

Scene 1

1. Identify Amanda Wingfield, Laura Wingfield, and Tom Wingfield.

Amanda- the mom, Laura- sister, daughter, Tom- son, brother, narrator

2. Where does the play take place?

the wingfield apartment in 1930s. saint louis, Missouri 1937

3. How does Scene One indicate that Amanda is overbearing and sometimes cruel yet clearly loves her children?

Amanda comments on how tom eats dinner and his manners, and she wants Laura to be pretty so that they'll chase her as she was chased in the past

Scene Two

1. Why did Laura quit business college?

she was nervous on her first day and threw up in front of everyone. it was too embarrassing to go back

2. What was Laura actually doing during the hours she was supposed to be in school?

walking in the park

3. How do you think Amanda knows "... what becomes of unmarried women who aren't prepared to occupy a position"?

because Amanda is an unmarried woman who isn't prepared to occupy that position

4. Why did Jim call Laura "Blue Roses"?

because she had pleurosis

5. Amanda realizes that Laura will not be able to cope with any kind of career. What is her solution for Laura's future?

to get her married

Scene Three

1. Tom opens the scene as the narrator explaining that there is a specter and a hope hovering over the apartment. What is it?

there is hope of a gentleman caller for Laura

2. How is Amanda preparing for this gentleman caller?

she sells magazines over the phone and plans to use the money from that job to fix up the house

3. What ignited the argument between Tom and Amanda?

Amanda brought Tom's book back to the library without asking him if that was okay

Glass Menagerie Short Answer Study Guide Questions

Crag Hill, Victor Malo-Juvera



Glass Menagerie Short Answer Study Guide Questions:

Critical Approaches to Teaching the High School Novel Crag Hill, Victor Malo-Juvera, 2018-10-25 This edited collection will turn a critical spotlight on the set of texts that has constituted the high school canon of literature for decades By employing a set of fresh vibrant critical lenses such as youth studies and disabilities studies that are often unfamiliar to advanced students and scholars of secondary English this book provides divergent approaches to traditional readings and pedagogical practices surrounding these familiar works By introducing and applying these interpretive frames to the field of secondary English education this book demonstrates that there is more to say about these texts ways to productively problematize them and to reconfigure how they may be read and used in the classroom

Teaching English in Middle and Secondary Schools Rhoda J. Maxwell, Mary Jordan Meiser, 2001 For courses in Secondary English Methods This text offers a comprehensive and up to date view of teaching secondary English based on sound research and classroom practice The third edition reaffirms the value of a holistic integrated approach to teaching English language arts While separating the language arts into separate chapters the strands are reconnected in every chapter A separate chapter is devoted to grammar giving this component focused attention Materials and instructional strategies for students with increased diversity and needs are offered in greater detail Problem solving skills and reflective applications integrated into chapters as simulations are included to heighten the reflective skills of novice and experienced teachers

English Journal, 1999 **Study Guide to The Glass Menagerie and A Streetcar Named Desire by Tennessee Williams**, 2020-07-10 **Performing Arts/books in Print**, 1973 **Elementary Teachers' Guide to Free Curriculum Materials**, 1997 **English Teachers' Journal (Israel)**, 1979 *Performing Arts/books in Print: an Annotated Bibliography* Ralph Newman Schoolcraft, 1973 **Literary Visions** Elizabeth Penfield, 1992 **Language Quarterly**, 1990 Christian Home Educators' Curriculum Manual Cathy Duffy, 1997-11 Acting, in Person and in Style Jerry L. Crawford, 1983 Reading Horizons, 1973 **Literature** Laurie G. Kirsznar, Stephen R. Mandell, 1997 The editors s practice is to place nontraditional or contemporary works where they belong alongside the classics to integrate new with old familiar with unfamiliar inviting students to discover new works and to see familiar works in new contexts Thus their goal in this anthology remains what is has been from the start not just to expand the literary canon but also to expand the personal canons of both students and instructors The goal is to encourage students both to appreciate works representing diverse literary subjects styles and perspectives and to recognize their own roles in bringing these diverse works into their personal literary canons by reading reacting to and writing about them Pref *Improving Reading in Every Class* Ellen Lamar Thomas, H. Alan Robinson, 1977

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Unveiling the Power of Verbal Art: An Emotional Sojourn through **Glass Menagerie Short Answer Study Guide Questions**

In a global inundated with displays and the cacophony of immediate conversation, the profound energy and psychological resonance of verbal artistry often fade into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, situated within the lyrical pages of **Glass Menagerie Short Answer Study Guide Questions**, a captivating perform of fictional brilliance that impulses with natural feelings, lies an remarkable journey waiting to be embarked upon. Composed with a virtuoso wordsmith, this mesmerizing opus guides visitors on a psychological odyssey, lightly exposing the latent potential and profound impact embedded within the complicated web of language. Within the heart-wrenching expanse with this evocative examination, we will embark upon an introspective exploration of the book is central styles, dissect its interesting publishing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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