



# SCHOOL-SCOUT.DE

Unterrichtsmaterialien in digitaler und in gedruckter Form

**Auszug aus:**

*Klausur - Tennessee Williams "Glass Menagerie"*

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**Klausur zu: Tennessee Williams, The Glass Menagerie****Tasks:**

1. Briefly describe what the conversation between the three characters is about.
2. Analyse how Williams uses stage devices to help the audience understand the situation on the stage. Focus especially on how the stage devices help to understand Amanda's verbal and non-verbal behaviour.
3. Choose one of the following tasks:
  - a. Compare the reactions of Tom and Laura to their mother.
  - b. Compare this scene to Williams' play *A Streetcar Named Desire* with respect to characters and themes (American Dream).

Bewertungsschlüssel:

## Notenanteil

Inhaltlich	Aufgabe 1	20 %
	Aufgabe 2	30 %
	Aufgabe 3	20 %
Formal	Darstellungsleistung	30 %

**Viel Erfolg!**



## Musterlösung

### 1. Briefly describe what the conversation between the three characters is about.

This *Klausur* refers to an excerpt from scene 1 of *The Glass Menagerie*, written in 1945 by the Southern playwright Tennessee Williams (1911-1983). Amanda Wingfield, her daughter Laura and her son Tom live in an ugly apartment block in St. Louis. Laura suffers from the effects of a childhood disease which left her crippled with one leg slightly shorter than the other. The three persons are just having lunch, Tom has already left the table for his cigarettes.

The conversation between Amanda Wingfield, her daughter Laura and her son Tom takes place after lunch. Amanda wants Laura to be prepared for her potential “gentlemen callers”, young men who come to admire her. Even though Laura tells her mother that she does not await any callers, Amanda does not listen and starts to tell stories of her own former admirers. In spite of the fact that Tom and Laura seem to know these rather well, she describes her gentlemen callers in detail. When Laura, at the end of the scene, tells her mother again that she does not expect any young men, Amanda is deeply shocked.

### 2. Analyse how Williams uses stage devices to help the audience understand the situation on the stage. Focus especially on how the stage devices help to understand Amanda’s verbal and non-verbal behaviour.

Tennessee Williams employs several stage devices in order to elucidate the situation on the stage. The most obvious and best noticed ones are the movements and gestures of the characters, shown in the text by stage directions. The stage directions concerning Amanda reveal an essential component of her character: they indicate that she is moving around non-stop: she is absolutely restless. The overall impression one gets of Amanda Wingfield is that she is rather talkative and very energetic. At the beginning of the scene she refuses to let her daughter Laura do the housework because Laura has to “stay fresh and pretty for gentlemen callers”. At this point it becomes obvious already that Amanda strongly wishes her daughter to receive lots of admirers as she, Amanda, did in the past. But she does not listen to Laura, who tells her she does not expect any young men. By not understanding or even not wanting to understand what Laura says, Amanda avoids facing reality (see: end of the scene: “What? No one – not one?”). She does not even try to understand Laura’s situation, but applies Laura’s statement “I’m not expecting any gentlemen callers” to her own past: for Laura, the words “not expecting” mean that she knows for sure that no admirer will come. For her mother, however, these words only mean having no concrete appointment (“Sometimes they come when they are least expected!”). At this moment, Amanda’s trip into the past begins (“Why, I remember...”). The audience learns through Tom and Laura that Amanda evidently tells her stories frequently and with lots of energy (“Again?”, “She loves to tell it.”). Amanda starts to narrate enthusiastically about one afternoon in her former home “Blue Mountain”, when she received seventeen admirers. One can feel that her telling is full of emotions, for it is characterized by exclamations (“Seventeen!”) and exaggerations (“sometimes there weren’t chairs enough to accommodate them all.”). Amanda is so much fascinated by her thoughts that she probably makes up a few more callers than there actually were. At this point she includes the high demands on young girls in her past to receive young men: these are “a pretty face”, “a graceful figure”, “a nimble wit” and “a tongue to meet all occasions”. According to her description, a girl needed both external beauty (to attract admirers) and internal beauty (to entertain them). She herself possessed all these qualities, which she

## Erwartungshorizont

<b>Aufgabe 1:</b>		Max. Punkte	Erreichte Punkte
Der Schüler / die Schülerin ...			
1	... beginnt seine/ihre Ausführungen mit einem Einleitungssatz.	5	
2	...fasst die Unterhaltung zwischen Tom, Laura und Amanda zusammen.	7	
3	...strukturiert die Ausführungen stringent.	4	
<i>Summe inhaltliche Leistung Aufgabe 1:</i>		16	

<b>Aufgabe 2:</b>		Max. Punkte	Erreichte Punkte
Der Schüler / die Schülerin ...			
1	...führt an, inwiefern Regieanweisungen verwendet werden.	2	
2	...erläutert Amandas verbales und non-verbales Verhalten.	9	
3	...analysiert inwiefern die Regieanweisungen Amandas Verhalten verdeutlichen.	9	
4	...strukturiert die Ausführungen stringent.	4	
<i>Summe inhaltliche Leistung Aufgabe 2:</i>		24	

<b>Aufgabe 3a:</b>		Max. Punkte	Erreichte Punkte
Der Schüler / die Schülerin ...			
1	...erläutert Toms Reaktion auf seine Mutter.	5	
2	... erläutert Lauras Reaktion auf ihre Mutter.	5	
3	...vergleicht beide Reaktionen.	10	
<i>Summe inhaltliche Leistung Aufgabe 3a:</i>		20	

**ODER**

<b>Aufgabe 3b:</b>		Max. Punkte	Erreichte Punkte
Der Schüler / die Schülerin ...			
1	...erläutert zentrale Merkmale bzgl. der Figuren und Themen von The Glass Menagerie.	5	
2	erläutert zentrale Merkmale bzgl. der Figuren und Themen von A Streetcar Named Desire.	5	
3	...vergleicht die beiden Stücke.	10	
<i>Summe inhaltliche Leistung Aufgabe 3b:</i>		20	

Gesamtleistung: \_\_\_\_\_ von 60 Punkten

Note: \_\_\_\_\_



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