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| | <ul style="list-style-type: none">• "lashing" | |
| | <ul style="list-style-type: none">• Suggests violent nature of the movement of the trees which are usually peaceful things | |
| | <ul style="list-style-type: none">• "Mopped his brow" | |
| | <ul style="list-style-type: none">• Suggests Poole is worried about something, is under stress and wants to address it quickly | |
| | <ul style="list-style-type: none">• "face was white" | |
| | <ul style="list-style-type: none">• Change in colour of the skin indicating fear that something is wrong | |
| | <ul style="list-style-type: none">• "harsh and broken" | |
| | <ul style="list-style-type: none">• Suggests Poole cannot speak properly, and he is is struggling with his voice due to his fear | |
| | <ul style="list-style-type: none">• "wish to see and touch his fellow-creatures creatures" | |
| | <ul style="list-style-type: none">• Suggests Utterson longs for the sight of a person to assure him in an otherwise empty setting | |

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| 22. | | |
|  | <p>"ran forward as if it to take him in her arms"</p> | |
| | <p>Suggests his arrival has been anticipated as the staff at Jekyll's think he can solve this problem, they are reassured by the sight of him</p> | |
| | <p>"they're all afraid"</p> | |
| | <p>Suggests Utterson has come to stop this fear and address it for the benefit of others</p> | |
| | <p>"Amen Poole"</p> | |
| | <p>Suggests Utterson has arrived to answer Poole's prayer that nothing is amiss with Jekyll, he has come to sort out Poole's issue</p> | |
| 23. | <p>"dreadful expectation"</p> | |
|  | <p>Suggests Jekyll's staff are worried about</p> | |

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| | what is behind the inner door and fear it) | |
| | Context | |
| | • "red baize" | |
| | • Suggests something is being hidden underneath this cover | |
| | • "threw him from his balance" | |
| | • Utterson is struggling to keep his composure he is so scared and nervous for what is to come | |
| | • "Surgical theatre" | |
| | • This suggests evil as Victorian readers will be aware of the grave-robbing scandal of Burke and Hare who would have used these surgical theatres for the wrong purposes | |
| | • "cry out upon the name of God" | |
| | • "cry out upon the name of God" | |
| | • Suggests Jekyll was hurt and even went to the extent of using God's name | |

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| | such was the extent of the problem | |
| 24. | Commonality: | |
| | Stevenson used symbolism throughout | |
| | the novel to develop the central | |
| | concerns of the text and this also | |
| | features in the extract to explore the | |
| | themes of the novel | |
| | In the extract: | |
| | "the fire was built high" | |
| | The author symbolises Jekyll's house in | |
| | the extract to convey the duality of | |
| | Jekyll / Hyde, as when Utterson enters | |
| | the warm fire is a comfort and | |
| | welcomes him from the cold of outside | |
| | However when Poole knocks on the laboratory | |
| | door at the back of the house, | |
| | Utterson begins to get nervous as flies | |

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| | side of the house represents the dark and | |
| | evil side to Jekyll's character | |
| | | |
| | Elsewhere in the text: | |
| | • "A Strange Case of ..." - Title | |
| | • Even the title suggests mystery and | |
| | creates a mysterious atmosphere even | |
| | before we begin to read the novel, and | |
| | this successfully symbolises the theme of | |
| | mystery throughout the novel | |
| | • "dissecting room" | |
| | • This is a symbol of the dark side | |
| | to science as it is linked to dead | |
| | bodies which the former owner of the | |
| | house did use it for, so it shows | |
| | us the evil side to science the theme | |
| | of science | |
| | • The two contrasting doors to Jekyll's house | |
| | • The front door is elegant and is a | |

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| | <p>Symbol of Jekyll's good side as it shows respectability, while the back door is dingy and unkept which symbolises Hyde, Jekyll's evil side as it has connotations of evil, so the doors to Jekyll's house symbolise both Jekyll's duality as well as the theme of good vs evil</p> | |
| | <ul style="list-style-type: none">• Victorian Society | |
| | <ul style="list-style-type: none">• This symbolises that Utterson, as a respected gentleman, can only take us so far in the mystery and will not push boundaries | |
| | <ul style="list-style-type: none">• "ape-like" "frosloidytic" | |
| | <ul style="list-style-type: none">• References to Darwin's theory of evolution symbolises Hyde's archaic qualities, that was particularly effective at the time as Victorians laughed at Darwin's ideas however Hyde is a living example of | |

| ENTER NUMBER OF QUESTION | Section 2 - Critical Essay | DO NOT WRITE IN THIS MARGIN |
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| 3. | <p>The dramatic play 'A Streetcar Named Desire', by the influential American playwright Tennessee Williams is a play which portrays conflict within a family. Set in the bustling French Quarter of 1940's New Orleans, the playwright uses several successful techniques to convey the importance of the disastrous conflict within the Kowalski household. The troubled Blanche DuBois is clearly in conflict with the destructive Stanley Kowalski, her sister's husband, as well as her sister Stella. The at times violent conflict ultimately leads to Blanche's downfall.</p> | |
| | <p>In the first scene, we are introduced to the characters and from the very beginning, tensions arise between Blanche</p> | |

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| | and Stanley as they meet for the first | |
| | time. | |
| | "In Laurel huh? Oh, yeah, in Laurel, | |
| | that's right. Not in my territory." | |
| | As Blanche meets Stanley for the first | |
| | time, she tells him a little about | |
| | herself which is the first example of a | |
| | clear difference between the pair. | |
| | It is clear that Blanche's wealthy | |
| | background entirely contrasts Stanley's | |
| | working-class upbringing, and he dismissed | |
| | her higher social class abruptly. Blanche, | |
| | a Southern belle, has experienced wealth | |
| | and comfort for most of her life while | |
| | Stanley is a representation of the | |
| | setting of New Orleans. As descent a Polish- | |
| | American immigrant, he can be compared | |
| | to the ethnic mix of New Orleans | |
| | which effectively contrasts Blanche's all- | |

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| | <p>white, luxurious background. This immediate difference between Stanley and Blanche prepares us for further conflict and tension later in the play as they struggle to get on with each other, partly due to the difference in social class. Therefore, the playwright is successful in creating an opening to the play which established reasons for the future conflict between Stanley and Blanche and allows us to have an insight into their entirely different social classes.</p> | |
| | <p>Later in the play, Stanley returns home unseen by Blanche and Stella, and he overhears Blanche criticise him every manner.</p> | |
| | <p>"Yes, something - open line about him".</p> | |
| | <p>This moment in the play is effectively</p> | |

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| | <p>a turning point as from this moment onwards, we detect violence in the conflict between Stanley and Blanche. Blanche's condemnation of Stanley is scathing as she attacks everything about him from his behaviour to comparing him to an unevolved human being from the early years of humanity. It confirms the growing tension between the pair, summing up their extreme differences and promises a dramatic ending to the play. Meanwhile, Stella listens to Blanche in silence as she rants to madly about her sister's husband. Towards the end of this scene, Stanley finally reveals himself to the women, and grins at Blanche menacingly. This symbolises a promise from Stanley, that no matter what he will not rest until Blanche is removed from his life</p> | |

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| | <p>after overhearing Blanche's conversation with Stella. There are dark, evil undertones to the grin and we realise that Stanley wishes to get rid of Blanche. In addition, it could be said that Blanche's criticism of him gives him reason to want to get rid of her, however it is no excuse for the harrowing events later in the play. To sum up, the turning point in the play is successful in contributing to our understanding of the conflict between Blanche and Stanley, as it confirms the threat of Stanley as he embarks on a quest to get Blanche out of his house from this moment onwards.</p> | |
| | <p>Throughout the majority of the play, Stella remains a quiet, reserved character but she plays an important part in the</p> | |

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| | <p>Stanley - Her personality has clearly changed from when she was brought up in the old South with Blanche, as Stella has adapted to modern America - mixed races and poor housing - while Blanche still lives in the past with her cultural pretensions. Overall, the character of Stella plays an important role in the conflict in the Kowalski household as she shows that she is prepared to eventually send her sister to a mental asylum later in the play after showing her love and admiration for Stanley at this point.</p> | |
| | <p>In Scene 10, the conflict between Stanley and Blanche has reached a bursting point. As Stanley returns home, half drunk, he offers to make</p> | |

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| | concerns with the also drunk Blanche as | |
| | he awaits his baby's birth. | |
| | "Shall we buy the hatenet and make | |
| | it a loving-cup?" | |
| | This surprises us as we see Stanley | |
| | offer to end his conflict with Blanche | |
| | in Scene 10. Perhaps he is simply in | |
| | a good mood due to the imminent | |
| | arrival of his baby as Stella prepares | |
| | to give birth at hospital, as when Blanche | |
| | refuses to accept Stanley's offer of a | |
| | drink, there is an evil nature to the | |
| | rest of this scene. The playwright | |
| | successfully uses stage direction in | |
| | Scene 10 to sum up the growing | |
| | conflict between the pair, and Stanley | |
| | suddenly begins to shoot down Blanche's | |
| | lies about Shep Huntleigh and a | |
| | male suitor. Her fear arouses him, | |

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| | and he rapes her in the climax of Scene | |
| | 10, and ultimately the play, too. | |
| | "We've had this date with each other | |
| | from the beginning". | |
| | Essentially, Stanley is correct in saying | |
| | this. Indeed, their tension has been | |
| | an ever-present to the play and there | |
| | have been many violent suggestions | |
| | throughout the play. However, Stanley | |
| | takes their conflict to the next level | |
| | when he rapes Blanche tragically, and | |
| | this is something which shocks the | |
| | audience as Williams has broken a | |
| | taboo of the era by including Stanley | |
| | raping his sister-in-law while his wife | |
| | gives birth to his child. This is | |
| | something which would have been | |
| | avoided by other writers at the | |
| | time, and it has a successful | |

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| | <p>dramatic impact in ending the conflict within the Kowalski household. Stanley is portrayed as the villain^{victor} at this point in Scene 10, while the troubled Blanche has the sympathy of the audience as this moment breaks her mental stability. The playwright is therefore successful in utilising the penultimate scene to clarify the conflict between Stanley and Blanche, and this important event shocks us.</p> | |
| | <p>In conclusion, the climatic play 'A Streetcar Named Desire' is successful in charting a violent conflict between Blanche, Stella and Stanley. The renowned Tennessee Williams uses effective techniques like stage directions and his portrayal of the characters to...</p> | |

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| | create a harrowing end to the play. Not | |
| | only is Scene 10 key to the conflict | |
| | between the characters, but also | |
| | the rest of the play including the opening | |
| | which sets out the main differences | |
| | between the characters and shows that | |
| | conflict will arise. I would say that | |
| | Williams is successful in creating a | |
| | conflict which contributes to our | |
| | appreciation of the play as a whole | |
| | as it stays on our minds and is | |
| | very shocking. | |
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