





ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number Feuille n° Hoja núm.	01
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AB02

Please complete the boxes/Veuillez remplir les cases/Llene los recuadros

Question  
Question  
Pregunta

Examiner  
Examinateur  
Examinador

1 a) "In plays, no one arrives to or leaves from the stage without contributing in some way to the complexity of the play" Considering two or more plays you have studied, compare the impact on meaning of some arrivals and departures from the stage.

"All the world's a stage.

All the men and women merely players

They have their exits and their entrances."

In both Tennessee Williams' A Streetcar Named Desire and Henrik Ibsen's Hedda Gabler, significant arrivals and departures are used to assist in characterisation, for the development of the plot, or to bring out the major themes of the plays. Through the protagonists' entrances, we become aware of Blanche and Hedda's "incongruity" to the respective settings of post WW2 America and 19th Century Norway. While



0102

time and place are quite different, both protagonists are suffocated in their stifling environments, and as "this place is a trap" ~~Blanche~~ Unfortunately for both Blanche and Hedda, their illusions are not enough to sustain them, and they succumb to the harsh settings, seen in their tragic departures from the stage ~~while the end~~ While Williams and Ibsen use entrances and exits to assist in characterisation, their plays are also scathing social critiques which condemn the lack of freedom and ~~the~~ "magic", both in consumerist America and patriarchal Norway.

Blanche is revealed as a "fading" Southern Belle, a symbol of ~~the~~ dying ideals who is soon to be crushed by the harsh realities of New Orleans through her initial arrival and final departure. She ~~wears~~ wears a "white ~~fluffy~~ fluffy bodice" and resembles a "delicate ~~tooth~~", strongly contrasting with the "raffish charm" and the vibe of sex and jazz that Williams has just established. The light mirrors her arrival; the ~~color~~ "peculiarly tender blue" establishes a gentle yet unsettling atmosphere, perhaps foreshadowing the tragic events to come. Williams also reveals Blanche's "neurasthenic" personality through her punctured speech: "in-in-looking for -





ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number Feuille n° Hoja núm.	02
---	----



AB02

Please complete the boxes/Veuillez remplir les cases/Llene los cuadros

Question  
Question  
Pregunta

Examiner  
Examineur  
Examinador

Elysian Fields", and her voyeuristic nature through the echoing of the word "lost". Just from her initial arrival, Blanche has been established as a fragile creature, and her mental fragmentation peaks with her final departure. ~~At the close~~ At the close of the play, Williams ~~also~~ alerts us to Blanche's "interference" using ~~poetic fantasy and the~~ dramatic irony and the haunting tones of the Varsouviana, <sup>and "feverish"</sup> emphasising the stranglehold of the past and Blanche's imminent demise. The set echoes this, as the walls seem to close in on Blanche, and the predatory world outside approaches. Blanche's sanctuary of fantasy and illusion, this "Baron and ~~Barry~~ Bailey" world has long since disappeared, and Williams reveals this through the menacing sounds of ~~the orchestra~~ "voices like cries in a jungle". When the Doctor and Natron arrive, the cacophony of sounds rises; even the doctor's voice takes on the "bold and toneless sound of a fire bell." Blanche grips onto



the doctors arm, as she ~~grasps~~ clings to the last  
shred of humanity in that "chip joint", "allowing  
him to lead her away as if she were blind".

Blanche has been destroyed, a lingering piece of  
kindness and humanity crusted in this brutal and  
consumerist society, signalled as the "hot trumpet"  
rises again with her departure.

~~Like~~ Ibsen characteristically introduces most  
of ~~his~~ his characters through other's dialogue,  
including Hedda. Hedda is established as a  
"cold and controlled" individual through her  
initial entrance, yet with her departure we understand  
that her dreams can no longer be sustained  
through this stifling middle-class society, where  
"one ~~must~~ ~~mustn't~~ ~~mustn't~~ do that sort of thing here".

Aunt Julie and Berte speak about Hedda before  
her arrival, <sup>and after</sup> ~~and~~ <sup>calling her</sup> ~~neglect~~ her "that particular  
particular" we understand that she is difficult to  
get along with and picky. We are also alerted  
alerted to the fact that Hedda brought a  
great deal of luggage to ~~the~~ ~~the~~ ~~the~~ house of  
her new husband, indicating that she ~~is~~ carried  
a lot of baggage ~~and~~ her past. Hedda is also  
called "General Gabler's ~~the~~ daughter", indicating  
her autonomy and control, ~~is~~ reinforced by the



ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number  
Feuille n°  
Hoja núm. 03



ABO2

Please complete the boxes/Veuillez remplir les cases/Llene los cuadros

Question  
Question  
Pregunta

Examiner  
Examinateur  
Examinador

portrait of General Gabler which hangs on the wall of the set, constantly reminding us of Hedda's masculinity, independence and past. The physical appearance of Hedda supports these assumptions, her flat and ~~black~~<sup>lacklustre</sup> hair indicates her barrenness, and her piercing "cold and controlled" eyes indicate her desire for power and control "over another human being's fate". This is also reflected through the stifling setting, with ~~the~~ ~~thick~~ "thick carpets" and flowers. As Hedda "longingly looks out of the window", we are alerted to her desire for ~~escape~~ escape and terrible ~~consequence~~ consequence of her marriage, that she is "bored to death". Hedda's incapacity for companionship and interaction is revealed as she "coldly ~~puts~~ puts out her hand" to avoid contact with Aunt Julie, and makes biting and sarcastic comments. ~~Through~~ Hedda's initial entrance ~~reveals~~ reveals her strong and masculine character, yet also her entrapment and "desperate







ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number Feuille n° Hoja núm.	0	4
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AB02

Please complete the boxes/Veuillez remplir les cases/Llene los recuadros

Question  
Question  
Pregunta

Examiner  
Examinateur  
Examinador

Williams reveals Stanley to be ~~the~~ symbolic of the brutal and competitive society of post WW2 America, determined to stamp out humanity and individuality, revealed through Stanley's predatory arrival and departure. Stanley appears by "coming around the corner", throwing a vividly coloured "red stained package" at his "little woman" Stella, uttering in monosyllabic grunts "catch", "reat". Williams instantly establishes Stanley as an "ape man", and while we may be attracted to him initially, ~~we later understand~~ as the play progresses we understand that life cannot be lived at Stanley's level of brutality and "deliberate cruelty". Stanley constantly wears bright "primary colours" throughout the play, including his silk pyjamas and lurid bowling shirts, painting him as the "gaudy seed bearer", displaying his masculinity "like a richly feathered male bird among hens". ~~But~~ Stanley's harsh, predatory



0102

Lines are emphasised with his ~~own~~ unintelligent speech and constant use of clichés ("Aint no one gonna pull the wool ~~off~~ over this boy's eyes") ~~which~~ millions counterpoints <sup>this</sup> against Blanche's poetic words and appreciation of literature and poetry, and appreciation of "those long, rainy afternoons in New Orleans, where an hour isn't just an hour but a little bit of eternity dropped into your hand". Stanley is a one-dimensional character, who is unable to progress throughout the play, and it ~~is~~ basically the same with his final departure. ~~With~~ With his exit, he is still ~~that~~ cruel to Blanche, and attempts to console Stella with the sexual gesture of "looking for the opening of ~~the~~ her blouse". The "hot trumpet" like Stanley's primal brutality now reigns supreme, as Blanche, the last remaining pocket of humanity has been crushed, like the paper ~~and~~ lantern that Stanley violently "tears".

Hansen reveals <sup>Judge</sup> Brack to be a predatory symbol like Stanley through his ~~own~~ arrival and departure from the stage; as Stanley demands to be "the king around here", Brack desires to be "the only cock in the yard". Brack desperately desires to have control and influence over Hedda, to enjoy a triangular





ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number  
Feuille n°  
Hoja núm. 05



AB02

Please complete the boxes/Veuillez remplir les cases/Llene los recuadros

Question  
Question  
Pregunta

Examiner  
Examineur  
Examinador

relationship with her and enter "the back way".  
However, unlike ~~st~~ Stanley, Ibsen reveals Brack to  
have a ~~smooth~~ smooth and acceptable appearance,  
yet he is still ~~a~~ a very dangerous person  
below. Brack enters as the suave and calculating  
villain, wearing a ~~well~~ cut "a little too  
young for his age", showing that he, like Hedda  
understands the importance of image, as Hedda  
wore a "well cut morning ~~with~~ ~~the~~ suit". He bows  
"with his hat in his hand", and we are  
immediately made aware of his smooth yet dubious  
intentions. This was emphasised earlier when  
Tesman spoke about Brack as having "arranged  
the easiest possible terms" for him, "so kindly",  
and ~~we~~ the audience is perhaps wary of  
Brack, who Ibsen is painting as a "inboder  
and dealer". Brack departs as a far more  
dangerous ~~figure~~ figure, backing Hedda into a  
corner ~~and~~ and working his way ~~into~~ into her



0102

marriage. Yet his final line ~~is~~ reveals that he, like Hedda, is strongly governed by societal codes, as after her death he says: "one must do that sort of thing". Tesman is ~~is~~ presented far differently to Brack by Ibsen, rather than a dangerous person he is shown to be a bumbling fool, yet still contributes to Hedda's suffocation. Tesman continually "runs across" to his work for most of the play, and Hedda is disgusted by this. Unlike the ~~at~~ astute Brack and Hedda, Tesman is dressed "carelessly", and ~~to~~ dedicates his life to "reorganising" the work of others. ~~the~~ He is presented as childlike when Aunt Tulle and Berthe speak about him before his entrance, describing him as a "little boy" who "needs" his maids. While he doesn't threaten Hedda, Tesman is an aspect of her life which curses her terrible burden, and she can no longer stand the "neverlasting" journey with him, as "the train goes on". Ibsen presents Brack and Tesman as entirely different characters through their ~~marriages~~ and departures, yet they both contribute to Hedda's demise and an "unbearable" situation.





ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number Feuille n° Hoja núm.	06
---	----



AB02

Please complete the boxes/Veuillez remplir les cases/Llene los recuadros

Question  
Question  
Pregunta

Examiner  
Examineur  
Examinador

Williams presents Stella as a "pragmatic" yet passionate character, almost a bridge between Blanche and Stanley's worlds. Through her entrance we are immediately ~~after~~ alerted to Stella's absolute devotion to Stanley, as ~~she~~ she "laughs breathlessly" and "calls after him" when Stanley ~~is~~ throws the meat to her. Blanche is ~~quite~~ right when she later says to Stella "your fox is worse than ~~any~~ wire is" and we sense that sex and desire are a drug for Stella that she is 'hooked' on, shown in the morning when her face is illuminated with "narcotized brilliance". Stella is also revealed to be pragmatic and practical, which Williams frequently counterpoints against Blanche's fleetingness and dreams. Through Stella's ~~exit~~ departure, Williams shows that despite the atrocities of Blanche's "interference", life has to go on in ~~the~~ the ~~the~~ Quarter. While Stella, "sobbing luxuriously" with her sister's tragic demise, understands that things



will soon return to normal, indicated with the sound of the "swelling" trumpet and Ståle's fumbling with the button of her blouse. Stella is used by Williams as almost a "constant" in the play, ~~and a symbol of~~ a bridge between humanity and brutality, seen as her name combines the dreamy "Stella for star" with the rough "kowolst".

~~Loveborg~~ Loveborg is used by Ibsen to depict the fantasy that sustains Hedda and contrasts with the stifling, patriarchal society that threatens her. He is presented as almost a holy prophet, "dressed in black" with a mysteriously white skin, shrouded in mystery and ~~there~~ <sup>perhaps a</sup> divine message. This was reinforced as other characters spoke of Loveborg scandalously, saying that he had "come back again", and ~~the~~ ~~shrouding~~ shrouding him in an aura of mystery. It is ~~scandal~~ scandal that both frightens ~~as~~ as well as attracts Hedda, and Loveborg's "sordid" departure, seemingly out of character, that ~~drives~~ drives her toward the end. Hedda compels the passionate and ~~expressive~~ expressive Loveborg to "do it beautifully", and ~~commit~~ commit suicide in a romantic fashion, yet he dies accidentally, with a bullet to the groin. This shatters her illusions,





ANSWER SHEET  
FEUILLE DE RÉPONSES  
HOJA DE RESPUESTAS

Sheet number  
Feuille n°  
Hoja núm. 07



AB02

Please complete the boxes/Veuillez remplir les cases/Llené los recuadros

Question  
Question  
Pregunta

Examiner  
Examineur  
Examinador

and show her that she cannot have "power over  
another human being's fate". ~~and it is later~~  
Like Blanco, Hedda ~~does not~~ needs her "existence  
admitted by somebody", and Lovborg's  
"ridiculous" death shows her that her life had  
no greater purpose. Ibsen uses Thea's ~~and~~ arrival  
and departures to counterpoint against Hedda's.  
Thea has luxuriant ~~and~~ hair, a symbol of  
her fertility and passion, and contrasts strongly  
with Hedda's "less abundant" hair. She is slow in  
her entrance to be a "little goose", able to follow  
her heart and not be bound by society's restrictions,  
seen as she follows Lovborg to the city. This is  
again emphasised ~~by~~ through Thea's departure, as  
she sits "sobbing", "revealing her whole soul", at  
the loss of her "child" — the manuscript. Thea's  
life is infused with a purpose again as she and  
Tesman begin a new project, and with this Ibsen  
~~draws~~ draws attention to the fact that Hedda's



0102

life has lost all purpose. Then and Loveborg's entrances and exits are used to show ~~the~~ Hedda's lost dreams and unfulfilled fantasies, ~~and also~~ and also to ~~develop~~ reveal her entrapment within the suffocating situation.

~~The~~ Ibsen and Williams reveal the entrances and exits of their characters in different ways, ~~the~~ Ibsen often introduces characters through the conversation of others, yet Williams relies ~~heavily~~ heavily on initial appearance, as well as ~~the~~ music, sound and lighting. However the arrivals and departures of all characters show the ~~stage~~ both societies as ~~so~~ repressive and a "trap" for the protagonists, eventuating in their demise. They also assist heavily with characterization especially with Hedda and Blanche, ~~whose~~ and in their "beginning is [their] end, in their end is [their] beginning".