

# Teaching Pack: *A Streetcar Named Desire*

Cambridge IGCSE™ / IGCSE (9–1)  
Literature in English 0475 / 0992

Cambridge O Level  
Literature in English 2010

For examination from 2024–2025



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## Introduction

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This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) and O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters/acts (in no more than a couple of sentences in their own words)
- a timeline of events (useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

### Animation videos

This *Teaching Pack* can be used with the videos which were produced using the software *Video Scribe* [www.videoscribe.co/en/](http://www.videoscribe.co/en/), but a range of other alternative animation and storyboarding tools may equally be used:

- [www.storyboardthat.com](http://www.storyboardthat.com)  
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>  
Storyboarding software – free to download, but has to be installed
- [www.powtoon.com/edu-home/](http://www.powtoon.com/edu-home/)  
Online video and animation creation – free and pay for subscriptions
- [www.animaker.com](http://www.animaker.com)  
Online animated video creator – free and pay for subscriptions
- [https://goanimate4schools.com/public\\_index](https://goanimate4schools.com/public_index)  
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>  
Downloadable and app-based tools for creating comic books
- [www.openoffice.org/product/impress.html](http://www.openoffice.org/product/impress.html)  
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>  
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The teaching pack and videos aim to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied.

## Lesson resources



Included in this pack are some resources to use with your learners. You may ask your learners to create their own worksheets similar to these, around another text, which they are studying:

**Character summaries and quotations** – learners create their own character summaries including quotation.

**Character animations** – after watching the animation, learners can work in pairs to fill in the blank worksheet.

**Reflection** – after reading the text / watching the videos, learners reflect, consider and explore.

**Quiz** – a fun quiz to test the learners' knowledge of the text before or after watching the videos.

## 1. Text summary

*A Streetcar Named Desire* is a tragedy set in New Orleans in the 1940s.

Stanley Kowalski and his wife Stella live on Elysian Fields in a two-story apartment building. The area is a poor quarter of this city, yet it still bustles with life. Stanley is an American of Polish decent who works as an auto-parts salesman. He is a hard-edged man who enjoys drinking, gambling, fighting and sex. His young wife Stella is a caring person whose carnal attraction to her husband is evident from the play's start.

### Scene 1

It is a warm evening, and shouts and laughter can be heard from the streets. Stanley and Mitch arrive at the Kowalski's apartment. Stanley shouts for his wife and throws a package of meat up at her. She catches it under protest but is soon laughing with neighbour Eunice Hubbel and quickly an air of sexual innuendo is established. Stanley and Mitch leave to go bowling with Stella following them. Shortly after this, Blanche DuBois appears in a dainty white suit. Her appearance is completely at odds with the area. She has a hesitant manner and appears shocked at where she finds herself. Eunice lets Blanche into the apartment. Stella returns home to find Blanche, and the sisters embrace. Blanche is critical of Stella's living arrangements. Blanche reveals that she was forced to take a leave of absence from her job as a schoolteacher because of her nerves. Stella tells Blanche that Stanley does not yet know she will be visiting and warns Blanche not to compare him to men from their past. Finally, Blanche reveals that after some financial struggle she had to 'let go' of Belle Reve, their ancestral home, and she blames Stella for abandoning her. Stanley returns home and questions Blanche about her past. She reveals she was once married to a boy who died.

### Scene 2

It is six o'clock the next evening and Blanche is taking a bath. Stella tells Stanley that she is taking Blanche out for the evening because Stanley is hosting a poker night in their apartment. She also reveals that Belle Reve is 'lost'. Stanley becomes irate, demanding to see sale papers, then searching Blanche's trunk to find them. He suggests Stella has been swindled by her sister and cites the *Napoleonic Code*. They heatedly argue while Stanley rifles through Blanche's clothing and jewellery. Stella storms out, leaving Stanley and Blanche to talk. After some flirtation, Blanche hands Stanley the papers that prove Belle Reve was lost due to failed mortgage repayments. During this exchange Stanley takes from Blanche another bundle of private papers that she finally reveals are love letters from the dead boy. Blanche is deeply insulted that Stanley has damaged them by touching them. Stanley purposely tells Blanche that Stella is pregnant, despite her earlier request that he keep it a secret.

### Scene 3

It's the poker night and Stanley and his friends are assembled around the kitchen table drinking. Stanley is ill-tempered because he is losing. Stella and Blanche return, but the game is still in full swing. Stella asks Stanley to finish it. He refuses and the sisters retire to the bedroom. Blanche suggests that Mitch seems better than the others and Stella tells her he is single. Stanley shouts through to the women to be quiet but Blanche turns on the radio. This angers Stanley and he turns the radio off, as Mitch leaves the game to go to the bathroom.

Mitch and Blanche talk about a silver cigarette case and a girl from Mitch's past. Blanche turns the radio back on which prompts Stanley to throw it out of the window. Stella and Stanley argue, and Stanley attacks her, having to be dragged off her by the men. Stella and Blanche escape upstairs to the Hubbel's apartment.

Later Stanley calls to Stella to come home and she returns to him. Blanche is horrified at her sister's actions, but Mitch assures her that things are all quiet now.

**Scene 4**

The following morning Blanche returns to find Stella lying down in the bedroom. They talk about the night before and Stella reveals that despite Stanley's temper, she is happy where she is. Blanche is fretful, making plans to contact a millionaire from her past, Shep Huntleigh. She tries to call, but eventually gives up. Despite this, she maintains that they need to leave. Stella disagrees saying that she loves Stanley and that married couples need to learn to tolerate each other. Blanche suggests that Stella needs to set her sights higher. Unbeknown to the women, Stanley has overheard all of this conversation. He withdraws and re-enters casually through the front. Stella embraces him heartily and he grins.

**Scene 5**

The scene opens with Blanche in the bedroom laughing over a letter she is writing to Shep Huntleigh. Her laughter is interrupted by the Hubbels arguing upstairs. Stanley returns from bowling and engages in a conversation of 'cat and mouse' with Blanche about her past in Laurel, Mississippi. He mentions The Flamingo Hotel, a reference that clearly makes Blanche uncomfortable.

Stanley leaves and Blanche asks Stella about any gossip she may have heard. She reveals a little of her promiscuous past in Laurel and why she sought solace and protection in the arms of men. Blanche is in a nervous state and talks rapidly about Mitch and how she has not given him any more than a goodnight kiss and hasn't yet revealed her real age. He will be arriving at 7pm to take her out. Stella asks Blanche if she wants Mitch and eventually she says that she does, very badly.

Stella and Stanley leave with Steve and Eunice. Blanche is alone and reclining when a young man collecting for *The Evening Star* knocks at the door; Blanche answers and tries to seduce him. The young man is clearly uncomfortable when Blanche suddenly kisses him. He leaves.

**Scene 6**

Approximately 2am the same night Mitch and Blanche return to the apartment from a disappointing date. Mitch blames himself for not entertaining Blanche and she appears exhausted and solemn. They sit in the bedroom and have a drink in the dim light while they discuss the situation. Finally, Blanche tells Mitch the story of her first husband and how he took his life after Blanche's disgust at discovering he was a homosexual. As the scene closes, they agree that they need each other.

**Scene 7**

It is a late afternoon in mid-September and Stella is preparing for Blanche's birthday supper. Blanche is bathing in preparation for Mitch's arrival and Stanley has just arrived home; Blanche is in high spirits and can be heard singing.

Stanley tells Stella that he has learned a variety of salacious facts about Blanche. He reveals that in Laurel she had a reputation for promiscuity and that she has been sacked from her job after an affair with a seventeen-year-old boy. He has proof of this information from a plant supply-man. Stella is shocked and upset when Stanley reveals he has given this information to Mitch.

Stanley yells at Blanche to get out of the bathroom. When she enters, she is still in high spirits until she sees Stella's face. Blanche demands to know what has happened, but Stella lies and says nothing.

**Scene 8**

Later, Blanche, Stella and Stanley are all sitting at the kitchen table. The atmosphere is heavy with tension and Blanche makes an effort to lighten it by telling a funny story. After another disagreement with Stanley over her use of derogatory names, thinking she's been stood-up, Blanche phones Mitch to get an explanation and leaves a message. Back in the kitchen Stanley gives Blanche the present of a return Greyhound bus ticket to Laurel for the following Tuesday. Blanche leaves the room and runs to the bathroom as Stella goes into labour.

**Scene 9**

Later that same evening Blanche sits in the bedroom, she has been drinking. Mitch arrives and they spend some time talking. Mitch accuses her of lying to him about her age and her past. Finally, Mitch tells Blanche that he does not want to marry her as she is not clean enough to be in a house with his mother. Blanche becomes frantic and screams 'Fire!' as Mitch turns to leave.

**Scene 10**

The same night and Blanche is packing her trunk dressed in a glamorous silver dress and rhinestone tiara. Stanley returns home. Blanche lies to Stanley about an invitation to cruise on the Caribbean with Shep Huntleigh and Mitch coming back to beg her forgiveness with roses; Stanley calls her a liar. After a failed attempt to call Shep Huntleigh, Blanche desperately asks to be connected to Western Union for help. Blanche collapses and Stanley picks her up, carries her to his bed and rapes her.

**Scene 11**

A few weeks later, Stella packs Blanche's things while she bathes. Stanley and his friends are playing poker in the kitchen. Stella tells Eunice that she just could not believe Blanche's story that Stanley raped her and so has arranged for her to go away. Blanche believes she is going travelling with Shep Huntleigh. The doorbell rings and it is a doctor and nurse who have come to remove Blanche; they are carrying a straight jacket. Anxious that it is not her gentleman caller, Blanche retreats to the bedroom. Finally, the doctor gently coaxes Blanche out of the room and leads her out of the door. Stella collapses and cries as Blanche disappears. Eunice brings the baby to Stella and Stanley comforts her. The poker game resumes.

## 2. Character summaries and quotations

### Stanley Kowalski

Stanley is the antagonist in 'A Streetcar Named Desire' and is used by Williams as a vehicle to explore themes of power, sexuality, masculinity, class and the struggle between Old America and an emerging New America.

The play opens by establishing Stanley's physical presence and his ability to dominate spaces and people. He is in his early thirties and enters 'roughly dressed in blue denim work clothes.' His clothing identifies him as part of the emerging working class of the New America. The 'red-stained package' of meat, that he throws up to Stella suggests a raw animalistic vigour; he is the hunter. His dominating presence is reflected in his 'strongly and compactly' built body, the bold colours of his bowling shirts and his aggressive physical movements and speech. When he first meets Blanche, he establishes his domestic dominance by referring to his wife as 'the little woman', following this with the removal of his shirt to establish his masculine power in this household. Stanley's ability to dominate extends to his poker buddies. Entering Scene 1 Stanley's second utterance overrules Mitch with a flippant 'Nah!' and later he is seen to continually dominate the flow of conversation at the poker table.

Stanley is a man of almost primal instincts. He has simple desires and is only happy when these are rewarded. He is straightforward in his desire for his wife and his selfish needs. The audience can see this in Scene Three after he has beaten pregnant Stella and she has fled to the Hubble's, he shouts from the porch 'with heaven-splitting violence' 'I want my baby down here.' Here Williams links ideas of traditional masculinity with domestic violence, reinforced later when Stella explains to Blanche that couples need to learn to tolerate each other. Later, in Scene Four Blanche sums him up as having an 'animal's habits' and acting like he is the leader of 'a party of apes'. Blanche's assessment that he is 'not quite to the stage of humanity' is born out when he later rapes her.

A complexity to Stanley's character is introduced when the audience sees his vulnerabilities and loyalties. He is proudly and patriotically American and is wounded when Blanche and Stella refer to his Polish heritage using defamatory language such as 'Polak' and 'Pig'. This vulnerability is then compounded by his working-class struggle as part of the emerging New America. A further vulnerability is introduced through his fear of losing Stella's love. He beats her yet cries for her like a wounded animal when she leaves him.

Stanley is loyal to his friends and has a relationship of camaraderie with his poker buddies; he looks out for them and in turn they assist him. During the poker game altercation with Stella it's Stanley's buddies that calm him down and stop the violence by pulling him away and putting him under a cold shower. Later, in conversation with a horrified Blanche, Mitch excuses this behaviour as 'nothing to be scared of', ironically foreshadowing the idea that Blanche should be scared of Stanley. In turn, Stanley reveals the true nature of Blanche's past to Mitch to ensure that he doesn't marry a woman of promiscuity and a liar.

Stanley is symbolic of the rising power of the working class in the emerging New America. He is defined by a raw power and unpredictable violence that creates tension on the stage and hints at the struggles of this class redefining itself against the backdrop of Old America.

Quotation	This suggests...
'... roughly dressed in blue denim work clothes. Stanley carries his bowling jacket and a red-stained packet from the butcher's.'	That Stanley should be identified as part of the rising working class who are challenging with a new power, the strong-hold of traditional values.

Quotation	This suggests...
	The 'red-stained' meat package is symbolic of his raw sexual vigour and his primal presence in the text. Here, he appears as the cave-man bringing home the savage kill to his woman.
'Stell-lahhhh... I want my baby down here. Stella, Stella!'	Despite beating her, Stanley fears losing Stella and her love. After she escapes to the Hubble's he wails her name up to the balcony, following it with the simplistic subject/verb statement of desire, 'I want...'. The Staccato minor sentence 'Stella, Stella!' emphasises the urgency of his fear and his absolute need to possess her.
'Don't ever talk that way to me! "Pig—Polak—disgusting—vulgar—greasy!"—them kind of words have been on your tongue and your sister's too much around here. What do you two think you are? A pair of queens? Remember what Huey Long said—"Every man is a King!" And I am the king around here, so don't forget it!'	That Stanley is capable of violent rage, especially when challenged or emasculated by a woman. He is a proud and Patriotic American and sees the derogatory references to his heritage as undermining his power as 'King' in his household. The exclamatory speech and the short rhetorical questions and statements assert his violence nature and his need to remain powerful.

### Stella Kowalski

Stella is married to Stanley Kowalski and is the younger sister of Blanche Dubois. She lives in New Orleans, having left Laurel and Belle Reve. Although of the same aristocratic origins as Blanche, Stella has made a new life for herself with her husband in the midst of the working classes of New America. This is a point of tension and conflict between the reunited sisters when Blanche accuses Stella in Scene 1 of having 'abandoned Belle Reve' whilst she 'fought and bled for it,'.

Stella is quickly defined through her passionate and desire driven relationship with Stanley. She tells Blanche that when he is away for a week she will 'nearly go wild'. There is a sense that Stella and Stanley's relationship is driven by a 'wild' animal instinct. After he beats her and she returns to him they are both described to embrace with 'low, animal moans,' before Stanley carries her into the flat. As Stella's relationship with Stanley is driven by sex, it means that Stanley is able to use sex and passion to get his own way and to manipulate and dominate Stella. Mitch explains to Blanche that 'they're crazy about each other.'

Despite being more practically minded than Blanche, Stella is predominantly presented as a passive housewife dominated by her husband. She dutifully cooks for him, as he expects, leaving him a 'cold plate' while she takes Blanche out to a show. Later, after Stanley beats her, she cleans up the mess asking Blanche 'Who's going to do it? Are you?'... No I didn't think so.' Stella embodies the passive and exploited position of the 1940s housewife. She is driven to care for people and things; she makes excuses for her husband and sees no life beyond that as Mrs Kowalski. The audience sees this helplessness at the play's close when Stella chooses a life with Stanley and their child over believing that he could have raped Blanche.

Stella's relationship with Stanley is driven by passion and carnal desire, yet it is also abusive and exploitative. Stanley uses violence towards Stella to maintain his power over her and she excuses this violence, confusing his violent passion for her with simple violence. Stella tells Blanche in Scene 4 that 'there are things that happen between a man and a woman in the dark – that sort of make everything else seem – unimportant.' The denial of the importance of her abuse is justified via sex, which Blanche aptly names 'brutal desire'.

Symbolically Stella is important as her name comes from the Latin for 'star'. Stars are sources of light and so are synonymous with hope. Stella is the last hope for Blanche after she runs from destitution in Laurel. She is also the source of light and hope for Stanley, who despite his abuse of her, clearly cannot function without her. Stella's light provides an anchor point for both of these more chaotic characters.

Quotation	This suggests...
'You never did give me a chance to say much Blanche.'	That Stella sees Blanche as a bossy and domineering older sibling and it hints at some residual resentment and tension between the two of them. Now that Stella has moved away from Laurel and Blanche, she has found more of her own 'voice' within a new setting.
'He didn't know what he was doing... He was as good as a lamb when I came back and he was really very, very ashamed of himself.'	Stella normalises the domestic violence within her marriage by excusing Stanley as ignorant of the harm he causes. Stella clearly desires Stanley but seems to confuse their shared carnal desire with love and respect. She repeats 'very' perhaps as a way of convincing herself that Stanley feels remorse. The simile comparing him to a 'lamb' reminds the audience of the wolf in sheep's clothing.
'I couldn't believe her story and go on living with Stanley.'	That Stella possibly does believe Blanche's accusation of rape, but that she is choosing not to. She is choosing her marriage and new life over her historical ties to her sister. In this sense she is creating a new reality, ironically, much like Blanche does throughout the play.

## Blanche DuBois

Blanche DuBois is a complex and tragic figure. She was raised within an aristocratic family at Belle Reve with her sister Stella. At sixteen Blanche marries 'the boy', Allan Grey, but their marriage is short lived after Blanche discovers his homosexuality, denounces him and then he shoots himself. Following this tragedy, Stella leaves for New Orleans and Blanche is left to watch the remaining family get sick and die and Belle Reve fall into disrepair and finally be 'lost' to the bank. Blanche engages in a series of affairs with men and then finally is sacked from her job as a schoolteacher after her affair with a seventeen-year-old boy is discovered and revealed by his father. It is at this point, with nowhere to go that Blanche decides to visit Stella and the audience meet her in Scene 1.

Blanche enters the run-down Elysian Fields looking neat and prim as if she's dressed for a tea-party. The 'white' of her clothing visually signals an innocence and purity that feels unsettling. The 'fluffy bodice' and her 'delicate-beauty' suggest a 'moth'-like presence of fragility and vulnerability in this bustling loud environment. However, this idea is quickly challenged when she is left alone in the Kowalski's apartment and the audience see her searching for, consuming and then covering up her consumption of Stanley's liquor. There is an evident duplicity to Blanche that undermines the Southern Belle of Old America.

After Blanche and Stella are reunited, Williams quickly reveals a tension within their relationship. Blanche is quick to be critical of Stella's location and apartment as 'this horrible place' and her departure from Laurel as 'the one that abandoned Belle Reve' in favour of 'being in bed' with a 'Polak'. Her tirade is long, cruel and bitter and suggests a rivalry and division between the sisters.

Blanche gives the audience a glimpse of the domineering and controlling sister she was in the past.

Despite her domineering outbursts, Blanche is obviously a tragic figure who has been through many struggles. She is terrified of aging and being seen in the light, in Scene 1 demanding Stella 'turn that over-light off!' for fear that Stella sees the 'ruin' that she feels she has become. This pattern of hiding from the light, a symbol for reality, is reinforced by the use of the 'paper-lantern' to 'soften' the bedroom light and then later when Mitch states 'I don't think I ever seen you in the light!'. Blanche prefers the darkness because it allows her to hide from reality, hide from herself and her tragic past.

It is clear that Blanche's tragic past is partly the cause of her nervous anxiety and her need to continually drink and bathe. She is an alcoholic who lies to and deceives those around her, openly stating in Scene 1 that she is not 'a drunkard' and only takes a 'nip'. The audience already knows this to be untrue as they have seen her search for and consume Stanley's liquor, she then washes up the glass and replaces the bottle so that her drinking goes undetected. Similarly, the bathing is symbolic of her past tragedy and her need to feel cleansed of her sins. Water is symbolic of cleansing and purity and Blanche's constant bathing suggests a deep-rooted need to be cleansed of something.

The clashes between Blanche and Stanley underpin the narrative of the play and create most of the tension. It is evident from their first meeting that Stanley dislikes Blanche and her pretence of Southern Belle innocence and refinement. She dislikes his 'rough' manner and he dislikes her superior attitude. Like the 'moth' that is drawn to the light, she is drawn to Stanley's powerful but brutish masculinity and when she flirts with him she is flirting with disaster. Stanley cannot fully comprehend the class that Blanche represents and so he feels threat in her presence, in her educated language and in her mocking of his Polish heritage. At the end of the play, his rape of Blanche is his way of making her finally submit to his will and in doing so he possesses her in addition to his wife; all of the women around him are made passive and subservient.

Blanche DuBois is symbolic of a defunct way of life. She is the Old America failing to come to terms with a New America, within which the working class are gaining power and challenging old traditions and ideologies.

Quotation	This suggests...
<i>(Her appearance is incongruous to this setting. She is daintily dressed in a white suit with a fluffy bodice, necklace, earrings of pearl, white gloves and hat...)</i>	That Blanche is out of place in this weathered and rough environment. Her 'white suit' suggests an innocence and a primness that is later juxtaposed by her past in Laurel. The colours, textures and materials all present her with the 'moth-like' beauty and fragility of a Southern Belle.
'The Hotel Flamingo is not the sort of establishment I would dare to be seen in.'	Blanche embodies the manners and propriety of the Old South and part of her struggle and downfall is accepting that this era is lost to her. She is insulted when Stanley suggests she has an ambiguous past, yet this is both self-denial and deception as she runs from the reality of her past towards 'magic'.
'I take hot baths for my nerves. Hydro-therapy they call it.'	That Blanche is trying to purify herself in some way. Her continual bathing may be symbolic of her need to cleanse herself and wash away sin; possibly the sin of her reaction to her first husband's homosexuality or the subsequent sins of her promiscuity.

Quotation	This suggests...
'She moans. The bottle-top falls. She sinks to her knees. He picks up her inert finger and carries her to the bed.'	The moth is drawn to the light, but eventually its wings are singed and it dies. Like the moth flirting with the light, Blanche has misjudged Stanley. She 'sinks' down like the moth falls, and here the audience understands that she is broken. Her rape signals the metaphorical death of Blanche DuBois.

Create your own character summaries including quotation tables:

[Character name]

[illegible]

Quotation	This suggests...

### 3. Character animations



Can you remember the names of the different characters in the videos?

Character name	Character image
	
	
	
	
	

Here are the answers.

Character name	Character image
Stanley Kowalski	
Stella Kowalski	
Blanche DuBois	
Mitch	
Eunice Hubbel	

## 4. Reflection



Now you have read the text, reflect on your thoughts:

**Consider the relationship between the ending and the rest of the play.**

Did you find the ending surprising or shocking?

Were you able to predict the ending, and at what stage did the ending become clear?

Did you find the ending satisfying?

Did the characters get the ending they deserved?

What dramatic contribution did the ending make to the play as a whole?

To what extent does [author] make this a satisfying ending to the play?

[illegible]

## Explore the dramatic impact of a key moment from the play

Read the extract you have selected and consider the points below:

- Explore the use of particular words or lines spoken by character.
- Were there any shifts in topic, tone and mood? Is it a moment of quiet pathos or one of dramatic intensity?
- How does the writer convey the mood at this moment in the play?
- What is the dramatic impact on the audience?

[illegible]

## Explore the characters in the play

Create practice questions around the characters of the play, for example:

- Explore how [author] portrays the relationship between [character] and [character]?
- How does the writer memorably depict the life of [character]?
- Explore how [character] makes this moment in the play so memorable/entertaining/dramatic?

Choose **one** of your questions and complete the following activities:

Compile a QUOTATION + COMMENT table to record your ideas about specific characters.

Add notes to each quotation about what it reveals about the character and their relevant contexts.

Learn some key quotations.

Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

[illegible]

## Explore the themes of the play

Create practice questions around a theme (listed in section 1), for example:

- How does [author] portray [theme] in the play?
- In what ways does [author] convey [theme] in the play?
- How does [author] present his ideas about [theme] in the play?

Choose **one** of your questions and complete the following activities:

- Compile a QUOTATION + COMMENT table to record your ideas about specific characters.
- Add notes to each quotation about what it reveals about the character and their relevant contexts.
- Learn some key quotations.
- Answer the question. Peer-evaluate each other's answers.

Note examples of:

- irrelevant points (which perhaps narrate or describe)
- repeated points (where no more credit can be given)
- unsupported assertions (which do not constitute analysis)
- long quotations (which indicate a lack of clear focus).

Tick:

- ✓ points that are valid and thoughtful
- ✓ quotations that are concise and relevant
- ✓ critical comments on key words or aspects of structure and form.

[illegible]

## 5. Quiz



### 1. Which of these facts is false?

- A) Stanley Kowalski is an American of Polish descent.
- B) Stanley Kowalski is married to Stella.
- C) Stanley Kowalski is a kind and caring husband.
- D) Stanley Kowalski is an auto-parts salesman.

### 2. When Stanley enters Scene 1 with Mitch, what does he throw up to Stella?

- A) A radio.
- B) A large parcel.
- C) A bowling shirt.
- D) A package of meat.

### 3. In Scene 1, what does Stella tell Blanche that she has not told Stanley?

- A) She is pregnant.
- B) Blanche will be coming to visit.
- C) She has a sister.
- D) Blanche is single.

### 4. Which of these statements is true?

- A) Belle Reve was lost due to financial struggles.
- B) Belle Reve remains in the DuBois family.
- C) Belle Reve is in New Orleans.
- D) Belle Reve was sold for a great fortune.

### 5. In Scene 3, what does Stanley throw out of the window?

- A) A cigarette case.
- B) A radio.
- C) Poker chips.
- D) Important papers.

**6. Which of these statements is true?**

- A) Stella does not want to leave Stanley because she cannot support herself.
- B) Stella does not want to leave Stanley because she is scared of him.
- C) Stella does not want to leave Stanley because she is pregnant.
- D) Stella does not want to leave Stanley because she loves him.

**7. What is the real reason Blanche had to leave her teaching job in Laurel?**

- A) Her anxiety and nerves.
- B) She was sacked for having an affair.
- C) She was made redundant.
- D) She was bad at her job.

**8. Why doesn't Mitch go to Blanche's birthday party in Scene 8?**

- A) He did turn up, but he was late.
- B) He had to look after his sick mother.
- C) He wants to go bowling.
- D) He knows about Blanche's past in Laurel.

**9. Which of these statements is false?**

- A) In Scene 10 Blanche is dressed in a silver dress.
- B) In Scene 10 Blanche is packing her trunk.
- C) In Scene 10 Blanche is raped by Stanley.
- D) In Scene 10 Blanche shouts 'Fire!' to escape from Stanley.

**10. In Scene 11 what is a visual cue of Blanche's insanity?**

- A) The poker cards.
- B) The baby.
- C) The nurse.
- D) The straight jacket.

## Quiz answers

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**1. Which of these facts is false?**

C) Stanley Kowalski is a kind and caring husband.

**2. When Stanley enters Scene 1 with Mitch, what does he throw up to Stella?**

D) A package of meat.

**3. In Scene 1, what does Stella tell Blanche that she has not told Stanley?**

B) Blanche will be coming to visit.

**4. Which of these statements is true?**

A) Belle Reve was lost due to financial struggles.

**5. In Scene 3, what does Stanley throw out of the window?**

B) A radio.

**6. Which of these statements is true?**

D) Stella does not want to leave Stanley because she loves him.

**7. What is the real reason Blanche had to leave her teaching job in Laurel?**

B) She was sacked for having an affair.

**8. Why doesn't Mitch go to Blanche's birthday party in Scene 8?**

D) He knows about Blanche's past in Laurel.

**9. Which of these statements is false?**

D) In Scene 10 Blanche shouts 'Fire!' to escape from Stanley.

**10. In Scene 11 what is a visual cue of Blanche's insanity?**

D) The straight jacket.

Answer: D

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