of modern life in New Orleans:
1. Image taken from the Mardi Gras parade.
2. The French Quarter – the oldest and most recognisable part of New Orleans.
3. Image taken from the Mardi Gras parade.
4. Photo taken of New Orleans after Hurricane Katrina.
5. Photo taken during the New Orleans Jazz Festival which celebrates the culture and

Activity 2:
Watch the opening credits to *Gone with the Wind*, discussing how the Old South is roma
women are mentioned. General discussion here, no specific correct answers required.

Extension:
Students can read the opening chapter from *Gone with the Wind* and make notes on or discu
questions. These notes should be taken in the spirit in which they were created – to give a fe
and ideas. They should be used as a starting point for discussion and can be added to or ame

1.
- Detailed description of her beauty reflects how this is a currency in itself.
- Her success is measured by the size of her waist and her pale skin which show
the sun – a sign of her class.
- Her clothes and heritage reflect the social expectations of the upper-middle and
- She is introduced as passively sitting on the porch of her father's plantation re
in the profits of slavery.

2.
- Scarlett and her family are described as having lived in the ease of plantation l
Although subtle as the focus is on their ease and comfort, they live this way be
land and the slaves who wait on them in their home. There is no direct refere
their life, but we can clearly read between the lines here.
- There is reference to the early rumblings of the Civil War through reference tc
with no real concern or detail given to the notion of war.
- The twins make reference to their mother's slaves being trampled by a horse,
but it is handled in such a way that it seems not to bother them at all, reflectir
world. She is also described as having over 100 slaves on her plantation, but t
celebration rather than commenting on the immorality of the slave trade.

3.
- Beautiful, lyrical descriptions of the countryside and the weather, plus the qui
at the start reflects a gentle, peaceful, harmonious way of life.
- The lack of education and motivation or ambition demonstrated through thes
time of life where young people had nothing to worry about.

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Activity 3:
General discussion surrounding the statements made about homosexuality at the time. boundaries in place during this discussion given the sensitive nature of homosexuality ar reinforce that these ideas and beliefs reflect a different time when people were less acc accepting of diversity.

Activity 4:
General discussion surrounding the representations of gender in the adverts. Again, it w boundaries in place during this discussion given the sensitive topic of gender and gender It might help to reinforce that these ideas and beliefs reflect a different time when peop society was less accepting of diversity, or to consider how they have seen these attitude

Contexts: Form and Genre (AO2, AO3)

Plastic Theatre: Activity 1

It is first dark of an evening early in May. The sky that shows around the dim **white** bui **almost a turquoise**, which invests the scene with a kind of lyricism and gracefully atten You can almost feel the warm breath of the **brown river** beyond the river warehouses v bananas and coffee. A corresponding air is evoked by the MUSIC OF NEGRO ENTERNTA CORNER. *In this part of New Orleans you are practically always just around the corner,* from A TINNY PIANO being played with the infatuated fluency of brown fingers. THIS 'E the life which goes on here.

Examples of Plastic Theatre:

- **Use of colour**
- Evocative and descriptively, lyrical stage directions
- DIEGETIC SOUND
- Lighting
- *Very specific setting*

These are suggestions only and there are any number of different interpretations that st

Challenge:
Ideas could include:

- The plastic theatre creates a setting which lives and breathes; it feels like a real pla
- Williams' style makes the setting feel as important as the characters; it is almost a l
- The plastic theatre creates an image of a vibrant and exciting place to live.

Again, these are suggestions only and students should be rewarded for any relevant idea

Activity 2:
Students create their own flash cards outlining the main conventions of tragedy. This co students can add to the ways in which ***A Streetcar Named Desire*** conforms to or challen It might be useful for teachers to return to the tragedy flash cards throughout the teachi students to add to their notes as they discuss the conventions.

Activity 3:
There are no specific correct answers for this task, but these are some examples (includi playwrights). Texts in bold are modern American plays. In all cases, it is likely that the p one type of tragic form, so this list is not set in stone and is meant to be used as a startin

Aristotelian / Three Unities, etc.	Modern Tragedy	
***A View from the Bridge* – Arthur Miller** (elements of the Greek tragedy)	***A View from the Bridge* – Arthur Miller**	*A D*
***All My Sons* – Arthur Miller**	***Long Day's Journey Into Night* – Eugene O'Neill**	*Oth*
Agamemnon – Aeschylus (Ancient Greek text)	*Waiting for Godot* – Samuel Beckett	***The***
Arcadia – Tom Stoppard	***Who's Afraid of Virginia Woolf?* – Edward Albee**	***Dea***

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Activity 4:

These comments are suggestions only and can be used as points for evaluation and discu
and weaknesses of these different tragic forms can be discussed.

Notes on the Tragic Structure of *A Streetcar Named Desire*	Greek Tragedy (Aristotle)	Domestic Tra
Greek: Blanche is a 'noble' character because of her upbringing as a southern belle; she falls because of her hamartia.	Fall of noble protagonist due to fatal flaw	Tragic protagon ordinary middle or lower class
Greek: there is a sense of destiny surrounding Blanche; it is inevitable that she will be destroyed because of her journey and what she represents. Domestic: although not the tragic protagonist, Stanley is a patriarchal figure who upholds rules and conflicts with Blanche and Stella. Modern: Blanche's lies, drinking, money problems, mental health and promiscuity cause her downfall, not destiny.	Destiny controls character	Patriarchal figu upholds rules a often brought i conflict with oth
Greek: follows the unity of place, not time, possibly action. Domestic: centres entirely around the domestic sphere and the inner workings of home and family life. Modern: realistic time frame, over the nine months of Stella's pregnancy.	Follows the three unities	Revolves aroun domestic spher issues to do wit home and famil
No chorus so more representative of domestic or modern tragedy.	Includes chorus band	Unlikely to cont chorus, languag simple and uncomplicated
Domestic: not necessarily humour but certainly empathy is used so that the audience engages with Blanche. Modern: Stanley uses sarcasm and irony which shows his frustration with Blanche and the growing tension within the home.	No space for comic scenes	Sometimes uses humour and em as a way to con with the audien
Play's events focus on the lives of Blanche, Stella and Stanley with the supporting cast of Mitch – more in keeping with domestic and modern tragedy. But it is Blanche who we learn the most about; the focus is on her mental deterioration, maybe making it similar to Greek tragedy.	Limited characters	Often has a ran characters – no members of the

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Notes on the Tragic Structure of *A Streetcar Named Desire*	Greek Tragedy (Aristotle)	Domestic Tra
Domestic: linear structure of events, ranging from Blanche's arrival and ending with her removal. Modern: main focus is on Blanche, but the plot covers her background and the downfall of Belle Reve, her relationship with Stella, Stanley and Mitch, and also uses flashbacks through her narrative about Allan Grey.	No subplots	Fairly linear stru
Little focus on the supernatural or supernatural forces; however, the presence of death and Blanche's auditory hallucinations take some of the events beyond the realm of realism; however, the main events surround family politics.	Less or no use of supernatural elements	Unlikely to use supernatural el as the audience recognise the p of the family, b include suspens resolution of iss
Domestic: clash between the patriarch and tragic hero which is based in concepts of morality and immorality, etc. Modern: raises questions about right and wrong, morality vs immorality, not really about good and evil in the traditional sense.	Dichotomy of good and evil is not necessary	Not necessarily between good a but certainly th patriarch's bad or actions are challenged, or conflicts of mor immorality, fam conflict, etc.

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Contexts: Literary Context (AO2, AO3, AO4)

The Southern Gothic

Activity 1:

These notes are suggestions only and are meant to be viewed as a starting point for this task. Feel free to disag ge ideas or add to them. You can also use other extracts from Southern Gothic texts if you'd rather; you could even set a homework task for students to f t their findings to the rest of the group.

	The macabre, death and decay	The sinister, the supernatural and the grotesque	References to violence and slavery	Hypocrisy and immorality / a moral compass based on class and race, not on fairnes	ct between the and the new	Illusions of truth, family secrets, etc.
Extract 1: ***A Rose for Emily***	Death of Miss Emily and the discovery of the corpse in the locked room	The description of the rotting/decomposed corpse	N/A	The fact that this man was locked up and apparently died in the room while normal life continued in the house		The hidden room containing the corpse while normal life continued
Extract 2: ***The Fall of the House of Usher***	The pathetic fallacy sets up the sense of death and decay in the environment	The personification of the house's eyes creates a sense of the supernatural and foreboding; the narrator also feels fear looking upon the house	It's possible that an old family like this may have made their money on slavery and so the destruction of their house reflects the end of this income stream for them	N/A	ly, the ruined f the house s that the old life is dead g	The fear and threat that the narrator feels suggests there is a secret within the house which has been hidden for years
Extract 3: ***A Streetcar Named Desire***	The numerous and traumatic deaths that Blanche witnesses as her family all die and the many funerals	The descriptions of the deaths and the difference between the horror of dying and the peace of funerals	Not explicitly, but the death of the family and the loss of the plantation Belle Reve reflects where the DuBois family got their money and status	Judgement from Stella, who blames Blanche for losing their money and home	the inability for ntations and s to survive, e difficulty of nsition shows d South clashing ew ways of Stella was also way and ing for funerals, shows how she oved on and no understands t was like for e to remain.	The shame felt at the loss of money, status and wealth is almost like a dirty secret and is full of shame for Blanche

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Activity 2:

These notes are suggestions only and are meant to be viewed as a starting point for this task. This task could be c… lding the text where groups are assigned a convention of the genre to track across the play and then report back to the class. Alternatively, it could be compl… h section of the play has been studied.

Here are some ideas as a starting point for completing the task:

	The macabre, death and decay	The sinister, the supernatural and the grotesque	References to violence and slavery	Hypocrisy and immorality… moral compass based o… class and race, not on… fairness	…onflict between the old and the new	Illusions of truth, family secrets, etc.
Examples across the play	The death of the DuBois family The Varsouviana polka The loss of Belle Reve	Death of the DuBois family The 'lurid' shadows on the wall during Blanche's rape The Mexican flower lady Obsessive bathing is almost lurid Blanche's descent into madness	Stanley's abusive and violent behaviour The rape of Blanche Blanche's comments about Stanley's Polish heritage The decline and loss of Belle Reve and the Old South	Blanche's character throughout, particularly ir… sense of superiority over Stanley, Mitch and everyo… in Elysian Fields Blanche's lies and misrepresentation of hers… as a virtuous woman	…anley and …anche's conflict …anley mistaking …anche's costume …wellery for …luable …ella's choice to …main with Stanley …e new) over her …ter (the old)	Allan Grey's homosexuality Blanche's madness and sexual promiscuity The Varsouviana polka Stanley's exposure of Blanche's past and lies

Scene 1 – Scene 2: Blanche's Arrival

Key Terminology for Scene 1 and Scene 2 (AO1)

Dramatic or Literary Device	Definition	
Plastic theatre	*A style of theatre that Williams created; he believed that all elements of staging, including setting, lighting, sound, etc., should combine with action and dialogue to enhance the dramatic experience.*	Williams developed this … being just as important a… references to the music t… it is a character in the pla…
Antebellum	*Literally means 'before the war' and has come to be associated with America's southern states before the Civil War. It refers to a time when the South's wealth was based in agriculture, plantations and slaving.*	Blanche's journey and h… and how it has no place …
Southern belle	*A young, attractive woman from the southern states of the USA, known for her beauty and flirtatious, yet chaste character.*	Blanche's physical descri… fading southern belle.
Mise en scene	*This French term refers to everything that is added in front of the camera (in a film) or on the stage (in a play). It includes, props, costumes, set design, lighting, etc.*	The detail in the opening… and costume are all incr… e.g. Stanley: 'heaves the … Blanche: 'white suit… ne… Blanche's fragility and n…
Pathos	*Pathos evokes a sense of deep sympathy or emotion for a character and their experiences.*	Blanche's desperate nee… audience – makes her se…

	…iences to see the setting, lights, etc. as …n. The opening stage directions and the …ke New Orleans almost seem alive – as if
	…ts the death of the Antebellum South
	…s disposition characterise her as a
	…g setting, lighting, music and the props
	…nley's hypermasculinity and dominance. …t a moth', alerts the audience to
	…as desirable creates pathos for the

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Critical Reading Log for Scene 1 and Scene 2 (AO1, AO2, AO3)

These answers and notes are provided for guidance only and should not be viewed as th

Scene	Question	Initial thoughts
Scene 1	What are your initial impressions of the setting after reading the opening stage directions? What kind of a place do you think Elysian Fields is?	Introduces a juxtaposition of decay and poverty with excitement and change. It feels like a place of both life and death.
Scene 1	What are your initial impressions of Stanley? How do you respond to his behaviour towards Stella?	Stanley is full of life, magnetism and masculine power. He is dominant and clearly traditionally patriarchal in his treatment of Stella. He displays genuine affection as well as sexual attraction towards her. He has little time for Blanche and enjoys unnerving her.
Scene 1	What are your initial impressions of Stella? Does your opinion of her change when she interacts with different characters?	She is shown to be very different from Stanley and is recognisable as being from a wealthy background although she is adaptable and enjoys her life in New Orleans. She is almost in awe of Stanley but is more tentative around her sister. She clearly loves Blanche bu there seems to be underlying tension between the sisters at all times.
Scene 1	What are your thoughts about Blanche's character? Do you feel sorry for her, or are your impressions more complex?	We definitely feel pathos for Blanche because of her vulnerability and the traumas that she has endured with the loss of Belle Reve and the death of her family. However, we also find her lies about drinking and her criticism and snobbery surrounding Stella's life quite annoying.
Scene 2	Blanche spends a lot of time taking baths to calm her anxiety. What do you think her bathing might symbolise?	It could symbolise: • Her trying to cleanse herself of the past and her lies / sins /guilt / sexual encounters, etc. • Gives her privacy, which is lacking in the Kowalski household. • A touch of luxury and reference to the Antebellum South.
Scene 2	Stanley is shown to have little patience or fondness for Blanche – what do you think is the root cause of their conflict?	The two characters are brought into conflict to reflect the death of the Old South and the rise of the new. Blanch reminds Stanley of wealth and the sor of people who have discriminated against him or looked down on him, and he feels the need to exert his power and sense of autonomy over her. This conflict shows that the two ways of life cannot coexist – one need to wipe out the other.
Scene 2	Blanche is shown to lie and behave in inappropriate ways during this scene – why do you think she lies to and flirts with Stanley?	A desperate need to seek validation, she only knows how to succeed with men by using her sexuality. Shows her need to try to exist as she used to while placed in a world which she doesn't understand.

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Close Analysis of Key Quotations: Scene 1 and Scene 2 (AO2)

Scene 1: p. 2

- Pre-modifiers 'gentle' and 'young' – Stella's vulnerability, passivity and obedience t
- Different backgrounds symbolise her adaptability, she understands what has to be the changes to American society and class structures
- Stella's superiority by ancestry and wealth possible cause of conflict and struggle fo
- Maybe don't underestimate Stella, she has ensured her survival and has adapted in Antebellum South were unable to do
- Their love and affection enables them to cross social boundaries

Scene 1: p. 3

- 'incongruous' symbolises that Blanche is unable to reconcile with the changes in Ar
- The visual imagery in the stage directions emphasises that a lot of Blanche's charac
- Plastic theatre elements – ensure the audience recognises the symbolic importance
- Her incongruity reflects that she is a relic of a dead or dying way of life and foresha survive in this environment

Scene 1: p. 3

- Delicate animal imagery of the 'moth' symbolises her vulnerability and lack of cont
- The metaphor comparing Blanche to a 'moth' symbolises her need to find the light physical, emotional and mental traumas
- The colour imagery has connotations of innocence and purity which are both ironic from innocent but very much desires to rid herself of her past

Scene 1: p. 6

- Repetition of Stella's name reveals genuine pleasure, excitement and affection for l
- The symbolic meaning of Stella's name is suggestive of hope and a light in the dark desperate need for her sister to save her from the darkness which she has experien
- The exclamation mark creates an almost hysterical tone revealing her relief at seeir

Scene 1: p. 10

- Reference to the ideas of Social Darwinism – Stanley is a new breed of human who changes in society
- Blanche's questioning tone reflects either uncertainty or curiosity
- Stella's declarative statements show her understanding of how she has moved awa finds pleasure and interest in her union with Stanley
- Symbolises love crossing or breaking down social barriers

Scene 1: p. 13

- Animal imagery gives Stanley connotations of a predatory being who dominates ov
- Sexual behaviour described adds to the predatory nature of his character and also t that he has with Stella
- Also, shows how sexual activity is a priority in his life and this foreshadows how fru Stella's physical relationship is made challenging by Blanche's presence
- Alliteration in 'power' and 'pride' emphasises his hypermasculine qualities
- The metaphorical comparison to him as a 'feathered male bird' alludes to his need his life

Scene 2: p. 19

- Exclamatory expressions reflect his short temper and his anger when he thinks that been threatened
- Pearls as images of femininity and wealth – associations with delicate femininity, d of Blanche
- 'deep-sea diver who brings up sunken treasure' symbolises Blanche as an almost m Stanley is sarcastic in his portrayal and this reflects his lack of patience with people
- He also compares her to a thief and a criminal, seeing her as a threat to his status a proceeds from the sale of Belle Reve from him
- The juxtaposition between the coarseness and brutality of Stanley with the delicate reveals how different the two characters are and how these two ways of life can ne

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- This also symbolises Stanley's simple, working-class roots; he doesn't realise that Bl costume jewellery and worth very little – this reflects how different their lives and unlike Blanche, he has no need for material goods

Scene 2: p. 22

- Stanley's comment foreshadows the play's tragic conclusion where he is able to ass
- The sexual action of the 'spray' is inappropriate but is reflective of Blanche's flirtati towards men
- Stanley's reaction to being sprayed and his repulsion at the act symbolises once aga and backgrounds
- The colloquialism 'was' symbolises Stanley's uneducated and working-class roots
- This could be one of the moments when Stanley decides that he will 'teach Blanche flirtatious behaviour and in doing so removes her last power and absorbs it for him

Scene 2 p. 24

- The structure of the sentence 'what we need to mix with our blood' rather than 'wl places emphasis on the dilution of the DuBois family blood as a tool for survival, rat basis – reflects the Old South trying to retain superiority
- The grisly image of mixing blood has almost vampiric connotations and alludes to th inter-class marriages
- 'mix with our blood' fits with the style of Southern Gothic literature and its ideas of
- Reference to Social Darwinism and the desire to survive and thrive in a new world, Stanley, and Blanche unsuccessfully attempts with Mitch

Getting Ready for Scene 1 and Scene 2: Pre-class Preparation (AO1, AO2, AO3, AO4,

1.

What are your initial impressions of the characters so far? How do the characters reflect an aspect of tragedy (hamartia, tragic hero, etc.)?	Blanche – fragile, vulnerable. She doesn't belong in this with Stella (at times) and requires the attention of men t alcohol and tries to present herself as something she is r could be vanity or deception? Or need to hold onto the Stella – practical, adaptable, thoughtful. Peacekeeper. a turbulent but passionate relationship. Strained relatic sister and worries about her. Stanley – dominant male figure (domestic tragedy), trac sexual in his behaviour and appearance. Set into conflic tragic demise and tragic loss. Patriarchal in his values a
How are themes such as love, death, madness or mental instability and desire introduced? Are there any characters that you notice are particularly linked to these themes?	Subgenres of the theme of love are introduced here – n familial love, loss of love, etc. Death – physical aspects of death through the descriptic metaphorical death and loss seen in Blanche's mind anc Madness and mental instability – Blanche's fragility and to Stanley. Blanche's reliance on alcohol and her desire fantasy version of the world.
Remind yourself of Williams' use of plastic theatre and then reread the opening stage directions – where and how does plastic theatre appear here? What effects are created?	**As the stage directions and notes associated with its st consolidation activities in more depth, there are only a** Opening stage directions are both lyrically poetic and rc lively area – this use of plastic theatre reflects the comi forceful union of Stanley and Blanche. For example, 'th 'raffish charm' and 'warm breath of the brown river'. The use of sound is always important in Williams' plasti entertainers', 'tinny piano' and 'blue piano'. The 'blue p upbeat and culturally diverse, yet harmonious area of E exciting place for the audience to witness.

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Do you notice any references to the Southern Gothic? Which character/s is/are connected to its style?	Blanche is connected to the Southern Gothic. Initially h Cemeteries and then her arrival in Elysian Fields has cor that she is almost already dead when she arrives. Her 'incongruous' appearance and white ensemble alm ghost of a dying world, walking among the living world The scene when she described the horror of the death the Southern Gothic; she even mentions Poe.
How are gender roles and attitudes towards the genders presented in the opening scenes?	Stella seems happy to accept her role as subservient to does have freedom and autonomy – more than she wou Reve. She remains largely in the domestic space and co fairly traditional traits. Stanley embodies traditional male values and behaviou and hobbies place him firmly within the male role. He e violently to any challenges to his authority. Blanche symbolises the traditional values of femininity Antebellum South – she is a faded southern belle. She a femininity in her appearance and her vulnerability; how more vulgar and this reflects the death of the old ways emerging (see Stella).

2. What's in a name?

Name of Character or Place	Literal Meaning or Denotation	Connotatio
Blanche DuBois	Blanche = white Du = of Bois = wood	Purity and innocence Solidity and something hard Contrasting aspects of her ch
A streetcar named Desire	A strong feeling of wanting something or someone	Metaphorical and allegorical j be expelled from her home a start. Ironic that desire (sexu
A streetcar named Cemeteries	A graveyard, a resting place for the dead	Metaphorical and allegorical j dead, through the resting pla up where she 'dies'
Elysian Fields	Mythological resting place of heroes in Greek mythology	Irony – Blanche arrives in a fo find peace and contentment; destroyed here
Stanley Kowalski	Stanley = stony field Kowalski = Polish surname	Reflective of his tough, immig the name 'Stanley' suggests h – something he sees as desira hope
Stella Kowalski	Stella = star Kowalski = Polish surname	Possibly represents the truth how they can adapt to survive taking Stanley's name
Belle Reve	Belle = beautiful Reve = dream	Reflects the beauty and charr more – it literally is a dream,

Getting Ahead of the Game: Extension and Challenge Material for Scenes 1 and 2 (A

The Trunk: Personal responses required here.

Student In-class Consolidation Activities

Close Textual Analysis (AO2): Opening Stage Directions, p. 1

Largely personal responses here; however, these are a few examples of some of the mor
of the opening stage directions which could be explored. Coverage could include:

- Elysian Fields as a resting place for the heroes of Greek mythology – symbolic of Bla
- Elysian Fields is almost separated from other places, being cut by the railway tracks
  between trade routes but also a noisy and lively place of industry.
- A contradictory place of charm, threat and industry – emphasises Blanche's inabilit
  new type of life.
- Also reflects Stanley as a being who exists happily and thrives in this environment.

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- The 'weathered gray', 'rickety stairs' and 'faded white stairs' would disgust and offe of the world that she's used to.
- The poetic and lyrical description symbolises Blanche and reflects the gentile natur They are metaphorical of her mental deterioration and her fragile, fading beauty.
- The audience might appreciate the 'intermingling of races' and the music which ref troubling given her heritage and wealth from plantations.
- The 'blue piano' signifies happiness and excitement in a new and diverse environm loss for Blanche's character – emphasising how she doesn't belong.
- The blue piano can also be used to reflect the victory of the new over the old – Star Antebellum South.

Character Focus – Stage Directions (AO1, AO2)

Key quotation	Analysis – what does the language and/or techniques used suggest about the character and their behaviours?
Stanley: 'roughly dressed in blue denim work clothes.'	Working class and hard-working. New working class emerging in America.
Stanley: 'carries his bowling jacket and a red-stained package from a butcher's.'	Bowling jacket = sporting prowess, typical symbol of masculinity. Blood-stained meat = violence and death, also connections to Stella as a piece of meat.
Stella: 'a gentle young woman, about twenty-five, and of a background obviously quite different from her husband's.'	Submissive and passive female role. She is adaptable – comes from the Old South but changes for more freedom and opportunities at a different kind of life.
Blanche: 'Her appearance is incongruous to this setting.'	Blanche does not belong in the world of Elysian Fields or anywhere in this new world.
Blanche: 'She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district.'	White = innocence, purity, fragility, etc. Clothes = almost a relic of times gone by, reflective of her femininity and the fashions of the Old South.
Blanche: 'Her delicate beauty must avoid a strong light. There is something about her uncertain manner, as well as her white clothes, that suggests a moth.'	Fragility and symbol of vulnerability. Avoidance of light is symbolic of her hiding from the past and truth / hiding from reality. Moth = doomed for destruction; moths are attracted to the light, which causes their destruction.
Blanche: 'She springs up and crosses to it, and removes a whiskey bottle. She pours a half tumbler of whiskey and tosses it down. She carefully replaces the bottle and washes out the tumbler.'	'springs' = desperate and uncontrollable need for alcohol. Her drinking and her movements suggest a familiarity with alcohol – alcohol dependency? Also, reflects a desire to escape from the difficulties of the world. 'Carefully replaces… washes out' = living in secrecy, trying to hide her true self and present a specific version of herself to the world.
About Stella and Blanche: 'For a moment they stare at each other. Then Blanche springs up and runs to her with a wild cry.'	Again, Blanche 'springs' – desperation and erratic behaviour. The staring at each other reflects surprise to see each other but maybe a bit of a strained relationship.

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Key quotation	Analysis – what does the language and/or techniques used suggest about the character and their behaviours?
Stella: 'Stella looks up with a radiant smile.'	Stella comes to life when she talks about Stanley and their relationship. Genuine love, affection and attraction between them.
Stanley: 'Branching out from this complete and satisfying center are all the auxiliary channels of his life, such as his heartiness with men, his appreciation of rough humor, his love of good drink and food and games, his car, his radio, everything that is his, that bears his emblem of the gaudy seed-bearer.'	List reinforces that Stanley is the typical alpha male; everything about him is indicative of masculinity and dominance – this extends to his relationship with men as well as women. Crude image = 'gaudy seed-bearer' – sexual potency and prowess is a significant element of his character.
Stanley: 'He sizes women up at a glance, with sexual classifications, crude images flashing into his mind and determining the way he smiles at them.'	Sexual objectification – views and judges women by how they benefit or appeal to him. Threatening, sexual dominance.
Stanley: 'He starts to remove his shirt.'	Emphasises his masculine dominance and the power of his physical presence. Sexuality and physicality.
Blanche: 'A cat screeches near the window. Blanche springs up.'	'springs' again – Blanche's movements are frantic at all times and reflect her mental instability and her vulnerability. Plastic theatre – use of sound. The 'cat screeching' is a motif and reflects the panic and anxiety felt by Blanche, even in the most normal of settings.
Stanley and Stella: 'She jumps up and kisses him which he accepts with lordly composure.'	Stella's openness with her desire for Stanley – contentment and equality in their feelings for each other. He has the dominance in the relationship and accepts her affection as if he is owed it.
Stanley and Stella: 'He stalks into bedroom, and she follows him.'	Stalks – predatory image; he is powerful and dominant. Stalking into the bedroom suggestive of his sexual dominance and foreshadows how dangerous he is in this environment – Blanche's rape. 'She follows him' – he is dominant and she is submissive.

Theme Focus: Group Task (AO1, AO2, AO4)

The Theme of Death – Scene 1, p. 10

This could be completed in pairs or as a solo task. In groups, students could all work tog prompts, or each group within the class could be given a couple of the prompts to work as class feedback or presentation. Independent ideas and interpretation should be enco used as a starting point for guidance.

1.
- Funerals as dignified and peaceful in comparison to the suffering and visually
- Sensory imagery, particularly grotesque visual and onomatopoeic auditory im of death. This powerful imagery makes the haunting quality of death and its
- There is no dignity in death, coffins and funerals are almost a façade, a fantas than the reality of death that Blanche had to live with.

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2.
- Repetition of 'I, I, I' and 'saw! Saw! Saw!' = hysteria and horror. The effect o
health and left her with trauma.
- Exclamatory statements – horror and suffering.
- Physical image of brutality, 'I took the blows in my face and my body!' – being
her mentally, it damaged her physically as well.
- The direct reference to the Grim Reaper suggests that death was Blanche's on
herself while she nursed her family.
- The grotesque imagery used emphasises the horror that she witnessed and its

3.
- All of those deaths! The long parade to the graveyard!
- that dreadful way!
- So big with it, it couldn't be put in a coffin! But had to be burned like rubbish!
- breathing is hoarse, and sometimes it rattles
- struggle for breath and bleeding
- Death is expensive
- The Grim Reaper had put up his tent on our doorstep!...
- Belle Reve was his headquarters!
- The horrifying images surrounding death might generate pathos from the aud
understand and sympathise with what she had experienced. They might even
blame that she directs towards Stella for leaving her.
- The juxtaposition between the horror of death and the expense of it reflects t
has endured.
- Personification of death in the figure of the Grim Reaper suggests the mental
in; it is almost as if the figure of death has been her only companion.

4.
- Exclamatory phrases and italics – emphasise Blanche's horror, emotional turn
- Triplication / triadic structures – emphasise the consistent horror and sufferin
remains with her even now.
- Speech of those who died – Blanche's recounting of the voices and pleas of he
she was with them, nursing them in their final hours.
- Lots of sentences begin with coordinating conjunctions – creates a sense of a
well as how immersed in death she was.
- Monologue – almost confessional and explosive at the same time, this is the fi
confront Stella but also the first time that she has been able to speak about w

5.
- The macabre, death and decay pervade this section of the text.
- The ideas of the supernatural, the sinister and the grotesque are evident throu
- The violent end of the DuBois family could perhaps create a sense of poetic ju
death having profited from slavery and violence in the past.
- The death of the family, and the subsequent loss of Belle Reve, symbolises the
- The contrast between the brutality of death and the peace of funerals reflects
behind something more appealing.
- Williams uses the Southern Gothic here to good effect to emphasise the death
the 'death' of Blanche with it. Her immersion in the world of death means tha
the world of death than in the world of the living.

Challenge/Extension:
- Death of the Old South – as the DuBois family are lost so is the legacy and ancestry
- Foreshadow the death of her mind and her sanity – it dies with the family and Belle

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1
- Use of plastic theatre to imbue setting and stage directions with meaning, largely re
Blanche. The 'blue' sky against the 'decay' symbolises her character – she holds on
old-fashioned traditions are fading.
- Stage directions used to describe Stanley present him as the aggressor, the alpha m
dominant. The way he sizes up women, his bright bowling jacket and his working-c
the audience recognises his dominance.
- Stage directions of the meat being thrown and the claustrophobic environment of t
relationship between Stella and Stanley.
- Blanche's initial description and her behaviour emphasise how out of place she is a

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Question 2

- **Marriage** – union between Stella and Stanley is a largely happy one; they share gen
and share a profound sexual connection.
- **Sexual attraction and lust** – in many ways sexual attraction and lust are more expli
compared to romance. Stella and Stanley have a passionate, physical relationship v
this is an important element of their relationship. Blanche also recognises power ir
behaviour to manipulate Stanley.
- **Familial** – the bond between the two sisters is evident and this is strengthened furt
the kind of life that they lived before New Orleans – Stanley feels threatened by thi
the marriage. Betrayals by family are more common but also more destructive and
and she also blames Stella for leaving her to cope with Belle Reve herself.

Question 3

- The metaphorical conflict between the Antebellum South and modern America is p
Stanley and Blanche – this is the most destructive conflict in the play.
- Blanche's conflict and inability to reconcile the truth of the past and the fantastical,
to believe in.
- Conflict between the sisters – the blame and bitterness that comes from the challe
choices, particularly when it comes to the fate of Belle Reve.
- Sexual conflict and tension – Blanche flirts with Stanley as a way to try to gain comp
creates sexual conflict resulting in her demise; she doesn't seem to understand hov
is; however, the audience does – foreshadowing of the trunk, etc. emphasises this.

Scene 3 – The Poker Night

Key Terminology for Scene 3 (AO1)

Dramatic or Literary Device	Definition	No
Aposiopesis	*Suddenly breaking off speech, or leaving speech fragmented or unfinished (often characterised by dashes or ellipsis).*	There are numerous examples of a of the most interesting moments a interaction between Blanche and M her past and she tries to answer hi
Zoomorphism	*When a character, object or place is given animal qualities.*	Most used here to characterise the uncontrollable, animal aggression, connected to Darwinism and the s hypermasculine setting of the pok
Diegetic sound	*Diegetic sound is sound effects and noises that come from the world of the play; they are 'natural' sounds and can be heard by both characters and audience alike.*	The sounds of Stella's beating and friends trying to restrain and calm diegetic sound.
Non-diegetic sound	*Non-diegetic sound is music and sound which is artificially placed into a scene. Non-diegetic sound can only be heard by the audience.*	What is interesting in the play, is th would normally be non-diegetic so characters and audience members this is an element of Williams' plas diegetic sound in this scene helps t makes the scenes of domestic viol witness.
Foreshadowing	*A hint or a warning of future events.*	Blanche's promiscuous undressing between the curtains foreshadows for male attention will bring about

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Critical Reading Log for Scene 3: The Poker Night (AO1, AO2, AO3)

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Scene	Question	Initial thoughts
Scene 3	What are your initial impressions of the setting after reading the focus on colour and lighting in the stage directions at the start of the scene?	Introduces the vivid and dominant qualities of masculinity and power.
Scene 3	This scene is titled: The Poker Night. What kind of associations do you have with poker, and why do you think that Williams chose to build this pivotal scene around the card game?	Poker is a gambling game where the best players conceal truths, take risks and place bets to gain advantages over others. The men may be playing the physical game but all of the characters – most significantly Blanche – are trying to improve their outcome through taking risks and concealing the truth. This scene foreshadows the closing scenes of the play.
Scene 3	What are your impressions of Mitch here? What kind of a character is he? How does he differ from the other men?	Mitch does not bear many similarities to the other dominant / alpha male characters. He is gentler and in many ways is more like the men of the Old South that Blanche is used to. He has manners and is more effeminate in some of his tastes – poetry, for example.
Scene 3	What impression does Blanche try to give to Mitch here? What lies does she tell? What truths does she give him?	Blanche tries to present herself as the archetypal southern belle – pure, chaste, educated and beautiful. She wants Mitch to think that she is a virtuous and pure option for his future. She does tell him the truth that she was a teacher and the origins of her family name. She omits certain truths when it comes to her being an 'old maid' as she is widowed, she also doesn't mention why she is no longer working as a teacher. Blanche also tells Mitch that she is not used to drinking alcohol.
Scene 3	What do you think about the interaction between Stanley and the other men when they try to restrain him? What impressions do you get of him and how the men view him?	There is a sense of genuine affection towards Stanley when they try to calm him down; this reinforces his position as alpha male within their 'pack'. They seem to value and respect him for his strength and dominance and seek to protect him from himself, knowing that he will be devastated by what he has done to Stella, rather than stopping him to help Stella.
Scene 3	Look at the comments that Mitch and Eunice make about Stanley and Stella's relationship towards the end of the scene – what does this tell us about the relationship?	Stella and Stanley's relationship is clearly very volatile and passionate. Their comments reflect the attitudes of the time, that domestic violence and aggression is commonplace in homes and that it doesn't detract from love. In some ways, Mitch's reaction is most interesting as he is the gentlest of the male characters and even he excuses the violence as part of normality.

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Close Analysis of Key Quotations: Scene 3: The Poker Night (AO2)

Scene 3: p. 29

- Juxtaposing attitudes towards manners and social etiquette foreshadow the conflic
- The conflicting attitudes reflect the irreconcilable conflicts between the two Americas –
- Blanche's language is constructed using pleasantries reflective of the Old South and
- Stanley's language is coarse and dismissive, reflective of his impatience with Blanche

Scene 3: p. 31

- The stage directions heighten the sexuality that Blanche tries to express; her body l sexually charged and purposely so to gain attention from characters like Mitch
- The movement into the 'light' symbolises her desire for attention but the light is als desire to not be viewed in full light
- 'indolently' is not necessarily a comment on Blanche's laziness but reflective of her and waits for a man to approach her and protect and support her
- 'Rhumba music' is often associated with love, passion and sexuality; in this way it is reflects Blanche's motivations here
- In terms of staging, this takes place in the bedroom but in full view of the men in th and passion which pervades the play and Blanche's hamartia

Scene 3: pp. 31–32

- Active verbs 'jumps up' and 'crossing' reflect Stanley's dominant and aggressive nat figure here
- The stage direction highlights the rising tension; the numerous clauses and alliterat increasing frustration and anger
- The fact that Stanley 'stops short at sight of Blanche' foreshadows the tragic climax
- Williams emphasises the ongoing power struggle between the two characters here Blanche's refusal to avert her gaze
- This interaction symbolises the clash between the Old and New South
- Blanche's ability to return his look 'without flinching' suggests a strength of charact Stanley for power and dominance in the home, and by proxy over Stella

Scene 3: p. 34

- Use of plastic theatre in the lighting here symbolises Blanche's desire to hide from
- 'light' symbolises Blanche's fragile mind and her desire for fantasy and not reality
- There is irony here as Blanche tries to present herself as a chaste, southern belle w actions' through her sexual relationships
- Her creation of this persona for Mitch's benefit reflects the traditions of the dying G as passive and vulnerable
- Explores the desire for human companionship and how far individuals might go in t

Scene 3: p. 35

- Zoomorphic qualities of Mitch are comical and highlight how there are no gallant m his clumsiness emphasises that the old ways are dead and he is the best substitute
- The stage direction 'dancing bear' suggests that Mitch is also performing or being c
- The fact that Blanche 'waltzes' reflects her educated and higher-class background
- The 'romantic gestures' symbolise her desperate need for romance and gentility bu to be viewed in a certain way
- Mitch's 'awkward imitation' foreshadows the impossibility of their relationship
- This physical juxtaposition highlights how there is no place for Blanche in New Orle poor substitute for the wealthy, aristocrats of the Old South

Scene 3: p. 35

- Predatory imagery and zoomorphism in 'stalks fiercely' reflect Stanley's dominance powerful and active in this moment
- The adverb 'fiercely' emphasises his aggression and desire for violence
- 'portieres' are a symbol of femininity and boundaries, here; Stanley's ability to mov portieres into the female space highlights his authority over his home but also conv boundaries and invade female spaces
- His movement 'through the portieres into the bedroom' foreshadows his rape of Bl defined by sexuality and sexual dominance

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- The repetition of monosyllabic language in 'drunk', 'thing' and 'you' highlights Stell in this setting, despite its domesticity
- The animalistic imagery and the dehumanising 'thing' suggest the difference in clas couple; it could also drive Stanley's violent reaction as it implies that Stella looks dc her because of his Polish, working-class roots

Scene 3: p. 38

- The violent imagery in the stage direction is suggestive of Stanley's extreme behavi if not being physically abusive, he is violent in his passions and desires
- This almost oxymoronic statement reflects the extremes of Stanley's character but exciting about him – he is full of passion and vitality, and is the antithesis of what sl
- The exclamatory cry is almost animalistic and out of control, revealing that Stanley n
- This moment reflects the sexual desire and passion which forms the basis of this m and aggression could symbolise the vitality and fast-paced environment of new Am

Scene 3: p. 38

- The short syntax, 'They stare at each other', implies a moment of equality in their r other', reflecting how they share a deep connection
- Zoomorphic, animal quality in 'low, animal moans' emphasises their passion and ne almost more than human, it is shown to be based on primal need and instinct
- The fact that they 'come together' highlights the strength of their love – being apar them physical pain
- This passionate reunion emphasises Stella's ability to adapt and survive, finding her something that Blanche is unable to do

Getting Ready for Scene 3: The Poker Night: Pre-class Preparation (AO1, AO2, AO3, A

1. Introducing Mitch

Observations of Character Behaviour and Traits	
Considerate and loyal son who cares deeply for his mother and adopts the more traditionally female role of caregiver. As well as caring for his mother, he also feels guilty about leaving her, making him the antithesis of the other men in the Quarter.	'I gotta sick mother in at night... She sa enjoy it. All the wh
Intrigued by Blanche because of her incongruity, suggesting how he is also different from the traditional male figure found in this environment.	**'Hello. [*He stares* *'He crosses slowly back at Blanche ar realises he still has embarrassed laugh**
Both Blanche and Mitch have experienced the loss of a loved one which bonds them.	**'And if God choose, I shall but love thee 'The girl's dead now she give me this. A**
Impressed by Blanche's education and breeding. Easily manipulated by her, gives her the compliments that she wants, making him the opposite to Stanley, who sees through her act.	'You may teach sch old maid.'
Mitch is clumsy and unpractised in the art of romance – he is the antithesis of the gallant men of the Old South.	**'We've – been drin *'Mitch is delighted like a dancing bear**
Despite Mitch's sensitivity, he is accepting of the domestic violence within Stanley and Stella's relationship.	**'Ho-ho! There's nc crazy about each o**

2. Blanche's Desire for Attention

Blanche: 'Wait till I powder before you open the door. Do I look done in?'	*'She takes off the blo brassiere and white*
Stella: 'You're standing in the light, Blanche!' Blanche: 'Oh, am I!' *She moves out of the yellow streak of light.*	*Blanche moves back her arms and stretc the chair.*
Stanley... stops short at sight of Blanche in the chair. She returns his look without flinching.	*She has slipped on*

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3. Reward any relevant observations of techniques. These may include:
   - Light imagery and lighting
   - Colour imagery
   - Barriers – portieres, clothing, etc.
   - Physicality of Blanche's body language, particularly verbs and adverbs which r
   - Use of make-up, lighting and costume to create her own 'costume' enabling her
   - The physical conflict between Blanche and Stanley, reflective of their sexual te

4. For the critical quotation aspect of the question, reward any valid interpretation an

Getting Ahead of the Game: Extension and Challenge Material for Scene 3: The Poke

The Game of Poker and Its Meaning

Reward all choices and any valid comments or observations made in the note-taking acti

Student In-class Consolidation Activities

Van Gogh's *The Night Café* and the Opening Stage Directions, p. 27

This activity is differentiated with the tasks becoming increasingly more challenging, allo opportunities. There is also scope for this to be completed in groups with teachers direc tasks, again allowing for differentiation.

1.
   - Bright, harsh, primary colours are used
   - Often connected to the male characters and objects that are associated with t
   - The bright, powerful lighting highlights their dominance while everything outsid

   There is a picture of Van Gogh's of a billiard-parlor at night. The kitchen now sugg **brilliance, the raw colors of childhood's spectrum**. Over the **yellow linoleum** of t bulb with **a vivid green glass** shade. The poker players--Stanley, Steve, Mitch and **blues, a purple, a red-and-white check, a light green**, and they are men at the pe **coarse and direct and powerful as the primary colors**. There are **vivid slices of w** bottles and glasses. The bedroom is relatively **dim with only the light that spills b** the wide window on the street.

2. 'nocturnal' has sinister connotations and when combined with the 'lurid brilliance' which is present in this scene – particularly for Blanche, who cannot hide from the

3.
   - Harsh, bold qualities
   - Dominance and power
   - Quite jarring and uncomfortable to look at
   - Williams may have used this painting to emphasise the uncomfortable clashes Stella and Stanley, Blanche and Stanley, men and women, etc.

4.
   - If the painting reflects ideas of toxic masculinity, then it emphasises its aggres
   - The clash of colours is aggressive and unforgiving, much like Stanley.
   - The figures in the painting are isolated or hunched over tables, perhaps reflec masculinity does not make for harmonious or supportive friendships for men.
   - The stage directions are almost hyperbolic in their use of colour and sensory i experience is full of vitality and virility – this is the true measure of a man in th

Extension Task 1:

- Personal response required in relation to whether students think that van Gogh wa
- Van Gogh's purpose relates to the Poker Night scene because it brings together str and masculinity along with a desire to win and gain authority in the game of poker.

Extension Task 2:

- Personal response required and all valid interpretations should be rewarded.
- Discussion could refer to the discomfort felt by the viewer which could reflect the f audience gets during this scene.

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Character Focus: Group Task (AO1, AO2)

Blanche, Stanley and Mitch

This could be completed in pairs or as a solo task. In groups, students could work togeth
the prompts as a starting point for their analysis, and then ideas could be shared as class
of differentiation, the Blanche and Stanley extract is shorter and easier to analyse; the M
longer, could be split into two sections to accommodate for bigger or mixed ability grou
interpretation should be encouraged, but the following ideas could be used as a starting

Mitch and Blanche:

1.
   - Blanche uses her education and academic intelligence to wield power over Mi
   - Blanche draws attention to her lineage and heritage to position herself as soci
   impressed by.
   - She lies and constructs a fantastical backstory for herself to paint herself in th
   Mitch. For example, knowing that he has a sick mother, she tells him that she
   because she is run-down, thus presenting herself as a caring and nurturing fer
   would appreciate.
   - Blanche manipulates Mitch by making him feel needed; she asks him to under
   masculine pride.

2.
   - Mitch's dialogue is constructed largely through questions and interrogatives.
   - The questions that he asks are probing; for example, he questions her marital
   her age. This demonstrates his desire to know specific information about her
   suitability for marriage.

3.
   - He is impressed by her southern belle charms and is captivated by her.
   - In many ways, Mitch constructs a fantasy impression of Blanche, instantly beli
   not, just as she constructs an idealised version of herself for him.
   - Mitch views her as unique and impressive, almost instantly viewing her as the

4.
   - Mitch and Blanche do share traditional values and definitely strike up a genuir
   appreciating sensitivity, kindness and gentleness in an otherwise rough world.
   - The problems which could arise will come from Blanche's past; while her reco
   sensitive qualities is genuine, once he discovers her sexual history then their r
   - In addition, while more sensitive, Mitch's lack of intellect and understanding c
   South mean that their relationship is untenable.

Blanche and Stanley:

1.
   - Stanley ultimately has the power in the relationship, but Blanche mistakenly b
   as well. While she may not see herself as more powerful than Stanley, she do
   to exert over him – a foolish error reflecting her naivety.
   - Stanley exudes masculine dominance and patriarchal authority in every aspec
   dominance and sexual prowess are entirely evident in this extract.
   - Blanche tries to assert her dominance through the use of her female sexuality
   a tool to obtain power over Stanley and the other male characters.

2.
   - Stanley's declarative short syntax reflects his lack of patience with Blanche an
   meaningful conversation with her.
   - He also uses exclamatory statements reflecting how he expects her to obey hi
   - When he stops and looks at her as she reclines on the chair, she misreads his l
   appreciation while the audience recognises his look as one of a predatory natu
   remove the threat to his authority and reinstate his place at the top of the hie

3.
   - Stanley clearly has the upper hand here as the patriarch and sexually dominan
   - Blanche uses her sexuality but also her manners and charms to try to gain pov
   during the poker night.
   - In some ways, Blanche does indeed have power as she does have an impact o
   drive him to anger and frustration during the scene, thus creating the conflict
   - Metaphorically, the power struggle in this extract reflects the battle between
   recognising that the Antebellum South does in fact hold some sway in his hom
   his dominance.

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Close Textual Analysis (AO1, AO2, AO3)

The Reconciliation between Stanley and Stella

Largely personal responses here; however, these are a few ideas or pointers which could

- Stanley's sexualised presentation 'dripping' wet and in 'clinging' underwear redefin sexual prowess.
- It could also present him as pleasing to the female eye, making Stella's desire for hi more acceptable in the eyes of the audience.
- Stanley does seem emotionally distraught that Stella left him; his isolated appearar almost childlike.
- Stanley uses infantilised language when referring to Stella (baby, baby doll, etc.) re dominance in their relationship.
- The song 'Paper Doll' is about the breakdown of relationships, and in this way it cre at this point in the play as he suffers because of the temporary loss of Stella.
- The 'blue piano' is a motif used throughout the play to reflect the vibrancy of New The use of both 'blue piano' and 'Paper Doll' symbolises the passions in Stanley's lif
- When calling for Stella, Williams uses repetition of her name, zoomorphism and ex Stanley's violent desperation.
- The techniques used reflect his violence and aggression in all aspects of his life.
- There is also a notable absence of apology or persuasive language; Stanley's bellow affectionate term 'sweetheart' are enough to demonstrate his guilt for Stella, with with apologies.
- Stella is shown to be stereotypically feminine and beautiful with her hair loose and of Stanley's masculine figure.
- Williams uses soft, feminine imagery and images of passivity to juxtapose her with
- When Stanley 'presses his face to her belly' he could be expressing his regret for abu also symbolise that his apology is directed entirely to his child – a child which symbo
- The reconciliation presents parallels between the two characters, suggesting that t reconciled. They 'stare at each other' and 'come together with low, animal moans' their reunion.
- However, Stanley is the instigator in the sexual reconciliation, and while Stella desi understands the power that he has over Stella by allowing her to express her desire
- Sexual desire and lust are presented through the active verbs of 'snatches', 'lifts' a physicality and passion.
- Stella is a willing figure in the lovemaking; she 'raises [Stanley] level with her', instig
- The zoomorphic 'animal moans' symbolise that their physical connection is almost

Theme Focus (AO1, AO2, AO3)

The Theme of Love, pp. 37–38

All valid personal responses should be awarded, but here are some ideas which could be u

Critical statement	Agree or disagree?	Reasons
Stella has found freedom of sexual expression with Stanley, but in doing so she has imprisoned herself in marriage.	Personal response	Stanley and Stella share equa Stella enjoys the sexual pleas their relationship, but in orde has to remain in an abusive re
Stanley and Stella are mutual victims of lust, passion and desire.	Personal response	Both characters are almost ob each other like oxygen. Their blinds them to any toxicity in
Stella's female ability to reproduce gives her a power over Stanley in their relationship. He loves her desperately for enabling him to solidify his position as an American.	Personal response	Stella's pregnancy gives her p reacts to her pregnant belly s child or Stella during her preg chance to become a true 'Am important that it is Stella whc power of her Southern blood ability to adapt and thrive in

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Critical statement	Agree or disagree?	Reasons t
Stanley loves Stella deeply, madly, passionately – she is at the centre of his very existence.	Personal response	The physical weakness and er of Stanley here in contrast to as a figure of power and dom desperate and weakened witl sense of control and leadersh
A twenty-first-century audience will recognise that this is not a relationship of love built on passion and mutual respect, but an abusive, coercive relationship where Stanley controls and manipulates Stella into staying in a violent home.	Personal response	Irrespective of Stanley's genu hard for a twenty-first-centur decision to return and remair Stella, almost 'love-bombing' He uses every tool at his disp behaviour, his physical appea manipulate Stella, and the au pattern of behaviour and will
The love between Stanley and Stella is pure, passionate and essential to their very existence: one cannot exist without the other.	Personal response	The parallels in their physical required to communicate em They are pulled together by a both half a person when not t
For Stella and Stanley love and lust are interchangeable – to desire each other is to love each other.	Personal response	Their reconciliation is physica not detract from the powerfu Stella and Stanley, their physi such a deep, passionate, rom

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

- Blanche's deep love and affection for Stella is shown here; this is one of the few tim genuine desire to protect and care for her younger sister, thus making this a mome likeable character.
- Sets us up for the passionate and aggressive quality of Stanley and Stella's marriage sister as she cannot understand why Stella would stay with Stanley.
- Presents Stanley as the dominant, alpha male figure in the group – the men try to c great affection and respect for him during his violent fit.
- Gives insight into the reality of violent and aggressive home environments – somet growing up.
- Mitch is shown to be the antithesis to Stanley here, demonstrating real regret and s him an unusual man in this hypermasculine world.
- Pivotal moment in a pivotal scene which sets the events in motion for the tragic clir

Question 2

- Mitch is presented as a sensitive male character who is juxtaposed with the other n Williams' desire for different kinds of masculinity in the modern world. If Stanley is
- Mitch's genuine interest in and attraction to Blanche presents him as her chance fo new start.
- Mitch is shown to be lonely and struggling with the emotional toll of caring for his s personal need for connection and female companionship.
- He is intellectually inferior to Blanche and is almost presented as the fool when con Old South that Blanche would have been used to.
- He has a genuine belief in love, companionship and romance; he also has a tragic lo parallel which Blanche exploits to increase the initial connection.

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Question 3

Agree:

- Blanche's physical expressions of desire (undressing and the chair pose) lead to the co she thinks that she is invoking feelings of desire from him and the other male characte
- Stanley's desire to be obeyed as the patriarch in his home leads to his violent abuse reactions towards his friends – this leads to his despair at the close of the scene.
- Stanley and Stella's all-consuming passion and desire for each other mean that they Stella's return to Stanley despite him beating her alludes to a pattern of behaviour to continuously place herself in harm's way.
- Stanley's burning passion and desire for Stella display a weakness in his character; v man and is presented as a shadow of his earlier self.

Disagree:

- The passionate reconciliation of Stanley and Stella reflects the genuine, deep-roote other – it is a love too great to be expressed in words, it can only be expressed thro
- Blanche seeks out passionate relationships, seen here through her physical acts, sy in her life because she is missing these emotions – she craves the joy that passion a
- Stanley and Stella's passionate desire for each other has brought them the greatest physical manifestation of their union and symbolises the security of modern Americ consequence of passion and desire.

Scene 4 – Scene 5: Blanche and the Aftermath of the Poker Night

Key Terminology for Scene 4 and Scene 5 (AO1)

Dramatic or Literary Device	Definition	
Social Darwinism	*An idea taken from the natural world which celebrates the 'survival of the fittest'. It also draws on ideas to do with the creation of a superior race and has been used to allow for the promotion of eugenics (a way of arranging social matches to engineer the strongest reproductive genes), racism and social inequality.*	Blanche's negative background and hi belief that she and something which h Blanche's belief tha from youth and be reveals ideas of So status in society as
Hamartia	*The fatal flaw which drives the tragic hero towards their demise.*	Desire and the nee hamartia. In Scene experiences with d understand Stella's are pivotal in unde experiences of des
Symbolism	*The use of an idea or object to represent ideas or qualities.*	The opening stage almost Madonna q mother of modern The streetcar name flaw that has broug The mirror and the symbolic meaning.
Double entendre	*A word or phrase which has two interpretations; one of these interpretations will be of a sexual, risqué or indecent tone.*	Blanche's interacti reference to her as entendre and emp and attraction lead
Hyperbole	*An over-exaggerated statement.*	The repetition of 'y emphasises just ho Blanche's predator Blanche's referenc 'survivor of the Sto designed to reinfor

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Critical Reading Log for Scene 4 and Scene 5 (AO1, AO2, AO3)

These answers and notes are provided for guidance only and should not be viewed as the

Scene	Question	Initial thoughts
Scene 4	How is Stella presented in the opening stage directions? What are your impressions of her here and how is Stanley's presence felt even though he is not there?	Stella is presented as serene and almost angelic, perhaps even using the imagery of the Madonna. She is basking in the pleasure of the night before. Stanley's bright pyjamas are clearly visible on the floor, making his presence felt even when he is not there.
Scene 4	Who do you agree with the most when it comes to the two sisters discussing Stanley and his behaviour? Is this a moment where the audience feels more connected with Blanche or do we still have sympathy with Stella?	Personal response on the whole, but hopefully students will land more on the side of the twenty-first-century audience, who would worry for Stella staying in an abusive relationship. Possibly more sympathy shown for Blanche, whose attitude to the domestic violence is more aligned with modern views. However, there may still be sympathy for Stella given her deep love for Stanley and the difficulty she would have in leaving him.
Scene 4	What do you notice about the two sisters' feelings about and experiences with desire? Do they share any similar feelings or is their understanding of desire completely opposite?	This scene is pivotal in showing the sisters' very different understanding of desire. Stella's desire for Stanley is almost obsessive and she needs him desperately. Part of her desire for him comes from his violent, hypermasculine behaviour which is the antithesis of the men she would have known growing up. Blanche believes that this sort of physical desire is brutal and unhealthy. She believes that Stella has been blinded by Stanley's physical appearance and understands that desire can be exploited as a currency. Although both sisters experience desire, the consequences of and life experiences with desire are contrasting.
Scene 4	What do you think is going through Stanley's mind when he overhears Blanche's derogatory comments about him, and then again when he smiles at her at the end of the scene?	Possibly a strong desire to eliminate her as she threatens his dominance in his home; he may be a little insecure given the difference between his background and Stella's and resents Blanche for what she represents and tries to awaken in Stella. His smile is predatory and threatening, foreshadowing his destruction of her.
Scene 5	What do you notice about Blanche's mental state in this scene? Why is she so anxious, and how does Williams present her increasing anxiety?	She is increasingly nervous and almost hysterical in parts. Her desire to construct a fantasy and to hold onto the past is really evident here through her letter to Shep and her reference to her fading beauty and ageing. She is nervous around Stanley and as he starts to expose her, she loses all sense of control. This is presented through the hyperbolic nature of her flirting and use of language as well as her increased reliance on Stella and alcohol. The moment when she looks in the mirror is also significant here.

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Scene	Question	Initial thoughts
Scene 5	How is the conflict and power struggle between Blanche and Stanley developed here? Who do you think has the power by the end of the scene?	Both characters try to rely on desire and sexuality to gain power over the other. Blanche tries to flirt with Stanley once again, trying to make him like her. Stanley uses the knowledge that he has gained from talking to men against Blanche, using her sexually active past to shame her. Stanley has the power at the end of the scene, as even though he is absent, Blanche's interaction with the young man is her need to try to regain some sort of control over her life.
Scene 5	What do you notice about the different interactions with men that Blanche has during the scene? Does she interact with Stanley, the young man and Mitch in the same way? Why? Why not?	Blanche tries to flirt with Stanley, using her intellect and background to try to gain the advantage. With the young man, she is predatory and sexually overt, using him to make her feel beautiful but also revealing her weakness in the face of desire. With Mitch she plays the role of the innocent, pure, southern belle, making him go through the traditions of courting. She adapts to try to gain power and advantage in any situation, using her femininity as her weapon.

Close Analysis of Key Quotations: Scene 4 and Scene 5 (AO2)

Scene 4: p. 46

- The aposiopesis suggests that even Stella can't explain the power of her physical de
- Stella's statement is pivotal in understanding how she views desire; she sees physic communication without words
- The reference to the 'dark' emphasises the mysterious and inexplicable feelings tha
- The 'pause' could reflect her uncertainty; almost as she tries to explain and justify h how words can't explain it
- The explanatory tone is almost condescending towards Blanche and implies that St and how to survive in modern America is far more advanced than Blanche's

Scene 4: p. 46

- Symbolism is used here, referring to the destructive nature of desire which has led to this place – both physical desire and the streetcar itself are symbolically linked
- Blanche's experiences with desire juxtapose Stella's entirely; she sees it as a destru
- Sexual imagery and double entendre are used here to reinforce the destructive anc 'bangs' through people, before moving onto the next person
- Sexual imagery / rape imagery is used in 'up one old narrow street and down anoth desire is aggressive and actively takes from women before moving on
- Blanche's comments on desire foreshadow her rape and tragic demise at the end o sexual depravity before the events of the play

Scene 4: p. 47

- Hyperbole and exclamatory statements emphasise Blanche's disgust and horror tov sister's love for him
- A metaphorical statement which shows the prejudiced and discriminatory attitudes the new American identity threatens everything that they stand for: a conflict playe during the play
- Social Darwinism is used here to emphasise how Blanche believes that she and her like Stanley
- Zoomorphism and predatory imagery are used to emphasise Stanley's violent and a
- The italics reinforce her disgust that Stella would allow herself to be controlled by s
- The passive verb 'waiting' when combined with the exclamatory reveals Blanche's c how she allows herself to be treated

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Scene 5: p. 53

- Assonant sounds used here reflect Blanche's fragility and vulnerability; they reinfor
- 'Have got to be' is almost imperative – commenting on gender roles and how, in he from their feminine charms and beauty
- The animal imagery of 'butterfly wings' emphasises a gentle beauty and fragility bu
- Light imagery in 'glow' alludes to Blanche's need for disguise and to present a speci
- The juxtaposition of 'temporary magic', which alludes to fantasy and fairy tales, wit one night's shelter', alludes to the two lives that Blanche has to live. On one hand, magic, while on the other, she has to exist in the worst aspects of reality, selling he
- This reference to her experiences of desire reveals how brutal and aggressive her e have become; however, she still pursues the fulfilment of desire: this is her hamart

Scene 5: p. 58

- The door is one of many physical barriers in the play; here, Blanche releases the ob street having received the validation that she required
- Her flirtatious 'blow[ing] a kiss' when juxtaposed with the young man's 'dazed look is in complete control of the situation and the young man doesn't even seem to rea
- The description of her standing 'a little dreamily' alludes to her desire for magic an here as in her mind, a young, attractive man has found her beautiful and fuelled he
- The appearance of Mitch at this moment is dramatically significant as it reinforces t truly wants
- Mitch's appearance also creates pathos as the audience witnesses how his feelings and emphasise that she is playing a dangerous game of trying to balance two sides will ultimately fail
- Blanche's contentment after fulfilling her desires shows that she does understand t physical intimacy but also that she is as addicted to fulfilling her desires as her siste
- The 'bunch of roses' is a traditional symbol of romance and emphasises the purity a intentions – he is presented to be the true-hearted lover

Getting Ready for Scene 4 and Scene 5: Pre-class Preparation (AO1, AO2, AO3, AO4,

Scene 4: The Stage Directions – The Sisters, p. 40

Reward all valid interpretations, but these are some pointers which could be used as res

1.
   - Plastic theatre is used to create pathetic fallacy where the 'early morning sunl
   - The 'serene' quality of her 'face' conveys an almost religious image consistent child – this emphasises Stella's contentment in her role as wife to Stanley and
   - The audience's attention is drawn to her pregnant stomach reinforcing that ca symbolises the birth of the modern America and the death of the Old South.

2. The presence of the comic symbolises how she has willingly left behind her educati read comics, not great works of literature – reveals her immersion into the new wa

3.
   - 'Eastern idols' emphasises that Stella is at peace but also that she has accesse passionate lovemaking with Stanley.
   - The combination of this post-coital bliss with her contentment at her new mat this life with Stanley on every level.
   - The word 'narcotized' has connotations of drugs and addiction suggesting the of her desire for Stanley.

4
   - The messy kitchen with the 'remains of breakfast' and evidence of the poker r presence in the home is unchallenged – even when he is physically absent the there and the threat of him returning at any moment.
   - His discarded 'gaudy pyjamas' reinforce his sexual presence and sexual domin
   - His lingering presence seems to comfort and please Stella; she feels like he is a her obsessive desire. Blanche also feels his presence, but it unnerves her, as t

5.
   - The 'sky of summer brilliance' has connotations of new beginnings and new lif new day for Stanley and Stella, and that all actions of the previous night have
   - The open 'outside door' fuels the sexual frustration and passion in the home; being able to witness and hear everything that happens in a home.

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6.
- Blanche appears outside the home, emphasising her lack of place in the marit
able to enter.
- Blanche's lack of sleep contrasts with Stella' peaceful countenance in bed – re
desire and passion: Stella is brought contentment while Blanche becomes anx
- The active, frantic movements that Blanche displays juxtaposes Stella's post-coita
different the two sisters are. Stella has happily adapted to survive and thrive in th
Blanche is scared and unnerved by its brutality and violence. This sets us up for th

7.
- At peace with her life, contented (physically, emotionally and sexually).
- Comfortable and attuned to the world of modern America and everything tha
- Almost obsessive in relation to her relationship with Stanley and the physical
- A symbol of perfect motherhood in modern America, successfully bringing tog
America through her contentment and joy in pregnancy.

8.
- Becomes more emotionally unstable and fragile after what she has witnessed
- Her inability to accept or understand what she has seen emphasises that there
new America, unless it is willing to change and adapt.
- Physically and emotionally weakened by what she has experienced, and trapp
escape or survive.

9.
- Williams uses the different attitudes and responses of the sisters to symbolise
America – only if the Old South is willing to change and adapt can it hope to su
- It also reflects the different attitudes and experiences to the pursuit and fulfil
on the physical aspects of desire and its sensations, accepting that aggression
powerful feelings.
- Blanche sees desire as an entirely dangerous and threatening feeling which de
lasting pleasure.

Scene 4 and Scene 5: The DuBois Sisters and Desire

Reward all valid interpretations, but these are some pointers which could be used as res

Stella	Possible
• What kind of imagery and language does Williams use in Stella's speech and actions to convey her enjoyment and pleasure with her experiences of desire? • What can we infer about Stella's experiences with desire and passion? What has her life with Stanley and her experiences of desire been like? • Do you think that Stella's experiences with desire have brought her largely joy or pain? • In your opinion, how do you think Stella would describe desire and the impact it has had on her life?	• Religious imagery, light and pea Violent and aggressive lexis and Images of physicality and sexua • Despite the violence and aggre Stella's experiences with passic positive. She is almost addicte Stanley and finds their physical heightens their intimacy. • Her experiences with desire ha • Stella finds desire has awoken enjoys; she feels that the pleas negative experience. Desire ha diverse New Orleans.
Blanche	**Possible**
• What kind of imagery and language does Williams use in Blanche's speech and actions to convey her experiences with desire? • What can we infer about Blanche's experiences with desire and passion? What has her life with men and her experiences of desire been like? • Do you think that Blanche's experiences with desire have brought her largely joy or pain? • In your opinion, how do you think Blanche would describe desire and the impact it has had on her life?	• Violent and aggressive languag imagery are used to describe B She is less fanciful in her obser that – for her – desire is somet by men only. • Blanche seems to have suffere experiences seem punctuated she is used to fulfil male desire like with the young man, there destructive about her desires. • Blanche's experiences with des have emphasised her lonelines standard. When men want to are mere objects; however, wh they are ostracised. • Blanche finds that desire has h that it forms a significant aspec escape from. She fears desire yearns for physical intimacy to

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Getting Ahead of the Game: Extension and Challenge Material for Scenes 4 and 5 (A

Key Motifs, Symbols and Images

Motifs, Symbols, Images	Connected Characters	Quote and Page Reference	Notes on D
The Streetcar Named 'Desire'	Blanche	'the name of that rattle-trap streetcar that bangs through the Quarter, up one old narrow street and down another...' p. 46	• The streetcar ind Elysian Fields but desire and its cor • It takes her on a j
Light and Shadow	Blanche, Stella	*'her face is serene in the early morning sunlight.'* p. 40 'soft people have got to – shimmer and glow – put a – paper lantern over the light.' p. 53 *'There is a little glimmer of lightning about the building.'* p. 56	• Stella is in the ligl and fulfilled in he • Blanche hides fro dimmed light and hiding the truth. and her past.
Madonna Imagery	Stella	*'One hand rests on her belly, rounding slightly with new maternity.'* p. 40	• Stella's maternity • As well as this im blue, emphasisin generation.
Colour Imagery	Stanley and Blanche	*'gaudy pyjamas'* p. 40 *'green and scarlet silk bowling shirt'* p. 50 'Right on my pretty white skirt!' p. 54	• Stanley's continu primary colours e and masculinity. • They are also a vi and his behaviou • Blanche's symbol she tries to prese her purity is a fa • White also symb
Sexual Imagery	Stanley, Blanche	*'gaudy pyjamas'* p. 40 *'she puts a cigarette in a long holder.* 'Could you give me a light?' p. 56 'You make my mouth water.' p. 57 'It would be nice to keep you, but I've got to be good and keep my hands off children.' p. 57	• Stanley's domina pleasure at their of virility and sex introduced in the start of the play a him throughout. • Blanche's overt, emphasised here and reveals her n • Her flirtatious an evident throughc more disturbing l desires and beha
Violence and Aggression	Stanley, Stella	'It's always a powder keg. He didn't know what he was doing...' p. 41 'He smashed all the light-bulbs with the heel of my slipper! *She laughs.* p. 41	• The consequence violence are felt violent as he is pa • Stella is excited a forms part of her
Animal Imagery / Zoomorphism	Stanley, Blanche	'animal force' p. 45 'He acts like an animal, has an animal's habits! p. 47 'Bearing the raw meat home from the kill in the jungle!' p. 47 'butterfly wings.' p. 53	• Stanley's alpha m are established a Blanche criticises conflict between • Blanche's delicat play's outset and • The juxtaposition symbolises the ir tradition and mo

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Motifs, Symbols, Images	Connected Characters	Quote and Page Reference	Notes on D
Poker and Gambling	Stanley	'when men are drinking and playing poker anything can happen.' p. 41 'He promised this morning that he was going to quit having these poker parties, but you know how long such a promise is going to keep. Oh, well, it's his pleasure.' p. 42	• The game of poke status; Stanley's p dominance. • He is dealt the m play, while Blanc
Barriers and Boundaries	Stanley, Blanche	'But how could I stay here with him, after last night, with just these curtains between us?' p. 45 *'Stanley enters from outside. He stands unseen by the women.'* p. 46	• The fragile barrie bedroom and the tension and claus in general; here, • The barrier or ou overhear Blanche plan to remove h
Trains and Locomotives	Stanley	*'Under cover of the train's noise Stanley enters from outside.'* p. 46 *'Another train passes outside. Stanley hesitates, licking his lips... when the train has passed he calls through the closed front door.'* p. 47	• Here, the train – development – g himself. This sym • It is also phallic a home and the su • In the rest of the of modernity, but
Music	Stanley	*'the blue piano is heard.'* p. 57	• The blue piano sy setting of New O who is a symbol • Blanche is also as and singing – but through the blue
Mirrors and Reflections	Blanche	*'she raises herself wearily to her feet and picks up the hand-mirror.'* p. 56	• Blanche's desire the world has be here, she forcibly before trying to s • The mirror shows this is why she ki as she is trying to beautiful, like hin

Student In-class Consolidation Activities

Context Focus (AO2, AO3)

The Clash between the Old and New

1.
   - As sub-human, as a less-developed species. She values men by their breeding wealth, so men from a working-class background or immigrants do not registe
   - She sees immigrants and working-class men as underdeveloped humans beca kinds of men would have worked the plantations surrounding Belle Reve.
   - Survivors of the antebellum way of life may well have blamed working-class men believing that they should have known their place in the hierarchy and remained

2.
   - It is possible that members of the Old South may have believed that modernit destroying their way of life and eradicating their traditions – which they value
   - By referring to the Stone Age and Stanley as a drawing from an anthropology suggesting that the new American man who emerged post-war, may have bee desire to succeed in industry, rather than acting with thought or emotion.
   - Williams' own experience with his violent father may be relevant here as Stan and his violent rages cause great destruction to anyone gentler.

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3.
- Even though mixed-class and mixed-race marriages are essential to ensure the highlights the prejudice and judgement that comes from these relationships.
- Blanche feels strongly that Stella has married beneath her and is scathing of S Stanley's lead. This is clearly an example of prejudice as Blanche is traditional man is active and provides, therefore her issue is with Stanley's Polish blood.
- It is possible that Blanche represents the voice of the Old South who feared th marriages would 'dilute' their bloodlines and reduce their influence in Americ

4.
- Blanche seems to allude to the Old South being the place where education, in Her desperation to cling on to them and her attempt to persuade Stella to lea these elements are to the continuation of the Old South.
- If poetry, music and learning are associated with the Old South, then Williams m fantastical elements of that time, and how it is now disappearing, and that all th

5.
- The total eradication of the past and everything that they associate with that and tradition.
- Blanche makes reference to 'the dark march towards whatever it is we're app modernity which those with traditional values might find truly terrifying becau where they are powerless.

Group Task: Character Focus (AO1, AO2, AO3, AO5)

Blanche: Tragic Victim or Predatory Villain?

This task can be completed entirely in groups, or the first task could be completed indivi could take place as a whole class activity. It would also be possible to conduct the debat being involved would be too tricky to manage.

Quotations can be sorted according to personal choice. While there are some statements one side of the argument, ultimately all statements can be used interchangeably as long as

For stretch and challenge, students can also draw on supporting evidence from elsewher differentiated further by stating whether students can make general references to event whether they have to use specific quotations.

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

- Key scenes reflecting how the two sisters are drifting apart as they have polarising
- Blanche feels protective over Stella and clings to her in a way that Stella seems to fi and embarrassing.
- The sisters symbolise the destruction of the Old South through Blanche's faded sou practical, adaptability to her new life.
- Both sisters have experience with desire and passion, but the consequences and ex experiences pleasure, while Blanche only experiences pain.
- Both sisters understand the need for money and security, something that only men

Question 2

- Scene 4's opening stage directions emphasise the juxtaposition between the sisters Stella is relaxed and content in her home, Blanche is frantic and anxious.
- Stella's use of the broom symbolises her acceptance of Stanley's dominance but is of life where she would never have cleaned.
- The dramatic irony created when the audience sees that Stanley has overheard Bla sinister reaction set the audience up for the tragic finale.
- The noises of the Quarter support and defend Stanley and betray Blanche, emphas the rise of the new.
- The end of Scene 4 physically places Stella between Blanche and Stanley but she ha her final betrayal.
- The fighting from Steve and Eunice's flat and the external noises emphasise the vita reinforce the claustrophobic quality of the flat – there is no escape and no privacy.
- The coke spilling over Blanche's skirt is phallic and foreshadows how men and the c her undoing. It also foreshadows the tainted nature of her character – she present she is ultimately soiled, as seen by her interaction with the young man.

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Question 3

Stanley:

- A dominant force whose presence is felt even when he is absent.
- A sexually active force whose alpha male force is emphasised throughout the scene
- Possibly insecure, his reaction to Blanche's criticism of his working-class roots and h
- Shown to be planning a strategy to remove Blanche from his home – instrumental i of the 'ideal' American masculine figure.

Mitch:

- Oblivious and naive when it comes to Blanche's behaviour – generates sympathy fo
- Pure of heart and romantic – his sensitive qualities are reinforced at the end of the

Shep Huntleigh:

- Symbolic of the fracturing of Blanche's mind – her desire to reconnect with the pas
- Reinforces the figure of the male provider – reveals that women are trapped witho men provide.
- Symbol of the Old South and how the gallantry and traditions do not exist anymore

Young Man:

- Tool used to provide the audience with information about why Blanche really left to she had an affair with a student.
- Symbol of youth and beauty, something that Blanche wishes to reclaim and posses
- Victim of Blanche's predatory nature and her personal desires.
- Symbol of genuine innocence and chastity in comparison to Blanche's false present

Scene 6 – Scene 7: Blanche Finds Love – and Loses It

Key Terminology for Scene 6 and Scene 7 (AO1)

Dramatic or Literary Device	Definition	
Catharsis	*Catharsis refers to the emotional release experienced by the audience in a tragedy. Through witnessing the dramatic events of the story, the audience undergoes a purging, or release, of emotions, particularly pity and fear.*	While catharsis is traditiona are examples of catharsis in bathing and attempt to clea of catharsis, where she tries emerge from the bathroom
Dramatic irony	*A technique used in drama where the audience has knowledge or information that the characters do not have access to.*	During Scene 7, the audienc life is being destroyed while lies and her salacious past h stage. The audience can jus be on her when she reappe
Juxtaposition	*The act of two opposing themes, characters, ideas, motifs, etc. being placed next to each other to create a specific contrasting effect.*	The structural placement of the juxtaposition of Blanche will find companionship, pr loneliness that she has suffe Scene 7, the audience learn happiness has been taken fr
Anagnorisis	*The moment in a tragedy where the character finally recognises their own circumstance or situation. This can also be the moment when another character discovers the true identity of a principal character.*	Although there are other m play, in Scene 7, the reveal Stanley and the change of M rather than romanticism ca of anagnorisis.
Situational irony	*A form of dramatic irony where the outcome is the opposite of what you would expect.*	Williams' use of plastic thea the Varsouviana polka musi reinforce Blanche's memory viewed as an example of sit

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Critical Reading Log for Scene 6 and Scene 7 (AO1, AO2, AO3, AO5)

These answers and notes are provided for guidance only and should not be viewed as the

Scene	Question	Initial thoughts
Scene 6	Why do you think that the date between Mitch and Blanche has not gone so well?	Perhaps Blanche is tired of keeping up the façade and finding it hard to present herself as something that she's not all the time.
Scene 6	What are your impressions about Blanche in this scene? Do you feel sympathy for her as she tries to keep up traditions, or do you think this is all an act to ensnare Mitch?	Possibly sympathy as she is trapped by patriarchy – without a man's support she cannot find security; therefore, she feels she has to 'play the part' of the woman who exists to please a man in order to attract Mitch. Possibly no sympathy as she manipulates Mitch through her purposeful behaviour and actions – she knows exactly what he wants her to be.
Scene 6	Why do you think that Blanche speaks in French to Mitch during the scene?	To assert her authority over Mitch; she sees her education as a way of controlling and impressing him as he has no understanding of French.
Scene 6	How do you respond to Mitch in this scene? What is your opinion of him as a character?	He's shown to be quite a powerful, physically masculine force due to his strength, his involvement in the army, and even his sweating! He is by no means a 'pushover' or weak, he is just an example of a different type of masculinity present in society. He is also emphasised as being the antithesis of Blanche – he is simple, uneducated and doesn't have a quick wit in conversation.
Scene 6	What are your impressions about Blanche's treatment of Allan Grey and his subsequent suicide? Do you think her attitude towards his homosexuality is typical of the time or does she challenge traditional attitudes?	From a twenty-first-century perspective, it is hard not to feel great sympathy for Allan Grey and contempt towards Blanche for her prejudice; however, at the time, Grey's homosexuality would have been socially unacceptable and his sexuality would also have reflected on Blanche's role as a woman, the insinuation being that she had failed as a wife and woman.
Scene 7	Why do you think that Stanley has gone out of his way to uncover Blanche's lies? What might be the motivation behind his decision?	He doesn't like her and feels that she has disrupted his life; he can't move freely around his own home or have the physical relationship with Stella that he likes to have. This could also be used as an example of insecurity as Stanley may feel that Blanche's influence over Stella reminds her too much of the life that she used to have – the life she gave up for Stanley. Blanche's presence literally reinforces the wealth and status of the Old South and Stanley needs to eradicate that from his life and home to retain power.
Scene 7	Why do you think that Williams chose to keep Blanche present onstage – although out of sight in the bathroom – during Stanley's revelations?	The dramatic irony created for the audience makes this an uncomfortable scene to watch. Like Stella, we realise that Blanche's hopes and dreams have been destroyed and when she does come out of the bathroom, she will be faced with reality and an uncertain future.

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Close Analysis of Key Quotations: Scene 6 and Scene 7 (AO2)

Scene 6: p. 63

- The semantic field of weight and size conveys Mitch's belief that masculinity is mea physical size.
- The declarative tone reflects Mitch's simplicity of mind and life experience; he is a s character with none of the education or breeding that Blanche prizes.
- The dash in 'without shoes on' reveals how Mitch is trying to impress Blanche with attempts at flirtation are clumsy at best.
- Blanche's exclamatory tone is hyperbolised and reveals how she is purposely 'playi female who is impressed by brute strength.
- The hyperbole in 'It's awe-inspiring' conveys to Mitch that she is impressed by his phy protect her; however, this is also an example of dramatic irony – the audience knows
- The juxtaposition between their speech construction and idiolect reflects the two w working-class world of New Orleans and the romanticised, tradition of the Antebell

Scene 6: p. 63

- Stage directions create dramatic irony, where the audience recognises either Blanc play, or her contempt for Mitch, who she sees as inferior to her.
- The reference to 'old fashioned ideals' is a direct reference to the values and behav Antebellum South.
- The dash reflects the separation between Blanche's true self and how she wants to
- The fact that Mitch 'cannot see her face' places him in a position of weakness and p manipulative anti-hero.

Scene 6: pp. 66–67

- Plastic theatre used here through the 'locomotive' and its light which 'glares' symb herself from the past; the past always follows her and it haunts her, causing her mu
- The 'locomotive' can also be seen to reflect the relentless forward movement of te advancements, something that Blanche fears.
- The onomatopoeic 'thunders' emphasises the discomfort and sense of threat that E
- Her physical appearance when she 'claps her hands to her ears' and 'crouches over tragic demise – she is unstable and broken here.

Scene 6: p. 67

- The past tense recollection reinforces how Blanche's past is ever-present in her cur never escape.
- The exclamatory statements and the switch between first person and third person the suicide and how the conflict and guilt still exist within Blanche.
- The 'revolver' can be viewed as a phallic symbol which emphasises the social prejuc where gay men were not viewed as being 'real men'.
- The graphic, violent imagery conveys how Blanche's life had been surrounded by vi

Scene 7: p. 70

- Blanche's presence is felt on stage despite her lack of physical presence which emp Stanley's marriage and home – he always feels her disruptive influence.
- The bathroom is symbolic of her need to cleanse herself of her sins and sorrow, but retreat from reality and remain in the fantasy world of her making.
- The 'saccharine' quality of the 'ballad' relates to Blanche's naivety and old-fashione uncomfortable elements of Blanche's character – for example her girlish nature wh with men can be viewed as 'sickly' sweet.
- The juxtaposition of Blanche singing 'contrapuntally' with Stanley's speech emphas between the pair; they are each other's antithesis and can never exist in harmony.

Scene 7: p. 71

- The simile reflects how, in Stanley's opinion, Blanche is a poisonous element in his l
- The simile could also allude to how Blanche's presence and behaviour impacts on e
- His sarcastic comment about 'visiting royalty' reveals the contempt that he has for she represents.
- The reference to the past, 'last year or two', conveys how long Blanche has been tr inevitable tragic demise.

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Scene 7: p. 72

- The simile emphasises Blanche's child-like naivety and how vulnerable she is despit
- The bathroom is symbolic of her need to cleanse herself of her sins and sorrow, but retreat from reality and remain in the fantasy world of her making.
- The childish phrases 'little breathless cries and peals of laughter' indicate Blanche's as younger than she is to counteract her fear of ageing.

Scene 7: p. 75

- The plastic theatre of the 'hectic breakdown' alludes to the start of Blanche's ment
- The 'distant' blue piano reinforces the destructive power of the modern world and
- 'stares fearfully' symbolises Blanche's realisation that her carefully constructed fan
- Stella's rejection of Blanche by pretending to be 'busy' alludes to the beginning of t rejects Blanche by focusing on the table in her home with Stanley.

Getting Ready for Scene 6 and Scene 7: Pre-class Preparation (AO1, AO2, AO3, AO4,

Character Development (AO1, AO2, AO4)

Reward all valid interpretations, but these are some pointers which could be used as a st development of characters:

Character	Scenes 1–2 – what was the character like?	Scenes 6–7 – v
Blanche	• Vulnerable and 'incongruous' to the setting, reliance on alcohol. • More in control of the façade – maintaining her physicality and retaining much of the appearance, and many of the mannerisms of the fading southern belle. • More confident in her interactions with men, actively flirtatious in behaviour, language and mannerisms – believed this was a powerful tool that she could use to her advantage. • Spends time putting Stella down in order to empower herself – mostly a strategy that she uses to make herself feel better but still demonstrates a kind of self-assurance. • Openly scathing of Stella's lifestyle and domestic environment.	• Increasingly vul struggles, bathi • Unable to main openly reliant c of headaches, r • Less active in h as she seems to than a bit of fur • Desperate and Mitch, where sh female suitor in his affection. • More desperat Stella, needs he • The recount of promiscuous lif Blanche's mind
Stanley	• Sexually dominant male figure who lives his life by the pleasure and categorising of sexual attraction and energy. • Alpha male, working class and a perfect reflection of this type of masculinity. • Passionate about Stella but understands Blanche and her motivations from the first time he meets her. • Little patience with Blanche and frustrated by her presence in his life.	• Maintains his ro seems to be thr invasive presen • Driven to discre promiscuous pa between the sis • Has planned Bla driven to extric • No empathy or • Increasingly fru presence in the relationship wit
Stella	• Quiet and calm in most situations. • Excited to see Blanche and understands the difficult behaviour her sister exhibits. • Expresses some guilt at leaving Belle Reve. • Defensive of her new life and home with Stanley.	• Becoming more truth about Bla • Defends Blanch experience with • More torn betw with him, and a

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Gender and Gender Expectations (AO1, AO3, AO5)
Reward any valid ideas and interpretations here, but below are some prompts which can be

Statement about gender	Character/s it could relate to	How the character/s confo
The ideal woman should be a homemaker and fulfil the role of wife, mother and carer within the home.	Stella Blanche	Stella willingly and happily conforn homemaker, wife and mother in th eyes of American ideals and propa Blanche subverts the role; she is th the eyes of America. She was a wi complicates her societal position (s now unmarried). Even if married, these roles as she has been unprep roles herself – in her childhood the staff to undertake the 'homemake
The man should be the breadwinner and head of the household.	Stanley Mitch	Stanley fulfils this role entirely; he not allow anything or anyone to ch Mitch is the main breadwinner in h subverted slightly with him as he p a wife and family. His nurturing ar the hypermasculine American mal
The rise of suburban life reinforced the domestic role for women and created a bigger divide between the genders.	Stella	Stella seems to exist almost exclus venturing upstairs to another dom or going out with Stanley. Her lack employment or sense of independ with Stanley. This is emphasised b home; as Stanley gains increasing p within the home.
Men often subscribed to an aggressive code of masculinity which stressed power and dominance.	Stanley Mitch	Stanley's character is constructed much of his power and dominance over those around him – Stella, Bla Mitch subverts slightly; he is gentl approach but he has also fought in Stanley tells him the truth about B he is still interested but has 'wised masculine pride has been hurt whi following scenes.
Women should not act on their own physical, sexual or intellectual desires	Blanche Stella	Blanche subverts this concept asso seeks physical and sexual contact i loneliness. In some ways she para need to find physical pleasure – th her promiscuity is treated reveals t existed for women. Like Blanche, Stella does act on ph she does so within the confines of Williams' commentary on the sexu women – Stella's sexual desires ar with her husband and is therefore
Men are held to gender expectations which encourage them to be powerful, dominant and sexually virile, but also which judge them harshly if they step outside the societal norm.	Stanley Mitch Allan Grey	Stanley conforms to this idea – he and his removal of the threat whic strong need to be consistently rec Mitch subverts the ideal initially – h romantic and interested in poetry, is threatened by Blanche's façade o traditionally masculine way – his m continue a relationship with Blanch Allan Grey – as a homosexual man stereotypical 'red-blooded' Americ everyone for his sexuality. William societally constructed gender role

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Getting Ahead of the Game: Extension and Challenge Material for Scenes 6 and 7 (A

As this is a challenge task to extend the most able, it is already providing an element of c
be used as a homework assignment for more-able students or could be given to more-ab
a session so that they can lead a discussion on the song's purpose and meaning during ir

Task 2:

1. • The song describes the way that love and romance turn into something false a
   • The song, rather sentimentally, talks about waiting for love and how love is an
   • In relation to Blanche, the song reflects Blanche's belief that love can save her
   • It also relates to how, for her, there is a need to conceal the truth in order to a

2. As Blanche continues to sing the song in the bathroom, onstage, Stanley relays mor
promiscuity; the song's lyrics become more ironic as she sings about an innocent pe
while she – the singer – is revealed to be as far from innocent as it is possible to be.

Challenge Task:

- Barnum and Bailey owned and ran a famous circus entitled 'The Greatest Show on
the 1900s.
- In 'The Greatest Show on Earth', hundreds of animals performed alongside over for
- Many students will be familiar with Barnum from the film *The Greatest Showman*.
- When the song 'Paper Moon' mentions it is a 'Barnum and Bailey world', it refers to
aspects of life where people hide behind fantasy rather than face reality. This direc
desires to hide behind the 'show' of life rather than face or experience reality.

Student In-class Consolidation Activities

Group Task: Two Versions of Blanche's Past (AO1, AO2, AO3, AO4, AO5)

The extracts and question prompts for the task are set up to allow for group work; howeve
extracts could be split into two as well. This would allow for four groups, with two groups
past, and it would also allow for differentiation as smaller, more manageable sections of th

Scene 6: Blanche's Version of the Past: pp. 66–67

1. • When contemplating the past, Blanche's reliance on alcohol comes to the fore
behind closed doors.
   • The locomotive is a symbol of forward progression but its brashness seems to
from the past but it is too painful for her to move on.
   • The Varsouviana polka music is used every time that Blanche remembers the
mind and reflects the guilt and pain of the events of the night that she can't e
   • Her physical vulnerability is shown here too – the memory of the past physica
struggle.

2. • Blanche fell head-over-heels with Allan Grey and seemed to be swept up in th
   • It struck her like a bolt of lightning and she approached it with hope and naive

3. • Blanche mentions his softness and tenderness which are stereotypical aspects
   • The fact that Blanche was attracted to someone who was gentler and more se
always been fragile; this suggests that the trauma of his suicide will have impa
already shown to be weaker.

4. • She recognises that he comes to her for help which suggests that she realises
to hide his homosexuality from a discriminatory world.
   • She seems to express guilt that she didn't realise that he came to her for help.
   • She also blames him for pulling her down with him in his struggle and secrecy.
   • Ultimately though, Blanche responds to him with disgust in much the same wa
– she lives with the guilt of expressing her disgust and causing his death.
   • She seems to feel that she failed as a wife by not recognising that he needed h
failings as wife 'made him' become a homosexual, mirroring societal attitudes

5. • The use of the polka music, her need for an alcoholic drink to revisit the past,
emphasise how she has been irrevocably changed by the suicide of her husba
   • She has lived with the guilt of causing his death but also the memory of his de
   • Her need to be loved and desired by a more 'traditional' man while still cravin
has manifested itself in her promiscuity and desperate acts of flirtation and se

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Scene 7: Stanley's Version of Blanche's Past: pp. 70–72

1
- Stanley has chosen to focus only on the aspects of Blanche's past which will w and Stella.
- He focuses only on uncovering her sexual history and actions; he doesn't look
- His focus on her sexuality is because he believes that he has sized her up as a herself as pure while flirting with him and any other man in the vicinity: he act

2.
- We learn that Blanche moved from man to man during her time at the Flamin desperate and reckless in her actions.
- Her sexual activities become so outrageous that she is asked to leave every pl
- Stanley seems to believe her behaviour is solely driven by lust and desire and acted in such a way in order to deceive men into marriage.
- His dislike and mistrust of her is so strong that he doesn't believe that there a seems to think that she behaves in a sexually active way (more typical of a ma physical desires.

3.
- Figurative language, such as similes ('washed up like poison') and metaphors (unusual feature of Stanley's idiolect and reflects the extreme levels of his disg
- Exclamatory statements emphasise his disgust and triumph at uncovering Bla
- He uses sarcasm in both his tone and his references to her as 'Dame Blanche' her upbringing, ultimately she is of a lower status than him because of his imn
- Williams also uses colloquialisms to reflect Stanley's personal feelings; the cor language and the sarcasm emphasise a sense of triumph and reinforce his con

4.
- He hopes to discredit Blanche in Stella's eyes – by using Blanche's promiscuity wedge between the sisters and in doing so, reclaims Stella entirely as his own.
- Stanley's investigation and his pride in his findings can also be seen to symboli through the new.

5
- The highly sexualised nature of both characters enables us to draw parallels b
- It is possible that Williams uses these parallels to draw attention to the hypoc Blanche is ruined by her behaviour and choices, while Stanley would suffer no
- The character parallels could also reflect how desire pervades all aspects of lif Blanche experiences is dying out with the Old South while Stanley's power is r

Character Focus: Stella (AO1, AO2, AO5)

Things that Stella says and does in Scene 7	How does she feel in this moment?	Whe this
'Lately you have been doing all you can think of to rub her the wrong way, Stanley, and Blanche is sensitive and you've got to realize that Blanche and I grew up under very different circumstances than you did.' (pp. 69–70)	Annoyed with Stanley and frustrated with his persecution of her sister. Sympathetic towards Blanche's difficulties and clearly is still aware of the class difference between the DuBois sisters and Stanley.	With and betw reinf
'What – contemptible – lies!' (p. 71)	Furious and outraged at the lies being told about her sister: she seems furiously protective of Blanche here.	Loya for h her s Stell
Stella draws back. (p. 71)	Hurt and wounded by the information about Blanche, it is almost as if Stanley's words are like a physical slap in the face.	She symb Blan away Stell

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Things that Stella says and does in Scene 7	How does she feel in this moment?	Whe this
'This is making me – sick! (p. 72)	Repulsed by what she is hearing – whether or not she believes the information, it repulses her. It is more likely that she is starting to believe the information that Stanley has given her.	Sicke seem The r phys be ex Stanl worc turn
'But when she was young, very young, she had an experience that – killed her illusions… This beautiful and talented young man was a degenerate.' (p. 72)	Shows empathy for Blanche and tries to defend her to Stanley. Stella knows her sister well and understands how traumatising her childhood experience with Allan Grey was.	Fully unde no in are f kind Stanl Blanc betra
Turning quickly away 'Why, nothing has happened, Blanche.' (p. 75)	Unable to meet Blanche's eyes after she has heard about Blanche's life for the last few years. She may be ashamed and disgusted by her signifying a growing separation between the sisters. Alternatively, she may just feel unwilling to communicate with Blanche as it would lead to her having to share what Stanley has told her.	By tu seem and i to he turni the p desp

Extension Task: Make notes about the language, literary and dramatic devices that Willi

- Stage directions – physical distancing and withdrawal from Blanche
- Juxtaposition between Stanley and Blanche to emphasise their different backgroun
- Repetition of 'young' emphasises how innocent and fragile Blanche was when she h
- Some challenges and exclamatory statements used in her communication with Stanley
- Stella's speech is normally quite declarative and unemotional and is combined with reflect her upbringing – here she is more emotional and emphatic in her delivery w emotional conflict

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

- Initially quite fractured, they seem to be in different spaces following their date, rei because of their backgrounds and intellect.
- Even though Mitch is gentler than other men, Blanche still feels as if she has to play impressed by displays of physical strength and masculinity; this reinforces the fixed
- There is obvious physical attraction from Mitch's view; he tries to be physical with B of the red-blooded man) while Blanche flirtatiously rejects him (playing the traditio
- Mitch displays genuine affection and interest in Blanche.
- When Mitch expresses his interest, Blanche softens to his advances, conveying her de
- Mitch and Blanche are presented as having similarities in terms of their experience makes them an excellent partnership in many ways.
- They share a very authentic and genuine moment which creates intimacy between

Question 2

- There can be no escape from the past; past events and past actions continue to hau
- The constant presence of the past and Blanche's past actions exhausts her, both ph
- Blanche's experience with Allan Grey is a pivotal moment in her life which shapes a emphasising her fragility.
- The bathroom and bathing symbolises Blanche's consistent desire to wash away he past actions.
- Stanley weaponises Blanche's past and uses it as a way to regain control and order
- Blanche's past and Stanley's reveal symbolise modern America's ability to eradicate Antebellum South).
- Blanche's past actions are responsible for the destruction of her present happiness

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Question 3

- Can be viewed as a climactic moment as there is clearly no way back for Blanche fo
- Explores the power dynamic and relationship between Stanley and Stella – she see will have to leave; she doesn't seem able to challenge Stanley on this.
- Through Stella's character we continue to see the underlying conflict between the
- Stanley's comment that Blanche's 'future is mapped out for her', foreshadows his r play; he has already put a plan in action to eradicate all traces of her from his life.
- Stanley also goes some way to breaking down the barriers and boundaries in the hc bathroom door meaning it is no longer a safe space for Blanche – this also foresha once again break through all protective barriers.
- Stella's reaction at the end of the scene signifies the beginning of the breakdown betw

Scene 8 – Scene 9: Blanche's Downfall

Key Terminology for Scene 8 and Scene 9 (AO1)

Dramatic or Literary Device	Definition	Not
Hubris	*Hubris means excessive pride or extreme self-confidence. It is an important aspect of the Aristotelian form of tragedy.*	Blanche's inability to accept her flaws circumstances is an example of hubris display hubris during Scene 8 during h Polack or by his fury at the way Stella on him. He sees himself as 'the king' i relinquish any of that authority.
Motif	*A repeated word, image, symbol, object or idea across a piece of work.*	There are a number of important mot emphasised in these scenes; these inc light (both the removal of the paper la 'coloured lights'), colour and clothes, l Although not a motif, the birthday cak significance here.
Expressionism	*A style or technique used in literature where symbols, motifs and exaggeration are used to reflect characters' emotions. Expressionism relies on these objects to express feelings rather than representing reality.*	This could also come under the definit The audience's realisation that the Va and that it exists only in her mind; this consistently plays on a loop in her min she seems to exist in an almost purgat the past.
Climactic structure	*Where a plot is built around a series of events and interactions which lead to a moment of high tension – or climax. In a tragic climax, the protagonist will reach a moment of crisis or realisation which drives them towards their destruction with no hope of 'survival'.*	Scenes 7–9 have been building steadil the audience to see that the relationsl been destroyed and this leads to the h audience in Scene 9. In this scene, the that Blanche's lies have had on Mitch construct her own version of reality ha no hope of reconciliation for Blanche a the climax of the relationship betwee the final scenes open for her final dest
Peripeteia	*In Aristotelian tragedy, the peripeteia is the sudden reversal of fortune or a change in circumstances for a character, normally reflecting a moment of no return for the tragic protagonist.*	Mitch's ultimate rejection of Blanche v truth about her past – a truth told to h her, Blanche realises all hope is lost ar mental decline.

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Critical Reading Log for Scene 8 and Scene 9 (AO1, AO2, AO4, AO5)

These answers and notes are provided for guidance only and should not be viewed as the

Scene	Question	Initial thoughts
Scene 8	What do you think about Williams' use of stage directions at the start of the scene? What initial impressions might we get about the events of the scene from this opening?	The sunset and the fact that the light is described as 'piercing' sets us up for the end of something – it feels like something is finishing or even dying. It could symbolise the sun setting on the 'golden era' of America's past to make way for a new America.
Scene 8	What reason does Stanley give for his treatment of Blanche in this scene? Do you think his reason is justified?	He believes that Blanche's presence is responsible for the problems in his and Stella's marriage. He makes reference to how she looks down on him and influences Stella to do the same; however, his real issue seems to be that the physical aspect of their relationship has been affected by Blanche's presence – it is this that Stanley feels has made the most impact on his relationship.
Scene 8	Why do you think Williams ends the scene with Stella going into labour?	If the beginning of the scene symbolised death (the dying light, the birthday cake and candles being blown out), then Stella's labour signifies the beginning of the new. The baby being born helps to strengthen Stanley's place in a modern America while also tying Stella to the new world, consequently removing Blanche's role.
Scene 9	Why do you think that Williams begins Scene 9 so quickly after the events of Scene 8? What effect does this have for the audience?	It increases the tension for the audience. By having the events of the scenes follow in quick succession it builds up the pressure and emphasises the claustrophobic nature of the scene. It also increases the pace, making it feel as if we are hurtling towards Blanche's destruction.
Scene 9	What do you think about Mitch's changed character and his behaviour in this scene? Do you understand his actions, or do you feel sorry for Blanche?	His change is quite complex. There is some sympathy created as he is obviously hurt by Blanche's lies and feels ridiculed when he really cared for her. However, his aggressive and cruel behaviour aligns him with Stanley and the male aggressors that Blanche seems to have been dealing with for her whole life.
Scene 9	What does Blanche mean when she talks about realism and magic? Is there any magic left for Blanche at the end of Scene 9?	She seems to be referring to the need in life to hide from the harsh and difficult elements of life. Blanche seems to think that most people want to be lied to in some way and that people desire the fantasy and that she tries to fulfil that aspect of human desire and behaviour. For her, realism has always been hard and painful while magic signifies hope and escape.

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Close Analysis of Key Quotations: Scene 8 and Scene 9 (AO2)

Scene 8: p. 77

- Alliteration emphasises her disgust at Stanley's animalistic behaviour, something th beginning of the play.
- The adjectives used by Stella to describe Stanley reveal that she is starting to look c influence is having a negative impact on her – just as he feared.
- Stella speaks in imperatives and orders Stanley around here; this is a rare show of p from Stella.
- Stella also seems to have forgotten the patriarchal nature of their relationship; she tasks which we have never seen Stanley do.

Scene 8: p. 77

- The exclamatory sentences are used to reinforce Stanley's dominance and authorit
- They are also used to express his anger at the challenge to his alpha male status.
- The repetition of 'king' here reinforces Stanley's belief in the patriarchy and hierarc challenged and his dominance reveals that any attempt to challenge him is swiftly c
- The phrase 'around here' suggests that Stanley believes that his authority extends b surrounding environment/relationships, etc. This could symbolise the unchallenge those who hold onto the old ways.

Scene 8: pp. 78–79

- Stanley's tone is left violent here and more persuasive as he tries to win back Stella love for her is true and that he has been genuinely scared that he might lose her.
- The euphemism of 'coloured lights' alludes to the passion and electric physical con Stanley, the physical aspect of their relationship is really important in sustaining a h
- The light imagery of 'coloured lights' draws some parallels with Blanche's need to a difference between the two sisters as Blanche avoids bright light while Stella revels pleasure it brings.
- The auditory reference to 'noise in the night' emphasises how Stanley's desires hav Blanche, her presence has diminished his authority and ability to pursue physical pl existence while she has lived with them.
- The explicit reference to sex and sexual desires here foreshadows that Stanley will us it is almost poetic justice that the pleasurable aspect of this life that she has denied h

Scene 8: p. 81

- The active verb 'pulled' demonstrates Stanley's physical power and dominance; he
- The 'columns' are a metaphor for the Old South and inherited wealth – the fact tha demonstrates the unstoppable power of modern America and how the past is dyin
- The fact that Stanley can pull Stella 'down' symbolises the change in social hierarch power and there seems to be a new class and new power rising – exemplified by St
- The pleasure that Stella takes from being pulled down emphasises how the new An choices, if people are willing to change.
- The fact that Stella 'loved it' alludes to the sexual pleasure and thrill that being with

Scene 9: p. 86

- The use of plastic theatre here reflects the fragility of Blanche's mind and how Mitc that has been keeping her sanity together.
- The repetition of the 'paper lantern' symbolises fragility and how Blanche's constru transient – it cannot last.
- The active verb 'tears' is violent and conveys the change in Mitch's character from S
- The act of 'tear[ing]' is a sexual image which has connotation of rape and foreshadc Blanche, and what Stanley ultimately does do.
- The stage direction 'utters a frightened gasp' reveals how traumatising this experie rape as the vision of herself that she shows to the world is ripped off leaving her vu

Scene 9: p. 87

- Blanche's desperate and hysterical tone here reinforces how she is breaking down, the world and is therefore forced to accept her reality.
- The metaphor of the 'Tarantula Arms' is powerful and destructive and symbolises t dangerous for her but also destructive to those who seek her out.
- The metaphor reveals that she sees herself as a predator who ensnares men, placir the alternative.
- The metaphor also creates pathos, as for Blanche any sexual relations that she had purely physical – they were all arms and she clung to them in a desperate need to f

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Getting Ready for Scene 8 and Scene 9: Pre-class Preparation (AO1, AO2, AO3, AO4,

The Staging of the Birthday Party (AO1, AO2, AO3, AO5)
This task requires no specific correct ordering or answer; be prepared to reward any seq
justification for student choices.

Extension Task:
Identification of both the peripeteia and anagnorisis does not have to come down to one
ideas are valid and can be justified within the confines of the definition then credit shoul
which can be used as a starting point when crediting student responses:

Anagnorisis	
Scene 8: Stanley's reveal that he knows about Blanche's past and hands her the bus ticket.	Scene 9: The loss of Mi lights and his attempts from Blanche: this is he
Scene 7: Stanley's revelations to Stella about Blanche's past – Stella sees her sister in a different light now.	Scene 10: The rape (no to reference this then i
Scenes 7–9: When Mitch finds out the truth about Blanche – discovered offstage but the implications of his new-found knowledge show him seeing Blanche in reality now.	The loss of Belle Reve a These happen before th mentioned by Blanche

Realism or Magic? (AO1, AO2, AO4, AO5)
This task can be differentiated or managed to suit different groups and students. Here a
can be set to make learning more personalised:

- Complete free choice given to students which is in keeping with the spirit of the flip
- Students could be directed to focus on the main protagonists: Blanche and Stanley
  a sensible option if time is short as it would encourage students to focus on the key
  explored through their characters during the play.
- Direct students to focus solely on Blanche and her relationship with realism and ma
  differentiation, particularly if students need more support or find English challengir
- The task could be set as a homework task where students are given a specific chara
  begin the next lesson discussing their findings – this is a good strategy for differenti
  able students could be asked to focus on characters such as Blanche and Stella, whi
  the supporting characters.
- As a real challenge, students could be asked to consider even more minor characte
  or even consider Tennessee Williams' relationship with magic and realism.

There are no specific correct answers for this task, but the ideas below may be a good st

Character	Realism	
Blanche	Since the fall of the Old South, the loss of Belle Reve, the horror of death and the suicide of her homosexual husband, life has been nothing but cruel to Blanche. Real life is hard and brutal and Blanche is unable to exist, let alone thrive in reality.	By creating an illusion of yo herself, Blanche is trying to to the world. While this car that men seem to want a w this way she is only doing h world where the sexual dou and lies surrounding men w example) reflects her hope horror and hardship of reali
Stanley	Reality has been good to Stanley. In the real world of modern America, he has power, status, a home and a wife. He thrives in the reality of new America and has no need to exist in illusion as he has made his 'American dream' come true.	Stanley's belief that the phy Stella is enough to sustain th an example of him existing i slightly threatened by Blanch that there is power in the illu will pull Stella back into the
Stella	Stella is a realist; she has turned her back on the magic of the Old South and has secured her survival in the modern world. She is under no illusions about her life – she lives a life with no luxuries but is content in this life where all magic of the past has been obliterated.	Stella drifts into the world c to Stanley and her love for h fantasy world where she be rape. She is also a fantasist violence that she suffers; sh – this is not the case.

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Character	Realism	
Mitch	Mitch is damaged by the reality of Blanche's past. He also suffers a hard day-to-day life and is surrounded by illness and death due to his mother's sickness. Reality is not kind to Mitch, and it seems that he is willing to overlook certain truths until he no longer has the choice (Stanley's revelations about Blanche).	Mitch is a romantic who de: therefore, he is happy to ex illusion. Despite dating her, turns a blind eye to her drir only sees her at night. He k and she confesses her lonel to continue the illusion as h happy before she dies. Onl does he reject the illusion a upsets him more than living
Allan Grey	Reality destroys Allan Grey; Blanche's disgust at his homosexuality compounds the fears that Grey has and thus he removes himself from life and its hardship.	By marrying Blanche, Allan able to live a double life: ma continuing to follow his hea This belief that he could exi him and Blanche.
Eunice and Steve	Reality has been good to Steve and Eunice – they live a relatively easy life in modern America where they are married, have an income and friends. Eunice is the voice of reality when it comes to Stella believing Stanley over Blanche – she knows that Stella has no choice but to believe him. Eunice reveals that reality can be hard but you will survive if you accept your lot.	Eunice willingly believes Ste having an affair; her willingr magic and lies are necessary

Getting Ahead of the Game: Extension and Challenge Material for Scenes 8 and 9 (A

Engaging with Criticism

Reward all valid ideas as long as the justification is there in support. This task could also students being asked to prepare each side of the statement leading to a debate at the st

'It is Mitch, not Stanley who is most responsible for the tragic downfall

Agree:

- Mitch's romantic and sensitive characteristics remind Blanche of Allan Grey and thi more open to embarking on a future with him – this makes her disappointment eve
- While Stanley might be the cause of Blanche's final destruction, it is arguably Mitch advances which has the biggest impact on Blanche's tragic demise and sets off her

Disagree:

- The fact that Mitch does not rape Blanche while Stanley does reveals that he is not Blanche's life.
- Mitch is Blanche's last chance for happiness, and she would have had this if it were

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Student In-class Consolidation Activities

Character Focus: Stanley (AO1, AO2, AO4, AO5)
Dominant Patriarch or Insecure Lover?
Reward any well-justified ideas, particularly those ideas which are supported by detailed
discussion generated from this task can be given added challenge by asking students to c
structure and form within the quotations to provide further support for their ideas.

Quotation	Dominant patriarch	Insecure lover	Extension: What creates this be thi
'Pig – Polack – disgusting – vulgar – greasy!' – them kind of words have been on your tongue and your sister's too much around here!'	Y	Y	His aggression and imperative to reasserting his authority. Stanley's recognition of how the have been on both Blanche AND that Blanche's behaviour is influe
'And I am the king around here, so don't forget it!'	Y		Reasserting the position and don home. The imperative is so stror reinforcing his power.
'It's gonna be all right again between you and me that way that it was.'		Y	Stanley's language reflects that h changed in their relationship; he go back to the way it was which i should be between him and Stell wants to rectify.
'God, honey, it's gonna be sweet when we can make noise in the night the way that we used to and get the coloured lights going.'		Y	Stanley seems desperate to rekir relationship with Stella which is v confidence in their relationship. language use reveals a more poe when he refers to sex and intima
'I am not a Polack... But what I am is one hundred per cent American, born and raised in the greatest country on earth and proud as hell of it.'	Y	Y	His pride in being American and t his American status reveals this i which gives him authority. In say heritage and his disregard for his that he doesn't necessarily see h something that Blanche's presen
'*He crosses into the bedroom, ripping off his shirt, and changes into a brilliant silk bowling shirt.*'	Y		The aggressive verb reveals his u masculine dominance in the hom bowling shirt reinforce his power
'When we first met, me and you, you thoughts I was common. How right you was baby. I was common as dirt.'	Y		Stanley seems to have pride in hi recognises that it was this social his power cannot be questioned 'common' qualities. He is unapo class here.
'And wasn't we happy together, wasn't it all okay till she showed here?'		Y	The rhetorical question makes hi from Stella about the status of th before Blanche arrived. He seem here – even before Blanche's arr
'And wasn't we happy together? Wasn't it all okay? Till she showed here. Hoity-toity, describing me as an ape.'		Y	The repetition of the same phras that Blanche's presence is impac life together. The zoomorphism Blanche's attitude towards him v
'*He is with her now, supporting her with arm, murmuring indistinguishably as they go outside.*'	Y		Stanley's authority is absolute he physically supports her as she go leave together as she begins the reinforces his dominance as Stell

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Theme Focus: Madness and Magic (AO1, AO2, AO4)

Blanche's Descent into Madness

This task can be set as an independent task but it also works well as a paired or group ta
and organisation of the quotations, differentiation can be deployed to make the task mo

For students who may struggle, the reasons for Blanche's madness can be shared with st
the quotations under the given headings. Alternatively, the activity could begin with a w
factors cause Blanche's madness and mental deterioration. Once these have been agree
the quotations under their selected factors. To create more challenge, leave students to
indicate their own contributing factors which can then be shared with the class on the cc

There is no correct answer for this task, but below is a list of possible factors that contrib
Scenes 8 and 9. Some suggestions have also been included about how the quotations cc
the numbered points to indicate the connections.

Possible Contributing Factors in Blanche's Madness and Mental Decline in Scenes 8 and

1. The past and the inability to escape its traumas
2. The death of the Old South and its traditional, romanticised way of life
3. The crumbling of the illusions that Blanche has created
4. The presence or threat of violence and cruelty
5. Mitch's rejection of Blanche as a lover
6. Her inability to control her environment and sustain/maintain the magic of illusion
7. Physical manifestations of her weakening mind
8. Loneliness and a desperate desire for companionship
9. Blanche's attempt to understand the relationship between death and desire

Blanche: 'His Auntie knows candles aren't safe, that candles burn out in little boys' and girls' eyes, or wind blows them out and after that happens, electric light-bulbs go on and you see too plainly…' (Scene 8, p. 79)	Blanche: 'I take hot baths for my nerves. Hydro-therapy, they call it… of course you don't know what anxiety feels like!' (Scene 8, p. 79)	St th *Th* *ar* (S
1, 2, 3	**6,7**	
'Blanche tries to smile. Then she tries to laugh. Then she gives both up and springs from the table and runs into the next room. She clutches her throat and then runs into the bathroom. Coughing, gagging sounds are heard.' (Scene 8, pp. 80–81)	*'The Varsouviana is heard, its music rising with sinister rapidity as the bathroom doors opens slightly. Blanche comes out twisting a washcloth. She begins to whisper the words as the light fades slowly.* Blanche: *El pan de mais, el pan de mais.* *El pain de mais sin sal…'* (Scene 8, p. 82)	*'B* *po* *ch* *Th* *Va* *he* *ar* *he* *w* (S
1,3,6,7	**3,6,7**	
'She rushes about frantically, hiding the bottle in a closet, crouching at the mirror and dabbing her face with cologne and powder. She is so excited that her breath is audible.' (Scene 9, p. 83)	Blanche: 'But I forgive you. I forgive you because it's such a relief to see you. You've stopped that polka tune that I had caught in my head.' (Scene 9, p. 84)	Bl to *[S* *Th* pr di ag (S
3,6,8	**1,3,6,7,8**	
Mitch: 'What music?' Blanche: 'The Varsouviana? The polka tune they were playing when Allan – Wait!' *A distant revolver shot is heard, Blanche seems relieved.* There now, the shot! It always stops after that. (Scene 9, pp. 84–85)	Blanche: 'I like it dark. The dark is comforting to me.' (Scene 9, p. 86)	Bl lig *[M* *lig* (S
1,3,6,7	**3,6**	

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Blanche: *'Don't turn the light on!* *Mitch crosses to the switch. He turns the light on and stares at her. She cries out and covers her face.* (Scene 9, p. 86)	Blanche: 'Flamingo? No! Tarantula was the name of it! I stayed at a hotel called the Tarantula Arms!' (Scene 9, p. 87)	Blanch intima able to it was from o protec unlikel sevent wrote woma *She th* *sobbin* *staten* (Scene
3,4,5,6	**1,3,4,6,8,9**	
MEXICAN WOMAN: *'Corones para los muertos. Corones...'* BLANCHE: 'Legacies! Huh... And other things such as bloodstained pillow-slips--'Her linen needs changing'--'Yes Mother.' But couldn't we get a colored girl to do it?' No, we couldn't of course. Everything gone but the-- MEXICAN WOMAN: *'Flores.'* BLANCHE: 'Death--I used to sit here and she used to sit over there and death was as close as you are... We didn't dare even admit we had ever heard of it!' (Scene 9, p. 88)	MEXICAN WOMAN: *'Flores para los muertos, flores--flores...'* BLANCHE: 'The opposite is desire. So do you wonder? How could you possibly wonder!' (Scene 9, pp. 88–89)	Blanch start s *Her th* 'Get o scream (Scene
1,2,8,9	**5,6,8,9**	
'Blanche staggers back from the window and falls to her knees. The distant (Scene 9, p. 89)		
	2, 3,5,6,7,8	

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

- Blanche's physical and metaphorical journey to Elysian Fields takes her on a journey of plastic theatre at the outset and the reoccurring motif of the streetcar named De themes coexist.
- Blanche's horrifying experiences with death at Belle Reve drive her into the arms of and pain of what she experienced.
- Blanche's relationship with Allan Grey examines the relationship between death an him caused her to lash out in anger and hurt, this in turn caused his suicide.
- Stella's passionate desire for Stanley is rooted in violence and aggression. While no abuse in their relationship is something that Stella accepts because of the physical
- Blanche's flirtatious and predatory behaviour and her desperate need for men to d
- Rape, while not about desire, does allude to the idea that Blanche is destroyed by p that she has been pursuing and desiring for so long.

Question 2

In the extract:

- The haunting quality of her experiences with death have traumatised her and seem Williams draws on the Southern Gothic tradition to emphasise how haunting Blanch family truly was.
- Blanche's reference to the 'colored girl' in the extract alludes to the death of the Ol Blanche is a victim of circumstance as she – like many other Southern families – los result of the abolition of slavery.
- Blanche's loneliness and her desire for love and male validation comes from her ma been left feeling betrayed and as a failure as a wife and woman. Her pursuit of mal circumstances of her past.

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In the play as a whole:

- As a metaphor for the faded southern belle, Blanche is presented as an almost gho never be able to survive in the diverse and modern world of Elysian Fields.
- She is a woman in a man's world and as such is a victim of circumstance. As a wom supporting herself or improving her circumstance.
- Blanche is a victim of her own making through her creation of fantasies and illusion Stanley and results in her destruction – in this way she is not a victim of circumstan

Question 3

Stanley – no sympathy:

- His cruelty to Blanche and the almost masochistic pleasure that he takes in giving h
- His violent, aggressive behaviour towards his heavily pregnant wife.
- It is clear that Stanley's motivation to ruin Blanche's chance of happiness comes fro wants Blanche gone so that he can have Stella all to himself again.

Stanley – sympathy:

- He is shown to be insecure and concerned about the state of his relationship and is marriage and improve the current state of their relationship.
- Being around Blanche's discriminatory and prejudiced comments about his class an sense of power.

Mitch – no sympathy:

- Mitch's cruel and hurtful rejection of Blanche makes him seem more like Stanley ra we first met.
- The aggressive removal of the lampshade and his attempts to force himself on Blan contempt for Mitch as he is ultimately shown to be just like every other sexually ag
- Mitch chose to 'turn a blind eye' to Blanche's age and history, and seemed largely h he was also desperate to find companionship.

Mitch – sympathy:

- Mitch's drunken behaviour and comments are evidence of his hurt and humiliation realises that he has been manipulated by Blanche.

Scene 10 – Scene 11: The Final Destruction of Blanche

Key Terminology for Scene 10 and Scene 11 (AO1)

Dramatic or Literary Device	Definition	No
Denouement	*Denouement is the very end of a plot where all loose ends are tied up and the fates of the characters are made clear. There can be unanswered questions in the denouement.*	Blanche's story with the Kowalskis is go on with their lives and, important he wanted it to. Blanche's story is a mental institution and we assume th of her days there. There are unanswered questions wit Mitch know about the rape? What happened directly after the rape?
Phallic Imagery	*Imagery that relates to or symbolises male genitalia. It is often used to reinforce ideas about male power, dominance and sexuality. Examples of phallic imagery can include swords, guns, etc.*	The fizzing bottle in Scene 10 and Bl be viewed as phallic images. Here, t and dominance while also symbolisi masculine sexual power, or to defen
Tragic waste	*In tragedy, the tragic waste refers to the death or loss of good as well as evil. The waste comes from the scope of devastation that is left at the end of the play's events.*	Williams' tragedy subverts the tragic While Blanche is destroyed and the figure of the tragic heroine being tak not punished. Stanley succeeds in re his life and suffers no punishment fo been impacted by Blanche's madnes not the scope of loss seen in some tr

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Dramatic or Literary Device	Definition	No
Parallelism	*Parallelism or mirroring is when a scene, chapter or sentence has the exact same structure as another moment in the text.*	There are examples of parallelism in Blanche was finally mentally destroy to replay the events in her mind. She Stanley (Scene 10) and the Matron (S Shep Huntleigh occurs in both scenes Scene 10 is paralleled in Scene 11 wh The ripping of the lantern is also par the game of poker being played para
Allegory	*An allegory is a metaphor within a story. On the surface there is a plot with characters who experience adventures and events, but underneath the events symbolise something else entirely.*	The main plot of the play is a story a series of unfortunate events, comes husband. While there she struggles threatening the harmony which they bullies, threatens and ultimately rap destruction but also her removal fro The allegory is that the plot is actual destruction of the Old South and ho America. Every character and event of society and the conflicts faced ref different aspects of society and their

Critical Reading Log for Scene 10 and Scene 11 (AO1, AO2, AO4)

These answers and notes are provided for guidance only and should not be viewed as the

Scene	Question	Initial thoughts	
Scene 10	What do you think is important about the clothes that Blanche is wearing at the start of the scene?	She is still dressing as if she is the wealthy, southern belle of the past, yet the clothes are dirty which reflects how the past and her mind have been tainted by life in New Orleans. It also seems as if she is stained by the revelations about her past that she can't hide from anymore.	•
Scene 10	Why does Stanley 'humour' Blanche by playing into her fantasy about Shep Huntleigh and Mitch?	He is enjoying the power that he has over her and is allowing her to construct the fantasy so that he can strip it away – it is almost a foreshadowing or parallel to the rape.	• •
Scene 10	Why does Stanley rape Blanche?	It is an expression of his power and dominance, a way for him to regain control in his home.	• •
Scene 11	The scene opens with another poker night. Why do you think that Williams does this? What has changed since the last poker night?	To reinforce the gambling, lies and deception which have continued to take place in the house, but now there is one clear victor: Stanley.	•
Scene 11	Do you think that Stella knows what Stanley did to Blanche?	Yes – in order to survive as a woman and as a symbol of the Old South, she has no choice but to believe Stanley and stay with him. If she left, she could end up like Blanche.	•
Scene 11	What do you think is significant about Blanche's final line ('I have always depended on the kindness of strangers')?	Reinforces Blanche's detachment from reality; she sees the doctor as her 'Shep Huntleigh' who will protect her from the hardships of life. This emphasises how she has retreated into her mind and is living in a fantasy world and it is laden with irony – she relies on kindness but has only found abuse.	•

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Close Analysis of Key Quotations: Scene 10 and Scene 11 (AO2)

Scene 10: p. 94

- The hyperbole here emphasises how much Blanche has changed Stanley's life and h his life.
- Stanley's tone is sarcastic and cruel as he begins his final assault on Blanche.
- The symbolism of the light and lantern reveals that Stanley is the character who is r Blanche's illusions – he forces her to see reality.
- The allusion and comparison of Blanche to Cleopatra implies the foolish nature of Bla
- The allusion to Cleopatra also symbolises the destruction of the grandeur of the Old early incongruity to the setting.
- The juxtaposition between the powerful Stanley who tears down the illusion and th in her exposure is emphasised here.

Scene 10: p. 95

- The plastic theatre reflects the complete disintegration of Blanche's mind as she is
- The similes are suggestive of the danger and threat faced by Blanche in this environ experiences life in New Orleans.
- The zoomorphic quality of the animalistic cries alludes to the Darwinian nature of S she is powerless prey to his apex predator.
- The setting of the night is ironic – Blanche has previously found comfort in shadow poses a threat to her now, revealing that there is no place for her to hide.
- The voice, shadows and cries symbolise Blanche's past experiences with death and destroy her.

Scene 10: p. 96

- The phrase 'I'm in danger!' symbolises the mental danger that she finds herself in, r that she realises that she is on the very edge of sanity or is in 'danger' of having her
- Stanley's predatory movement is entirely threatening and alludes to a predator clos emphasised by the short sentence.
- The sibilant alliteration in 'she smashes' and 'faces' allude to the brief and almost p against Stanley's advances.
- The onomatopoeia in 'smash' reflects the violent drama of the scene.
- The desperation in 'clutching' reveals Blanche's last attempt to maintain her sanity.
- The phallic image of the smashed bottle could symbolise Blanche's downfall at the in desire and physical intimacy, and it is this desire to be with men that has led her

Scene 10: p. 97

- The zoomorphism in 'tiger' is ironic and symbolises Stanley's belief that Blanche ne power battle. If he is an apex predator, then by destroying the 'tiger' he re-establis the house.
- The phallic symbol of the bottle reinforces Stanley's sexual dominance over Blanch he seems to see her terrified attempt to defend herself as a sexual act.
- The exclamatory sentences and imperative tone reinforce Stanley's absolute power
- The collective pronoun 'we've' suggests that Blanche is complicit in this act of viole
- The euphemism of 'date' again indicates that Blanche is complicit and removes son Stanley's actions.
- The rape can be allegorical of the total destruction of the Old South by modern Am

Scene 11: p. 99

- Stella's decision to 'believe' Stanley reinforces how women were trapped in marriage
- This can also reflect the death of the Old South and how adaptability was the only w survive in the changed world.
- This can be viewed as an example of the theme of illusion and reality, particularly th in 'story' and 'believe'. Like her sister, Stella is content to live in a fantasy which sh the cruel reality of life.

Scene 11: p. 101

- The colour symbolises purity, particularly religious purity; this creates irony as Blan pure, despite her past being exposed.
- The blue of Blanche's final outfit is shared by the blue of the blanket that Stella's ch connection is drawn between the two – by choosing the baby and Stanley, Stella ha

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Scene 11: p. 107

- This can be viewed as an example of catharsis; Stella's crying demonstrates both gr
- Stella's tears are multifaceted; they reflect her grief at the loss of her sister, her gui opportunity to grieve Stanley's betrayal.
- The phrase 'inhuman abandon' is almost zoomorphic and connects to Blanche's fra an almost animalistic, primal release of emotions which also connects her to Stanle of conflict between the two characters.
- The phrase 'luxurious in her complete surrender' alludes to freedom of expression; free to express herself as she wishes. Much like Stanley, Stella has suffered throug

Scene 11: p. 107

- The stage directions suggest that Stanley is capable of emotional and physical mani comfort of Stella.
- The terms of endearment 'honey' and 'love' almost infantilise Stella and reinforce the
- The fact he 'kneels' next to her is suggestive of a form of equality in their relationsh emotional or physical desires.
- Stanley's physicality is emphasised in the phrase 'his fingers find the opening of her believes that sex, desire and physical pleasure is the key to finding intimacy and ha
- This final action is significant as it reinforces that this was the outcome that Stanley have a physical relationship with Stella because of Blanche's presence; as soon as B gain what he has missed.

Getting Ready for Scene 10 and Scene 11: Pre-class Preparation (AO1, AO2, AO3, AO4

The Tragedy of *A Streetcar Named Desire* (AO1, AO2, AO4, AO5)

While this is set as a task which can be undertaken independently before in-class teachin structured way. Teachers could set specific students the task of exploring one specific fo feedback their findings and cover the full task in this way.

Reward all valid interpretations, but these are some pointers which could be used as a st of the play:

The Aristotelian Tragic Form	This is evident in *A Streetcar Named Desire* when...
A Streetcar Named Desire is an example of the Aristotelian form of tragedy. It contains a tragic hero who is noble and falls because of their hamartia (fatal flaw).	• Blanche falls during the course of the play because of h hamartia and hubris. • She is not a noble character – right from the start of the she displays unappealing characteristics which prevent from being the noble tragic hero in the first place.
The tragic hero is morally good and virtuous, allowing the audience to sympathise with them.	• The audience does feel sympathy for Blanche at times, when we find out about the death of Allan Grey, her tin nursing her family at Belle Reve and in the final scenes play. • The audience doesn't feel sympathy for Blanche as she conducts herself in an unappealing manner – she flirts v Stanley, lies and looks down on Stella's life with Stanley • Blanche is far from morally good and virtuous – it is her immorality and promiscuity which results in her destruc
The play follows the three unities of time, place and action.	• Time is not followed – the events of the play take place nine months, not 24 hours. • Place is followed – all action takes place in and around t Kowalski home. • Action – one principal action is followed – the downfall Blanche; Stella's relationship with Stanley; Blanche's relationship with Mitch and the revelations of the past contribute to her downfall.

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The Aristotelian Tragic Form	This is evident in *A Streetcar Named Desire* when....
The play contains a moral message or argument which is to be explored.	• Not really, although Blanche's punishment for her lies a behaviour could be viewed as a moral judgement. • For example, the conflict between the old and new; Ste abusive relationship with Stanley; Mitch's loneliness, et
There is a high death toll in the play.	• There are no physical deaths in the play. • Blanche's 'death' is metaphorical as her mind is destroy
Feelings of pity and horror are evoked in the audience, resulting in catharsis.	• Pity is experienced towards the end of the play with Blanche's downfall and destruction. • There may be some horror at Stanley's rape of Blanche, particularly for a modern audience. • Catharsis is not really achieved by the audience as we d see any real justice for Blanche, and Stella's emotional outburst signifies her guilt.

The Domestic Tragic Form	This is evident in *A Streetcar Named Desire* when...
A Streetcar Named Desire is a domestic tragedy as its action centres around the ordinary lives and problems of people within their homes.	• The Kowalski family is a normal family and the problem: they experience are domestic – problems with family, w their marriage, domestic abuse, etc. • All action takes place in and around the home.
The tragic protagonists are usually middle or working class.	• Blanche is not a typical tragic hero for a domestic tragec • Stanley conforms to the 'everyman' figure of the domes tragedy, but he is not the tragic protagonist.
The tragic protagonist can be an anti-hero.	• Blanche can be viewed as an anti-hero; she is unlikeable liar and flirts with her sister's husband. • She also reflects the hypocrisy and snobbery of a time l past and as such is not popular or well-liked within the v of the play (by characters or audiences).
The main character suffers because of their hamartia (fatal flaw).	• As in a Greek tragedy, Blanche suffers at the hands of her hamartia.
The tragic hero often finds themselves in conflict with society.	• Blanche is in constant conflict with the world of Elysian and with Stanley, who represents the modern world. • Blanche's inability to accept or evolve so that she can su in society results in her destruction.
There is a high focus on the psychological and the disordered mind.	• Williams' use of plastic theatre means that the psychol construction of the characters is made known to the audience throughout the play. • Blanche's disordered mind and her descent into mental annihilation is the focus of the play.

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The Modern Tragedy	This is evident in *A Streetcar Named Desire* when..
A Streetcar Named Desire is a modern tragedy as it explores the problems of normal people in normal circumstances.	• Yes: Stanley, Blanche, Stella and Mitch are all normal people – they are not royalty or leaders of society. • In some ways, Blanche is not really a normal person, s symbolises the Antebellum South and the figure of th faded southern belle.
It focuses on self-discovery and not destiny or fate.	• Blanche's downfall is foreshadowed from the beginnir the play and it very much seems as if destiny and fate against her. • Blanche does not discover anything about herself – if anything it is her refusal to accept her past choices wh leads to her destruction.
There is more than one person who suffers or takes part in the tragedy.	• While Blanche is the main tragic figure who suffers th most, it is possible to argue that all the characters suf some way. • Stanley and Stella suffer as a result of Blanche's prese and both of them contribute to her downfall – either explicitly or implicitly. • Mitch also suffers during the tragedy as well as being partially responsible for Blanche's tragic demise.
The events of the play take place in a realistic time frame.	• Yes, the nine-month time frame allows for the gradua deterioration of Blanche's mind.

Exploring Important Quotations (AO1, AO2, AO5)
There are no correct responses for this task; reward all valid reasons and responses.

Getting Ahead of the Game: Extension and Challenge Material for Scenes 10 and 11 (

Attitudes to Madness

1. Reward personal choice in relation to whether or not Blanche is a likeable characte hopefully start to become more understanding and sympathetic towards Blanche, e unlikeable; modern audiences are more likely to understand the root cause of her b

2. Reward personal viewpoints here. Some specific expressions of 'madness' could in trauma-induced psychosis, grief and bereavement, depression, hypersexual behavi 1950s). Blanche's sexually predatory behaviour and flirtatious qualities could be vi traditional role of women as the homemaker – this could lead to her incarceration.

3. Blanche's reaction to violence and pain by using alcohol as a coping mechanism cou experiences. The delicate quality of Blanche and her mental deterioration could re condition which he could not prevent or help. He seems to be criticising a world wl care for those who are different and/or suffer from a mental health condition.

4. Modern audiences may have more sympathy and empathy for the character of Blar more unlikeable qualities as symptomatic of her illness. The bullying and abuse tha Stanley would be unacceptable to the majority of modern audiences and would mc mental breakdown.

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Student In-class Consolidation Activities

Language, Structure and Form Study: Stanley and Blanche (AO1, AO2)
The Rape of Blanche DuBois

Exploring Form:

- There is no way out for Blanche here – both the audience and Blanche herself have destroy her. She has been in conflict with Stanley throughout the play but here his her vulnerability as the tragic heroine/victim is clear.
- Her fear at Stanley's physical presence is made even more threatening as she has t total destruction. The atmosphere of entrapment is emphasised here, and the aud
- The rape scene is allegorical of the complete annihilation of the Old South by new A and values have no power or place in the world of New Orleans.
- The music and lighting that has been used to emphasise Blanche's mental deterior play reaches a climax here. The environment turns on her and she is unable to esc reality. The increased drama and disturbing quality of the plastic theatre here emp
- Sympathy and pathos for Blanche as she reaches the climax of her trauma; disgust behaviour and treatment of Blanche.

Exploring Structure:

- The rape scene parallels Mitch's dismissal and 'attack' of Blanche in Scene 9 – this c where man after man destroys Blanche. Stanley's expressions of sexual dominance the play when his clothes are laid on the floor after he has reconciled with Stella in to gain control of situations. The rape of Blanche also parallels Stanley going throu his ability to reveal the truth about her past – these are metaphorical 'rapes' of her penetrates her. The use of parallelism seems to speak to the inevitability of Blanch been building to this moment.
- Scene 10 serves as the climax of the play and by stretching its events across a numb night has a dramatic impact on Blanche's mind – she suffers a constant barrage of t Scene 11 is more like a coda or an epilogue where the aftermath of the previous ev
- The removal of Stella symbolises a barrier between Stanley and Blanche being rem opportunity to destroy Blanche, something he couldn't do if Stella was there. Stanl dividing curtain into the bedroom while Blanche is trapped by his form in the doorv broken down foreshadow the rape of Blanche where the boundary of her body will

Exploring Language:

- Predatory, powerful animal imagery and zoomorphic qualities are used in the stage dire uncontrollable nature of Blanche's mind and how precarious her sanity is here. Stanley viewed as either a cruel, sarcastic comment about her lack of power OR a misreading o
- The 'smashed bottle' is a phallic image of male sexuality, something that Blanche tr avail. Blanche being carried powerlessly to the bed emphasises the female nature a situation of violent conflict, male power will always win.
- The use of exclamatory statements and short sentences emphasise the tension. Bl motionless presence contrasts with Stanley, who slowly encroaches on her space m to escape to. Stanley's calm and premeditated movements create tension when co powerlessness and panic.
- Stanley's reference to the fact that they've had this 'date... since the beginning' allu was always going to end up being destroyed by men, sexual desire and Stanley. Bl danger has been with her since the very beginning of the play when she first arrive

Group Task: Character Development (AO1, AO2, AO3, AO4)

Blanche:

- Clothes are still symbolic for Blanche's character – moving from white (delicate, fra (fallen woman, tainted, etc.). The music and lighting still reflects her mental state b the final scene, reflecting her mental breakdown.
- In Scene 1, she was tightly wound, often frozen in one spot or in a panicked state o play, her character is more active, emphasising her terror and inability to find peac and fear are audible in her speech in both scenes, but she is unable to control her f
- Appearance, avoiding the light, beauty and compliments, fantasy and illusion. Noth Blanche still values these same things, but she has now entirely escaped into them, fantasy world of her mind and has lost touch with reality.

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- How do you think the audience is meant to react to Blanche in Scene 1 and Scene 1 perspective has changed at all?
- Do you notice any similarities or changes in the language and structural techniques and end of the play in his presentation of Blanche?
- All of Blanche's relationships in the play have led to her destruction; not one chara mental state. Stella's betrayal may well have driven Blanche over the edge; Stanley her, and Mitch's rejection all combine to destroy Blanche. She ends the play even
- Her arrival in Elysian Fields and the reality of this environment; Stanley's revelation Stanley's rape.
- That the world of modern America has no place for a relic of the Antebellum South adapting in the new world then they will be destroyed. He may also have wanted t those who suffered from poor mental health at the time – perhaps an autobiograp her to both Williams himself, and his sister.

Stella:

- Stella's gentle nature has remained throughout as has her desire and passion for St controlled by him and his choices/decisions. Her emotional state does change, hov see Blanche, but by the end she suffers her loss.
- In Stella's final lines, her heightened, almost out of control emotional state is more style rather than Stella's, as she has largely been controlled and unemotional in her
- While she was happy to see Blanche in the opening scenes, it is Stanley and her rel biggest motivation throughout the play.
- The audience may feel sympathy for Stella, given that she is essentially trapped in h escape; however, it is more likely that the audience will feel little sympathy for her her clear guilt and emotional turmoil, the audience is unlikely to feel sympathy for
- Stella's physical response to Stanley remains – his presence, his behaviour and ever powerful physical reaction. A lot of passion and exclamatory statements are used e for Stanley, while at the end of the play, the emotive language is laden with the ser
- Stella's relationship with Stanley has in many ways had a negative impact on her – i sister, and she has closed herself off from her past. Her relationship with Blanche c Stella's life. In some ways, Stella is a flat character who exists as a toy to be fought Stanley and Blanche.
- Blanche's arrival, the abuse she suffers and the aftermath of the poker night, her d rejection of Blanche.
- Stella symbolises the 'female' tragedy as she is trapped in her abusive marriage wh addition, she represents the consolidation of the power of new America – by marry secures the future of the modern America and the death of the Old South.

Stanley:

- Stanley remains fairly similar in terms of his presentation. He is connected to stron qualities, and is highly sexualised in his being and his attitude to women. His powe consistent throughout the play, and no repercussions are faced for his rape of Blan
- Being recognised as the dominant authority figure in his world; he also values sex a for Stella and control over her. This doesn't change and if anything his beliefs are c end of the play.
- Contemporary audiences may have celebrated the figure of Stanley, as in many wa qualities of the modern American man, particularly at the outset. Twenty-first-cen view him as a figure of toxic masculinity and villainise him at the end of the play.
- Not really – Stanley remains consistent in terms of how his language is constructed he suffers least during the course of the play. This stagnation is symbolic of his aut
- His relationship with Blanche did impact him; she did succeed in making him feel in comparison to the DuBois sisters' background, and she also prevented him from co Stella, but he is able to remove the threat and re-establish his idea of harmony.
- The Napoleonic code scene, the Poker Night, the scene where he reveals Blanche's p
- He may be commenting on the threat and all-encompassing power of men in this w challenged. He also seems to be criticising/studying the impact of alcohol and dom something which can be connected to Williams' own experiences with his father.

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Mitch:

- Initially, Mitch is presented to be quite shy and awkward which is in keeping with h intrigued by Blanche and is presented to be an almost naive lover. However, at the emotional and even violent in his outbursts against Stanley. Mitch's movements ar developed the most during the play.
- Mitch seems to value love, companionship and affection. He wants to care for his r demonstrating his interest in Blanche while referring to a previous relationship. At sense of injustice and is the only character to do so.
- Possibly the most sympathy-inducing character in the play. Initially, his awkwardne likeable character, and at the end, the audience feels the most sympathy for him as happened, and also feels guilty about the part he played.
- His idiolect remains the same with simplistic language and slang. He does seem to speech by the end of the play.
- For Mitch, Blanche represented companionship and escape, something that he des her manipulation of him destroyed his innocence and left him heartbroken – this le relationship with Mitch has impacted him negatively as well – while Stanley may ha to realise that Stanley's motivations were personal and not altruistic. All of Mitch's
- The first time he sees Blanche, and the story about the cigarette case; their date wh his rejection of her and his reaction towards Stanley in the final scene.
- Mitch can be seen to represent the deep-rooted influence of toxic masculinity in so gentlemanly values, he ultimately resorts to patriarchal threats and dominance. M patriarchal values of the American man – he was in the army, he lifts weights, etc. represent the false hope for Blanche – he is a moment's glimmer of hope before sh

Student: Essay Questions (AO1, AO2, AO3, AO4, AO5)

Question 1

Agree:

- Stella – her tragedy is the female tragedy, a woman trapped in an abusive marriage made more powerfully destructive by the way that she excuses Stanley's violent be rooted love for her. The birth of their child solidifies this idea of her entrapment – mention the original film and how Stella leaves Stanley at the end of the film.
- Stella – the destruction of her relationship with her sister. When Blanche is taken a distraught and heavy with guilt. This could possibly lead to an emotional shift in he guilt takes hold.
- Mitch – Mitch can be viewed as a character parallel to Blanche and, as such, his hop has also been destroyed by Stanley's rape. He will be left alone when his mother d has – potentially – been changed forever.
- Old South – the play can be read allegorically as the tragedy of the death of old Am Old South is destroyed at the play's conclusion – symbolised by Blanche's incarcera Antebellum South is destroyed, only development and progress are left at the end

Disagree:

Blanche – it is only her tragedy. Aspects of Greek, modern and domestic tragedy can be c the tragic protagonist. It is her journey we follow, her tragic fall we witness, and her unra

Question 2

Agree:

- Selfish: driven by fulfilling her own pleasure and desires; she also protects her own behaviour in order to sustain harmony and pleasure in the home. Turned her back deal with the death and loss while she moved on with her own life.
- Boring: in comparison to Blanche, Stanley and even Mitch, she undergoes very little as foils to Blanche and Stanley without undergoing any challenge or experiences he terms of development.
- Traitor: her final betrayal of Blanche, not only 'refusing' to believe that Stanley rape incarcerate her is the ultimate betrayal. She betrays her sister to protect her own i

Disagree:

- Too harsh to call her an anti-hero; she is in many ways a victim of patriarchy and circ society; she has no choice but to stay with Stanley and if she challenged him about E
- Stella could even be described as a hero; she does whatever she can to adapt and s this way she should be celebrated, while Blanche should be criticised for refusing to

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Question 3

- Mitch's desire for companionship blinds him to the truth; he is so determined to fil that he is willing to overlook certain clues about Blanche's past. Possibly his anger despair at the prospect of loneliness. In this way, the desire for companionship is r
- Blanche's physical relationships with the student, the Young Man, and her countless a need to fulfil physical or sexual desire; she wants companionship and an intimate c So, although she embarks on sexual relationships, it is the only way that she feels th
- Stella and Stanley crave – almost obsessively – each other's companionship. When extreme ways, almost as if being together staves off the loneliness of modern life. seen as an expression of companionship and need, rather than purely sexual.
- However, Stanley and Stella's desire for each other seems to be driven by physical companionship. They don't seem to express or explore feelings, and when he com with sexual actions.

Post-reading Class Activities: Whole Text Review

The Epigraph: 'The Broken Tower' (1932) by Hart Crane (AO2, AO3, AO4)

Task 1: Hart Crane

Answers will vary for Task 1, and personal interpretations should be rewarded, dependir could include comments on:

- Emotional themes contained in Crane's poetry – themes such as beauty and longin
- The turmoil and loneliness that Crane suffered could relate to Blanche

Task 2: Examining the Epigraph

Answers will vary for Task 2, and personal interpretations should be rewarded, dependir could include comments on:

- 'the broken world' = the death of the Antebellum South; Blanche's 'broken' life
- 'visionary company of love' = Blanche's pursuit of love and companionship as a way
- 'an instant in the wind' = the fleeting nature of youth, life, beauty and happiness

Character Summaries and Characterisation (AO1, AO2)

Task 1 and Task 2:

Answers will vary for Task 1 and Task 2 – most answers will be taken from previous study be rewarded, depending on their validity.

Relationships (AO1, AO2, AO5)

Task 1:

Marital: Stella and Stanley, Steve and Eunice, Blanche and Allan
Marital love seems to be volatile; it leads to suffering, violence and betrayal but it is also b

Familial: Blanche and Stella
Initially, familial love can be viewed as a last resort and comfort, but ultimately family bc romantic or marital bonds.

Sexual Lovers: Stella and Stanley. Stanley and Blanche – not consensual sexual lovers, s sexual love with many men.
Sexual love is powerful and has the capacity to both unite and divide. It is an obsessive for but is then used as a weapon to destroy by Stanley. For Blanche, sexual connection has be

Romantic: Mitch and Blanche, Stella and Stanley, Blanche and Allan
Romantic relationships which are incompatible in terms of class and intellect are destroy relationships are ruined or have the capacity to ruin others. In some cases, romantic rel by sex and passion rather than romance.

Friendship: Mitch and Stanley, Stella and Eunice
Friendships between men are built around hierarchy and power, there is a bond of loyalt be supportive and caring but also these friendships perpetuate the circle of systematic v each other to leave.

Failed Relationships: Mitch and Blanche, Blanche and Stella, Blanche and Allan
Blanche's relationships seem to fail whether they are romantic, marital or familial. She i while all other relationships in the play remain, despite difficulties and challenges.

Conflict in Relationships: Blanche and Stanley, Stanley and Stella, Blanche and Stella, Ste Mitch and Stanley

All relationships in the play suffer from conflict, whether that is emotional, physical, inte modern world despite its opportunities is rife with conflict.

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Task 2:
Answers will vary for Task 2 – personal interpretations and discussion should be rewarde
response. There is no correct or specific answer that should be looked for in Task 2.

Themes (AO1, AO2, AO4)

Task 1:
Group presentations will vary in terms of response and detail. The group presentations
themes are perhaps more challenging to track than others.

Exploring Language, Imagery and Motifs (AO1, AO2, AO4)

Task 1:
Flexibility should be given when assessing the students' work on imagery and motifs. All
rewarded, and ideas can be verified through thorough questioning. Differentiation of th
specific students to cover certain images or motifs.

Task 2:
All reasonable ideas should be acknowledged in this task. Some ideas which could be ex
character voices are used to emphasise character and plot development could include:

- The stark contrast between Stanley and Blanche emphasises their stark differences
- Stella's passivity reflects her willingness to obey Stanley in all things.
- Blanche's language emphasises her incongruity to the setting of New Orleans.
- Stanley's aggression and emotional response reflect the impact that Blanche does h
  to expel her.
- Stella's mirroring of Blanche's voice emphasises the influence that Blanche has on h

Critical Reception of *A Streetcar Named Desire* (AO1, AO4, AO5)

Task 1:
Rely on students' responses for this task and reward any valid ideas that students share.
each other's arguments during discussion.

Task 2 – Extension:
Be flexible when considering student responses in this task – it is a challenging extensior
rewarded for attempting it in the first place. Differentiation can be applied by deciding h
should be, or by setting specific scenes or extracts.

Task 3:
Group presentations will vary in terms of response and detail. The group presentations
specific approaches to certain students.

Essay Practice and Tips

Essay-writing Skills (AO1)

Creating Strong Topic Sentences or Thesis Statements

Task 1: Critical Analysis of Topic Sentences / Thesis Statement (Pair or Group Task)

1. No – refers to Blanche as a woman, not a character, and there is no development o
2. Yes – argument, sense of crafted response and recognition of form.
3. No – starting with evidence means that there is no fixed argument – the idea shoul
4. No – incorrect critical tone created – playwright should be referred to by surname;
   trying to get across? Where is the development in the idea? How and why are Bla
5. No – it doesn't answer the question – the question focus is on Blanche, not Stella.
   sentence is needed to create a strong, opening sentence.
6. Yes – sense of critical debate, strong sense of argument and overview. Includes ge
   connected to characterisation and plot development.

Task 2 and Task 3:
Reward individual and group tasks as necessary – teachers should not approach the mar
answer requirements in mind. All relevant, supported responses should receive credit.

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