

# 12.4.1 Lesson 12

## Introduction

In this lesson, students view two additional segments from Elia Kazan's 1951 film version of *A Streetcar Named Desire* and continue to record their observations on the *A Streetcar Named Desire* Film Viewing Tool. Students continue to analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan. Student learning is assessed via a Quick Write at the end of the lesson: Explain how Elia Kazan, the director of the film, interprets a key segment from Tennessee Williams's play.

For homework, students read and annotate the poem "A Daily Joy to Be Alive" by Jimmy Santiago Baca, focusing on the figurative language the poet uses.

File: 12.4.1 Lesson 12 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

## Standards

Assessed Standard(s)	
RL.11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11-12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

## Assessment

File: 12.4.1 Lesson 12 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text and film excerpts.

- Explain how Elia Kazan, the director of the film, interprets a key segment from Tennessee Williams's play.

**High Performance Response(s)**

A High Performance Response should:

- Select a key segment from Tennessee Williams's play (e.g., Segment 2 portrays the end of Scene Six and beginning of Scene Seven of the play.)
- Explain how Elia Kazan, the director, interprets the selected segment of the play (e.g., To emphasize Blanche's idealized world, Kazan uses fog and lighting in his set design choices in segment 2. For example, Blanche nearly always appears in the dark in this segment. Kazan has Blanche's character bring Mitch to a foggy, dark pier to hear her story about her dead husband instead of going back to Stanley and Stella's home as they do in the play. The film introduces more dialogue in which Blanche talks about light, equating love with light and stating, "there has never been anything brighter than this yellow lantern" since her young husband died. The foggy, dark, dreamy pier, on which Mitch and Blanche flirt and talk contrasts with the brightly lit fight between Mitch and Stanley once Mitch is "wised up" to Blanche's dishonesty. The director creates a contrast between reality and Blanche's idealized world through his use of fog and darkness, demonstrating that Blanche is living in a world apart from the other characters.).

## Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- None.\*

**Vocabulary to teach (may include direct word work and/or questions)**

- None.\*

**Additional vocabulary to support English Language Learners (to provide directly)**

- None.\*

\*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.11-12.7, W.11-12.9.a, SL.11-12.1</li> <li>Text: <i>A Streetcar Named Desire</i> by Tennessee Williams</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Film Viewing and Analysis</li> <li>Group Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>15%</li> <li>30%</li> <li>30%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Student copies of the *A Streetcar Named Desire* Film Viewing Tool (refer to 12.4.1 Lesson 11)
- Excerpts from Elia Kazan's film *A Streetcar Named Desire* (1:30:30-1:41:10 and 1:52:00-2:04:30)
- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)
- Copies of "A Daily Joy to Be Alive" for each student

File: 12.4.1 Lesson 12 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	<b>Bold text indicates questions for the teacher to ask students.</b>
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.7. In this lesson, students continue to analyze segments of Elia Kazan's film of *A Streetcar Named Desire* by using a Film Viewing Tool. Students continue to analyze the film, comparing the directorial choices to Tennessee Williams's play and identifying aspects that demonstrate a unique interpretation by Kazan.

- Students look at the agenda.

### Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Based on your work with Kazan's 1951 film of *A Streetcar Named Desire*, respond briefly in writing to the following prompt: What does Kazan choose to emphasize or omit in his treatment of the selected scenes from *A Streetcar Named Desire*? Analyze 1-2 directorial choices that represent Kazan's interpretation of Williams's play.) Instruct students to form pairs and discuss their responses.

- Student pairs discuss how Kazan's choices represent his interpretation of the play.

File: 12.4.1 Lesson 12 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

- In the first film segment, Elia Kazan chooses to omit the opening scene of the play, in which Stanley throws a package of meat up to Stella on a balcony before heading to the bowling alley. Instead, the focus is on Blanche's arrival. She appears in a cloud of train smoke with a nervous glance. The streetcar also appears in the film, unlike in the play in which the streetcar is mentioned but never appears. These choices to begin the film with Blanche's experience instead of Stanley and Stella demonstrate that Kazan interprets the play from Blanche's perspective rather than Stanley's or Stella's.

Lead a brief whole-class discussion of student responses.

---

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Additionally, conduct a brief search into the Hays Code and respond briefly in writing to the following prompt: How does your research of the Hays Code impact your interpretation of the film version of the play?) Instruct student pairs to discuss their responses.

- Student responses may include:
  - The Hays Code, named after William Hays, who presided over an association of movie producers and distributors, was also called the "Code to Govern the Making of Talking, Synchronized and Silent Motion Pictures." It was a set of rules or laws that prevented certain immoral acts from being filmed and shown on screen.
  - The Hays Code prevented the depiction of several immoral acts or behaviors, such as sex perversion, adultery, rape, obscenity, profanity, or nudity in films. Certain acts such as murder, arson, and theft could be shown but not to inspire others or demonstrate sympathy for the character committing the act. The Code was developed to prevent the glorification of crime and immorality in films. Therefore, the scenes in the film were much tamer than in the play.
  - The Hays Code was likely the reason that Blanche did not explain that her husband had been in love with a man in the film. Additionally, the Code most likely is the reason that when Stanley hits Stella, it is off-screen because the Code did not allow the representation of "immoral" acts, such as brutality.

Lead a brief whole-class discussion of student responses.

### Activity 3: Film Viewing and Analysis

30%

Instruct students to take out their *A Streetcar Named Desire* Film Viewing Tools from the previous lesson (12.4.1 Lesson 11). Remind students to use the tool as they view the film to record their observations about Kazan's treatment of the play *A Streetcar Named Desire*, focusing on characters, setting, and cinematic choices. Post or project the following focus question for students to consider as they view the film:

**What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?**

Show segment 4 of *A Streetcar Named Desire* (1:30:30-1:41:10).

- Students view segment 4 of *A Streetcar Named Desire* and record their observations in the fourth segment of the *A Streetcar Named Desire* Film Viewing Tool.
- This segment corresponds approximately to pages 139-150 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

Show segment 5 of *A Streetcar Named Desire* (1:52:00-2:04:30).

- Students view segment 5 of *A Streetcar Named Desire* and record their observations in the last segment of the *A Streetcar Named Desire* Film Viewing Tool.
- This segment corresponds approximately to pages 162-179 in the play. Consider instructing students to review this section of the play first or follow along in their texts to note similarities and differences in the film adaptation (W.11-12.9.a).

## Activity 4: Group Discussion

30%

Instruct students to form groups of 3-4. Post or project the following questions for student groups to discuss before sharing out with the class:

**What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film for segments 4 and 5?**

- Consider reminding students of their previous work with SL.11-12.1, which requires students to initiate and participate effectively in a range of collaborative discussions.
- See the Model *A Streetcar Named Desire* Film Viewing Tool at the end of this lesson for sample student responses.

**Analyze 2-3 directorial choices that represent Kazan's interpretation of Williams's play.**

File: 12.4.1 Lesson 12 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

- Remind students to consider all film segments viewed from the previous lesson (12.4.1 Lesson 11) and this lesson when discussing this question.
- Student responses may include:
  - In segment 1, the director chooses to alter the play’s opening from an exchange between Stella and Stanley to the arrival of Blanche on a train. Throughout this segment, the director uses specific camera angles to highlight Blanche. For example, Blanche, even when looking down the lanes of the bowling alley, is only visible to the audience through the use of a mirror on which the camera focuses. However, Stanley is introduced from far away in the bowling alley, and he is shown involved in a fight with several other men. These choices suggest that the director interprets the play through Blanche’s viewpoint or by focusing mainly on Blanche’s perspective.
  - In segment 1, Stella and Blanche do not talk at Stella’s house, but get reacquainted in the bowling alley. As in the play, Blanche talks quite a bit in this segment, but the film omits several lines that develop the relationship between Stella and Blanche, such as Stella’s statement, “You never did give me a chance to say much, Blanche. So I just got in the habit of being quiet around you” (p. 13) and Blanche’s statement “You messy child, you, you’ve spilt something on that pretty white lace collar” (p. 15). These directorial choices to leave out key lines from the play develop Stella’s character as more independent from Blanche, making Blanche appear less powerful over her sister than she does in the play.
  - In Segment 3, when Stanley tells Stella about Blanche’s past, there are several changes to his lines, making Stanley appear more gentle and caring than in the play, wherein he makes very hurtful statements about Blanche. These directorial choices develop Stanley as more empathetic in the film rather than the womanizing man full of “[a]nimal joy” (p. 24) and “gaudy seed-bearer” (p. 25) described in the play.
  - The director’s choices throughout the film segments develop the interpretation that Stanley’s physical aggression is his ultimate downfall. For example, in segment 5, Stanley loses Stella at the very end, unlike the play’s ending. Kazan’s interpretation holds Stanley responsible for his physical assault on Blanche, thus depriving him of the power he has in the play.

Lead a brief whole-class discussion of student responses.

## Activity 5: Quick Write

15%

File: 12.4.1 Lesson 12 Date: 6/30/15 Classroom Use: Starting 9/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License



Instruct students to respond briefly in writing to the following prompt:

**Explain how Elia Kazan, the director of the film, interprets a key segment from Tennessee Williams’s play.**

Instruct students to look at their *A Streetcar Named Desire* Film Viewing Tools to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- Students independently answer the prompt, using evidence from their tools and the text.
- See the High Performance Response at the beginning of this lesson.
- Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

## Activity 6: Closing

5%

Distribute copies of “A Daily Joy to Be Alive” to each student. Display and distribute the homework assignment. For homework, instruct students to read and annotate the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca, focusing on the figurative language the poet uses (W.11-12.9.a).

- Students follow along.

## Homework

Read and annotate the poem “A Daily Joy to Be Alive” by Jimmy Santiago Baca, focusing on the figurative language the poet uses.

## Model A *Streetcar Named Desire* Film Viewing Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
--------------	--	---------------	--	--------------	--

**Directions:** Use this tool to record your observations about Elia Kazan's directorial choices in the film *A Streetcar Named Desire*.

**Focus Question:** What do you notice about the characters, setting/set design, and cinematic choices the director makes in the film?

Character Development	Setting/Set Design	Cinematic Choices
e.g., Which characters are in each scene? How do the actors portray their characters? How are the characters dressed? Which character(s) is the focus of each scene? How do the characters interact with each other?	e.g., Where is this scene set? What do you notice about this environment? What do you notice about the time and place?	e.g., How is sound used? How is lighting used? How are camera angles used? Who or what is framed by the camera?
<b>Segment 1: 00:00-07:22 (pages 3-15)</b>		

<p>Blanche emerges from the steam of the train. A soldier helps her get to the streetcar.</p> <p>Stanley is “making all the rhubarb” by getting into a fight with several men at the bowling alley.</p> <p>Blanche seems anxious about being in the bowling alley.</p> <p>Stella and Blanche go to a dark area of the bowling alley, and Blanche pushes down the light and orders a drink.</p> <p>In the play, on page 15, Blanche insists that Stella stand up so she can look at her figure and Stella does. In the film, Stella does not stand up.</p> <p>Stella cries out to the waiter, like a call of emergency.</p>	<p>Blanche arrives at night from the train; it is loud and late. This opening differs from the play in that the play opens at Elysian Fields.</p> <p>Elysian Fields has a shared courtyard and is dark, walled off from the street. The couch in the courtyard is torn.</p> <p>When Blanche enters the bowling alley, it is bright and noisy. The lights flicker because of the overhead fans. Stella has to push through bodies to get to Blanche. The bowling alley was not an original setting in the play.</p>	<p>The music at the beginning includes a lot of horns that clash with one another.</p> <p>The noise and fight in the neighborhood bar is loud. The bowling alley is also loud and chaotic. Blanche appears nervous.</p> <p>When Blanche enters the bowling alley, her face is seen in the mirror rather than facing the camera directly.</p> <p>We only see Stanley from afar, in a group of men, where Stella was watching Stanley bowl.</p>
<b>Segment 2: 32:04-43:51 (pages 54-67)</b>		

<p>When Stanley comes in to turn off the radio, Blanche throws herself on the couch and turns away from him. This movement is not in the original text.</p> <p>The way Blanche says “DuBois” is very sexy: she purses her lips like a kiss.</p> <p>When Mitch shouts out to Stanley “Coming!” the effect is jarring to the audience.</p> <p>Stella hits the other poker players after Stanley throws the radio out of the window.</p> <p>After the shower, Stanley throws each man against the wall.</p> <p>Stanley cries out, realizing he needs Stella.</p> <p>Stella moves down the stairs as if sleepwalking, moving slowly towards Stanley and he is kneeling, rubbing his head on her belly.</p>	<p>The setting is split into two rooms: where the women laugh and talk and where the men play poker. Stella and Stanley shout back and forth across the cloth barrier.</p> <p>Stanley invades the women’s room by tearing apart the curtain. Mitch separates it gently, respecting the boundaries.</p> <p>Stella tears across the curtain to attack the poker players.</p> <p>The characters break lights, windows, and furniture.</p>	<p>Stanley is extremely loud throughout the scene, yelling through the curtains into the bedroom.</p> <p>When Stanley comes in to turn off the radio the first time, the camera angle shows him towering over Blanche.</p> <p>Mitch turns suddenly to the screen for a close-up so we can see him shout “Coming!” in a brutal way.</p> <p>When Stanley hits Stella, the violence takes place off-screen.</p> <p>The first song played on the radio is seductive and jungle-like (when Blanche is by herself).</p> <p>The second song played on the radio (when Mitch and Blanche dance) is cultured and feminine.</p> <p>When Mitch begins to compliment Blanche, music plays in the background.</p>
<b>Segment 3: 1:08:46-1:19:37 (pages 108-123)</b>		

<p>Blanche's story about her young husband is changed from the text version.</p> <p>In the film, Blanche says, "I killed him," and dramatic music plays. In the play she just says, "the person I loved I lost" (p. 113).</p> <p>Stanley's dialogue is changed from the original text. Stanley is gentle when he says, "I hate to tell you this" and skips hurtful ones from the play, such as "I'd like to have been in that office when Dame Blanche was called on the carpet!" (p. 122).</p>	<p>This scene does not take place outside of Stella and Stanley's home, as in the play. Instead, Blanche and Mitch are on a foggy pier.</p> <p>There is a new scene inserted between Scenes Six and Seven in which Stanley tells Mitch about Blanche. In this part, there are five men holding Mitch back, but no one is holding Stanley.</p> <p>This new scene also features Blanche in the bathroom, with a mirror and steam rising from the bath.</p>	<p>The Varsouviana plays when Blanche tells her story about the boy, her young husband. The audience hears the shot.</p> <p>We see close-ups of Blanche as she tells her story about her young husband's suicide. She seems softened by the lighting.</p>
<p><b>Segment 4: 1:30:30-1:41:10 (pages 132-150)</b></p>		

<p>Blanche appears extremely nervous. She wipes her face. She cowers and alternates turning toward Mitch and away from him.</p> <p>Until Mitch turns the light on, Blanche is lower than Mitch: down near the cabinet, on the floor, getting the paper lantern, and hiding on the chair.</p> <p>Mitch turns away when Blanche tells the truth about her past.</p> <p>Then Blanche gets angrier and more powerful. She walks toward Mitch and he moves from her. She appears larger because of the camera angle and her acting is fierce.</p> <p>In the play, Blanche's lines about Belle Reve are broken up and "<i>as if to herself</i>" (p. 148). In the movie, she is able to explain that time in her life more clearly.</p>	<p>The segment opens in darkness and there are creepy shadows. It is hard to see what is happening. Blanche is looking in a mirror, fixing her hair and face.</p> <p>Blinking lights are in the background, like neon lights.</p>	<p>The music includes slow, sleazy horns at first, switching back and forth with dramatic violins. When Mitch bursts in, all music stops.</p> <p>The camera is close on Blanche as she hears the "Varsouviana."</p> <p>Blanche keeps moving into the shadows with only a slice of light on her face.</p> <p>Mitch turns on the light and grabs Blanche's face to look at it.</p> <p>The flower woman is scary and threatening, moving in shadows.</p> <p>The music during Blanche's monologue is suspenseful, and sounds like it is falling.</p> <p>An echo shows Blanche falling apart after Mitch leaves.</p> <p>Shadows on the street and even the policeman banging on the door appear threatening.</p> <p>Suspenseful music plays when the police come.</p>
<p><b>Segment 5: 1:52:00-2:04:30 (pages 162-179)</b></p>		

<p>Stanley seems amused by Blanche's threats.</p> <p>Blanche has trouble speaking/breathing in.</p> <p>When Blanche has to face Stanley, she falls and cries like a wounded animal.</p> <p>Mitch attacks Stanley when Blanche is being escorted out.</p> <p>Stella is repelled by Stanley's call. She does not return to Stanley, unlike in the play.</p> <p>Blanche seems happy to follow the doctor as he leads her away.</p>	<p>As Blanche and Stanley fight, the mirror breaks and Blanche's lifeless face is seen in the cracks.</p> <p>The segment opens the next day with washing away the street, suggesting a washing away of Stanley's physical assault on Stella.</p> <p>The next day, the mirror is repaired and there is no evidence of the sexual assault.</p> <p>Men and women are in separate rooms in the small apartment.</p>	<p>An echo effect is used to show when Blanche's nerves begin to fail her.</p> <p>After Blanche falls to the floor, she is filmed upside down, with a wide stare, like a child.</p> <p>There is a close-up of Mitch as Blanche is dragged away.</p>
---	---	---