

| AO1: key vocabulary & terms | AO2: key language & dramatic techniques | AO3: key context links | AO5: critical views |
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| <ul style="list-style-type: none"> • Gas lighting • Desperation • Irredeemable • Menacing • Sinister • Fatal • Irreversible • Tragic • Hubris • Downfall • Strain • Claustrophobic • Anxiety • Revulsion • Unease • Suspicion • Foreboding • Phobia • Distress • Trepidation • Deluded • Toxic masculinity | <ul style="list-style-type: none"> • Confrontation • Patriarchy • Hypocritical • Reminiscent • Forsake • Seduce • Brutal • Ruthless • Harsh • Sadistic • Tyrannical • Merciless • Betrayal • Domestic assault • Ferocity • Authority • Fragility • Shame • Infamous • Grief • Mental health • Trauma • Explosive • Pathos • Vulgar • marginalised | <ul style="list-style-type: none"> • Dramatic irony • Humour • Our first sight and encounter with each character • Costumes & their colours/designs • The motif of light/the lantern: consider its metaphorical/symbolic relevance and how it's used, structurally, throughout • The moth simile: consider how it's continued throughout as a motif • The recurring image of and preoccupation with death • Setting: consider why the majority of scenes are in the small apartment and how that affects the build up of tension (again, structure is important) • Music: consider its cultural and psychological relevance and what it signals to the audience • Dialect and accent: consider the class divide and contextual relevance • Audience reaction: consider for instance the audience's reaction when they're forced to watch Stanley staring "for the count of ten" or how many cheered when Stanley assaulted Blanche in earlier productions • The contrast in Stanley and Blanche's language, e.g. he's blunt and usually concrete, yet is capable of metaphorical phrases, while Blanche is full of poetic prose and links to her education • The use of Plastic Theatre and senses • Consider the way the Southern Gothic is embedded • Animalistic imagery • Light and darkness motif | <ul style="list-style-type: none"> • The plot is set in the times of an expansive socioeconomic change in America when the great Old South was about to decline (Dusenbury). • New Orleans, became melting-pots of ideas where values of the Old South were dismissed and new attitudes and beliefs were introduced Porter. • Bigsby & Porter, argue that this arrival of Blanche to the city is a clash between Old and New South and therefore a death of a myth. • According to Donahue, most of Williams's characters are emotionally displaced people who are unable to face reality or to come to terms with their environment. They use fantasy, alcohol or sexual promiscuity as an escape from a world in which they are powerless • "Throughout his career he was haunted by a violence" (Bigsby) • America was recovering from Great Depression, World War II and the Dust Bowl and Americans were already familiar with violence (Welsch) • her relationship with young men a defense against destructive process of time" (Bigsby) • Blanche is classic... idealism, failure and dignity (Vogal) • She is almost a willing victim of a world that trapped her (Clurman) • Feminist readings: consider the power play between the women and the patriarchy |

| AO2: key quotes | AO2: key quotes | AO3: key context links | AO5: critical views |
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| <ul style="list-style-type: none"> • “That's how I'll clear the table!” • "Every man's a King!! And I am the king around here, so don't forget it!" • “I pulled you down off them columns and how you loved it, having them colored lights going!” • “you're not clean enough to bring into the house with my mother” • “caught in a trap” • “put on butterfly wings” • “you hens cut it out in there” • “faintly hysterical” • “crying luxuriantly” • “a ticket back to Laurel” • “marry me, Mitch” • “tears the paper lantern off” • “tarantula... that’s where I brought my victims” • “she couldn’t stay here” • “cries out... slips to her knees” • “the shadows are of a grotesque and menacing form” • “I’m going to die on the sea” • Power and pride of a... bird among hens” • “feverish polka music” • “geyser of foam shoots up” • “soiled and crumpled white satin” • “what queen do you think you are?” • “voices like cries in a jungle” • “cowering from the light” • “denim work clothes... red stained package” • “awkward dancing like the imitation of a bear” | <ul style="list-style-type: none"> • “Deliberate cruelty is not forgivable” • “I don't want realism. I want magic!” • “I can't stand a naked light bulb, any more than I can a rude remark or a vulgar action.” • “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!” • “We've had this date with each other from the beginning.” • “He acts like an animal... something ape-like about him” • “There is something about... her white clothes, that suggests a moth” • “They stare at each other. Then they come together with low, animal moans” • Stanley “bellows” • “we have the Napoleonic code” • “I have always depended on the kindness of strangers.” • “I know I fib a good deal... but when a thing is important I tell the truth” • “I hurt him the way that you would like to hurt me, but you can't!” • “maybe he's what we need to mix with our blood now that we've lost Belle Reve” • “Poker shouldn't be played in a house with women” • “The first time I laid eyes on him I thought to myself, that man is my executioner!” | <ul style="list-style-type: none"> • Abuse was seem as a way to discipline wives; they were seen as possessions • Williams was known to lie about his age • People thought he suffered from thanatophobia (fear of death) as he had a preoccupation with it • His mother called his father ‘a man’s man’ who liked to gamble and drink • He said that his heroines spoke to him and that he understood women • As a man in a world where homosexuality was illegal, he could relate to marginalised characters (as women were) • Blanche was based on his Aunt Belle “talked like Blanche - hysterically, with great eloquence.” • His sister, Rose, spent most of her life from 1943 on in mental institutions following a prefrontal lobotomy. She was diagnosed with schizophrenia, but Williams was appalled that his mother allowed her to have the lobotomy • Williams’ mother was often abused by his aggressive father • Abuse was comment in the 40s & 50s; divorce was unacceptable, therefore men had control over women • Reports of abuse were usually ignored; it wasn’t until the 70s that it was criminally prosecutable | <ul style="list-style-type: none"> • Of Blanche’s husband’s suicide, Heilman says that “shock becomes illness, and illness eventually triumphs” • Tilscher: “Blanche is a challenge to his authority and family... he has to destroy her himself” • Stanley represents the ‘crude forces of violence, insensibility and vulgarity’ (Bigbsy) • Sharp: “the desire for beauty, the belief in something more than animal” is why Blanche submits to the asylum • The sexual assault was a “calculated act by Stanley by which he is forcing the issue to the conclusion” (Bigsby) • According to Dusenbury, reality is unbearable for Blanche and therefore, she can escape only into insanity • Koprince claims, “Stanley’s macho need for control leads him to abuse Stella both emotionally and physically” • Koprince asserts that it is crucial for a reader to understand that this attack on Stella is not an isolated event but part of an established pattern of abuse • Nelson claims that the marriage of Stella and Stanley is based almost exclusively upon sex and it is symbolised by the approaching birth of their child • Psychological reading: consider the use of music, the psychological terrorism, Blanche’s day dreaming, the use of symbols and Plastic Theatre • Freudian reading: incestuous desire |