1. Form, Structure and Plot

What is the organizational structure (acts and scenes)? Discuss techniques such as the use of chorus, flashbacks or dream scenes, chronological order of events, off-stage action, multiple or single plot(s). Then outline the events: exposition, complication, rising action, crisis/climax, falling action, and denouement.

The Glass Menagerie is a memory play. This means that the events which occur are susceptible to exaggeration - a characteristic of the not-so-infallible human mind. The world presented to the audience is heavily symbolic, and the characters’ faults are all immediately explicit. As the entire story is told to the audience by Tom (who breaks the 4th wall and talks directly to the audience on many occasions), the characters are presumably subjected to exaggeration and distortion as a result of his naturally bias perception of them. Interestingly, however, Tom does not attempt to gain pathos for himself at the end of the play. Instead, he portrays the harm of his actions, effectively making himself less likeable.

The narrative of Tom’s story does not reach the present. Instead, it only shows the characters into a more recent past. As Tom’s actions resulted in a complete amputation from the family, it is rational that the wellbeing of Laura and Amanda are unknown to the audience, as the story is being told by Tom himself. Critics often say that this play is semi-autobiographical in nature, suggesting that Tom’s narration is actually the voice of the young Tennessee Williams. If this was the intent of the piece, the ending is a strong indication of Williams’ regret of his past transgressions.

The entire play occurs within the family’s household, with the exception of Tom’s departure in scene 7. The home becomes a symbol of each member’s individual attempt at avoiding reality: Laura’s obsession with her glass menagerie, Tom’s consistent escape into the world of film, and Amanda’s obsession with beauty and youth block them from the real world. Tom appears to be the only one to escape and tell the story but the fate of the other characters remains unknown.

Cody
Exposition (Scene 1)

- The **characters** are introduced
  - **Tom**
    - is established as one of the **protagonists** and the **narrator**
      - “I am the narrator of the play, and I am also a character in it” (5)
    - Has a “poet’s weakness for symbols” (5) – this foreshadows the amount of symbolism used in the play
  - **Annoyance** with Amanda
    - “I haven’t enjoyed one bite of this dinner because of your constant direction on how to eat it” (6)
  - **Amanda**
    - Her **dominance** is made clear through her constant commands to both Tom and Laura and her ridiculous **condescendence**
      - “Honey, don’t push with your fingers” (6)
      - “And chew – chew!” (6)
      - “Eat food leisurely, son, and really enjoy it” (6)
      - Her “hawlike attention” (6) – Tom
      - “Temperament like a metropolitan star” (7) – about Tom
    - **Dwelling** on and **reminiscence** of her past
      - “*Image on screen:* Amanda as a girl on the porch, greeting callers.” (8)
      - Description of all her gentlemen callers (9) a story she clearly “loves to tell” (T: “I know what’s coming.” L: “Yes, but let her tell it.”)
    - Her **obsession with** Laura’s “*gentlemen callers*”
      - “I want [Laura] to stay fresh and pretty – for gentlemen callers” (7)
      - “Not one gentleman caller? It can’t be true!” (10)
      - L: “She’s afraid I’m going to be an old maid” (10)
  - **Laura**
    - **Respectful** of Amanda
      - “Mother, let me clear the table” (8)
      - Mild tone when speaking to her throughout

**Setting**

- Detailed descriptions of the flat (3-4)
  - “The Wingfield apartment in the rear of the building one of those vast hive-like conglomerations of cellular living units” (1)
“The social background of the play” (5)
- “disturbances of labour, sometimes pretty violent, in otherwise peaceful cities” (5)
- “fiery Braille alphabet of a dissolving economy” (5)
- “quaint... thirties” – the Great Depression

Nature of the play
- “Being a memory play, it is dimly lighted, it is sentimental, it is not realistic.” (5)

Complication
Amanda’s conflicts with Tom and Laura – A: “I’ve had too much from you and your brother, both!” (55)
- **Laura** (Scene 2)
  - The lack of “gentlemen callers”, Laura’s “little defect” (A, 17), and her anxiety that prevents her from becoming successful
  - This conflict is caused by Amanda’s attempts to live vicariously through Laura and impose her own sensibilities upon her (note the 1st person plural)
    - “What are we going to do the rest of our lives?” (15)
    - “We won’t have a business career” (16)
    - “The fiasco at Rubicam’s Business College” - T (19)
- **Tom** (Scene 3)
  - An argument with Amanda about her dominance and control, while he is the one who “pays rent on [the apartment], who makes a slave of himself” (20)
  - Tom ends up breaking Laura’s “glass menagerie” by accident
    - Foreshadowing of introducing her to the real world, from her illusion

Rising Action (Scene 4 to p.88 of Scene 7)
Amanda’s plan – finding a “gentleman caller”, preparations, and his visit
- Amanda asks Tom to find a “gentleman caller” at the warehouse
- He agrees to come over for dinner
- Amanda’s excessive preparations and Laura’s anxiety
- Laura finds out the “gentleman caller” is “a high school boy” (A, 16) she “liked... once” (16)
- Jim – the “gentleman caller” visits; Laura is very “nervous” (50), the legend “Terror!” appears on the screen (56)
- During dinner, Amanda is charmed by Jim, as “no one had given her as much entertainment in years” (69), Laura does not feel well, and she goes and lies down on the couch in the parlour.
- Jim goes over to “keep her company” (69), they have a conversation about Laura’s “shyness” – at first, Jim is charming and confident; however, later, he becomes self-righteous and condescending. Laura’s confidence and ability to converse increase throughout the scene.
Literary Analysis: Glass Menagerie

- Laura shows Jim her glass collection, likening herself to the “unicorn,” “extinct in the real world” (83)

**Climax** (Scene 7)
“J: Somebody – ought to – kiss you, Laura!

*[His hand slips slowly up her arm to her shoulder as the music swells tumultuously. He suddenly turns her about and kisses her on the lips.]*” (89)

**Falling action** (Scene 7)

- Jim’s relationship
  - Jim explains to Laura that he is in a happy relationship, and the reader’s hopes for Laura are crushed.
  - Jim leaves, Amanda comforts Laura

**Denouement** (Scene 7, 96-97)

- Tom’s departure and future
  - “I left St Louis”
  - “I travelled around a great deal”
  - “Oh Laura, Laura, I tried to leave you behind but I am more faithful than I intended to be!” – Tom’s unsuccessful attempt to escape

Sasha

**Plot**

Scene1: Tom establishes his role as the storyteller and also identifies himself as the protagonist of his story. Through ridiculous argument with Tom, Amanda is introduced as the overbearing mother.

Scene2: Laura’s “deception” is uncovered by Amanda. Out of the embarrassment of her disability, Laura has skipped out of her typing classes, and instead stayed at home, attending to her glass collection instead. Amanda explains her concerns about Laura’s future. She’s concerned that Laura will become one of the “pitiful cases” (pg14) – women without jobs or well-to-do husbands. It is decided that because Laura has shown she has no interest in a career, she must find a “gentleman caller”.

Scene3: Tom and Amanda have a big argument. Initially, the argument courses around Amanda’s confiscation of Tom’s books which leads into a general question of Amanda’s authority over Tom, as he provides for the family, not her. He eventually leaves after calling Amanda an “ugly – babbling old – witch” (pg 22)

Scene4: Amanda ignores Tom’s presence until he apologises for calling her a witch. Laura plays the mediator between the two. Amanda and Tom’s relationship appears to be better, as both of them are evidently trying not to get back on each other’s nerves. Amanda asks Tom to find Laura a gentleman caller at his warehouse.
Scene 5: Tom reveals that he has found a gentleman caller for Laura at his workplace, and that he’s already accepted an invitation. Amanda is ecstatic, but obviously preoccupied by the extensive “preparations” which must be made before he can see the state of the house. Amanda grills Tom, trying to find out as much about James D. O’Connor before he comes over. At the end, Tom leaves once again for the movies.

Scene 6: Laura is nervous about the upcoming meeting with the gentleman caller, as Amanda’s “fuss” makes “it seem so important”. Both of them ‘pretty up’ in anticipation. Amanda begins to expose some of her crazies, as she adopts the mannerisms and looks of her younger self. Laura learns that the gentleman caller is actually her high-school crush, and refuses to take part in the evening. Before they enter, Tom exposes his plan to leave his family and join the union of merchant seamen, to be like his father: “The bastard son of a bastard”. Laura appears to be sick and leaves the table to go lay on the couch in the other room, whilst Amanda makes up for it with her disgusting charm.

Scene 7: The lights go out over dinner, foreshadowing Tom’s eventual departure and abandonment, as it was his job to pay the light bill. Jim’s charm saves the potential argument growing in-between Tom and Amanda. Jim eventually goes in to check on Laura, who stiffens up at his presence. In the conversation that passes between two, Jim begins to realise that they went to the same high school. His charm warms her up to the point where she is comfortable enough to show him her glass collection. After a dance, Jim kisses her, but immediately recoils when he realises what he’s done. He tells her about his fiancée, and leaves in embarrassment. Amanda comforts Laura as Tom’s final escape is narrated. He expresses his dislike for the memory of Laura and Amanda as he continues on with his life, following his father’s wandering footsteps.

Cody
Imagery

Look for recurrent images or motifs (light/darkness, colors, clothing, odors, water sounds, etc.) Offer direct quotes from the play to support your observations. How are these motifs or images used?

The Glass Menagerie as Laura’s dream-world

- The glass menagerie represents Laura’s internal world, to which she escapes from the real one.
- Fragile and delicate, it shares with Laura a translucent beauty
  - “A fragile, unearthly prettiness has come out in Laura: she is like a piece of translucent glass touched by light, given a momentary radiance, not actual, not lasting.” (51)
- Laura “washes and polishes her collection of glass” (11) – she takes care not to enter the real world; however, at the beginning of Scene 2, when Amanda “appears on the fire escape steps, Laura catches her breath, thrusts the bowl of ornaments away, and seats herself stiffly before the diagram of the typewriter keyboard as though it held her spellbound.”(11) to avoid Amanda seeing her in her self-indulgent moment, rather than preparing for “their” business career.
  - Therefore, the glass menagerie represents Laura’s protected, hidden world of her own

Unicorn

- The unicorn from the glass collection represents the position of Laura in the real world – Jim asks: “Aren’t they “extinct in the real world?” (83)
- The unicorn amongst the horses is similar in form but otherwise very different and mystical → Laura

Blue roses

- Jim’s nickname for Laura complements her uniqueness – blue roses are not a part of the real world, just like Laura is not

Amanda’s old clothes

- A girlish flock of yellowed voile with a blue silk sash. She carries a bunch of jonquils – the legend of her youth is nearly revived."
  - Accentuate Amanda’s obsession with Laura’s future that must be the same as Amanda’s past – she not only tries to “revive” “the legend of her youth” in herself, but mainly in Laura

Jonquils

- Daffodils symbolise youth and life (“the legend of [Amanda’s] youth”); however, they are also a type of narcissus – which may refer to Amanda’s vanity.

Fire escape

- Tom smokes by the fire escape – not only is this a handy place, it also represents his need to escape the family and foreshadows his final departure.
Figurative Language

Quote and identify effective examples of these devices: metaphors, similes, personification, and/or allusion. Comment on their effectiveness.
Themes

Each person in your group will write a paragraph discussing the development of one theme in the play. Each paragraph will begin with a theme statement. Each paragraph will also address moral and ethical considerations and relevance in our society today.

Then the group will discuss the play and the individual paragraphs and write a group paragraph about what you think the overall main idea/theme is. Again, consider moral and ethical questions and relevance.

Escapism

Each character within the family has a particular preoccupation which is used to escape from the ‘real world’.

Laura’s preoccupation lies within her glass menagerie, a symbol of her own fragile self. By taking care of her figurines so diligently, she essentially puts her own self in a position safe from harm - away from the judging world of the handicapped. After Jim begins to gain her trust, she offers to show him her menagerie. Insodoing, she acts against her shy nature and allows her true self to be seen. This willingness to show Jim her menagerie can also be seen as an interest in being a part of the ‘real world’ that Jim appears to belong to. This shows that although Laura appears to have a greater interest in her figurines, she desires a more social existence.

Tom escapes through the media of film. In the beginning of the play, Amanda complains that he spends too much time away. Tom outlines his need for film; that it allows him to escape from his meagre existence as at the warehouse. By watching movies, he vicariously lives the adventure which is lacking in his life. This escapism also foreshadows Tom’s eventual dismissal of the family as he follows in his fathers’ footsteps and abandons the family in search of another kind of life.

Amanda’s escape is perhaps the most tragic. Her preoccupation is with her youth and beauty, which are slipping away from her as time wares on. Her obsession with Laura’s looks is a product of her own insecurities regarding beauty and youth. In this way, she sees Laura as an extension of herself, and thus her own confidence rides on Laura wooing the gentleman caller. This preoccupation allows Amanda to compensate for the feelings of rejection brought about by her husband’s departure, allowing her to escape from a difficult reality.

Cody
Reality vs illusion

One of the themes of the play is the **contrast between the reality and an illusion**. Tom informs the reader about this right in his introduction:

“I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.”

Due to this play being a memory play, the reader cannot know whether the event in the play actually happened or whether they happened in the way they are described – Tom’s memory may be distorted or he may deliberately deceive the reader. In some situations, the reader is left to wonder about the true nature of certain aspects of the play: for example, how serious is really Laura’s disability? The play in itself is therefore in a conflict between undistinguishable reality and illusion.

More obviously, this theme is portrayed by each of the characters’ internal conflicts. Amanda’s dreams for Laura and her dwelling on her own the past give her an illusion that she will be able to live vicariously through Laura – even though she did not have a business career and a happy marriage, Laura might. She does not realise that this is only an illusion, which leads to a confusion between her dreams and reality. Laura’s internal world, symbolised by the glass menagerie, is an illusion permanently in contrast with the world. Laura is not able to function socially or professionally not so much due to her physical disability, as her anxiety. She encloses herself in her own imagination, which portrays the rupture between her world and the outside. Tom’s dreams and hopes seem much more realistic that those of Amanda’s and Laura’s: adventure, a job he would enjoy, an escape. However, his inaction, despite his unhappiness, during the play foreshadows an unsuccessful end to these dreams: even though Tom leaves the Wingfield household, he is not able to forget it and live a new life.

The theme of The Glass Menagerie is therefore a conflict between reality and fiction, conveyed by the characters’ inner contradictions, but also the disputable credibility of Tom’s narration.
Diction and Syntax/Passage Analysis

Each person in your group will choose a passage from the play, duplicate or copy it, and write a paragraph analyzing the language and techniques, paying particular attention to diction and syntax but including anything that seems relevant and important.

Scene 7, pages 96-97, Tom’s monologue

“I didn’t go to the moon, I went much further - for time is the longest distance between places. Not long after that I was fired for writing a poem on the lid of a shoebox. I left Saint Louis. I descended the step of this fire-escape for a last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space - I travelled around a great deal. The cities swept about me like dead leaves, leaves that were brightly coloured but tom away from the branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass. Perhaps I am walking along a street at night, in some strange city, before I have found companions. I pass the lighted window of a shop where perfume is sold. The window is filled with pieces of coloured glass, tiny transparent bottles in delicate colours, like bits of a shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes. Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger -anything that can blow your candles out!

[LAURA bends over the candles.]

- for nowadays the world is lit by lightning! Blow out your candles, Laura - and so good-bye.

[She blows the candles out.]”

Analysis

I didn't go to the moon, I went much further

✗ The moon is a hyperbole – Amanda tells Tom to “go to the moon” to mock his desire of an adventure, his restlessness.
  o Its function is to further express Amanda’s attitudes towards – she finds him a “selfish dreamer” – Tom but also, being a dramatic and theatrical response, is in concordance with Amanda’s character and foreshadows that Tom will actually leave.
For time is the longest distance between places.

- **Metaphor** – foreshadows that leaving St Louis will not be enough for Tom to forget about Amanda and Laura – this will need time.
  - This is shown at the end of Tom’s monologue – he cannot forget.
  - Since Tom has gone there, it informs the audience that the following monologue describes events much later on.
  - The fragmented syntax of this sentence is similar to Tom’s informal speech throughout the play – it shows an emotional charge but also evokes a reflective tone, typical of reminiscence.

Not long after that I was fired for writing a poem on the lid of a shoebox. I left Saint Louis.

- **Metaphor** – Tom here is portrayed as a victim of society – the misunderstood, unappreciated artist oppressed by the materialistic society.
  - The simplicity of this sentence suggests Tom’s resignation on his life to date – it is not even worth for him to comment on it anymore.
  - Using simple sentence structure makes Tom’s monologue sounds like he is telling a story, as that is what he has been doing throughout the play.

I descended the step of this fire-escape for a last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space - I travelled around a great deal.

- **descended the step of this fire-escape for a last time**
  - the motif of the fire escape as an expected exit is finalised.
- This sentence is a run-on – suggests that Tom’s life from this point on has been erratic, unsettled, looking for something and never really finding it.

The cities swept about me like dead leaves, leaves that were brightly coloured but torn away from the branches.

- This develops the impression from the last sentence – Tom is not anchored in a place, his existence seems somewhat lethargic, delirious
  - The fragment at the end of the sentence – complements the notion of incompleteness, being “torn away from the branches”
  - The simile to leaves is used because dead leaves may be pretty but they do not have much meaning once being separated from the tree

I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise.

- Again, Tom is not in control, he seems lost in space
  - The vagueness of this sentence – “something” – builds up the impression of being lost further.

Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass. Perhaps I am walking along a street at night, in some strange city, before I have found companions.
Despite talking about the past, Tom still does not know what he pursued, or what pursued him

- Separating the three sentences, starting all of them with “perhaps” builds up an impression of uncertainty, disorientation.

I pass the lighted window of a shop where perfume is sold. The window is filled with pieces of coloured glass, tiny transparent bottles in delicate colours, like bits of a shattered rainbow.

- Tiny transparent bottles in delicate colours
  - **Metaphor** – this alludes to Laura and suggests that Tom has not been able to forget the life he wanted to forget – he failed to escape.
    - Not mentioning this explicitly yet lets the reader figure this allusion out on his/her own, and builds up suspense.

- Bits of shattered rainbow
  - **Metaphor** – Laura’s internal world that Tom had shattered
    - Rainbow creates a pleasant imagery and complements the nostalgic tone of the monologue.
  - It could also mean that Tom is missing the life he chose to leave – although he had hated it at that time, it was a rainbow he shattered by leaving.

Then all at once my sister touches my shoulder.

- **Metaphor** – Laura’s memory “touches [his] shoulder”, rather than the sister herself
  - Tom cannot forget the sister he wanted to forget.
  - The simplicity of this sentence, and its beginning with the adverb “then” creates suspense.

I turn around and look into her eyes …

- **Turn around**
  - **Metaphor** – starts remembering, reminiscing, writing “memory plays”

- **Look into her eyes**

- **The ellipsis** suggests he cannot stop “turning around and looking into her eyes”

Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be!

- This confirms to the reader Tom’s intention to forget Amanda and Laura and his inability to do so.
  - The exclamation (oh) and repetition of “Laura, Laura” adds an emotional charge to the sentence – his sister is still an emotional issue for Tom – not only did he not forget her, he did not stop worrying and feeling guilty about her either
    - Tom’s departure is therefore futile, a part of his illusion of escape, adventure in conflict with the reality.

I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger -anything that can blow your candles out !
Tom’s attempts to forget – although he left to start living a new life, nothing has changed: he still smokes, still aimlessly walk around, still escapes into the movies, still drinks.
  - The exclamation and the metaphor of “blowing the candles out” – just as Amanda did right before Tom’s monologue – expresses Tom’s anxiety and futility of his attempts.

[LAURA bends over the candles.]

- Builds up suspense
  - If the play is read, the simplicity of this sentence has the reader waiting for the end.
  - If the play is acted, Laura’s quiet action has the same effect.

- for nowadays the world is lit by lightning!

  - Metaphor – the instability, momentary nature, of the modern world
    - Complements Tom’s erratic quest for the “something”

Blow out your candles, Laura - and so good-bye.

- This foreshadows the end
- Also, it is a plead to Laura to let herself be forgotten, as if she had any power over it
- The goodbye sounds definitive; however, the reader knows from the preceding parts of the monologue that Tom’s struggle will continue
  - The theme of reality vs illusion is thus conveyed.

[She blows the candles out.]

- The definitive end of the play
  - Wordless, it leaves the audience with the knowledge contradictory to Tom’s impression of an end
    - The silence – a lack of an agreement or dispute – shows it true.

Then the group will read each other’s and discuss patterns, similarities, motifs, etc. Write a group paragraph discussing the techniques, diction, syntax, and devices that you saw individually. Do not analyze a new passage here. Synthesize and draw conclusions.
Characters:

Identify the protagonist(s) and antagonist(s).

Protagonists

- The protagonists are Amanda, Tom, and Laura.  
- Jim can be considered a protagonist or a minor character
  - It can be argued that his role is extremely important as he is a messenger, the only element of the real world the Wingfields come to contact with. He would therefore be central to conveying the theme of the play, and therefore a protagonist.
  - However, it can also be said that he is only a minor character, as the plot does not revolve around him. *The Glass Menagerie* only concerned with his story to illustrate the stories of the protagonists.
- They are all equally important to the play, as their personalities portray the conflict between reality and illusion (or voluntary self-deception), conveying the theme of the play.

What dramatic functions are served by the various minor characters? Do they shed light on the actions or motives of the major characters? Do they advance the plot by eliciting actions by others? Do they embody ideas or feelings that illuminate the major characters or the movement of the plot?

Minor characters

**Jim O’Connor**

- Jim is the only element of the outside world, an embodiment of reality, the family comes into contact with during the play
- This element is needed to contrast the illusions of the family – Amanda’s preposterous obsessions, Laura’s social ineptness, and Tom’s inaction – and their preoccupation with their microcosm with the real world.
  - Therefore, *Jims conveys the theme of the play* much more effectively
- Also, Jim actually moves the plot to bring about the climax.

**Tom’s and Laura’s father**

- The ghost of the father is hovering above the scene in the form of a picture
- Amanda keeps telling Tom not to follow his father’s footsteps, especially as far as alcohol is concerned
- However, Tom ends up leaving Amanda and Laura – the image of the father therefore also foreshadows this outcome

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1 See section Exposition for their description
Dramatic Techniques

How do the various physical effects (sets, lights, costuming, makeup, gestures, stage movements, musical effects, song, dance, etc.) reinforce the themes, meanings, and emotional effects? How does the playwright indicate these physical effects (directly, through stage and set directions or indirectly, through dialogue between characters)? Why did the playwright choose this method of indicating the physical effects?

Stage directions
- The stage directions are so explicit about the emotional state of the mind of the characters that it almost seems as if the play were to be read, rather than acted out.
- This may cause the actors to exaggerate the characters’ emotions
  - Since the characters are already exaggerated, this will seem natural, and it will hint to the reader the depth of their illusions’ conflicts with reality, and thus reinforce the themes
  - This may shock the audience → they will become more emotionally involved in the play, and the theme will have more impact on them.

Screen
- The legend on the screen is an explanation for what is happening in the play – an increased understanding will yield a greater impact of the meaning
- It also creates suspense, which leads to a greater emotional involvement in the play, and the theme therefore leaves a more profound effect.

Picture of the father
- The ghost of the father is hovering above the scene in the form of a picture
- Amanda keeps telling Tom not to follow his father’s footsteps, especially as far as alcohol is concerned
- However, Tom ends up leaving Amanda and Laura – the image of the father therefore also foreshadows this outcome
- The picture of the father therefore increases suspense

Music
- Music complements the actions of the characters to build up suspense
  - Eg it “swells tumultuously” just before Jim kisses Laura.

Dim light
- “Being a memory play, it is dimly lighted, it is sentimental, it is unrealistic”
  - The dim lighting complements the idea of memory distortion, and the conflict between illusion and reality, thus reinforcing the play’s themes.

The breaking of the glass menagerie
- Tom breaks the glass in a very temperamental way:
  - “With an outraged groan, he tears the coat off again, splitting the shoulder of it, and hurls it across the room. It strikes the shelf of Laura’s glass collection, and there is a tinkle of shattering glass.”
− Breaking it in a dominant, aggressive way is pathetic – the audience becomes more emotionally involved, and the impact the play leaves on them is more significant.

**Dance**
- Jim and Laura dance, as the play builds up to its climax – the kiss.
- During this dance, Laura becomes more and more relaxed
  - This increases the audience’s hopes for a happy ending for Laura and Jim, to be crashed the next moment
  - The breaking of the glass unicorn foreshadows a ‘breaking’ of Laura it symbolizes.

**Candles**
- Tom blows out the candles at the end of his final monologue – this gives the play and Tom a definitive ending – he might blow out the candles to forget his old life but he never will be able to.