

12.4.1 Lesson 2

Introduction

In this lesson, students read and analyze Scene Two of *A Streetcar Named Desire* (from “*It is six o’clock the following evening*” to “[*A tamale Vendor is heard calling.*] **VENDOR’S VOICE:** Red-hot!”), focusing on the relationship between Stanley and Blanche and how it develops over the course of the scene in relation to the loss of Belle Reve. Students perform a dramatic reading together in small groups before responding to questions. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two.

For homework, students read Scene Three of *A Streetcar Named Desire* and annotate for character development.

Standards

Assessed Standard(s)	
RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Addressed Standard(s)	
W. 11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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").</p>
L. 11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

File: 12.4.1 Lesson 2 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.

- Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two.

High Performance Response(s)

A High Performance Response should:

- Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two (e.g., Stanley and Blanche's relationship emerges as distrustful and combative throughout Scene Two. In the beginning of this scene, Blanche is in the bathroom and Stanley begins to complain that he and Stella have been "swindled" (p. 33) by her, and that she has used the money from Belle Reve to buy "[g]enuine fox-fur pieces" (p. 34) and pieces of jewelry. Stella argues on Blanche's behalf, which places Blanche in opposition to Stanley regarding the loss of Belle Reve, even before Blanche herself enters the scene. When Blanche enters and Stella leaves, Stanley is short with Blanche, responding with comments like, "That's good" (p. 36), and "Go right ahead, Blanche" (p. 36). His short responses or refusal to engage with Blanche highlight how distrustful he is of her. In reaction to Stanley's behavior, Blanche flirts with him and "fish[es] for a compliment" (p. 38), but he reacts negatively, saying, "I don't go in for that stuff" (p. 38), demonstrating he will not fall for Blanche's flirtations.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- preen (v.) - to dress (oneself) carefully or smartly
- atomizer (n.) - an apparatus for reducing liquids to a fine spray, as for medicinal or cosmetic application
- absconding (v.) - departing in a sudden and secret manner, especially to avoid capture and legal prosecution
- improvident (adj.) - neglecting to provide for future needs
- fornications (n.) - voluntary sexual intercourses between two unmarried persons or two persons not married to each other

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

- antiquity (n.) - the quality of being ancient; ancientness

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

- composure (n.) - calmness, especially of mind, manner, or appearance
- gander (n.) - a look at something
- cascade (v.) - to flow or hang down in large amounts
- sheepish (adj.) - showing or feeling embarrassment especially because you have done something foolish or wrong

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.a • Text: <i>A Streetcar Named Desire</i> by Tennessee Williams, Scene Two 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Small-Group Dramatic Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 20% 3. 50% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.4.1 Lesson 1) (optional)

File: 12.4.1 Lesson 2 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.
	Bold text indicates questions for the teacher to ask students.
	<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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read and discuss Scene Two from *A Streetcar Named Desire* and analyze how the relationship between Stanley and Blanche develops over the course of the scene.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read Scene Two of *A Streetcar Named Desire* and annotate for character development.) Instruct students to form pairs and share their annotations.

- Student annotations may include:
 - “How about my supper, huh?” (p. 29)—Stanley believes his wife should cook dinner for him.
 - “Now let’s have a gander at the bill of sale” (p. 31)—Stanley acts suspicious of Blanche because he believes she is withholding money from Stella and, indirectly, from him.

- “I know I fib a good deal. After all, a woman’s charm is fifty per cent illusion” (p. 41)—Blanche becomes more candid and sincere after realizing that flirting with Stanley is not going to work.
- “Poems a dead boy wrote. I hurt him the way that you would like to hurt me, but you can’t! I’m not young and vulnerable any more” (p. 42)—Blanche reveals more about her relationship with the “dead boy” (p. 42) and defends herself against Stanley.

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. (Also, based on this lesson’s reading and analysis, write a brief response to the following prompt: What do Blanche’s actions and dialogue over the course of Scene One suggest about her character?) Instruct student pairs to discuss their responses.

- Student responses may include:
 - Over the course of Scene One, Blanche speaks in an educated and proper manner, demonstrating her educated, upper-class background. For example, she compares Elysian Fields to Edgar Allan Poe’s writing by saying, “Only Mr. Edgar Allan Poe!—could do it justice!” (p. 12). Blanche’s educated diction sets her apart from many people in Elysian Fields who speak in less formal or less educated ways. For example, Stanley uses slang: “You going to shack up here?” (p. 27) and Eunice says, “I’ll drop by the bowling alley an’ hustle her up” (p. 10). Blanche’s way of speaking suggests that she is from a different place and class than others who live in Elysian Fields.
 - Blanche lies throughout Scene One, specifically about her alcohol use. Even though she has already found the liquor and had a drink by the time Stella arrives, she says, “I know you must have some liquor on the place! Where could it be, I wonder?” (p. 11). This suggests that Blanche is hiding her drinking because she is ashamed about how much she is drinking.
 - Blanche says that she is “*not very well*” and that she “*can’t be alone*” (p. 17) which highlights her desire to be taken care of. This vulnerability, coupled with her defensiveness about the loss of Belle Reve, arguing that Stella “just came home in time for the funerals” (p. 21), suggests that she is burdened by something relating to the loss of Belle Reve. Blanche also seems burdened by “the boy [who] died” (p. 28), as she gets sick after she mentions him.

Lead a brief whole-class discussion of student responses.

Activity 3: Small-Group Dramatic Reading and Discussion

50%

Transition to small-group dramatic readings. Instruct students in each group to take one of the three roles of Blanche, Stella, and Stanley. Instruct one student to read the stage directions. Instruct students to read Scene Two (from “*It is six o’clock the following evening*” to “[*A tamale Vendor is heard calling.*] VENDOR’S VOICE: Red-hot!”) and answer the following questions in small groups.

- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do Stanley and Blanche treat each other throughout Scene Two?

Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Provide students with the definitions of *preen*, *atomizer*, *absconding*, *improvident*, and *fornications*.

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *preen*, *atomizer*, *absconding*, *improvident*, and *fornications* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the definitions of *composure*, *gander*, *cascade*, and *sheepish*.
 - Students write the definitions of *composure*, *gander*, *cascade*, and *sheepish* on their copies of the text or in a vocabulary journal.

What does Stanley’s conversation with Stella on pages 30-34 demonstrate about his attitude toward Blanche?

- Stanley wants to know about the “business details” (p. 31) regarding the loss of Belle Reve. Stanley’s curiosity implies that he does not trust Blanche and that he does not think Belle Reve was simply “sacrificed” (p. 30). Stanley believes that he and Stella have been “swindled” (p. 33) by Blanche. Stanley claims that “under the Napoleonic Code” (p. 33), that which “belongs to the wife belongs to the husband and vice versa” (p. 32). Stanley believes that because Blanche “didn’t show [Stella] no papers” (p. 32), Blanche has cheated her. Under the law Stanley cites, this would mean Blanche has also cheated him. Stanley also uses Blanche’s “solid-gold dress ... [and] [g]enuine fox-fur pieces” (p. 34) and other expensive items of clothing and

jewelry as proof that she has cheated Stella out of money by squandering or wasting it.

What contrast between Blanche and Stanley is set up through Stella's responses to Stanley?

- Throughout his conversation with Stella, Stanley acts aggressively and condescendingly, while Stella protects Blanche. For example, he says, “And diamonds! A crown for an empress!” (p. 35). Stella asks Stanley to be gentle with Blanche and “tell her she’s looking wonderful ... Her little weakness!” (p. 31), which suggests that Blanche is more fragile than Stanley and needs approval to thrive. In contrast, Stanley acts aggressively and dismissive of Blanche’s fragility: “I don’t care if she hears me. Let’s see the papers!” (p. 32).

How does Stanley’s dialogue with Stella compare to his dialogue with Blanche? What does his dialogue with Blanche indicate about his relationship with her?

- Student responses should include:
 - Stanley’s dialogue with Blanche becomes shorter and more evasive than it was with Stella: “That’s good” (p. 36) and “Go right ahead, Blanche” (p. 36).
 - These shorter lines indicate a change in demeanor, or attitude, and show that he does not trust Blanche because he does not engage with Blanche’s friendly conversation. His silence indicates an emerging conflict in their relationship as he speaks “*ominously*” (p 36) and sarcastically says, “It looks like you raided some stylish shops in Paris” (p. 37).

What does Blanche’s attitude on pages 39-42 suggest about her intentions?

- Blanche admits that she “fib[s] a good deal” (p. 41) and claims that “a woman’s charm is fifty per cent illusion” (p. 41). Blanche’s flirtatious attitude suggests that she is trying to divert Stanley’s attention away from the estate and charm him.

What effect does Blanche’s attitude have on Stanley?

- When Blanche “fish[es] for a compliment” (p. 38), Stanley responds with, “Your looks are okay” (p. 38). Her “fishing”(p. 38) has little effect on him, because he claims to “[not] go in for that stuff” (p. 38), demonstrating he will not fall for Blanche’s flirtations.

Why are Blanche’s love letters “yellowing with antiquity” (p. 42)? Based on how Blanche speaks of the letters and the boy who wrote them, what does the word *antiquity* mean in this context? (L.11-12.4.a)

File: 12.4.1 Lesson 2 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

- Student responses should include:
 - Blanche’s love letters are “yellowing with antiquity” because they are aging and old after a “dead boy wrote” (p. 42) them long ago.
 - Blanche speaks of the “love-letters ... all from one boy” (p. 42) in the past tense, and implies that she was “young and vulnerable” (p. 42-43) when he wrote them but is “not young” (p. 42) anymore, so the word *antiquity* must mean “something old.”

What effect does Blanche’s speech about the papers and her “improvident grandfathers” (p. 44) have on Stanley?

- Student responses may include:
 - Blanche’s emotional speech about her “improvident grandfathers” and the loss of the estate due to their reckless lifestyle embarrasses Stanley a little, as he “[becom[es] somewhat sheepish]” (p. 44).
 - Contrary to Stanley’s expectations, Blanche offers the papers to Stanley and says that it is “fitting that Belle Reve should finally be this bunch of old papers in [his] big, capable hands” (p. 44). Blanche’s apparent emotional honesty, and her willingness to let Stanley deal with the papers, empowers Stanley by affording him the control he has been arguing for, but at this point he does not expect, so he becomes “*sheepish*” (p. 44) or ashamed.

How does Blanche’s comment about Stanley’s “big, capable hands” (p. 44) reflect her intentions in this scene?

- Student responses may include:
 - Blanche’s comment about Stanley’s “big, capable hands” reflects a desire to flatter Stanley and take him off his guard. By handing over the papers to Belle Reve, she embarrasses or shames Stanley a little, as he becomes “*somewhat sheepish*” (p. 44), because she gives him control in an attempt to gain his trust.
 - Blanche subtly insults Stanley, by placing him in a line with her “improvident grandfathers” (p. 44) who she says ruined and lost Belle Reve. Blanche hands Stanley the papers, giving him power, and then insults him by comparing him to men that “deprived” her of her “plantation” (p. 44). Her insults, like her flirtatiousness, reflect a desire to shame Stanley.

What does Blanche’s comment, “I handled it nicely, I laughed and treated it all as a joke” (p. 45) suggest about her interactions with Stanley in this scene?

- Blanche’s comment, “I laughed and treated it all as a joke” as well as her admission that she “was flirting with [Stella’s] husband!” (p. 45) suggests that she was not sincere with him, and was instead trying to avoid actual inquiry into her affairs. Blanche’s comment also suggests that she knowingly flirted with Stanley and “treated it all as a joke” in order to diffuse conflict and regain power in the situation.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Analyze how the relationship between Stanley and Blanche develops over the course of Scene Two.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in 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 to the independent Quick Write.

- Students independently answer the prompt using evidence from 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 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Scene Three of *A Streetcar Named Desire* (from “*There is a picture of Van Gogh’s of a billiard-parlor*” to “Thank you for being so kind! I need kindness now”) and annotate for character development (W.11-12.9.a).

- Students follow along.

Homework

Read Scene Three of *A Streetcar Named Desire* (from “*There is a picture of Van Gogh’s of a billiard-parlor*” to “Thank you for being so kind! I need kindness now”) and annotate for character development.

File: 12.4.1 Lesson 2 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