



In partnership with
the Pittsburgh Glass
Center



presents...

The Glass Menagerie



By Tennessee Williams
Directed by Rich Keitel
March 5-13, 2011
New Hazlett Theater



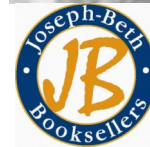
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FOR TEACHERS

EDUCATOR PREVIEWS

Come join Prime Stage Theatre for our **FREE** Educator Previews during our final dress rehearsals! All attendees are allowed to bring one adult guest, also free of charge. Previews begin at 8 pm and take place at the New Hazlett Theater in Pittsburgh's Historic Northside (www.newhazletttheater.org). Please RSVP to studentmat@primestage.com.

The Legend of Sleepy Hollow

Friday, October 29, 2010

The Glass Menagerie

Friday, March 4, 2011

Antigone

Friday, May 13, 2011

PROFESSIONAL DEVELOPMENT WORKSHOPS

Prime Stage Theatre is thrilled to announce its next professional development workshop, "Improvising the Classics" on **Monday, March 14, 2010** from 8 am-3 pm at the New Hazlett Theater. This workshop will provide practical improvisational exercises to use in your classroom that can work on any classic curriculum text to explore characterization, tone and mood, and plot development. To register for the workshop, please download a brochure at www.primestage.com/workshops.htm.

PERUSAL SCRIPTS

Excerpts from scripts of all our productions are available for your perusal. Please email the Education Director, ahertzog@primestage.com, to request a copy.

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FOR TEACHERS & STUDENTS

POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the characters! During the 20-minute post-show chat sessions, delve into the minds and reasoning of the characters and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required.

ADOPT-A-SCHOOL PROGRAM

*Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this **FREE** program, schools receive tickets and books for each Prime Stage production, 10 in-school workshops, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, www.primestage.com.*

TECHNICAL MENTOR PROGRAM

Prime Stage Theatre's technical mentor program is open to any student interested in learning about sound, lights, costumes, set design, props, back stage crew and even box office management! Through hands-on experience during the production process and attentive guidance by Prime Stage artists, students leave the program with workforce skills and a deeper appreciation for the theatrical craft. For more information, contact mentoring@primestage.com.

IN-SCHOOL EXPERIENCES—**NEW OFFERING**

Want to explore acting exercises with your students? Learn about set or sound design? Find out about theatre movement or fight choreography? Dive into the text through improvisation and writing? Prime Stage now offers in-school workshops to meet your needs. Prime Stage artists come to your classroom to show and teach their craft. Topics are tailored to each individual show and are subject to availability. For more information, contact aherzog@primestage.com.

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The Glass Menagerie

Resource Guide

Welcome to **Prime Stage Theatre**:
where literature comes to life!

Dear Educator,

Welcome to the 2010-11 season at Prime Stage Theatre! It's been my pleasure during my first year with Prime Stage to meet many educators from the Western Pennsylvania region and to make connections with local youth through the power of live theatre. We had a very successful season last year with acclaimed productions of *Our Town*, *Tuesdays with Morrie*, and *Romeo and Juliet*. We are thrilled to be back with new, challenging, and relevant productions of three classics: *The Legend of Sleepy Hollow*, *The Glass Menagerie*, and *Antigone*.

We are excited to announce something new based upon feedback from teachers like you. Prime

Stage Theatre will now be producing two useful guides for you to use in the classroom. The first is what you are reading right now—the Resource Guide. You told us you wanted the resource guides as soon as you could get your hands on them, and we've delivered. Filled with historical background and context, classroom activities, and other curricular content, the resource guides are meant to be used when teaching the text of our production.

The second guide we will be publishing is a Production Guide. The production guide will include information such as actor bios, design information, rehearsal notes, and



Our Town
 PST 2009

other information to help you and your students enjoy and understand our unique and artistic interpretations of the texts. The production guides will be up on our website 4 weeks prior to the opening of a production. So check the website often during the year—www.primestage.com. We look forward to seeing you soon at the theatre!

~Alyssa Herzog Melby

Volume 2, Issue 2

10.5.2010

Resource Guide created by Alyssa Herzog Melby for Prime Stage Theatre. Please do not reproduce any part of the study guide for publication without permission.

Did you know...

- **Prime Stage Theatre** has been in existence for over 13 years.
- **Prime Stage Theatre's** very first production was *A Woman Called Truth* about Sojourner Truth.
- **Prime Stage Theatre** first performed at the Station Square Playhouse (now Hard Rock Café).

Check out what's inside!

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Curriculum Connections Corner

Prime Stage Theatre is committed to directly correlating our programs to the PDE Academic Standards. *The Glass Menagerie* and this resource guide may be used to address the following curriculum content standards:

Arts and Humanities:
 9.1-9.4

Reading, Writing, Speaking, & Listening:
 1.1-1.8

History:
 8.1-8.4



Before the Show

The Glass Menagerie in 30 seconds...

The story begins with Tom, our narrator, describing what we are about to see as an unrealistic “memory play.” He introduces us first to himself—a struggling poet working in a shoe factory with big dreams for the future—and then to the family members he supports: Amanda, his domineering mother, and Laura, his extremely introverted sister who is labeled as a “cripple” by her mother for a slight deformity. It is 1937 in St. Louis when Tom then steps back into his memories. A dinner scene takes place between the family members where Amanda reveals both her adherence to the rules of Southern Gentility and her fond memories of being courted by 17 suitors, something she wishes would happen for her daughter. A few days later, Amanda returns home from the local

Business College where she has just learned that her daughter dropped out. Laura says that school made her too nervous. Without a job prospect for Laura, Amanda becomes obsessed with finding her a mate. She hounds Tom to bring home a friend of his for Laura to meet. In return, she promises to let Tom pursue his dream of being a Merchant Marine once they have found a husband for Laura. Shortly thereafter, he brings home a friend for dinner—Jim O’Connor. Amanda tirelessly prepares the house for his arrival. When he arrives, Laura is surprised to discover he is the same Jim whom she admired in high school. Immediately she becomes so nervous she makes herself ill. During dinner, the lights go out abruptly, and Amanda seeks the opportunity to light candles and leave Jim and Laura alone. They reminisce about high school, and gradually Jim coaxes Laura out of her shyness. She

shares with him her beloved glass collection, including her favorite: a unicorn. He tries to teach her to dance, only they end up knocking the unicorn over and breaking its horn. Jim then compliments Laura on her looks, only to quickly reveal that he is engaged to someone else. Heartbroken, Laura keeps her composure, but only until Jim leaves. Amanda blames Tom for the disaster, and he leaves. The play ends with Tom being haunted by the image of his sister.

...or less!

In this memory play, Amanda, a desperate mother, tries to find a husband for Laura, her shy, crippled daughter. Her high hopes in her son, Tom, and the gentleman caller he has brought home, are dashed at news of his engagement to another woman.

Tennessee Williams

Born Thomas Lanier Williams III on March 26, 1911 in Columbus, Mississippi, Tennessee Williams’ life seemed almost destined to become the stuff of which stories are made of. His mother was the daughter of a minister and brought up with Southern manners. He had an older sister, Rose, and a younger brother, Dakin. His father was a traveling businessman until the family moved to St. Louis when Tennessee was 7 years old. The move was tough on all the family members, but particularly for Tennessee. He was immediately hired at the local shoe factory, was teased incessantly by classmates for his Southern accent, and overall found St. Louis to be a dirty, polluted city. His father turned to alcohol, his parents started fighting, and his sister began to withdraw from the world. To deal with the depressing new situation, Tennessee turned to writing. While he began writing poetry at the age of 12 and won his first prize (\$5) for a short story at the age of 16, it was many years until he earned a living from writing. He held many menial

jobs in-between while continuing to write on the side, but eventually graduated from the University of Iowa’s theatre program and became a screenwriter for MGM. During this time, he completed his breakthrough hit, *The Glass Menagerie*. After *Menagerie* transferred to Broadway in 1945 and played for two years, he followed up with his most well-known play, *A Streetcar Named Desire* in 1947. This play won 2 Pulitzer Prizes and catapulted Williams to superstar status. *Streetcar* was later immortalized in film by director Elia Kazan and launched the career of actor Marlon Brando. Other notable works of his catalog—70 plays, two novels, two books of poetry, 15 screenplays, an autobiography, and numerous essays—include *Cat on a Hot Tin Roof*, *Summer and Smoke*, *The Night of the Iguana*, and *The Rose Tattoo*. His personal life remained as tumultuous as his early childhood. After *The Night of the Iguana* ran on Broadway in 1961, he struggled for critical acclaim. He battled for many years with drug and alcohol addiction, was haunted by his



A photo of Tennessee Williams celebrating the 20th Anniversary of *The Glass Menagerie*.

sister’s Rose turn towards insanity, and was devastated when his long-term partner, Frank Merlo, passed away in 1963. Although Williams continued to write up to 8 hours a day every day until he died, he never matched his earlier successes. He died in 1983 at the age of 71 in a hotel room in New York City from choking on a pill bottle

Pre-Reading and Pre-Show Activities

Prime Stage's mission, *bringing literature to life*, encompasses not only students' interaction with a literary piece of theatre, but also with the text itself. Prime Stage encourages all teachers to incorporate our production's text (in its original or dramatized form) into the curriculum. The activities below presume that students have read the text.

1. **Lanterns of Light:** *PDE Academic Standards 1.3* Begin with a discussion about symbols. What do students think a symbol is? What different symbols can they name, and what does each stand for? *The Glass Menagerie* has many symbols throughout that represent different themes. One of the themes of the play is dreams. Ask students to take a moment to think about their own dreams and goals for the future. Next, either hand out pre-made paper lanterns to each student or have them construct their own paper lanterns (see <http://familycrafts.about.com/od/chinesenewyears/ss/eplantern.htm> for easy instructions). Students should then write the main goal of their life—in 5 words or less—on the lantern. Hang lanterns in the room. While reading the play, ask students to recall their own goal as they think about what each character in the play wants. (activity from LA Theatre Works study guide)



2. **Word Wall:** *PDE Academic Standards 1.1* Find several large pieces of paper and hang on the wall or chalkboard in your classroom. Also gather several markers, crayons, or colored pencils. At the top of each paper, write one theme from *The Glass Menagerie*. Use the themes listed on page 9 of this resource guide or create your own. Ask students in small groups to come up and write one association they think of for each theme. These associations can be whatever comes to mind. After every student has had the opportunity to write, read the words aloud for each theme. Discuss what you observe: what associations that are in the same column seem to contradict themselves and why? What associations appeared in more than one column, and why do these associations work in numerous places? What similarities and correlations do you see between these themes and their associations? (activity from Steppenwolf study guide)
3. **Unicorns:** *PDE Academic Standards 1.3* Unicorns remain a popular mythological creature even through modern times, as seen in the popular series *Harry Potter*. Research the origins, characteristics, and history of unicorns. Discuss why the unicorn is an appropriate symbol for Laura in *The Glass Menagerie*. (activity from Arts Club study guide)

WRITING IS REWRITING

The Glass Menagerie is most certainly a reworking of an earlier short story by Williams entitled *Portrait of a Girl in Glass* (1943, published 1948). Later in life, Williams returned often to his earlier works, rewriting and revising. What is the value in revisiting an earlier work? How much truth is there to "writing is rewriting?"

What is...what??!

Tennessee Williams works diligently in his play to create an atmosphere of reality within Tom's memory. He provides many details about the time period that many contemporary readers might be unfamiliar with. Words are given here, but you can find definitions in the appendix.

Have students record unfamiliar words while reading the book. Students can then look up definitions in a dictionary. Vocabulary activities could include a word wall, word ball, or new sentence generation.

PDE Academic Standards 1.7-1.8

- Berchetsgaden
- Business College
- Cake-walk
- Cat-houses
- Century of Progress
- Chamberlain's umbrella
- Cotillion
- Cretonne
- Dance "program"
- Dandelion Wine
- D.A.R.
- Dardenella
- Daumier
- Dizzy Dean
- El Diablo
- Famous and Barr
- Fire Escape
- Franco
- Garbo picture

- Gentleman Caller
- Guernica
- Hogan Hang
- Jalopy
- Jonquils
- Malaria
- Mastication
- Mazda lamp
- Menagerie
- Merchant Marines
- Mr. Lawrence
- Pleurosis
- Pirates of Penzance
- "Punch in Red"
- Quinine
- Right hand bower
- Spinster
- Stumble-john
- Victrola

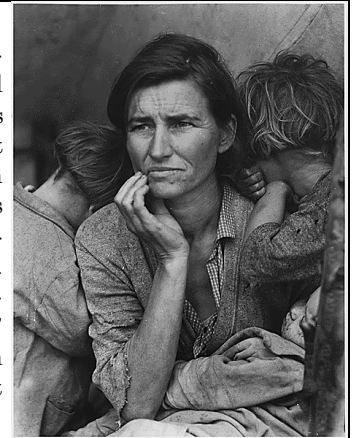
Putting it in Context... *PDE Academic Standards 8.1, 8.3, 9.2*

Historical Background:

Williams sets the play in the late 1930s during the Great Depression, a time of extreme economic hardship far worse than the current recession we face now. We know from his detail about Picasso's *Guernica* that the time is during the Spanish Civil War (1936-1939). By this point in the Great Depression, President Roosevelt has instituted a series of development programs entitled "The New Deal." The New Deal put many Americans to work through such programs as the Works Progress Administration and the Civilian Conservation Corps (who were very active in Pennsylvania's state parks) and created the Federal Deposit Insurance Corporation (FDIC) and Social Security Act, both of which are still in existence today. The New Deal also passed the Merchant Marine Act of 1936 which offered subsidies to private merchants to build and man sea vessels that could be used as auxiliary or "back up" military during the time of war. Many young men like Tom dreamed of finding adventure on the open seas, and by the end of World War II in 1945, there were over 250,000 merchant marine seamen!

Literary Background:

Williams wrote *The Glass Menagerie* in the "Southern Gothic" style—subgenre of American literature from the late 19th through mid-20th century. It picks up where the Gothic literary movement from the early 19th century left off. Instead of showcasing the macabre, grotesque, and fantastical simply to achieve suspense and to induce horror in the reader, Southern Gothic uses these same things to construct pointed commentary on the culture of the American South. The history of the American South—from its contentious relationship to slavery, its secession from the United States during the Civil War, and its subsequent struggles through Reconstruction and beyond with civil rights—uniquely shaped the outlook of many of its writers, including not only Williams but other notable names such as Flannery O'Connor, William Faulkner, Truman Capote, and Carson McCullers. They took this grotesque history of moral and ethical perversions and transferred it to the moral and ethical flaws of their characters. Instead of being literally disfigured, the characters of Southern Gothic writers often have moral disfigurements, such as disillusionment, self-righteousness, hypocrisy, and racial bigotry. Williams himself called Southern Gothic "an intuition, of an underlying dreadfulness in modern experience."



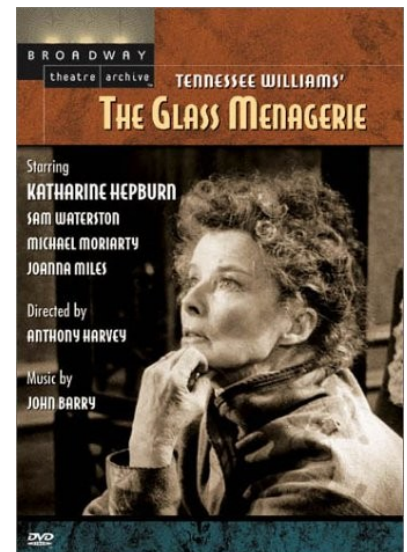
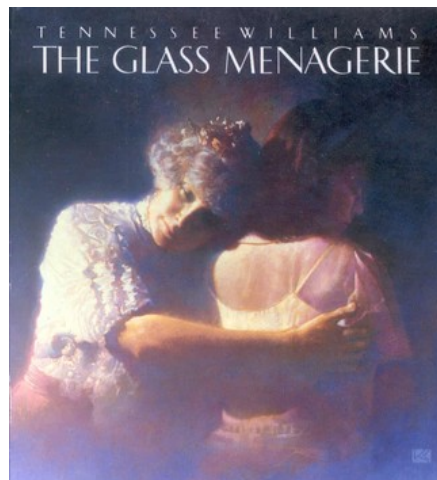
Migrant Mother. Photo by Dorothea Lange.

Film Adaptations of *The Glass Menagerie*



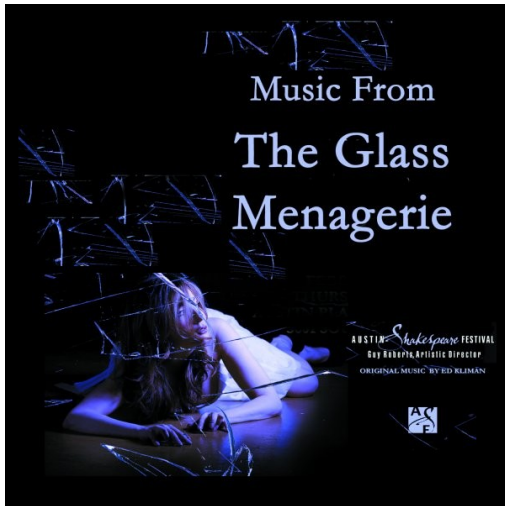
1950 film version featuring Gertrude Lawrence as Amanda. At left is Kirk Douglas (Gentleman Caller) and Jane Wyman (Laura) (Warner Bros.)

Movie poster of 1987 film version directed by Paul Newman featuring Joanne Woodward (MCA Home Entertainment Films)



DVD cover of 1973 television version directed by Anthony Harvey featuring Katherina Hepburn as Amanda. This version won 4 Emmy awards. (Broadway Theatre Archive, Image Entertainment)

The Glass Menagerie in Art PDE Academic Standards 9.1-9.2

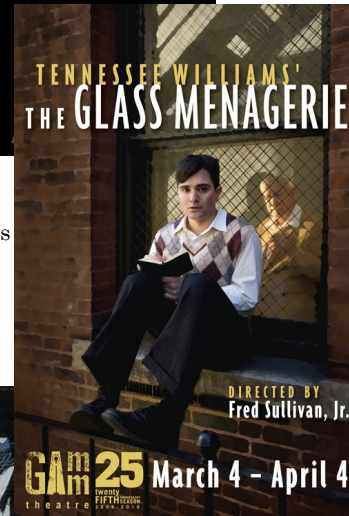


CD cover from the original music created by Ed Kliman for the Austin Shakespeare Festival's production (2006)



Poster from Shoe-string Production's (Louisville, KY) 2010 production

Poster from The Gamm's (Pawtucket, RI) 2010 production



Graphic image from Carpenter Square Theatre's (Oklahoma City, OK) 2002 production



Although not about *Menagerie*, this painting, *Guernica* by Pablo Picasso (1937), is mentioned by Tom in the beginning of the play. Picasso, like Williams, created paintings based on events in his life. Research this work and its historical background. Why does Williams include it in his play?

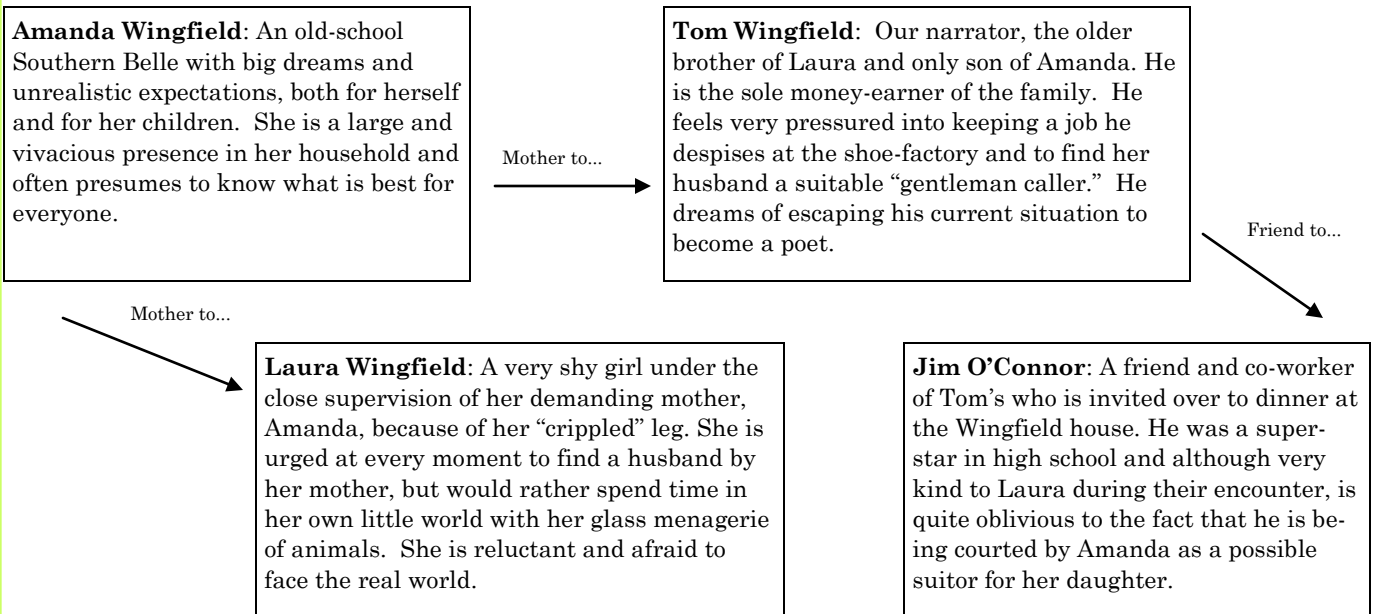


Poster from Kansas City Repertory Theatre's 2009 production

Prime Stage Theatre is thrilled to announce a special partnership with the Pittsburgh Glass Center for this production of *The Glass Menagerie*. The Pittsburgh Glass Center will be creating all of the glass artwork that is used in the show. For more information about the Pittsburgh Glass Center and their extensive list of class offerings for youth and adults, please visit www.pittsburghglasscenter.org.



Who's Who in *The Glass Menagerie* PDE Academic Standards 1.1-1.3



The First Review of *The Glass Menagerie* PDE Academic Standards 9.2-9.3

The Glass Menagerie

By Lewis Nichols

Originally printed April 2, 1945

www.nytimes.com

The theatre opened its Easter basket the night before and found it a particularly rich one. Preceded by warm and tender reports from Chicago, *The Glass Menagerie* opened at the Playhouse on Saturday, and immediately it was clear that for once the advance notes were not in error. Tennessee Williams' simple play forms the framework for some of the finest acting to be seen in many a day. "Memorable" is an overworked word, but that is the only one to describe Laurette Taylor's performance. March left the theatre like a lioness.

Miss Taylor's picture of a blowsy, impoverished woman who is living on memories of a flower-scented Southern past is completely perfect. It combines qualities of humor and human understanding. The Mother of the play is an amusing figure and a pathetic one. Aged, with two children, living in an apartment off an alley in St. Louis, she recalls her past glories, her seventeen suitors, the old and better life. She is a bit of a scold, a bit of a snob; her finery has worn threadbare, but she has kept it for occasions of state...

Mr. Williams' play is not all of the same caliber. A strict perfectionist could easily find a good many flaws. There are some unconnected odds and ends which have little to do with the story: Snatches of talk about the war, bits of psychology, occasional moments of rather flowery writing. But Mr. Williams has a real ear for faintly sardonic dialogue, unexpected phrases and an affection for his characters. Miss Taylor takes these many good passages and makes them sing. She plays softly and part of the time seems to be mumbling—a mumble that can be heard at the top of the gallery. Her accents, like the author's phrases, are unexpected; her gestures are vague and fluttery. There is no doubt she was a Southern belle; there is no doubt she is a great actress.

Eddie Dowling, who is co-producer, and, with Margo Jones, co-director, has the double job of narrator and the player of *The Son*. The narration is like that of *Our Town* and *I Remember Mama* and it probably is not essential to *The Glass Menagerie*. In the play itself Mr. Dowling gives his quiet, easy performance. Julie Haydon, very ethereal and slight, is good as the daughter, as is Anthony Ross as the Gentleman Caller. The Caller had been the hero in high school, but he, too, had been unsuccessful. Jo Mielziner's setting fits the play, as does Paul Bowles' music. In fact, everything fits. *The Glass Menagerie*, like spring, is a pleasure to have in the neighborhood.

Reading Activities

- Being Trapped:** *PDE Academic Standards 1.1-1.3* Each character in *The Glass Menagerie* feels trapped by something in their lives. Break the students up into pairs. Ask them to brainstorm a list of situations where they might feel trapped. These situations can be literal—stuck in a box—to figurative—emotions that ensnare someone. Then, have them choose 2 of their situations to pantomime (acting without words). Have them rehearse their pantomimes before sharing with the class. Discuss what “traps” were seen in the pantomimes and the forms and varieties they take. How do people often feel about being trapped, and what do they do about it? Discuss strategies that people use to free themselves from these traps (i.e., getting a good job). (activity from LA Theatre Works study guide)
- Improvisations:** *PDE Academic Standards 1.1-1.3, 9.2* Improvisation can be a great tool for teachers to evaluate comprehension of a story and the interest level of their students in certain material. Have students break off into pairs and select one of the following scenarios to improvise. They may talk, but no props are allowed. They should not pretend to be the characters from *The Glass Menagerie*, but rather focus on the different outcomes any given scenario might have. Have them try each scenario several times with differing outcomes. (activity from Old Glob study guide)
 - An extremely shy girl prefers to stay at home, but her mother wants her to go out and meet people.
 - A young man lies to his mother about where he is going at night.
 - A young woman and young man meet for dinner, only to realize they have known each other for years.
 - A young man realizes that a young girl is romantically interested in him, but must tell her he is dating someone else.
 - A woman tries to convince other people to buy what she is selling over the phone.
 - A man tries to convince his co-worker to take his job more seriously.
- Movies, movies, movies:** *PDE Academic Standards 9.1-9.4* Tom finds his escape in going to the “movies” every night. Research available film technology from the 1930s and, if possible, watch clips from movies of this era. What conventions are used in these films? How does Tennessee Williams use cinematic conventions in his play? (activity

Themes of *The Glass Menagerie* *PDE Academic Standards 1.1-1.3*

Escape: to get free of; break away from*

Tom encapsulates the theme of “escape” in *The Glass Menagerie*. His pull towards his responsibilities—supporting his family through a job he despises, finding a husband for his sister, being the “man” in the house—means that he must temporarily sacrifice his dreams of becoming a poet. He escapes every night to the movies via the fire escape. How does Tom eventually escape his family, and to what degree? What are all the things he is escaping from? Are there other characters in the play who also escape? From what do they escape, and why?

Memory: a particular act of recall or recollection*

Critics often call *The Glass Menagerie* a “memory play” because the narrator, Tom, frames the story as his memory of his family. But all the characters live in their past memory. Amanda recalls her jovial, vivacious youth. Laura and Jim recount their brief encounters in high school. What are the purposes of “memories” for each character? Based upon your interpretation of the play, how do you think Williams views “memory?” How do you use memory in your daily life?

Fear: to be afraid of; expect with alarm*

Tom is to the idea of “escape” as Laura is to the idea of “fear” in this play. Her entire personality is warped by fear of reality. She lives entirely within her own little world with her glass menagerie and record collection. How do you think she became so fearful? What do you think she is really afraid of? What strategies would you suggest for someone overcoming a fear? What benefits are there to overcoming your fear?



Dreams: strongly desired goals or purposes*

Every character in the play has a dream for their future. Many of their personal dreams are related to the larger cultural ideal of the “American Dream” (see “Discussion Questions” on page 13). What are the purposes of dreams? How realistic can or should our dreams be? How do you or people you know respond when their dreams come true or if they fail?

*All definitions from www.meriam-webster.com

House rules (...and we don't mean your mama's house!)

It goes without saying that when most children today hear the word “theatre” they think “Oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there. But live theatre is just that: it's LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one.

Please review the following “house rules” with your students prior to attending our production:

—Please stay together with your group and wait for the ushers to help you all find your seats.

—Please turn all cell phones and pagers **completely off** before the performance. If you are texting during the performance, you will be asked to leave.

—No photography or video taping.

—No eating, drinking, or chewing gum during the performance or inside

the theatre house.

—While we encourage active listening and appropriate responses to the play such as laughing or clapping, please do not talk to your neighbors during the performance.

—Please stay in your seat until the intermission or the end of the show.

—Be polite and attentive. Show your appreciation by clapping—the actors love to see how much you enjoyed the show!

PDE Academic Standards 1.6, 9.1

BOOKED YOUR TICKETS YET???

Prime Stage Theatre's student matinees for *The Glass Menagerie* will be held from March 8-10, 2011. All performances begin at 10 AM at the New Hazlett Theater and are followed by a brief post-show chat session. Tickets are \$10 per student. Book now by emailing studentmat@primestage.com or calling 412.841.7353. Matinees fill up quickly so BOOK NOW!

Thinking Like a Critic

“I would rather be attacked than unnoticed. For the worst thing you can do to an author is to be silent as to his works. An attack upon a town is a bad thing; but starving it is still even worse.” ~author Samuel Johnson (1709-1784)

Critics play a very important role in theatre. They are often the first to see the show and can write a wonderful—or a horrendous—review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Read the following questions before the show.

Think about the questions as you're watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

1. **Actor choices**—How did they move and speak? Did they seem like people we know? How did they relate to other characters?
2. **Designer choices**—What design element captured your attention the most—the set, costumes, lights, or sound—and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the design elements?
3. **Director choices**—What was the style, pace, and rhythm of

the play? What stage pictures helped to tell the story? How did the director unify all the elements of the production?

4. **Interpretation**—Did the director make a statement about life now? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?
5. **Evaluation**—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

Post-Reading and Post-Show Activities

1. **10 years later...:** *PDE Academic Standards 1.1-1.5* Have students choose a character from the play and imagine that it is 10 years later. Write a letter from that character's perspective describing your daily life, reflecting on past incidents, and how you feel about it all. (activity from Guthrie Theatre study guide)
2. **A Different Angle:** *PDE Academic Standards 1.1-1.5* *The Glass Menagerie* is told through a very particular set of eyes: Tom's. How different do you think the story would be if it were told by Amanda, Laura, or Jim? How would this different point of view change the interpretation of events in the story? What do these different viewpoints say about the "truth" of memory? Have students choose a character's point of view to write from. Next, have students choose a scene from the play that they will re-write from their character's perspective. The scenes can be retold from either a first-person monologue or dialogue. (activity from LA Theatre Works study guide)
3. **Did you get what you want?:** *PDE Academic Standards 1.1-1.3, 9.1* Every character, whether in a movie, play, or story, wants something. Every character has a goal or objective that they want to achieve by the end of the play. Break students into 4 groups and assign each group 1 character from the play. Each group should answer the following questions to report back to the rest of the class: What was your character's overall objective in the play? What other smaller objectives did you find? How did your character struggle to achieve their objective? Were they successful or not? How would the story be different if they did or did not succeed in their objective? (activity from The Cleveland Play House study guide)
4. **How true is it?:** *PDE Academic Standards 1.1-1.5, 1.8* Since the premiere of *The Glass Menagerie*, audience members and critics alike have been trying to find the autobiographical connections between the narrator, Tom, and the author. And indeed, there are many striking similarities to be found! In small groups, research online and in books details about Tennessee Williams' life. Record similarities found between Tom and Tennessee. In what ways does it change your view of the play to know about these connections? Students may also write a persuasive essay arguing for or against a biographical connection and its importance in understanding the play.
5. **Character Collage:** *PDE Academic Standards 1.1-1.3, 9.1* Have each student choose one character from the play. Students should construct a collage about that character that reflects their personality. Students may use images and words from magazines, newspapers, their own drawings, or found materials. As students are creating their composition, remind them that it is not each individual picture but the feeling and mood evoked by the whole piece that will best reflect their character. For instance, a collage for Amanda might have faded, bright colors with worn edges and might include images of the South, jonquils, and dancing. (activity from Co. of Fools study guide)
6. **Hard times, then & now:** *PDE Academic Standards 8.1-8.4* *The Glass Menagerie* takes place during the Great Depression. We, too, are currently experiencing a recession, both here in the United States and around the world. Find newspaper and magazine articles that speak about the recession in different parts of the world and the way people are living with little to no money. What effect do these global conditions have on your life? In what ways have you, your family, or someone you know changed the way they live during the recession? What have you learned from this experience of "hard times?" (activity from Co. of Fools study guide)
7. **Writing the score:** *PDE Academic Standards 1.1-1.3, 9.1, 9.4* Select or compose music that reflects one character within the play. Title the music so it includes the character's name (e.g. "Amanda's Vision" or "The Gentleman Caller"). Share your selection with the class and explain why you chose that particular music and title. (activity from Guthrie Theatre study guide)
8. **Williams' Other Plays:** *PDE Academic Standards 1.1-1.5, 9.4* Read another play or selected scenes by Tennessee Williams, such as *A Streetcar Named Desire*, *The Rose Tattoo*, or *Cat on a Hot Tin Roof*. Compare and contrast elements of this new play with *The Glass Menagerie*. Think about plot, characters, themes, and style. Students may present their findings in an oral presentation or in an essay.
9. **The Apartment:** *PDE Academic Standards 1.1-1.3, 8.3, 9.1-9.2* The play takes place in a tenement style apartment in St. Louis in the 1930s. They were a lower-middle class family who were not rich but not poor either. Have students research what St. Louis and apartments looked like during this time. What major events were taking place? Have them create a set design of the play based on research they have found. What do they think the apartment looks like? Think about where the fire escape would be, what furniture would be used, and how Amanda's personality would be shown in the apartment's decoration. The set design can either be drawings or a 3-D model of the apartment.

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WILLIAMS QUOTES

Success and failure are equally disastrous.

Home is where you hang your childhood.

We have to distrust each other. It's our only defense against betrayal.

Enthusiasm is the most important thing in life.

In memory everything seems to happen to music.

The future is called "perhaps," which is the only possible thing to call the future. And the important thing is to not let that scare you.

To be free is to have achieved your life.

Discussion Questions

1. Each character in the play has suffered from significant disappointment in their life. What things were each character disappointed by, and what strategies did each use to cope with these disappointments? How did the characters' age, gender, culture, etc. affect how they coped with these disappointments?
2. What do you think Amanda and Laura's lives are like after Tom leaves? Do you think Laura will ever leave home?
3. How do these characters aspire to "The American Dream?" What do they think "The American Dream" is? How is our contemporary notion of "The American Dream" similar and different from how it is presented in the play?
4. How has Williams incorporated humor into this play? What does this tell us about the Wingfield family?
5. Discuss the strengths and weaknesses of each character.

PDE Academic Standards 1.1, 1.3, 1.6

WE WANT YOUR FEEDBACK!

Teachers and students can now fill out their own feedback forms on Prime Stage's website: <http://www.primestage.com/education.htm>. Fill out a survey and be entered to win 2 free tickets to the next Prime Stage production!

Resources for your Classroom*

BOOKS

Bloom, Harold, ed. *Tennessee Williams' The Glass Menagerie*. New York, NY: Bloom's Literary Criticism, 2007.

Siebold, Tom, ed. *Readings on The Glass Menagerie*. San Diego, CA: Greenhaven Press, 1998.

Williams, Tennessee. *The Glass Menagerie*. New York, NY: New Directions, 1999.

Williams, Dakin and Shepherd Mead. *Tennessee Williams: An Intimate Biography*. New York, NY: Arbor House, 1983.

MULTIMEDIA

Can be found in the Carnegie Library system.

The Glass Menagerie. Paul Newman, Dir. University City, CA: MCA Home Video, 1994.

The Glass Menagerie. Anthony Harvey, Dir. Chatsworth City, CA: Image Entertainment, 2002.

The Glass Menagerie [sound recording]. New York, NY: Caedmon Audio, 2000.

WEBSITES

http://plays.about.com/od/plays/a/glassmenagerie_2.htm

Summary of the play using standard vocabulary (setting, characters, etc) while giving direction about themes.

<http://www.nps.gov/archive/elro/glossary/great-depression.htm>

National Park Service's site and contains many government resources and some photos.

http://facts.randomhistory.com/2009/04/12_great-depression.html

50 facts about the Depression and extensive bibliography.

OTHER STUDY GUIDES

Arts Club of Vancouver. *The Glass Menagerie*. 2007.

The Cleveland Play House. *The Glass Menagerie*. 2008.

Company of Fools. *The Glass Menagerie*. 2010.

Guthrie Theatre. *The Glass Menagerie*. 2007.

LA Theatre Works. *The Glass Menagerie*. 1999.

The Old Globe. *The Glass Menagerie*. 2008.

Steppenwolf Theatre. *The Glass Menagerie*. 2008.

*Special thanks to Jane Wolfson, retired Pittsburgh Public Schools librarian, for her assistance with gathering resources for this section.

Appendix: What's...What? Vocabulary Words

- Berchetsgaden: a beautiful area in southeastern Germany known for its views of the German Alps. It was also often used by the Nazis for leisure, and Hitler had a home there.
- Business College: a technical school that trained secretaries (largely women) in typing, stenography, and other office skills.
- Cake-walk: a musical chairs-type game based on the promenade that was popular at social events in the South in the late 1800s and early 1900s. Cakes and other sweets were awarded to the winners.
- Cat-houses: a house of ill-repute (i.e. prostitution, drinking, gambling, etc.).
- Century of Progress: a major exhibit in the Chicago Exposition (World Fair) held from 1933-34. The exhibit was wildly popular in the way it represented the modern world and the hope for the future that the theme—science and industry—captured.
- Chamberlain's umbrella: Neville Chamberlain, Britain's Prime Minister from 1937-1940, is most remembered for his willingness to appease Hitler by signing the Munich Agreement in 1938 that gave part of Czechoslovakia to the Third Reich. He was often caricatured by artists holding an umbrella.
- Cotillion: a formal ball where young ladies, or "debutantes" were introduced to society.
- Cretonne: a printed cotton fabric that was used largely for upholstery, curtains, etc.
- Dance "program": a card used by young ladies at formal dances up until the early 20th century that recorded who she had been invited to dance with throughout the evening. A young woman wanted as many names as possible to appear popular and to meet potential suitors for marriage.
- Dandelion Wine: A light bodied wine made from the flowers of dandelions, citrus peels, and sugar that is often drunk in the South during the summer.
- D.A.R.: "Daughters of the American Revolution" is a nationwide society comprised of women who can trace their descendents back to American patriots of the Revolutionary War.
- Dardenella: a dance tune from 1919.
- Daumier: A 19th century French caricaturist and painter known largely for his political and social activism.
- Dizzy Dean: a famous 1930s baseball pitcher for the St. Louis Cardinals known for his boastfulness. One of his most famous quotes is "It ain't braggin' if you can do it."
- El Diablo: Spanish for "the Devil."
- Famous-Barr Co.: a large department store in St. Louis.
- Fire Escape: a metal stairwell (sometimes permanent, sometimes collapsible) used in many-storied apartment buildings as a way for tenants to escape out of their windows in the event of a fire. Some people use these regularly to enter and exit their homes; others use these as an outside "porch" for their home.
- Franco: military dictator who overthrew the Spanish Republican government in 1939.

Appendix: What's...What? Vocabulary Words

- Garbo picture: a movie starring the famous 1930s actress Greta Garbo. She was considered one of the most beautiful women in the United States at this time.
- Gentleman Caller: an old-fashioned term for “boyfriend” that is derived from the Southern custom of a man visiting the home of his beloved with a large group of people and in the watchful presence of chaperones.
- Guernica: a town in northern Spain that was heavily bombed on April 26, 1937 by German forces during the Spanish Revolutionary War. It is also the subject of a painting by Pablo Picasso (see page 8 of this resource guide).
- Hogan Gang: an infamous crime family from St. Louis in the 1920s, led by “Jelly Roll” Hogan, who was also an elected official.
- Jalopy: a “beater” car that is in very poor condition.
- Jonquils: a daffodil-type small yellow flower.
- Malaria: an infectious disease spread by mosquitoes in warm, humid climates. Symptoms include fever and chills and sometimes ends in death. It was often treated with quinine, a fever reducing drug.
- Mastication: the process of chewing.
- Mazda Lamp: the first lighted lamp with a tungsten filament invented by Thomas Edison in 1909.
- Menagerie: a display of animals, both wild and exotic.
- Merchant Marines: a fleet of ships that carried imports and exports during peacetime and a naval auxiliary arm during wartime.
- Mr. Lawrence: the infamous British novelist D.H. Lawrence whose explicit descriptions of sexual activities caused his books, such as *Lady Chatterly’s Lover*, were banned in the 1930s.
- Pleurosis: an inflammation of the lungs that is often accompanied by fever, chills, painful breathing, and excessive coughing.
- Pirates of Penzance: a 19th Century Gilbert and Sullivan light, comic operetta.
- “Punch in Red”: a term for losing pay by punching in late.
- Quinine: an extract from chincona bark that has fever reducing properties and was used to treat malaria.
- Right hand bower: trump card.
- Spinster: a derogatory term for an older unmarried woman, or “old maid.”
- Stumble-john: a clumsy person.
- Victrola: an early type of record play operated by turning a crank.