

# AS and A Level English Literature



## EXEMPLAR RESPONSES

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AS paper 1 Section B – drama

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## About this exemplar pack

This pack has been produced to support English Literature teachers delivering the new GCE English Literature specification (first AS assessment summer 2016).

The pack contains exemplar student responses to GCE AS English Literature paper 1 (Section B – Drama). It shows real student responses to the questions taken from the sample assessment materials. These responses have been typed, for clarity, but retain the students' own spelling.

For schools delivering a co-taught AS and A level course, the 'other' drama text i.e. non-Shakespeare will be covered in the first year, as it is assessed at AS level, as well as A level. For schools teaching a linear 2 year A level only, the course content can be taught in any order. Please see the example [course planners](#) for more support on delivering the course content.

The AS questions address 4 Assessment Objects: AO1, AO2, AO3 and AO5.

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

Following each question you will find the mark scheme for the band that the student has achieved, with accompanying examiner comments on how the marks have been awarded, and any ways in which the response might have been improved.

## Mark scheme for AS paper 1, Section B

		AO1 = bullet point 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1, AO2)	
	0	No rewardable material	
<b>Level 1</b>	1–4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>Recalls basic points with few accurate references to texts. Recalls limited concepts and terms. Ideas are unstructured with frequent errors and technical lapses.</li> <li>Uses a highly narrative or descriptive approach. Shows overall lack of understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 2</b>	5–9	<b>General understanding/approach</b> <ul style="list-style-type: none"> <li>Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer’s craft.</li> </ul>	
<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer’s craft.</li> </ul>	
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li> <li>Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer’s craft.</li> </ul>	
<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer’s craft.</li> </ul>	

Student exemplar responses  
AS paper 1, Section B – Drama

		A03 = bullet point 1	A05 = bullet point 2
Level	Mark	Descriptor (A03, A05)	
	0	No rewardable material.	
<b>Level 1</b>	1-4	<b>Recalls information/descriptive</b> <ul style="list-style-type: none"> <li>• Uses a highly-descriptive approach and there is little awareness of the significance and influence contexts.</li> <li>• Has explanatory approach to reading texts. Shows little awareness of different interpretations.</li> </ul>	
<b>Level 2</b>	5-9	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li> <li>• Offers straightforward explanations with general awareness of different interpretations.</li> </ul>	
<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>	
<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"> <li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li> <li>• Displays consistent analysis of different interpretations and alternative readings to texts.</li> </ul>	
<b>Level 5</b>	20-24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>	

## EXEMPLAR RESPONSE A

Within a 'Streetcar Named Desire' violence is presented dramatically through out often serving as a contextual reminder of the harsh realities of the new post-war America. It could be said that Williams' exploration of violence, using techniques of subtleties in dialogue as well as outrageous implications, is an explicit social commentary of the world that protagonist Blanche Dubois is faced with, emphasizing the reality of danger for a woman so lost in fantasy.

A large proportion of violence is explored through its ironic relationship with the equally powerful emotion love. This can be seen in all domestic relationships for example Steve and Eunice, 'she says she's going to call the police', who possibly provide an eerie foreshadowment of what Stella and Stanley's relationship will become over time, exemplifying how violence is a permanent feature in their relationship but also how there will be no intervention as it is contextually ignored.

Other references in stage directions early on 'Stanley slaps Stella's thigh' not only show the social acceptability of violence but also the sexual undertones of it for Stanley. This is especially dangerous to Blanche's survival as it foreshadows how he mixes these two feelings later on before her implied rape, 'All right lets have some rough-house.' This irony of how Blanche's own weapon of sex is being used against her not only points out a blatant danger through the use of dialogue, but Williams has also used it to foreshadow how her love for fantasy and escaping reality will also be used against her when she is institutionalized for insanity.

Williams expresses how these two strong emotions often fuel one another; this is a constant feature of Stella and Stanley's relationship. Stella refers to their wedding night where Stanley smashed the light bulbs as, 'thrilling' showing how perhaps contextually people could not recognize the innate difference between passionate, love or hate, and the repression that was expected of their society caused these feelings to manifest in such a volatile way. This theme of linked emotions could also suggest why Elysian Fields is hazardous for Blanche; she herself is full of repressed desires and in such a claustrophobic setting, 'just the 'two rooms' these lay the foundations of an emotionally traumatic climax; the implied rape.

Violence is also explored contextually through all male characters. The first male we meet is a sailor, 'I've got a date.' This shows Williams already playing upon the sailor stereotype of sexual promiscuity of 1940s America which is furthered to explore violence through the character of Stanley predominantly. Stanley is characterized as ex-army, 'two-forty-first' is mentioned briefly; this relationship and background of war is considered to be where he became a man. This is possibly a metaphor for how in post-war America, Blanche cannot survive because life is created around violence and warzones, even if these are gender and class.

These warzones are mirrored within the Kowalski apartment, personified by Blanche and Stanley. This is emphasized by how territorial Stanley is, 'Get out the bathroom!' This suggests his resentment of the upper classes which Blanche returns with the slur 'Polack' indicating the superiority she feels her family has to Stanley's, 'I guess this is what we have to mix our bloodline with now'. This hatred is a technique of irony as it is later revealed that use of the word 'Polack' is what enrages Stanley leading to the rape. This resentment is once again an indicator of how life in Elysian Fields is not safe for Blanche.

Other altercations involving men include Mitch, who contradicts his apparent character, most likely due to social pressures of the context, 'you're not clean enough to bring in the house.' This references Blanche's sexual past and leads to a potential further rape scene with 'he still remains staring' stated in the stage directions. This explores how sexual desire and violence were all traits of the ideal post war USA man; this exposure of the darker side of reality may not only expose the dangers of violence to Blanche in Elysian Fields but also may be a comment on the domestic violence that was uninterrupted in that era possibly from an autobiographical perspective on Williams behalf. It suggests that the ideal man was one of a violent nature and it is Blanche's connection with men that often hurts her as seen through dramatic irony in the case of her deceased husband Allan.

Violence is once more represented here with sexual intentions but now with contextually shocking links to homosexuality. Violence is explored through Allans suicide, 'he'd stuck the revolver into his mouth and fired'. This time it is Blanche's cruelty 'you disgust me' that led to his death, which ultimately began her destruction, self-inflicted. This could foreshadow how Williams knew society would blame Blanche, the upper class woman, for her own rape, 'we've had this date from the beginning' suggesting that violence against women was seen as a disciplinary act that they deserved. Thus mirroring how Blanche's reaction to Allan's sexuality is very similar to Mitch's reaction to her own, 'you're not clean enough'. It outlines how through foreshadowment Williams explores how in a society riddled with sexism and homophobia, violence is a constant danger, suggesting why Elysian Fields cannot be a safe place for Blanche to survive.

The issue of sexism and violence is furthered by Stanley's way of apologising to Stella, 'he gave me ten dollars' which could show how due to the forced housewife role, 1940s women were subject to domestic violence as they did not have the means to escape. Violence is used by Williams to not only increase the intensity of characters relationships but presented as the foundations of their social structure.

In conclusion violence is presented in a streetcar named desire as a genuine constant feature of a relationship. It is portrayed as a tool of punishment for everyone but the idolized straight white male stereotype of the time. It indicates that the male characters use violence as a normalized reaction to those they deem inferior. However, it is also implied throughout the play that violence is the ideal that post-war America was built around, including the violent clash of the south and North. It

indicates the moral decay of society that Williams depicts. The civility of a nation will die with the 'Old South,' the south that Blanche represents, hence her downfall could be inevitable. How violence is portrayed could be seen as an ill expression of love, lust and anger that is continuously enforced through the gender roles within the play, such as Blanche, Stella and Eunice as well as societies feminization of homosexuals e.g. Allan who can be seen as feminised as he is also a victim of violence; a tool used to control women.

I believe Williams portrayal of violence as cruel and brutal shows it as an unnecessary basis of the world he was surrounded by and so it is exposed and portrayed consistently as the poisonous bonds that are holding everything together. The violence is consistently not a crime within the context of the play, despite leading to the most painful events for Blanche, hence the constant danger posed to her by the paradise that is Elysian Fields.

### Marker's comments

This response demonstrates sophisticated arguments and an appreciation of the writer's intent. It ranges broadly across the text whilst retaining a consistent focus on the question. There is a perceptive and sophisticated understanding of context as well as interesting and convincing interpretations. The expression is fluent.

Mark 24 + 24 = 48

<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li> <li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li> </ul>
<b>Level 5</b>	20-24	<p><b>Discriminating application/exploration</b></p> <ul style="list-style-type: none"> <li>• Displays an evaluative approach. Deals in a discriminating way with the significance and influence of contextual factors.</li> <li>• Evaluates different interpretations and alternative readings of texts and explores these confidently.</li> </ul>

## EXEMPLAR RESPONSE B

In *A Streetcar Named Desire* Williams explores aspects of violence. He uses the characters to show how violence is viewed by society and the effect it has on people.

Williams shows that the weak are most vulnerable to violence and that it's the weak who suffer most when exposed to it. Williams uses Blanche to symbolize the weak members of society who can't find a place in 'New America.' He presents her as weak and fragile and shows how she is easily subjected to violence because of this. She is described as a 'moth' when she first enters in the stage directions. When you catch a moth they crumble in your hands. This shows that Blanche is very delicate and would not be able to survive violence; she would simply crumble like a moth. This immediately makes the audience apprehensive as we know the play is a tragedy and by making Blanche seem weak Williams is revealing it will be her downfall we witness. This is backed up later in the play when Blanche talks about seeking 'protection' from men. This implies that she is vulnerable as she needs to be looked after and shielded from the world. It also foreshadows her complete loss of sanity she experiences after Stanley rapes her because it becomes clear she is too weak to cope with any violence.

Williams also explores how New America, which is symbolised by Stanley, is taking over the old America, symbolised by Blanche, by violence. Blanche and Stanley clearly clash, he is said to be 'strongly and compactly built' which is the opposite of Blanche's 'delicate beauty' which reveals that they have contrasting personalities – one is gentle while one is bold. Blanche must avoid 'a bright light' suggesting that the old southern values were modest and subtle while Stanley is described as 'bold as primary colours'. This suggests that New America is trampling Old America. The two societies cannot coexist as New America will always ruin Old America with its brashness. Williams uses costume as a method to show this, he dresses the men at the poker night in shirts of 'solid blues, a purple, a red and white check'. This contrasts to Blanche's 'white' outfits suggesting that the New America is taking over, they stand out over Blanche revealing Old America has already faded to the background. However, Blanche is still there even if she is faint, New America wants to completely get rid of Old America and it does this through violence. When Stanley rapes Blanche, she is sent away, this symbolic of New America defeating Old America. Williams does this to show that violence was the tool used to defeat the old South.

Williams uses animal imagery to show that violence dehumanises people. He refers to Stanley as 'a feathered male bird' in the stage directions. This is the first full description of Stanley alone and he is already described as less than human. This may suggest that he hasn't got a conscience and would therefore be more likely to commit a violent act as he wouldn't feel guilt and is unable to empathise with others. This is effective as it makes the audience wary of Stanley and foreshadows the rape. When Stanley attacks Stella he 'charges after' her. These words would usually be associated with a bull suggesting that violence is not a human trait and so it turns us into



animals. Before Stanley rapes Blanche there is none of the music that is usually playing throughout the play. Instead there are 'inhuman voices like cries in a jungle'. Williams uses sound effects to further support that violence turns us into animals. The music represents civilised society as it is symbolic of peoples ability to dance and sing and entertain one another. The lack of music shows that Stanley has cut his ties to civilised society and become an animal. The voices are 'inhuman' just like his actions. He has gone back to a primitive time and is committing an act you would expect to be committed by animals in the jungle. This is effective as it makes the audience fear what may follow as animals are capable of terrible acts so we worry for Blanche's safety.

Williams also shows that violence can be found even where it is not expected through Mitch. Mitch is described as 'a dancing bear' which could be interpreted as comical through the imagery of a fumbling bear attempting to dance clumsily but failing. However, Bears are capable of extreme violence when pushed too far implying that Mitch may be a dangerous character. When bears do turn the consequences are deadly showing that Mitch is a huge danger to Blanche. This is effective as it creates fear for the audience. Later on Mitch attempts to rape Blanche but stops himself. However, he says she is 'not clean enough' to take home. In the context of the time women who had affairs with men were thought to be dirty so Mitch overlooking this would be Blanche's last hope. It is clear from this line that he won't. It is a brutal attack on her femininity and it completely destroys Blanche as Mitch was her last hope. This creates sympathy for Blanche as we know she was relying on Mitch. This shows that it is not just physical violence that people need to survive but also verbal violence.

Williams uses light to show that violence is all-consuming and also that it is seen as acceptable by society. After Stanley attacks Stella he 'bears her into the dark flat'. Stella is enveloped in darkness, she can't get out. Darkness has connotations of corrupt and immoral behavior so this could imply that Stella is allowing Stanley to carry her into a life of darkness. Darkness is also associated with death suggesting that Stella has no escape and she will die in her violent relationship. It also shows society was accepting of violence as it is happening in the 'dark' if it is not visible then the society at the time weren't bothered. This is reflected when it says Stella's 'eyes go blind with tenderness', as long as you can't see what is happening it doesn't matter. Williams uses this to shock the audience, they realise that what is going on is not acceptable and that they need to take action. This is important as at the time a white man beating his wife was alright as women were seen as possessions. Williams shows this has to change. Another point in the play where violence is seen as acceptable and even praised is when Stella talks about Stanley being 'A Master Sergeant in the Engineers' Corps'. This shows Stanley fought in the army and has 'decorations' celebrating his violent actions. This shows that Stanley was taught violence from a young age and as he represents New America it shows New America is built upon violence. This makes the audience question whether it is a society they want to be in.

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To conclude, Williams shows violence to be a negative thing. He explores how turns us into animals and yet was viewed as acceptable.

### Markers comments

This response makes excellent, wide-ranging arguments. The writer's intentions are explored and writer's craft is evaluated. There are effective links to contexts, although comments sometimes lack sophistication and detail. There is some interesting exploration of different interpretations.

Marks 22 + 19 = 41

<b>Level 5</b>	20–24	<b>Discriminating application/exploration</b> <ul style="list-style-type: none"><li>• Provides a consistently effective argument with textual examples. Applies a discriminating range of concepts and terminology. Secure expression with carefully chosen language and sophisticated transitions.</li><li>• Displays discrimination when evaluating how meanings are shaped in texts. Shows a critical understanding of the writer's craft.</li></ul>
<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li><li>• Displays consistent analysis of different interpretations and alternative readings to texts.</li></ul>

## EXEMPLAR RESPONSE C

The comment of 'Elysian Fields is a world filled with violence' demonstrates that in New Orleans, violence is common, whether it be on the streets or at home.

In Scene 5, Williams' portrayal of Steve and Eunice's argument is similar to the argument between Stella and Stanley in scene 3. Williams demonstrates that Steve has been accused of sleeping around, they are shown to fight, with 'angry roars and shouts', however later on in the scene, they are shown to return, happy and in love once again. This demonstrates how violence does not break couples up in New Orleans, as they soon get over it. Stella & Stanley are portrayed to have the same sort of relationship, signaling to the audience that this violence is normal and common. In Scene 10, during Stanley's conflict with Blanche, a fight between a prostitute and a drunkard breaks out, which highlights that the exterior world is the same as the interior world (inside the apartment) and reminds the audience that conflicts occur all over New Orleans, at the same time, again signalling how common violence is.

"Blanche cannot survive" hints at how different Blanche's attitude to violence is compared to Stella's. Blanche is shocked by the violence of Stanley, and even more shocked that Stella is with someone like him. This reflects how Blanche represents the Old South, which is stuck in its ways as Blanche's 'Southern Belle' approach signals how she is not used to this behavior, and views it as common, and highlights the contrast with the New South, which is moving forward.

Blanche's attitude to Stanley's violence demonstrates the unpredictability of it. 'Maybe he'll strike you... kiss you', shows how she feels Stella cannot be safe around Stanley, as you are unsure of when he will switch to violence. This quote also demonstrates the 'blurred lines' between when it is love and pure violence. Stella, however, is more tolerant of Stanley's violence, as she reminds Blanche that she is 'not in anything that she has a desire to get out of'. When Stanley reminisces about his & Stella's sex life, the passionate intensity of the sex reflects the motif of violence, as he fails to be tender even as a lover. He has sex violently and intensely, however Stella is shown to enjoy this intensity as Stanley reminds her, 'how you loved it, having them coloured lights going.' Blanche finds this incomprehensible and does not understand her sister's desire to be with someone so common and feels that her sister is married to a madman.

Williams presents violence, primarily through the character of Stanley. Right from the beginning, Stanley sees himself as a natural winner with a right to dominate. In Scene one, he makes a bet on his own terms – 'Now, we gotta have odds!' and again in Scene 8 he insists on bowling where he wants as he is the team captain. He demands what he sees as his rights, such as when he goes to win Stella back from Eunice's apartment, he shouts for her 'with heaven splitting violence.' This idea is continued

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via Williams' use of stage directions for Stanley, for example he never just walks, he 'stalks', and he doesn't just throw items, he 'hurls' them. These powerful directions signal that his whole character is naturally violent.

It seems inevitable, given Stanley's awareness of his masculinity and his contempt for women, that he should seek to express his hostility to Blanche through sexual domination. The rape in Scene 10 is the climax and epitome of the violence of the play, and reflects the objectification of women in the society, via asserting men's power over them. Stanley's dominance and masculinity is asserted, which links to the comment of 'Blanche cannot survive'. As Blanche represents the Old South, this comment suggests that the old south cannot survive in a world driven by conventions of the new south; Stanley's use of his dominance to 'conquer' Blanche, highlights how the new south dominates over the old south.

Similarly, Blanche's pretense of her 'Southern Belle' character is pulled apart via Williams' presentation of violence. When Blanche first arrives, she is stunned that her sister feels okay with how Stanley treats her. This contributes to how Blanche sees Stanley as common, relating him to an ape and using derogatory phrases such as 'polack'. She feels strongly about this, as Stanley contrasts with her 'superiority' and values, however as the play develops she seems to become somewhat accustomed to the violence, perhaps using it in a flirtatious manner as she sprays her atomizer in front of Stanley, and in Scene 10 she smashes a bottle to use as a weapon. This suggests that finally, she feels it necessary to use violence in order to dominate someone, as when threatened properly, her Southern Belle pretences cannot help her.

Overall, Williams presents violence in a way to show how it is common and a way of life in the new south society of New Orleans, the suggestion that Blanche cannot cope with this, demonstrates how old South ideals cannot exist any longer, with the violent climax of the rape signaling the new south's conquest.

### Marker's comments

This is a well-sustained argument in response to the question with appropriately detailed use of the text. There is an effective understanding of the writer's craft. The expression is secure, if not sophisticated. There is a clear understanding of interpretation of the text, with a consistent argument. The exploration of the context lacks detail, although there is a clear attempt to link text with content.

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Mark 19 + 17 = 36

<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li><li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li></ul>
<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li><li>• Displays consistent analysis of different interpretations and alternative readings to texts.</li></ul>

## EXEMPLAR RESPONSE D

A Street Car Named Desire, by Tennessee Williams deals with many different themes, such as violence. Violence is presented continuously throughout the play by Williams, using a variety of different methods. It is shown through both dialogue and stage directions, and is shown through both the main characters themselves, as well as the setting of the play. The dramatic presentation of violence links well to contextual factors and often highlight messages of Tennessee Williams.

Firstly, the character with the play who is most associated with violence is Stanley Kowalski; even the very first moment we meet him is the first way in which violence is presented in the play, as he "heaves" a bloody package at his wife, a rather violent gesture which already suggests his violent nature and animalistic ways. However the main way in which violence is presented through Stanley is when he interacts with other characters in the play, namely Blanche Du Bois. The violence between the two characters is built up throughout the play, in Scene Two we see how Stanley violently questions her on the loss of Belle Reve, with the verbs used in the stage directions being obviously violent choices as he "snatches", "shoves it roughly" and "rips off the ribbon". Yet such violent actions only build up throughout the play, leading to their final conflict – in which Stanley rapes Blanche; this continuation of violence which, rather than simmering away, explodes far worse than you could imagine at the start, presents violence as something which can only ever get worse in such instances.

However this previous violence in the play prepares the audience for the rape scene in Scene 10, for Williams uses foreshadowing near the beginning to anticipate this violent ending. In scene 2, Stanley violently rifles through Blanche's belongings when he roughly searches through her trunk, he "jerks out an armful of dresses", "hurls the furs to the daybed" and "pulls up a fistful of costume jewellery, this interference of her belongings foreshadows when he 'interferes' with Blanche herself in scene 10 – an idea also used at the beginning of the scene, just before the rape, when Stanley says "You think I'll interfere with you?", This use of foreshadowing by Williams presents violence as a recurring characteristic of Stanley's character and of the whole new world Blanche has entered, as an audience (both then and in present day) we see how this violence portrayed by Stanley in the rape scene is not an unusual surprise, but rather something he uses throughout the entirety of the play and his life. We see how Stanley uses his violence to get by in life, perhaps a stereotypical characteristic that a man needs to be forceful and dynamic to succeed but many take this too far. An idea we also see with Mitch, for he attempts to rape Blanche too in scene 9.

This leads on to another way in which violence is presented in the play, for the violence between Stanley and Blanche, as well as Stanley and Stella is indicative of the conflict between men and women. We see how most of the violence in the play comes from the male characters, even Mitch (somebody who for a moment is a glimmer of hope for Blanche) turns violent in scene 9, showing that perhaps there is no more hope now, as Blanche sees this violence, and "deliberate cruelty" is found in all men, regardless of how nice they appear. Although this may seem harsh to a

modern day audience, within the play itself this is certainly the case for Blanche. In terms of gender, when Stanley attacks Blanche we see how it is always to do with her appearance or sexuality. Like previously mentioned, in scene 2 he rifles through her clothes violently, which is perhaps Williams showing how he is attacking a stereotypical female thing about Blanche-her appearance, and material possessions throughout the play we see her obsession with her looks, and so this violent action against her clothes and jewellery reflects his need to attack a huge part of her character, and showing the violence some men have against women and their stereotypical 'womanly things'. This violence against Blanche as a woman though is never more clear than in scene 10 when he does rape her, because not only is this action extremely violent, but he is using her very own sexuality against her – a woman's pride and sexuality is important to her, or at least it definitely is for Blanche, and so by means of raping her, Stanley manages to strip these things away from her, in the most violent way possible. Thus showing how women are treated more harshly in the society the play is both set and released in; an audience watching in the 40's/early 50's will see for themselves the male dominance within society and the violence that women may face and so as a woman, Blanche cannot survive this gender violence

But the conflict between men and women is also shown through the domestic violence throughout the play. In Scene 3 Stanley hits Stella, however she returns to him, much to the shock of Blanche. But we see how this domestic violence is not abnormal in the Elysian Fields, for this violent relationship is mirrored in Steve and Eunice, their neighbours. Both couples in the play suffer violent occasions, but always end up forgiving each other in the end; this idea of the women accepting and forgiving such violence seems particularly surprising and upsetting for a modern day audience. So it is extremely effective the way in which Williams presents violence in Elysian Fields, as he manages to portray it as a normal thing – for example Mitch tells Blanche not to take Stanley and Stella's fight "serious", showing that he is used to seeing such violent ways where they live. Although people living in such conditions may be used to such violence as an audience we would react similarly to Blanche, who exclaims "Violence! Is so-", before being distracted by Mitch; thus Williams is showing that although violence is habitual in Elysian Fields, it is not accepted in society as a whole.

Moreover the violence between Blanche and Stanley may be used by Williams to symbolise the conflict between the lower and upper class – a conflict that would be particularly prominent in the post-war world in which the play is set, when the class system is changing. Stanley says so himself in Scene 2 that "The Kowalskis and the DuBois have different notions", and this is presented by Williams throughout. Violence is used by both Stanley and Blanche, however Stanley's violence comes purely from his actions, whilst Blanche uses her words to attack. The stage directions for Stanley reveal his violent ways, as he "kicks" and "springs", whilst Blanche uses her voice to attack instead, for example when she calls Stanley a "swine". This difference in portrayal of violence could be showing the difference with the lower and upper classes, as the lower are more active and dynamic, forcing their way through, whilst the upper classes are much less physically forceful, using their words to express

emotions instead; the non-educated lower classes can not express themselves as well as the upper classes can, without using their action. Although you could argue that this also implies the difference between men and women too.

Finally, Williams presents violence through the use of external characters too. In Scene 10, just before Blanche is about to be raped, she sees a sequence of violent actions through the window, in which a drunkard is pursuing a prostitute, causing a "struggle"; this violent action outside mirrors the violence action within. This is again Williams presenting the idea that violence is everywhere in New Orleans at this time or in fact more universal than that, violence is everywhere, you just don't know it. This is because the difference between the violence outside the flat and then within it, is that a policeman interferes with the struggle, putting an end to it, however no-one is there to stop the violent attack in which Blanche must endure. This is Williams presenting the idea that you do not know what happens behind closed doors, and highlighting the fact that so many violent actions go unpunished- Stanley rapes Blanche, but he never gets punished, he gets all he ever wanted whilst Blanche is punished even further. As an audience we see the injustice in this, and the negative realisation that violence is not treated as seriously, if its behind closed doors then it is treated as your own business; so no wonder that Blanche does not survive.

In conclusion, Williams presents violence in a variety of ways in the play, and they symbolise a wide range of messages too, which as audiences we respond to differently depending on our context. The men in the play are the main source of violence, whilst the women are those who endure it; with Blanche herself suffering the most from the violence of men. We see how violence seems to prevail in the society the play is set in, how it is everywhere in Elysian Fields (reflected in Steve and Eunice's relationship as well as unknown characters portrayed in the background) and so as an audience we realise the severity of such habitual violence and the effects it has on characters like Blanche.



### Marker's comments

This is a wide ranging response, able to link the question to a variety of the play's themes. There is consistent understanding of contexts although points could be developed in more detail. There is a sense of the writer at work but there could have been more discriminating analysis of language and structure; the approach is sometimes narrative. The opening would benefit from more of a sense of an overall argument but consideration is given to possible interpretations.

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Mark

17 + 17 = 34

<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li><li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li></ul>
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<b>Level 4</b>	15-19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Deals in a consistent way with how context is significant and influential. Able to explore links in a detailed way.</li><li>• Displays consistent analysis of different interpretations and alternative readings to texts.</li></ul>
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## EXEMPLAR RESPONSE E

Violence is a key theme running throughout *A Streetcar Named Desire* and it is used to add to the mountain of problems that eventually lead to Blanche's downfall. One way in which Williams portrays this is the use of aggressive stage directions. These are usually associated with Stanley, who leads the war on Blanche's mental health. Stanley is said to "hurl", "jerk", "grab" and "spring" when handling Blanche's possessions or Blanche herself. This shows that Stanley, the alpha male, could tear the plays vulnerable heroine apart with violent actions, such as the rape, or violent words. In 1948, when the play is set, it was a taboo subject to discuss what happened behind closed doors within a family so although violence may not have been encouraged, those who committed the acts were never punished, adding to the victims distress.

One way in which Blanche can be hurt is through her sister Stella. Blanche is constantly calling her sister affectionate names such as "honey" and "star" making the audience believe she adores her sister. This is why she is wounded emotionally herself when Stanley is violent towards Stella. Although the violence is not described, nor can it be seen on stage a "blow" is said to be heard and Stella "cries out" showing that he had hurt her. The fact that this happens in the dark may show Blanche's confusion, she can not understand why somebody would hurt her sister or why her sister was "thrilled by it". This act of violence seriously affects Blanche's mental health and self-appreciation, something a southern Belle needs, as her sister chooses her abuser over her. This would not have been condemned at the time it was written, it would be now because in the 1940s it was advised that wives stayed with their husbands and obeyed them, another concept Blanche is affected by that leads to her destruction.

Blanche experienced violence from a very young age. The most violent speech made by Blanche is when she speaks of her late husband Allan. She uses very graphic imagery to describe what Allan did, he shot himself "so that the back of his head had been blown away". The audience knows this one act of violence has driven Blanche to the point of insanity. We know this because the "polka" becomes a leit motif for Allan's death and in *Elysian Fields* the music is played frequently. Not only does *Elysian Fields* remind Blanche of her past, because of the three unities used by Williams, there is no escaping her past and its violence causing her mental breakdown which led to her being institutionalized.

The violence displayed within *Elysian Fields* through Steve and Eunice, Stanley and Stella, and Blanche is ironic due to the name Williams gives the building. *Elysian Fields* means heaven in ancient mythology and although it may be Stella's heaven, who is "thrilled" by violence, it is not Blanche's. Blanche states her disbelief when she first arrives asking "can this be – her home?". The confusion and frustration generated by surrounding herself with violence and anger leads to Blanche's downfall as it eventually pushes her into lunacy. *Elysian Fields* may have been used not only to show Blanche's dystopia but to show the world which many women of the 1940s struggled to understand and live with in new America.

Stella is not the only person to delight in violence, Stanley also does and this contributes to her rape, and the climatic moment of her downfall. Throughout Scene 10, Stanley teases Blanche and enjoys ripping away the façade she is desperately clinging onto leaving her at her most vulnerable whilst he is at his peak of power. He says "there isn't a God-damn thing but imagination" and these words seem to wound Blanche as much as a blow would have showing how Stanley is not just physically violent, but emotionally. Stanley also calls her "tiger", showing that Elysian Fields really is his heaven because he likes how pathetic she is when she attempts to protect herself from his violent masculinity. This may be symbolic of the Old South struggle against the violent New America and how the Old South like Blanche, could not survive alongside it.

Music is used during the tense moments in *A Streetcar Named Desire* as the "blue piano" and "hot trumpet" make clashing dissonant noises showing the violent clash of personalities between Blanche and Stanley. Williams may use this to assault all of the audiences senses other than sight as the violence of one human being to another is not shown on stage, yet we have the knowledge of its occurrence. This may be used to symbolise how even though people had an awareness of violence they pretended they didn't as it was taboo.

"Jungle voices" are also said to be heard showing how animalistic and inhuman the violence in Elysian Fields was. Blanche considered herself above this class of "apes" yet she finds herself surrounded by them, where she can not escape, eventually forcing her to turn in on herself for comfort, resulting in her lunacy.

To conclude, violence is displayed through many characters with Stanley being the main character to show it. Blanche is forced to live with violence, anger and "apes" along with other things that are reminiscent of her violent past. This accumulates and climaxes when Blanche finally gives in to insanity to escape the violence showing that she can not survive in Elysian Fields.

### Marker's comments

The argument is sometimes lacking in coherence but there is a clear understanding of many effects of language and structure. There is a clear focus on the terms of the question. There is evidence of engagement with contexts but comments need further development and clarification.

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Mark

17 + 14 = 31

<b>Level 4</b>	15–19	<b>Consistent application/exploration</b> <ul style="list-style-type: none"><li>• Constructs a consistent argument with examples, confident structure and precise transitions. Uses appropriate concepts and terminology. Expression is secure with carefully chosen language.</li><li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of the writer's craft.</li></ul>
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<b>Level 3</b>	10–14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li><li>• Shows clear understanding of different interpretations and alternative readings of texts.</li></ul>
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## EXEMPLAR RESPONSE F

Williams, throughout the play, depicts Blanche as being a 'delicate beauty' with an 'uncertain manner, as well as her white clothes'; he then explains how this suggests a moth, a delicate, fragile creature that can be hurt easily. This description of the 'southern belle' hugely contrasts the idea of violence, as we can not imagine her being violent, nor can we imagine anyone being violent to her. But as the play goes on, we see that violence has a way of finding Blanche.

To begin with, Williams describes the loss of Belle Reve to be quite violent, as Blanche tells Stella, 'I stayed and fought for it, bled for almost died for it,' by using the words fought, bled and died, it suggests that it was a violent struggle for Blanche to try to stay in control of the plantation.

Not only this, but the fantasy around Belle Reve can also be linked to violence. 'Belle Reve' itself means beautiful dream, and as we learn later on in the play, Blanche lives in a fantasy world that revolves around the Old South; therefore, when actions such as Stanley confessing to Blanche about knowing her secrets happen, we slowly see the violent end of Blanche's fantasy, and the almost as violent take over, by reality. This is shown in scene ten, when Stanley has cornered Blanche, and is insulting her, 'Take a look at yourself in that worn-out Mardi Gras outfit... What queen do you think you are!' We see Blanche's fantasy crumble, in the form of her losing her sanity. 'Take down this message! In desperate, desperate circumstances! Help me! Caught in a trap! Caught in- oh!'

Stanley has a great deal to do with the violence that surrounds Blanche. Williams first describes Stanley as being 'strongly, compactly built. Animal joy in his being is implicit in all his movements and attitudes'. This gives an almost animalistic image of Stanley, which is later on reinforced with the description of 'the power and pride of a richly feathered male among hens'. This gives the reader the impression of a primitive nature about Stanley, and this is seen, when (like in scene 10) he starts to stalk Blanche. 'He grins at her as he knots the tasselled sash about his waist... He stares at her for a count of ten'. In the animal kingdom, a predator would stalk his prey before violently pouncing on them and then killing them. Interestingly, here I think Williams tries to capture that, as not only does Stanley stalk Blanche, but he later 'springs towards her, overturning the table', just as Blanche 'smashes a bottle on the table, and faces him, clutching the broken top.' The fact that Stanley says 'Tiger-tiger!' shows us that Williams was maybe trying to incorporate the natural violence that occurs in the animal kingdom, into the play.

'Elysian fields is a world filled with violence, in which Blanche cannot survive.' This links to the fact that Elysian Fields, and New Orleans in general, represent the 'New South' (along with Stanley) and we can infer from the rest of the play, that Blanche represents the Old South. This links to the violence shown in the play, as we learn

that Blanche is not used to the way everyone goes about life in New Orleans. The Gentility of the Old South has been lost, and instead situation such as what is witnessed between Eunice and her husband Steve, have replaced it. Blanche has now got to face the reality that men are no longer 'Gentlemen' and women are not longer 'ladies'. This is represented in scene five when we witness one of the many arguments between the 'Hubbels'. Williams writes 'Eunice voice shouts in terrible wrath' and also describes Eunice as saying 'You hit me! I'm gonna call the police'. This shows that the gentility of the old south is gone, and that relationships are different now, and it is this that Blanche finds hard to come to terms with. She doesn't understand how men can be violent towards their wives, and have their wives not do anything at all, or for them to retaliate and hit their husbands back. This once again reinforces the idea that the 'New South' is one, much more tollerant of violence, and that it has conquered the Old South.

Overall, throughout the play, violence is portrayed in many different ways, whether it be physical, like in Stanley and Stella's relationship, or if it is just how certain events take place eg. How the 'New South' quickly and violently takes over and replaces the 'Old South' or how violently we see Blanches 'bubble burst' and we witness the harsh reality finally take over her and then lead to her tragic demise.

### Marker's comments

This is a straightforward and clear response but lacks an overall argument in response to the question, and is too character focused. The response tends to be narrative rather than analytical and would benefit from a clearer explanation of the writer's craft. There is an awareness of contexts, but these points would benefit from further elaboration.

Marks

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13 + 14 = 27

<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li> <li>Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li> </ul>
<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"> <li>Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>

## EXEMPLAR RESPONSE G

William's represents violence in many ways throughout 'A streetcar named desire', he hints at violence, making the reader/audience question the intentions of characters and what they will do further on. For example, in act one, 'I was so exhausted by all I'd been through – nerves broke [nervously tamping cigarette] I was on the verge of lunacy', Blanche describes how she had 'resigned' from her job as an English schoolteacher. This suggests that she may have acted violently due to her nerves, as she was not in the right frame of mind; 'cigarette' may be used to show Blanche's need to release stress/anxiety or it may represent Blanche in that she is dangerous in a way that could damage her health (or somebody else's), in long term but is also innocent and small in its literal appearance, as Blanche is described as innocent through the stage directions 'white suit with a fluffy bodice', the use of the adjective white suggests purity.

However, although Blanche's nervousness and mental breakdown foreshadows a violent event, William's represents violence dramatically through Stanley. Stanley is presented as a verbally and physically violent character, which is reinforced by his strong masculinity stare 'Stanley throws the screen door of the kitchen open', 'throws' shows that with even simple everyday actions he always dramatically and forcefully does this, almost as if he is proving his masculinity and strength, this may be his character or may be due to Blanche's unfamiliar presence. Blanche and Stanley have an interesting relationship in which violence is highlighted constantly, this could be due to the clear difference in class which show contrasts between characters. 'I must jot that down in my notebook. Ha – ha! I'm compiling a notebook of quaint little words and phrases I've picked up here' this mockery of Stanley implies the 'on-edge' relationship they share, which is reinforced by Stanley's violent response '[He jerks open the bureau drawer, slams it shut]' which shows that Stanley wants to shut Blanche up and wants to tear down her feelings of superiority.

Act three is significant to Williams presentation of violence in that this act is based around a fight between Stella and Stanley. Stanley hits Stella twice after throwing the radio out of the window. '[Stanley charges after Stella]' this shows Stanley's physical violence and gives imagery of Stanley as a bull in which he charges after Stella, this suggests that Stanley is very animalistic and therefore has no thought processes to the consequences, which may suggest he has done this before. This is reinforced through Stella 'you lay your hands on me and I'll', although despite Stella's physical weakness, she defends herself against him; suggesting that she has had to do it before; All members of the poker game then become involved 'rush forward and there is grappling and cursing' therefore intensifies the violence.

Blanche, however whilst all of this is taking place is distraught and shocked at this outrage [screams and runs]. Blanche's actions are interesting in that her reaction shows that she has never accounted violence before, this is significant in that it shows how America has changed. Williams may have wanted such a dramatic act of violence, to show that violence has become so belittled and ignored, shown by Stella and

Stanley so that old America to which Blanche may represent, seems more innocent and peaceful. As Blanche was so horrified by Stanley's actions. This idea is reinforced by Stella's she immediately embraces Stanley moments after being whisked away by her neighbor, suggesting that America has changed so much that love is based on raw attraction and passion rather than kindness and respect- the main principles of Blanche. This is reinforced by Stella's justification of Stanley's violence 'I was sort of thrilled by it' – this shows that Stella is attracted to Stanley's violent side and therefore makes violence seem like an everyday occurrence in the lives of women in that time.

This is evident in Eunice and Steve's relationship in which he hits her, '[shrieking]: you hit me! I'm gonna call the police' to which she runs out, this hints at old America; the reaction of Blanche but then she is roped back in by Steve who lovingly embraces her and 'co-oes love words' into her ear and then everything seems to be back to normal. Therefore, violence is but a twig on a tree, in the lives of people in that time, and Williams has represented this through Stella and Stanley's relationship.

Furthermore, in act 10 as Blanche reaches the peak of insanity, 'hysterical exhilaration' suggesting that she is out of control which contrasts to beginning of play, in which we see how Blanche has developed in the text. 'Slams the mirror face down with such violence the glass cracks', Blanche does not want to face the reality that she is in and wants to remain in the fantasy world she has created for herself and her bridge between these worlds is shattered by Stanley violently and abusively. As although Blanche acts aggressively, she is weak in comparison to Stanley and Stanley is aware of this '[He Grins]' Stanley is almost arrogant and cocky of his achievement in revealing her lies, so that when Blanche doesn't surcome to his feelings of triumph, he becomes violent and aggressive and rapes her in a violent act that uses their sexual tension from the beginning as an excuse.

### Marker's comments

The expression lacks fluency and there is no a clear sense of an overall argument, although opinions based upon a personal response are offered. The response tends to be descriptive and overly-reliant on paraphrasing, rather than analyzing, the writer's craft, creating only a general sense of the writer at work. The response shows a general awareness of context but this is not secure and would benefit from further development.

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Mark

10 + 11 = 21

<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>• Offers a clear response, providing examples. Accurate use of concepts and terminology. Ideas are expressed with few errors and lapses in expression.</li><li>• Demonstrates clear approach to how meanings are shaped in texts. Has clear knowledge which shows understanding of the writer's craft.</li></ul>
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<b>Level 3</b>	10-14	<b>Clear understanding/exploration</b> <ul style="list-style-type: none"><li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li><li>• Shows clear understanding of different interpretations and alternative readings of texts.</li></ul>
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## EXEMPLAR RESPONSE H

In the play 'a streetcar named desire', violence is used to demonstrate both the clash between old and new America as well as the general feelings and attitudes towards women at the time of the play. For example throughout the play Stanley and Blanche both have vastly different types of words and when describing their actions through the stage directions. When Stanley, in scene two, goes to follow Stella the stage directions say that he 'stalks', 'He stalks into the bedroom'. At this beginning point of the play the audience or reader has yet to see any violence but the use of stage directions and connotations of violence suggest that he will be violent later on. The word stalks implies a more animalistic, physical anger and could suggest, to the reader who would have access to the stage directions more than the audience, that he will be violent at some point. Stanley is representative of the new America and his physicality and suggestion of violence, even at the very beginning of the play do suggest that people in new America are far more physical and free with their violence and anger than the people of old America. This especially when taken into account with the stage directions of Blanche who's stage directions suggest more nerves and fear than anger, 'she touches her forehead shakily', provides a contrast between old and new America with Blanche's old America being less violent and possibly at the point of time the play is set, fearing its own demise.

The contrast between stage directions could be observed between Stella and Stanley but with a different meaning, 'she laughs breathlessly'. In Stella's stage directions in general in contrast to Stanley's violent language it is written more normally although it could be described as showing her lack of control, 'breathless'. In the quote breathless can be seen as kind of helpless especially as it comes as a response of Stanley going against her to throw something for her. This could be seen as showing Stanley, as a man's dominance over Stella because of her gender and the way the different sexes were perceived, animalistic, powerful for men and helpless and obedient for women. This would be in keeping with the attitudes for men and women in the time the book was written in. That these differentiations in stage directions are at the beginning, has the effect of 'setting the scene' for the rest of it.

Tennessee Williams also demonstrates the difference between old and new America in scene 3 where Stella is hit by Stanley, 'A blow is heard. Stella cries out'. Stanley who represents new America is domestically violent towards Stella who, as Blanche's sister, was once part of old America. It kind of showcases to the audience the amount of violence that new America has as well as a suggestion that old America will not be powerful forever and that new America is starting to become dominant. The way that Stella backs out of sight before being hit but is still hit suggests a clashing of culture with violence being okay but is still in some way considered taboo, 'she backs out of sight'. Still the way in which Stanley hits her in front of his friend again lends itself to the idea that new America is winning with the increase of physical violence. It also demonstrates the unfairness that women have to put up with from men in the new America.

This comes in comparison to Blanche's, old America's, type of violence which mainly seems to be verbal. The use of rhetorical questions at the beginning of the play when old America was more in control shows the cruelty that comes with old America even if it is not outright. 'You have a maid don't you'. The effect of this in the play is that Blanche is far more in control than Stella and so can make her feel bad about herself in comparison to her, without losing the control in the conversation. This showcases old America's ability to be violent subtly and verbally, in comparison to new America's physical obvious violence.

Towards the end of the play in scene ten, violence is used to show who has effectively 'won' the battle of old and new America. Stanley in his violent raping of Blanche shows who has become the dominant force out of Blanche and Stanley. The rape which finally breaks Blanche shows Stanley's domination through physical force of her and her inability to prevent him, he picks up her inert figure. In this way it suggests her helplessness 'inert' and his absolute control over her 'he picks up her'. This represents how the fight between old and new America has gone and that new America, with its passion and physical violence has won against Old America's repression and verbal violence and that new America is the dominant force. This was however always suggested from the beginning by Stella's rejection of old America 'her sister' and her acceptance of new, her marriage to Stanley. It also kind of shows the power men have over women at the time and the acceptance that things such as the violent rape are normal at the time, with the covering up of the rape in scene eleven by the other characters.

### Marker's comments

This response needed to be clearer on the definitions of the terms 'Old America' and 'New America.' The response opens with the outline of an argument, but this needed more clarity overall. The response is generally rather narrow in range and development, and in its sense of the writer at work. However, there are some interpretive points made, using examples from the text.

Marks

9 + 10 = 19

<b>Level 2</b>	5-9	<p><b>General understanding/approach</b></p> <ul style="list-style-type: none"> <li>• Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li> <li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li> </ul>
<b>Level 3</b>	10-14	<p><b>Clear understanding/exploration</b></p> <ul style="list-style-type: none"> <li>• Offers clear points supported by examples. Shows clear understanding of contextual significance and influence.</li> <li>• Shows clear understanding of different interpretations and alternative readings of texts.</li> </ul>

## EXEMPLAR RESPONSE I

Blanche is surrounded by an awful lot of violence when she tries to live in 'Elysian Fields', a completely different world to what she's used to. She has to deal with physical and psychological damage and has to witness violence towards her sister, Stella.

Firstly, Stanley is most probably the most violent character in the play as his actions are very violent and his words are spiteful towards Blanche. In Scene 3, so fairly early on in the play, Stanley 'crosses to the small white radio and snatches it off the table. With a shouted oath, he tosses the instrument out of the window,' after being ignored by Mitch. This shows he is using violence to show his masculinity and superiority over Blanche. Mitch doesn't respond to Stanley as he is speaking to Blanche so this implies Stanley could be jealous that Mitch is speaking to Blanche and doesn't want that happening so he uses his anger to scare Blanche off. The fact he throws it out of the window clearly shows us the radio will have been damaged and this shows us that he doesn't even care about damaged and this shows us that he doesn't even care about damaged his own belongings. Stanley's disregard for his own possessions reflects the nature of his violence and his uncontrollable anger. If Stanley isn't at all phased by damaging his own possessions then he wouldn't at all be bothered by damaging anyone else's possessions or even them! It shows how out of control his anger is and Blanche catalyzes this so he uses violence. Using violence shows he's a male and how he is the dominant character and therefore a lot stronger than Blanche. Blanche cannot survive Stanley's persistent violence and his frequent bursts of outrage, she is a very fragile woman who has experienced a shockingly traumatising life.

As readers we can tell that Blanche is completely shocked about Stanley 'tossing' the radio out of the window by when she says 'Lunacy, absolute lunacy' which shows she doesn't agree with what Stanley is doing and it's affecting her having to witness Stanley's outrage. She is not used to a life like this and she doesn't know how to react with all this violence. Also Stanley seems like a very animalistic character as many animalistic terms are used to describe him which shows how he is completely wild and out of control. When talking to Stella, Blanche compares Stanley to an animal when she says 'he acts like an animal' which shows that Blanche feels he doesn't act like a human does, he is very aggressive and violent to people and by relating him to an 'animal' she almost trying to point out that he's just not normal, it isn't right how violent he is towards others, especially females. It shows she is trying to persuade Blanche to make the right choice and step away from Stanley because he's dangerous. She is clearly very affected by his violence and is worried about her health and also her safety, with Stanley as her husband. The fact she describes him as an animal, shows he's almost a predator and he's looking for his prey and she's very aware of this, however she is yet to know that she will be his 'prey' and he will destroy her. Many other animalistic terms are used throughout the play, like 'hurls', 'springs', 'snatches', etc. These are all very animal like terms and something an

animal would do and they also represent a very violent nature as it shows Stanley is just a violent person and he has a violent way about everything. He doesn't just take something but he 'snatches' it.

Furthermore in Scene 3 again it says that Stanley 'stalks fiercely... into the bedroom' which again shows his violent manner because he 'stalks' which is a very aggressive, animalistic nature which reflects his violent nature. He does things very intimidatingly which makes an already very vulnerable Blanche, feeling even more intimidated and leaving her more vulnerable. This is very significant because he doesn't just walk but he 'stalks' showing his violent nature taking over him again and how he's unable to control it.

Also, at the end of Scene 10, Stanley says 'Oh! So you want some rough-house! All right, let's have some rough-house!' which shows how he is being very intimidating towards her however he is trying to tease her at the same time to affect her more and leave her more vulnerable. The way Stanley goes about things is very sly and it is like he gets some enjoyment out of teasing Blanche and therefore he gets some delight out of violence. He knows that any violence he uses towards Stella, she will just accept because she is so in love with him however Blanche doesn't allow this which leaves her more vulnerable as Stanley will clearly forget her if she is trying to separate him from his wife. The way Stanley says things to Blanche is like he is making fun of her and he is making fun of her because she feels she can contradict him, this therefore leaves Blanche in a very dangerous decision. The way Stanley is so up for some 'rough-house' shows he has no doubts at all and he knows he will always win so he should have no reason to worry, he is prepared for anything when it comes to Blanche because he wants to destroy her and get rid of her.

Moreover, what leaves Blanche even more vulnerable and not being able to 'survive' in Elysian Fields is when even Mitch, the man she thought she could marry and make a family with, finds out the truth about her and turns against her. This again is caused by Stanley telling Mitch things which backs up the point that Stanley is always on Blanche's case and all he wants is to get rid of her for good. We discover this in Scene 9 when it says in the stage directions that Mitch, 'tears the paper lantern off the light bulb' and Blanche reacts to this with 'a frightened gasp'. This shows that the violence is getting too much for her now and she just can't handle it anymore. This is the moment where her true self has finally been exposed to Mitch and he is aware of the true her. All the male characters turn to violence so she is constantly surrounded by many acts of violence, not always physically but often psychologically, this is proven when Mitch acts very violently towards Stella after hearing all the lies he was led to believe about Blanche. Mitch acts very violently by 'tearing', he doesn't just rip it off but he 'tears' it off so we gain the image of Mitch frantically tearing off the lantern after she had been trying to hide her true self from him however this is when she is finally exposed to the light and Mitch realises she's not who she thought. It tells us he got frustrated and was angered by what he heard and was unable to act calm towards Stella, so had a violent outburst. This violent act from Mitch concludes in her being exposed to Mitch and is not what she wanted to happen, this is when her last chance

of her making a family and finding love again is shattered showing how she is unable to 'survive' in this violent world where nothing is working out for her.

Finally, Stanley is also very violent when without Blanche's consent he routes through her trunk of personal things. He has no permission to do this and is invading almost her only privacy that she had.

### Marker's comments

This response lacks a substantial argument and tends to describe rather than analyse. There is little sense of the writer's craft with the characters discussed as if they were real, rather than literary constructs. The response is narrative, and repetitive, and entirely focused on character with no explorations of the play's contexts. However, it is focused on the terms of the question and offers some personal interpretation.

Mark

8 + 8 = 16

<b>Level 2</b>	5-9	<b>General understanding/approach</b> <ul style="list-style-type: none"><li>• Makes general points and references texts, though not always securely. Gives general explanation of concepts and terminology. Ideas are organised but writing has errors and technical lapses.</li><li>• Gives surface readings of texts by commenting on straightforward elements. Shows general understanding of how meanings are shaped in texts and the writer's craft.</li></ul>
<b>Level 2</b>	5-9	<b>General understanding/exploration</b> <ul style="list-style-type: none"><li>• Makes general points supported by examples, though not always securely. Has a general awareness of the significance and influence of contextual factors.</li><li>• Offers straightforward explanations with general awareness of different interpretations.</li></ul>

