

Name: _____

REVISION BOOKLET

For (Pearson) Edexcel English Literature A Level

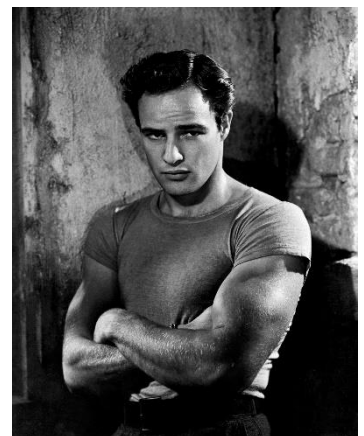
This is a 25 mark response which needs to be completed in 55 minutes.

You will be assessed on

- **AO1:** Argument, dramatic features, fluency of expression
- **AO2:** Analysis and evaluation of Williams' craft as a playwright and how meanings are conveyed to/received by the audience
- **AO3:** Significance and influence of contemporary context on the text (in 1947) and its reception today

You need:

- **An introduction** which explores/defines the parameters of the question
- **3 or 4 developed points:** about how and why Williams has crafted the play; what meanings/messages he conveys; how the text works as a modern tragedy; what factors (context) have influenced him etc. (NOT what happens to the characters in the play!)
- **A brief conclusion** summarising your final response to the question....



Synopsis of the play:

Scene	Summary of events/key characters
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	

Given that most classical tragedies are organised in 5 acts, why do you think Williams' has organised his play into just 11 short scenes?

All past A Level questions from Edexcel:

Sample Assessment material

Explore the presentation of desire in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore Williams's presentation of illusion and reality in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

June 2017

Explore how Williams allows us to see different points of view in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore the ways Williams portrays the rise of a new social order in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

June 2018

Explore how Williams presents characters' inner lives in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore the ways in which Williams makes use of confrontation in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Other possible themes/topics worth thinking about and planning before the exam:

Explore how Williams exploits conflicting loyalties/deception in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore how Williams creates ambiguity/despair/a domestic tragedy in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore Williams' presentation of the character of Blanche/Stella/Stanley/Mitch in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

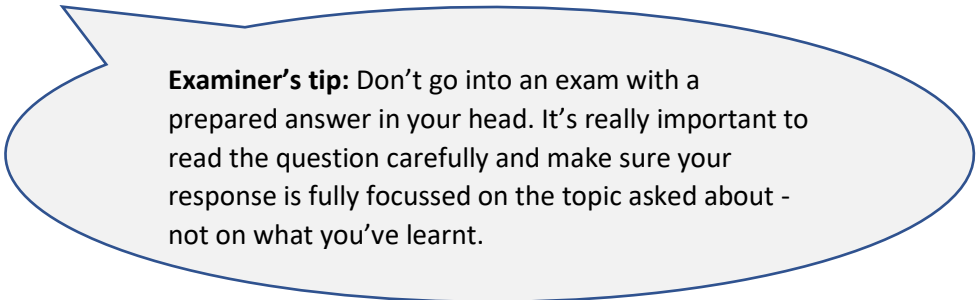
Explore the presentation of madness/social class/family/loyalty/death in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore the ways in which Williams presents the relationship between Blanche and Stella (or Blanche and Mitch) in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Explore how Williams uses symbolism in *A Streetcar Named Desire* to highlight a changing America. You must relate your discussion to relevant contextual factors.

Explore the significance of belonging for the characters in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

The mark scheme:



Examiner's tip: Don't go into an exam with a prepared answer in your head. It's really important to read the question carefully and make sure your response is fully focussed on the topic asked about - not on what you've learnt.

Please refer to the specific marking guidance on page 3 when applying this marking grid.		
AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3		
Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
Level 1	1-5	<p>Descriptive</p> <ul style="list-style-type: none"> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors.
Level 2	6-10	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.
Level 3	11-15	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.
Level 4	16-20	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.
Level 5	21-25	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.

Question 23: Explore how Williams presents characters' inner lives in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Examiner's report:

The most obvious area of focus was Blanche: only the weakest of candidates stuck to a character study, and many considered how her self conception as a Southern belle came into conflict with the New America developing around her. Candidates were generally able to discuss the symbolism of Blanche's inner life, shown through stage craft, staging and costumes. Many focused on the shift in characterisation from the Southern Belle dressed in white at the start and the more sordid character that emerges throughout the play.

Question number	Indicative content
23	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • Williams' use of 'plastic theatre' and a focus on psychological verisimilitude as typical of post-war taste for realism in drama • use of expressionistic devices to present characters' inner lives: music, sound effects, lighting • use of visual symbolism, e.g. the paper lantern • use of verbal symbolism, e.g. 'Elysian Fields' • complex characterisation, e.g. we are not allowed fully to hate Stanley; Blanche's snobbery • lyrical language used to express inner thoughts, e.g. 'put on soft colors, the colors of butterfly wings, and glow' • use of costume to reflect character, e.g. Blanche's 'red satin robe'; Stanley 'roughly dressed in blue denim work clothes'. <p>These are suggestions only. Accept any valid alternative response.</p>

There were a wide range of ideas surrounding Stella and Stanley's inner life, however stronger responses also focused on Alan and Mitch and how their more emotional sides were a sharp contrast to Stanley. Ideas around patriarchal construct were sometimes too generic and the stronger responses went beyond surface reading of the characters actually experiencing these events and instead discussed how Williams enabled the audience to see the inner lives of characters. Many discussed Blanche's descent into madness as symbolic of the fading old Southern values. Less successful candidates discussed Stanley in speculative terms and claimed, for example, he suffered from PTSD without this being substantiated with evidence from the play. A key discriminator on this question was the extent to which candidates addressed the 'how' of the question and engaged with Williams's dramatic craft.

Exemplar (partial) response (Level 5) with initial examiner commentary:

More successful approaches went beyond the character of Blanche. Here is an extract from a Level 5 response that looked at the inner lives of the male characters as symbolic of contemporary concerns around class and gender:

However, Williams is also keen to present the issues and insecurities which impact the inner lives of male characters in the play – particularly Mitch and Stanley. The audience might initially categorise Mitch as part of Stanley's hypermasculine collective due to Mitch's first entrance where he 'comes round the corner' with Stanley and they are both dressed in 'blue denim work clothes' – with their synchronicity adding to this presumption. However, Mitch's arguable emotional dependency on his mother who doesn't 'go to sleep' until he returns, distances Mitch from the rest of the men as well as his reluctance to fully participate in the boorish risk-taking at the 'Poker Night' when he repeatedly states, 'I'm out'.

Furthermore, Mitch's poignant statement that 'you are all married' but 'I'll be alone when she goes' is a telling allusion to the ways in which Mitch's inner life is controlled by his insecurities concerning marriage. Therefore, through Mitch, Williams dramatises the insecurities of working class men in 1940s America where the pressure to marry was almost as great as it was for women... ..most importantly Blanche dredges up Stanley's class insecurities, stating, 'you [Stanley] healthy polack, you don't know what anxiety feels like' – an ironic statement which marks out Stanley as emotionally underdeveloped and goes right to the heart of the insecurities of Stanley's inner-life.

The curt tone of Stanley's response ('I am not a polack') in combination with angry plosive alliteration of : 'People from Poland are Poles not Polacks', illustrates how he attempts to defend and conceal the insecurities of his inner life. Williams encourages the audience to view the challenge Blanche presents to Stanley's inner life from the perspective of the hostility between the Old South with its aristocratic social prejudices and the New South with its more egalitarian view of class conflict...

Question 24: Explore the ways in which Williams makes use of confrontation in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Examiner's Report:

This was by far the most popular question on Section B, but one that needed careful handling. Many responses simply conflated 'confrontation' with 'conflict' and focussed almost exclusively on Blanche and Stanley. Unsurprisingly, then, maintaining question focus was often a key discriminator with candidates frequently straying and addressing all they knew about the play.

Candidates also often ignored the words 'make use of' and listed examples of confrontation without addressing Williams's intentions. AO2 was variable and again a discriminator – many candidates listed methods that had been discussed in class but did not effectively apply this knowledge to 'confrontation'. Higher-level responses analysed Williams's presentation of many characters, and paid particular attention to his use of plastic theatre and recurring motifs. The best answers critically considered the significance of the post war context in terms of the message Williams's was trying to convey.

Approaches to AO3 were varied. Some responses made assertive claims of Williams's personal experience influencing his writing, mentioning his abusive father, his mentally ill mother and his struggle with his own sexuality. More successful responses discussed the internal confrontation Blanche had with her past, and the symbolic confrontation between Old and New America, although this sometimes lacked sophistication or clarity. Examiners felt that some candidates lacked basic knowledge of American history, such as when slavery was abolished, that New Orleans is not in the North and when the civil war occurred. As with many questions in this section, contextual material was, in some cases, included at the expense of AO2 and AO1 with frequent and often ineffectual 'bolted-on' references to Williams's family, homosexuality and changes to the play's name.

24	<p><i>A Streetcar Named Desire</i></p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none"> • dramatic presentation of the power struggle between Blanche and Stanley • dramatic set pieces of confrontation, e.g. the poker game; rape scene • confrontation as a reflection of changing American society • exploration of class antagonism and sexual tension in the play • confrontation and gender roles, e.g. the volatile relationship between Stella and Stanley • confrontation and the play's generic links to melodrama • contribution of the stage directions to the presentation of confrontation, e.g. the use of darkness and light in the confrontation between Blanche and Mitch. <p><small>These are suggestions only. Accept any valid alternative response.</small></p>
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Exemplar (partial) introduction (Level 5) with initial examiner commentary:

Here is the opening of a response whose strength is its clear focus on the topic of the question and on the play's dramatic qualities:

Williams often uses confrontation between characters to further the plot and reveal more information about each of them, as well as to address directly and discuss the complicated themes of the play. The arguments between various characters almost function like soliloquies in places, in that a character's thought process and opinions on the events taking place are directly addressed and revealed to the audience. The volatile confrontations between Blanche Dubois and Stanley

Kowalski exemplify this – it is rare that the two characters are on stage together and not directly confronting one another. In scene two, Stanley confronts Blanche over her reasons for leaving Belle Reve –“(booming) Now let’s cut the re-bop! Don’t play so dumb. You know what!”- and this establishes his lack of respect for indirect or superfluous speech (and of course Blanche speaks that way constantly) and wanting to get to the ‘point’ of a conversation. This is in stark contrast to Blanche, who avoids conflict and confrontation for the same reason she avoids bright light – she is afraid of the truth. In scene eight later on in the play, she tries to de-escalate the possibility of confrontation with Stanley by asking him to tell a joke ...

Here is the introduction to a strong response that demonstrates effective engagement with the writer’s craft (AO2):

In ‘A Streetcar Named Desire,’ Williams uses confrontation to explore the differing views and attitudes of the characters, as well as the conflict within wider society. Different types of confrontation are used, with physical and violent, the verbal between characters and finally the mental, such as in the case of Blanche trying to avoid confrontation with reality. The Poker Night in scene three is the first real physical confrontation in the play, where ‘Stanley charges after Stella’ and ‘There is the sound of a blow’. Although this is in direct response to Stella calling him a “Drunk – animal thing’ it is really the result of tension building throughout the scene, building up to a confrontation between Stanley and Blanche... The building tension between the two culminates in a final physical confrontation with the rape. Williams uses techniques of plastic theatre to add to the atmosphere of fear and violence, with ‘inhuman voices like cries in a jungle’. These animalistic sounds could signify that civilisation itself is being overpowered by the primitive, suggested also by Stanley’s domination of Blanche. ‘Shadows and lurid reflections’ highlight Blanche’s vulnerable mental state ...Stanley tells her ‘We’ve had this date with each other from the very beginning!’ suggesting the rape was inevitable...the use of the word ‘date’ seems almost like a cruel mockery, as it lacks any romance...

Here is another approach to the question, keeping AO2 in sight:

The location of the play’s events, Elysian Fields, can be argued to be a location at war with itself and useful for Williams’ direct method of confronting the flaws of the ‘new’ South as well as the flaws in the older, ‘golden’ South through his use of contrasting elements of plastic theatre. The name itself is in direct contrast to the events that occur there – in GrecoRoman mythology the Elysian Fields was a place of tranquil harmony where the ‘good’ were sent in the underworld after death. This is not to say that Elysian Fields is wholly confrontational and discordant – its racial diversity is described by Williams as ‘warm and easy’. It is more the arrival of Blanche, who is ‘incongruous to the setting’ in both her appearance and her attitudes towards the events she witnesses: she directly confronts the equilibrium where violence and profanity are valued over politeness and kindness. Her iconic line, “I have always depended on the kindness of strangers” is a good example of this. Elysian Fields is used by Williams to present a microcosm for the ‘old v new’ debate that is present throughout the play and shows that he views the importance of some of the older Southern values when these are confronted with those it seemed to embody at the time...

Finally, here is an example, from a high-scoring response, of an interesting approach that considers the confrontations between male characters:

... Confrontation is also manifested through the relationships between male characters in the play, as they confront one another in an attempt to impose control and gain power. This is seen through Stanley and Mitch’s interaction in the poker scene, where Stanley’s imperative language suggests he

is trying to control Mitch. Stanley instructs Mitch to 'get off the table', and the monosyllabic first two words of the instruction give the audience a reason to believe that Stanley is desperately trying to assert power. The male confrontations aimed at achieving power are also seen through the mise-en-scene employed by Williams, who, arguably humorously, portrays Mitch and Stanley not wanting to be the first person to stand up from their seat, as it would be seen to demean their power over the other. Williams, notably, saw male relationships differently to the majority of society did at the time, for he himself as a homosexual and, like Hart Crane (who he quotes from 'The Broken Tower' in the epigraph), who implies that the physical nature of society is an aspect of 'the broken world' that is governed by conflict. Crane, like Williams, had to suffer societal views on homosexuality and both writers also had alcoholism. Interestingly, Williams subverts the fact that New Orleans was allegedly progressive in its toleration of male relationships when Allan Grey is labelled 'degenerate', suggesting that male relationships were in fact a deep confrontation with the traditional values of society...

Symbolism within the play:

Symbol	Connotations	Significant appearances in the play
light		
Music: Blue piano, Polka,		
white		
Other colours		
trains		

June 2017

Question 23: Explore how Williams allows us to see different points of view in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Examiner's Report:

A Streetcar Named Desire was the overwhelmingly popular choice of play in Section B. There were various interpretations of the question on points of view, but most focused on the perspectives of Blanche, Stanley and (sometimes) Stella. Many candidates interpreted the question to mean: how would different audiences view characters (e.g. is Stanley a positive role model for working class males or an aggressive and misogynistic husband). This meant a range of contextual ideas were included (e.g. a feminist reading, a Marxist reading etc.) but discussion of these was often vague and not integrated into textual analysis. Several responses also drifted into discussing the conflict between Blanche and Stanley without relating it to their differing points of view. The strongest responses went beyond character and explored Williams' stagecraft, looking at the methods he used to allow the audience to see a character's point of view - for example, through symbolism, clothing, and music and so on. Weaker responses involved writing about the opinions of each character with little acknowledgment of them as literary constructs.

This is an extract from a Level 5 response. Note that the candidate has a clear focus on Williams' stagecraft and is evaluating his success in presenting alternative perspectives. In this extract the candidate explores in detail how Williams uses the character of Eunice to allow the audience to see Stella's point of view.

Question number	Indicative content
23	<p>A Streetcar Named Desire</p> <p>Candidates may refer to the following in their answers:</p> <ul style="list-style-type: none">• use of music to reflect characters' inner thoughts• visual and aural symbolism associated with individual characters• set directions and the impact of close audience proximity• use of minor characters to offer alternative perspectives• dramatic impact of Williams' detailed stage directions• development of the back story for each character• sense of duality throughout: feminine v masculine; reality v illusion; old v new South• effect of memory on the perspectives of characters. <p>These are suggestions only. Accept any valid alternative response.</p>

Through the character of Eunice we are provided with an alternative perspective on the stereotypical woman 'I made the spaghetti dish and ate it myself', 'Tell Steve to get him a poor boy's sandwich 'cause there's nothing left here', contrasts with the typical association of a feminine role; through Eunice, we are presented with a character who is well-integrated and adapted to the society she lives in. 'She couldn't stay here: there wasn't no other place to be', shows how Eunice is wise of what to expect from the actions of Blanche and how evolution and adapting to suit New Orleans has affected her psychologically; there is a resignation in the way that society is governed and how women are reliant on men, 'Don't ever believe it, life has got to go on. No matter what happens you've got to keep on going'; despite the rape of Blanche, leaving Stanley would be more detrimental to Stella than staying with him. Invoking discussions on the power given to men within our society, this is reinforced by the omission of sexual assault and abuse from the stage:

Williams cleverly stages the abuse of Stella, only indicating it through the stage directions 'He advances out of sight and disappears. There is the sound of a blow,' the same technique is used when displaying the sexual assault 'He picks up her under figure and carries her to the bed. The Hot trumpet and drums from the Four Queens Saviour Lodge,' Williams chooses to do this in order to make more controversial discussions surrounding taboo subjects. The omission of the rape and assault make critics to question whether they happened. Their omission can also show that despite sexuality being something over in New Orleans, criminal acts and the misuse of that sexuality and power is still hidden, causing the audience to recognise the flaws that ~~is~~ remain within society and take steps to rectify them.

Question 24: Explore the ways Williams portrays the rise of a new social order in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Examiner's Report:

Writing about the rise of a new social order in *A Streetcar Named Desire* was the most popular candidate choice on this paper.

Significant numbers of responses covered very similar material and in some cases it

seemed that candidates were relying on prepared essay material. Responses typically focused on the first few pages of the play; it was common for well over half of an essay to comment on the opening stage directions, and indeed the decision to set the play in New Orleans and the expository facts about the main characters. Often these resembled close readings rather than responses about the play as a whole. Candidates also frequently commented at great length on the costuming of Blanche and Stanley and the reference to a 'moth'. Analysis of dialogue, aside from a few key quotes, was far less common. Weaker responses failed to consider the text as a piece of drama, as shown through the regularity of responses referring to 'the reader'. There was much complex terminology used, with a wide range of security over its meaning and relevance. Context was generally well referred to, and students were able to link their comments to relevant historical and biographical information.

This is the introduction from a high scoring response. Note how the candidate clearly sets out the direction the response will take. There is a firm grasp of context and, more importantly, of Williams' dramatic purpose. There is also a clear intention to look at Williams' craft - character contrast, theatrical devices, and symbolism and so on.

24

A Streetcar Named Desire

Candidates may refer to the following in their answers:

- incongruities between Blanche and her surroundings in the opening scene
- dramatic presentation of the confrontations between Blanche and Stanley
- Blanche as the faded Southern Belle
- Stanley as a representation of the American Dream
- significance and symbolism of Belle Reve
- symbolism of the birth of Stella's baby
- significance of the setting in diverse New Orleans
- significance of setting in socially turbulent post-war period.

These are suggestions only. Accept any valid alternative response.

Williams portrays the rise of a new social order in 'A Streetcar named Desire' in many ways. Williams was writing the play in a time when many immigrants were pouring into America to seek a better quality of life; primarily the cause of WW2 which had ruptured many countries. With this came the change of America, the arrival of a new social order, which ~~also~~ "drew out" the old social order as quoted by Williams in his autobiography, "Memoirs". Fundamentally, Williams portrays the rise of a new social order through the conflict between Stanley and Stella in the play; and how Stanley's social order (Pulch immigrant/lower class labourer) is stronger than and defies Blanche's "old-world" (upper-class) social order. Williams achieves this through the contrast in characters of Blanche and Stanley, and also through the theatrical devices he uses to illuminate the conflict between Stanley and Blanche, and symbolic dominance and rise of a new 'social order'.

Examiner's tip:
Try to avoid writing answers that are entirely character-driven. Always go on to look at wider themes and the writer's craft.

Sample Assessment Material

Explore the presentation of desire in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

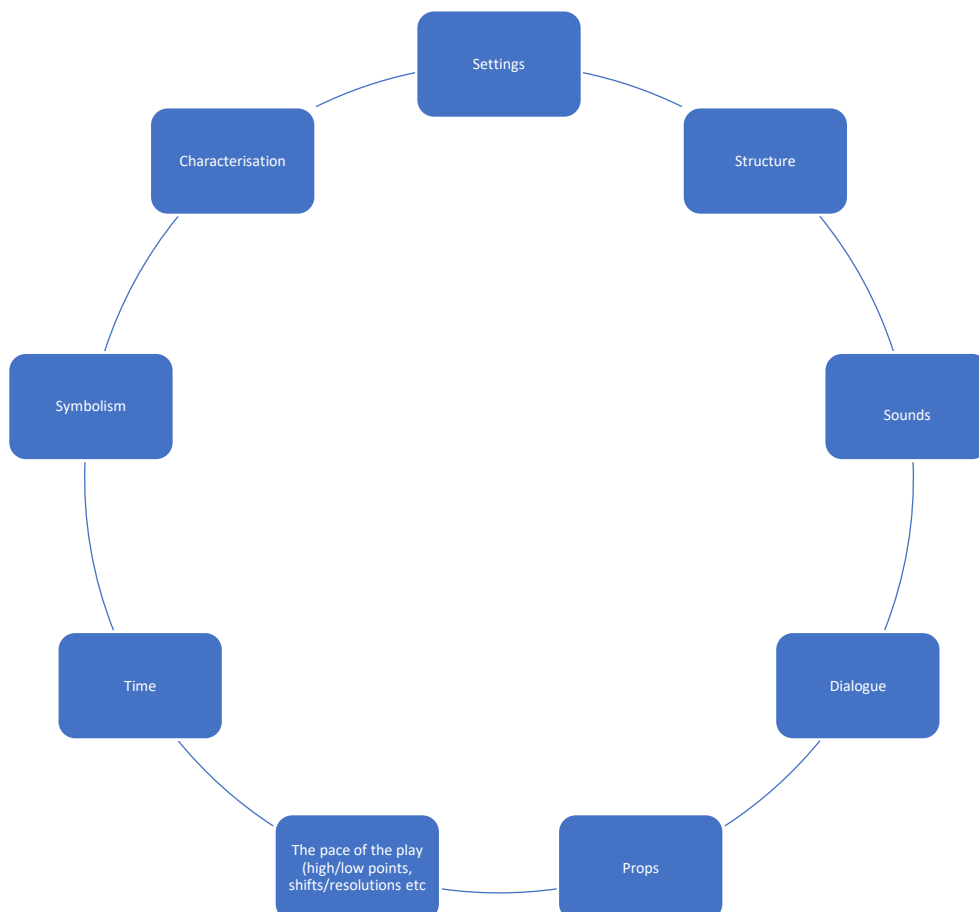
Explore Williams's presentation of illusion and reality in *A Streetcar Named Desire*. You must relate your discussion to relevant contextual factors.

Question number	Indicative content
23	<p>A Streetcar Named Desire</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> Blanche: sexual desire; unconsummated marriage; sexual liaisons with men; link between desire and shame; imagery of shadows and Blanche's fear of bright light and being seen; irony implicit in her name; desire for the past – nostalgia. Ambiguity in Blanche: does she, at some level, desire Stanley? Stella: physical attraction to Stanley; openness about her sexuality (contrast with Blanche); Stella's reaction to the rape; desire and need for Stanley greater than her need to face the truth about him. Stanley: animal sexuality and its expression in physical and sexual violence; brutalisation and debasement of civilised values; misogyny Mitch's sexism and use of Blanche, treating her like a prostitute when he learns the truth about her past; his disillusionment with her but his feelings of pathos towards her at the end social and historical contexts of the play, contemporary attitudes to morality and their effect on characterisation.
24	<p>A Streetcar Named Desire</p> <p>Students may refer to the following in their answers:</p> <ul style="list-style-type: none"> techniques the playwright uses by referencing uncovered and shaded lights to convey: the contrast between transparency and secrecy, truth and denial, reality and pretence Blanche prefers illusion to facing up to the reality of her life: past failures and the shame and fear of a degraded, poverty-stricken future how the play compares and contrast the two sisters with regard to the theme of reality and illusion extent to which Stella is a realist. Her inability to face up to the truth of what her husband has done to Blanche; her need for an illusion for her marriage to survive and her future to be secure Mitch's illusions and disillusionment with Blanche; is he able to accept her failings, to have a realistic view of her as a flawed character who is to be pitied rather than condemned? techniques the playwright uses to convey the complexity of the cost of Stanley's 'realist' approach to life how the final scene is structured so as to create ambiguity in the way the audience reacts to Blanche and whether she is 'mad' or not how the play's social and historical contexts condition audience responses to Blanche.

Dramatic techniques

There is a particularly rich set of opportunities for you to explore and analyse in this play and your demonstration of understanding and evaluation of dramatic technique counts for an important amount of credit in your final assessment.

Take time to think about – and make notes on each of the following:



Context

Williams began work on the play in 1945, writing the first version (entitled 'The Moth') early in that year.

PLEASE REMEMBER: You get AO3 credit, NOT for giving the examiner a mini history lesson on context, but for assessing and evaluating how and why these events/issues have affected Williams' presentation of ideas or our reception to the play today.

Context	Background information	Linking points within the play
Southern Belles – defeat of the South in the American Civil War		
Attitudes towards homosexuality in 1945		
Polish American immigrants in 1945		
Returning soldiers from the Second World War		
Williams' own biography		
Modern response to classical or conventional ideas of tragedy		
Influence of other (contemporary) media, literature or drama		
Relevant new responses to you as you think about this play in 2019...		