

a study guide

The
SHAKESPEARE
Theatre of
New Jersey

compiled and arranged by the
Education Department
of The Shakespeare Theatre
of New Jersey

The Taming of the Shrew

a support packet for studying the play and attending The Shakespeare Theatre of New Jersey's Main Stage production

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The Shakespeare Theatre of New Jersey is an independent, professional theatre located on the Drew University campus.

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ACTIVITIES

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of The Shakespeare Theatre of New Jersey’s education programs is to demystify Shakespeare, take him “off the shelf” and re-energize his work for students and teachers alike. Toward these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to the Shakespeare Theatre.

The information included in this study guide will help you expand your students’ understanding of Shakespeare in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this study guide to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the study guide given limited classroom time.

Many teachers have found that distributing or reading the one-page “BRIEF SYNOPSIS” has greatly increased students’ understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.

When more class time is available prior to your visit, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was “quite entertaining and very informative.”

Using the questions found in the “TOPICS FOR DISCUSSION,” many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

One school spent two days working through performance-based activities (a few of which are suggested in the “FOLLOW-UP ACTIVITIES” section) with a particularly “difficult and rowdy” class. They were astounded with the results. Their students took the opportunity to “ham it up,” and discovered a great joy and understanding from performing Shakespeare.

To learn more about these and many other suggestions for engaging your students, I encourage you to join us this summer for our acclaimed summer professional development institute for teachers, *ShakeFest*. Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

“What’s My Line?” Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play for which to listen. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Happy Teaching,

Brian B. Crowe, Director of Education



Shakespeare: Helpful Tips For Exploring & Seeing His Works

“Just plunge right in

(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It’s up to you. When you look at Shakespeare close up, he’s not as intimidating as when he’s seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Tragedy can have humor, and great comedy always has elements of the tragic.

Eighteenth-century critics complained that Shakespeare’s tragedies weren’t consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare’s use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play’s passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare’s] characters but we don’t know how we know them.

There are lots of
SHAKESPEAREAN MICROCHIPS
lodged in our brains.”

Charles Marowitz, director

“It was Olivier’s *Henry V* that made me realize that

Shakespeare is about real people and that his language wasn’t simply beautiful poetry.”



Robert Brustein, director

“My advice to anyone seeing Shakespeare:

Don’t worry so much!

Just make sure your ears are clean and your eyes are sharp. Listen and look and watch.

Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.

Don’t negate the move that Shakespeare will make toward your gut, toward your soul—

because he will touch you there, if you allow yourself to be touched.”

David Suchet, actor

“There are some parts of the plays you’ll never understand. But excuse me, I thought that’s what great art was supposed to be about.

DON’T FREAK OUT OVER IT!”

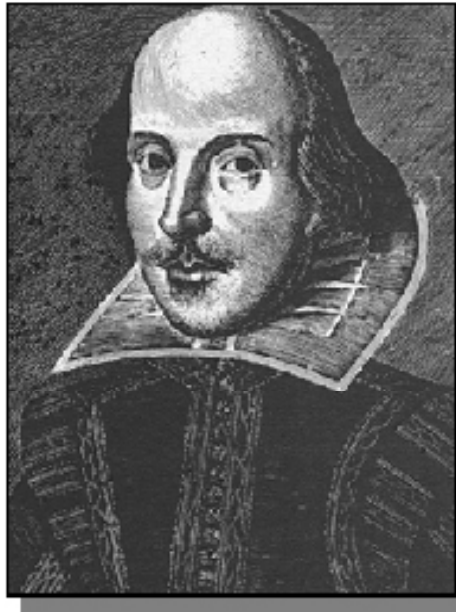
Peter Sellars,
Director

Don’t be afraid to LISTEN, WATCH AND REACT; laugh, cry, and be moved. Shakespeare wrote for a live and active audience. Both audience and actor must be involved to create a truly winning performance.

The Life of William Shakespeare

William Shakespeare, recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare's father was a prominent local merchant, and Shakespeare's childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote 38 plays, two epic poems, and over 150 sonnets. His work



was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare's plays were not considered by his educated contemporaries to be exceptional. By 1608 Shakespeare's involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare's plays found their first major publication in 1623, seven years after Shakespeare's death, when two of his fellow actors put the plays together in the First Folio. Other early printings of Shakespeare's plays were called quartos, a printer's term referring to the format in which the publication was laid out. These quartos and the First Folio texts are the sources of all modern printings of Shakespeare's plays.

Shakespeare's London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare's plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

The Globe Theatre, the resident playhouse for Shakespeare's company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men"

after their patron, Henry Carey, Lord Chamberlain. Later, under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London.



The Sonnets

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of "stepping stone" to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.

Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English [“thee” and “thou” instead of “you”] and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

Old English (500 - 1150 CE)

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

selection from *Beowulf*

author unknown, ca 800 CE

Oft Scyld Scefing sceaðena prëstum,
 monegum mægðum meodo-setla oftëah,
 egsode eorlas. Syððan æret wearð
 fëasceaft funden, hë hæc frofre gebåd,
 wëox under wolcnum, weorð-myndum þah,
 oð-þæt him aeghwylc ymb-sittendra
 ofer hron-råde hýran scolde,
 gomban gyldan. þæt wæs god cyning!

*Often Scyld the Scefing from squadroned foes,
 from many a tribe, the mead-bench tore,
 awing the earls. Since first he lay
 friendless, a foundling, fate repaid him:
 for he waxed under welkin, in wealth he throve,
 till before him the folk, both far and near,
 who lived by the whale-path, heard his mandate,
 gave him gift: a good king he!*

Middle English (1150 - 1450 CE)

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

selection from *The Canterbury Tales*

by Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
 Er that I ferther / in this tale pace
 Me thynketh it acordant to resoun
 To telle yow / al the condiciun
 Of eeche of hem / so as it seemed to me
 And whiche they weere / and of what degree
 And eek in what array / that they were inne
 And at a knyght thanne wol I first bigynne.

IN MODERN ENGLISH TRANSLATION:

*But nonetheless, while I have time and space
 Before I continue in this story
 I think it appropriate to speak of,
 To tell you, the condition
 Of each of them, as it seemed to me.
 And who was who, and of what degree,
 And in what fashion each was dressed.
 And with a knight then I will begin.*

Modern English (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

selection from *Romeo and Juliet* by William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

What did Shakespeare sound like?

While we may associate Shakespeare with the “refined” British accent of an Ian McKellen or Judi Dench, linguistic scholars say that the closest approximation to the London accent of Shakespeare’s day is the accent heard nowadays in the Appalachian region of the United States.

The Taming of the Shrew: A Synopsis

A wealthy young man named Lucentio has arrived in Padua, Italy to study philosophy, accompanied by his servants Tranio and Biondello. Immediately upon his arrival, however, Lucentio catches sight of a lovely young woman named Bianca, and his ambition to study flies out the window. He eavesdrops on a conversation between Bianca's father, Baptista Minola, and two of her suitors — Hortensio and old Gremio — during the course of which it becomes clear that Bianca will not be allowed to marry until a spouse is found for her shrewish, older sister Katherine. Until such time, the sisters are confined to their home and only tutors will have access to them.

With Tranio's help, Lucentio hatches an ingenious scheme to masquerade as one of these tutors in order to get closer to Bianca. To ensure he will not be missed at the university or in high society, Tranio assumes Lucentio's identity. Meanwhile, Hortensio and Gremio undertake the arduous task of finding a husband for Kate (as Katherine is often called). Luckily for them, Petruchio, a good friend of Hortensio's, arrives in Padua seeking a rich wife. Hortensio and Gremio tell Petruchio about Kate's reputation as a fierce shrew, but he is undeterred, and resolves to woo and marry her. Hortensio, meanwhile, also decides to masquerade as a tutor so that he, too, can have access to Bianca. Tranio, now disguised as Lucentio, arrives in the midst of all this planning and announces to the men that he also intends to woo Bianca.

The men all go to Baptista's house, and Petruchio not only announces his intention to woo Kate, but he introduces Hortensio (now disguised) as "Licio", a music and mathematics tutor. The real Lucentio is introduced by Gremio as "Cambio", a Latin and poetry tutor. Both men wish to gain the affection of Bianca through this ruse. Baptista suspects nothing and ushers the "tutors" into his home so they can begin their instruction with his daughters. In the meantime, Petruchio pursues his intentions to marry Baptista's daughter Kate, and attempts to arrange the dowry agreement. Baptista cautions him that he must first win the love of Kate. Petruchio assures Baptista that this will not be a problem and asks to have her escorted out to meet him. Before this can happen, Hortensio (now Licio) comes hurtling through the door with a broken lute in his hands and explains to the crowd of men that Kate has bashed the lute over his head. Petruchio is still undaunted in his desire to marry her. Baptista, Gremio and Tranio enter into the house and Kate is sent out to meet Petruchio. A stormy "wooing" scene ensues, and Petruchio is instantly smitten with Kate's beauty. When Baptista and the other men re-enter, Petruchio assures them, despite Kate's wild protestations, that she has fallen in love with him and they should get married on Sunday. Baptista chooses to believe Petruchio, for he is desperate to get her married off so that he can have peace and quiet and also so he can proceed to arrange Bianca's marriage. Baptista confirms the match and agrees to the wedding on Sunday. Petruchio departs, saying he must make preparations and will return in time for the wedding. Kate storms out in despair that no one has paid any heed to her protestations. Delighted that he has taken care of the "Kate problem," Baptista announces that Bianca's hand is available to the suitor with the greatest personal wealth. "Lucentio" (still Tranio in disguise) and Gremio list their assets and "Lucentio" outbids Gremio. Baptista determines that Bianca is his so long as Lucentio's father, Vincentio, will verify his son's inheritance.

The next scene takes place in Baptista's home where Bianca is discovered with her two tutors, "Cambio" and "Licio." The two men vie for her attention. It is very clear that "Cambio" has already won her heart, and "Licio" (really Hortensio) reveals his suspicions that she is enamored of the lowly "Cambio" and vows to keep an eye on her. If he discovers that she is truly allowing "Cambio" to win her affections, he announces that he will abandon his intention to woo and marry her.

The day of Kate and Petruchio's wedding arrives and he is nowhere to be seen. Everyone is in despair and Kate reprimands her father for having not listened to her assertion that Petruchio was a "madman." Suddenly, Biondello runs in, announcing that Petruchio and his manservant, Grumio have arrived and are on their way. Everyone's elation is quickly deflated however when Biondello describes the strange attire that Petruchio and Grumio are sporting as their wedding outfits. Petruchio and Grumio show up, indeed, strangely dressed, and Petruchio, with much bravado, enters Baptista's house, to fetch Kate for the wedding. Everyone follows to witness the event except Tranio (still disguised as Lucentio) and Lucentio (still disguised as "Cambio"). While everyone is at the wedding, Tranio informs Lucentio that he must seek someone to impersonate Lucentio's father, Vincentio, if Lucentio is to have any hope of marrying Bianca. Lucentio agrees, but confides to Tranio that he thinks an elopement is the best idea. Tranio cautions him to wait.

Their conversation is interrupted by the re-entrance of Gremio who tells them of Petruchio's outrageous behavior at the wedding. The rest of the wedding party arrives shortly thereafter, all in shock at what has just occurred. Petruchio announces that he and Kate will not be staying for the wedding feast, but must hurry back to his home in the country, in Verona. She protests, but again, her words



Katherine (Victoria Mack) confronts Petruchio (Steve Wilson) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *The Taming of the Shrew*. Photo © Gerry Goodstein.

fall on deaf ears and she is carried off by Petruchio and Grumio. The astonished wedding guests readily agree to attend the feast anyway, and Baptista invites Bianca to take her sister's place at the table as practice for her upcoming nuptials. The crowd leaves in a festive spirit.

The next scene takes place later that night as Grumio enters Petruchio's rustic home, with the task of making sure all is warm and ready for Kate and Petruchio's arrival. He recounts to Curtis, a servant, the horrifying tale of their journey from Padua to Verona, and how they all ended up falling from their horses and landing in the mud. Kate and Petruchio arrive, tired, cold, hungry and filthy, and Petruchio proceeds to wreak havoc with the entire household as he begins to "tame" Kate. He pretends that the meal is burnt and that he loves her far too much to let her eat meat that will cause her to be choleric. Their situations are reversed as Kate begins attempting to cool Petruchio's unreasonable outbursts. After terrorizing Kate and all the servants, he carries her off to the bridal chamber, but returns shortly, confiding to the audience his plans for alleviating Kate of her anger and shrewish behavior. It includes depriving her of sleep as well as food, and displaying terrible behavior in order to hold a mirror up to her own demeanor.

Meanwhile, back in Padua, Hortensio reveals two things to "Lucentio" (still Tranio in disguise): one, that Bianca is in love with "Cambio" and two, that he is not "Licio" but Hortensio, the real suitor for Bianca's hand. Scornful of Bianca's treachery in love, he tells "Lucentio" that he is giving up his suit for Bianca's hand, and instead will, in three days, marry a wealthy widow that has been pursuing him. Hortensio leaves and Biondello arrives to tell "Lucentio" and "Cambio" and Bianca that he has spotted a traveling pedant from Mantua as a potential imposter for Lucentio's father, Vincentio. Tranio (still "Lucentio") pretends to this pedant that he is in grave danger if he walks the streets of Padua, concocting a story about how all citizens from Mantua are under threat of death because of a feud between Mantua and Venice. He convinces the pedant to assume the identity of his father (really Lucentio's father) and explains that by doing so, not only can he save his own life, but he can do a favor for "Lucentio" as well. He takes the pedant off in order to disguise him as "Vincentio."

Back in Verona, we see a very hungry and very tired Kate, begging Grumio for food. He teases her, pretending to consider bringing her some repast and she becomes enraged at him. Petruchio and Hortensio, who has come to bring the news of Bianca's impending nuptials and to witness Petruchio's "taming school," enter just as Kate is berating Grumio. Petruchio announces that a tailor is coming to show her a new gown. A haberdasher and a tailor arrive and Petruchio puts on a show of treating them horribly and rips the gown. He gives the exhausted Kate a lecture about the fact that what's important is inside, not external appearances,

and then announces that they will have to wear "mean array" to travel back to Padua for Bianca's wedding. He announces that it is seven o'clock and they will arrive in Padua in time for dinner. Kate says it is two o'clock and they won't arrive till supper. Petruchio expresses anger that she is "still crossing him" and says they will not leave until seven, and that it will be seven when he says it is.

In Padua, the pedant, now dressed as "Vincentio" pays a visit to Baptista with "Lucentio." Bianca's dower is arranged and guaranteed by the fake Vincentio, and then the three men leave to make further arrangements at "Lucentio's" house. Biondello stays behind and informs "Cambio" that all the plans are in place for him to secretly marry Bianca. Biondello leaves for the church to talk to the priest, and "Cambio" after expressing some doubts about Bianca's willingness to get married, exits into the house to fetch her for the elopement.



Grumio (James Michael Reilly) looks on as Petruchio (Steve Wilson) attempts to tame Katherina (Victoria Mack) in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *The Taming of the Shrew*. Photo © Gerry Goodstein.

We discover Petruchio, Kate, Hortensio and Grumio on the road en route to Padua. Petruchio is still "testing" Kate and he tells her the moon is shining brightly. She says he is mistaken; that it is the sun shining brightly. An argument ensues and Hortensio pleads Kate to agree or they will never get to Padua. After some hesitation, and in a pivotal moment in the play, she tells Petruchio that whatever he says, is. They move on, but not before they encounter the real Vincentio, who is also on the way to Padua to see his son Lucentio. The travelers tell him that his son is marrying Kate's sister, Bianca. He is shocked. They promise to take him to Lucentio's house.

In the penultimate scene of the play, everyone arrives at Lucentio's house. There the false Lucentio and false Vincentio are revealed just as the real Lucentio arrives, newly married to Bianca. Then everyone retires inside for a final reckoning. Just before Petruchio and Kate enter the house, he asks for a kiss. She briefly resists kissing him in public, but then relents when he threatens to return home. They share a loving kiss.

The final scene is a celebration. All three newlywed couples are in attendance. At the feast, Hortensio's widow and Bianca behave badly and then stalk inside to confer by the fire. Kate follows them. The men are left to talk amongst themselves. Baptista asserts that Petruchio is married to the biggest shrew of all. He begs to differ and then challenges the men to a wager on the matter of who has the most obedient wife. Each man sends for his wife. Bianca sends a message that she is busy, and Hortensio's new wife simply refuses to come. Kate, however, comes to Petruchio immediately and at his urging, delivers a passionate speech scolding the others and advocating the loyalty of women to their husbands. She and Petruchio then leave the feast together, and the other men are left wondering at Kate's incredible transformation.

Sources and History of the Play

One of Shakespeare's earlier comedies, scholars believe *The Taming of the Shrew* was written somewhere between 1592 to 1594. The first recorded performance of the play was in 1594, however, *The Taming of the Shrew* was not published until 1623 in the First Folio. Sources for this play are wide and varied. The Lucentio-Bianca plot is loosely based on *I Suppositi* ("The Impostors"), a classical Italian comedy by Ariosto. Shakespeare would have probably come into contact with the English translation by George Gascoigne published in 1566 as *Supposes*. *I Suppositi* itself was derived from the stock characters of ancient Roman comedies, by way of the Renaissance Italian *Commedia dell'Arte* tradition.

No single source has been found for the Petruchio-Katherina storyline. Shakespeare would have certainly known the popular ballad, *A Merry Jest of a Shrewde and Curste Wyfe Lapped in Morel's Skin for her Good Behavior* (ca. 1550). As in Shakespeare's play, the ballad features a shrewish woman who is compared to her docile sister, a farcical disaster of a wedding, and the husband's strategy of depriving the "shrew" of food and sleep. The striking difference between these stories, however, is found in the brutality of *A Merry Jest*. In the ballad, the husband also tames his wife through beatings and physical torture. He then wraps her body in salted morel mushroom skin (or a horse hide depending on the interpretation), invites her family and neighbors to dinner, and is praised for the miraculous change he has wrought on the shrew.

Shakespeare probably also drew from medieval and Tudor jest books and church-created marriage pamphlets. These and the oral folktales of the period (on which many of the jest books were based) have several similar re-tellings of the "wife-taming" plot.

At approximately the same time Shakespeare wrote *The Taming of the Shrew*, another play was being presented in London entitled

The Taming of a Shrew. The full title of this play was *The Taming of a Shrew, or the Only Way to Make a Bad Wife Good: At Least, to Keep Her Quiet, Be She Bad or Good*. There is much debate over which play was written first, if one was a plagiaristic copy of the other or if they were merely very similar plays created from the same source. The similarity of the titles makes tracking the plays through journal entries, reviews and letters of the period very difficult.

Like many of Shakespeare's plays, *The Taming of the Shrew* appeared in many different incarnations over the years. These re-writings of Shakespeare's work tended to focus on different aspects of the play and overshadowed Shakespeare's original work for over 250 years.

In 1844, Benjamin Webster, a theatre manager, commissioned a presentation of *Shrew* as Shakespeare originally wrote it. Though not as popular as he would have hoped, he was a frontrunner among artists wishing to return to Shakespeare's original work. *Shrew* disputably had the longest period to wait of any of Shakespeare's plays before returning to the stage, but by the end of the 19th century, it had returned to regular publication and performances.

The Taming of the Shrew is possibly more popular now than in any previous century. It has been adapted for stage, screen and television over the years. It is also the basis for the Tony award-winning musical by Cole Porter, *Kiss Me, Kate!*, and the 1999 movie, *Ten Things I Hate About You*, with Heath Ledger and Julia Stiles.



Hortensio (Scott Whitehurst) and Petruchio (Steve Wilson) toast their plan to woo Katherina as Grumio (James Michael Reilly) looks on in The Shakespeare Theatre of New Jersey's 2010 Main Stage production of *The Taming of the Shrew*. Photo © Gerry Goodstein.

Shakespeare's Common Tongue

alack- expression of dismay or shock

anon- soon, right away

ere- before

hath- has

hence- away (from here)

henceforth- from now on

hither- here

lest- or else

naught- nothing

oft- often

perchance- by chance, perhaps, maybe

sirrah- "hey, you" as said to a servant or someone of lower status

thee- you

thence-away, over there

thine- yours

thither- there

thou- you

thy- your

whence- where

wherefore- why

whither- where

... and the "thys" have it

Often Shakespeare will alternate his usage of "thou" for "you", or "thy" for "your", or "thine" for "yours". Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different use of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. "You" is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. "Thou," used in more informal settings, also can suggest contempt or aggression from the speaker. The use of "thou" places the speaker above the status of the person to whom s/he is speaking. Children are addressed using "thou," thee" or "thy." In a conversation between two people of equal status, the use of "you" suggests that everything is going along smoothly, whereas "thou" would suggest that there is some kind of upset or unrest in the relationship.

Terms and Phrases Found In *The Taming of the Shrew*

ACT I

Gramercies – thanks

noddle – slang for "head"

wonderful forward – amazingly ungovernable

mew her up – place her in a cage

curst and shrewd – bad-tempered and loud

Basta – Italian for "enough"

Ne'er a whit – not a bit

pate – head

woodcock – dupe (a woodcock is a bird easily snared and therefore thought to be foolish)

ACT II

minion – hussy

Jack – rascal

super-dainty – especially choice, precious

dainties – tasty delicacies, also called "cates"

joint stool – a stool made of parts joined or fitted together

jade – worthless horse that lacks endurance

mother wit – natural intelligence

keep you warm – Proverbial: "He is wise enough that can keep himself warm."

ACT III

bear these braves – endure these taunts

Pedascule – corrupt Latin: "little pedant, teacher"

gamut – a musical scale

proclaim the banns – announce the intended marriage

steal our marriage – elope

gog's wouns – "God's Wounds," a mild oath

chattels – property, goods

buckler – defend, shield

junkets – confections

ACT IV

fustian – cloth work clothes made from coarse fabrics

imprimis – Latin for "first"

joltheads – blockheads

humor – disposition

farthingales – hooped petticoats

brav'ry – splendid dress, finery

stays thy leisure – awaits your pleasure

porringer – porridge bowl

ACT V

good shipping – good luck

crack-hemp – rogue, scoundrel (specifically someone who stretches the hangman's hemp rope)

My cake is dough – proverbial for "I've failed"

butt together – knock heads

Swinge me them – beat them

bauble – showy trifle, trinket

vail your stomachs – subdue your pride

A Man of Many Words

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1700 words) had never been seen in print before Shakespeare used them. To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

Commentary and Criticism

On stage and on screen, *The Taming of the Shrew* is an outstanding comic success. In performance, the characters are instantly recognizable; and all the disguises and mistakings, which seem so laborious when they are explained to a reader, are immediately apparent to an audience. When the play is acted, it moves with great speed through the complications of its plot. Spectators are probably not conscious of the extreme complexity of the plotting and characterization – a complexity which is even more remarkable when we remember that this is one of Shakespeare’s earliest plays.

Robert Hallis

William Shakespeare: The Complete Works on CD-ROM

Shakespeare’s heroine, Kate, in *The Taming of the Shrew* refuses to abide by Renaissance ideals of womanly submission. Her self-confidence and independence, which the male characters disparage by calling her a ‘devil,’ threaten the hierarchical organization of Renaissance society in which women were believed inferior... As many readers of *The Taming of the Shrew* have noted, if in the end one shrew is tamed, two more reveal themselves: Bianca and the widow refuse to do their husbands’ bidding at the very moment Kate has ostensibly learned to obey. In the play, the gulf between Renaissance ideals of a submissive femininity and the realities of women’s behavior is wide.

Karen Newman

The Taming of the Shrew: A Modern Perspective



The play ends with the prospect that Kate is going to be more nearly the tamer than the tamed, Petruchio more nearly the tamed than the tamer, though his wife naturally will keep the true situation under cover. So taken, the play is an early version of *What Every Woman Knows* – what every woman knows being, of course, that the woman can lord it over the man so long as she allows him to think he is lording it over her. This interpretation has the advantage of bringing the play into line with all the other comedies in which Shakespeare gives a distinct edge to his heroine. Otherwise it is an unaccountable exception and regresses to the wholly un-Shakespearean doctrine of male superiority, a view which there is not the slightest evidence elsewhere that Shakespeare ever held.

Harold C. Goddard
The Meaning of Shakespeare

[*Shrew*] is full of bustle, animation, and rapidity of action. It shows admirably how self-will is only to be got the better of by stronger will, and how one degree of ridiculous perversity is only to be driven out by another still greater.

William Hazlitt
Characters of Shakespeare’s Plays

Taming is neither a biography nor a political or religious tract, but a rather a comedy – or rather, in Sly’s malapropism, a “comonty,” half comedy and half commodity, a “kind of history”, as the pageboy “wife” explains, but a history that, like the Induction itself, has no closure, but opens up into the world of supposition, impersonation, role-playing, “wonder,” and erotic performance.

Marjorie Garber
Shakespeare After All

For those who want to see Shakespeare as the supreme all-seeing artist who effortlessly transcends his time, the apparent misogyny of this play is something that needs to be explained away, or interpreted as really being something else.

Terry Grimley
“Uncomfortable Fun,”
The Birmingham Post,
November 9, 2006

Tranio (Jon Barker), Bianca (Katie Fabel), Lucentio (Jack Moran) and Hortensio (Scott Whitehurst) in The Shakespeare Theatre of New Jersey’s 2010 Main Stage production of *The Taming of the Shrew*. Photo © Gerry Goodstein.

Aspects of Shrew

The Taming of the Shrew often inspires a furor of criticism in contemporary audiences for its perceived misogyny and repression of women. While Elizabethan audiences most likely regarded the play as a sunny, rollicking farce, and reflective of the domestic structure and attitudes of the Elizabethan era, *Shrew* cannot help but provoke heated discussion in contemporary times because the role of women and attitudes about the state of marriage and gender equality have changed so much over the past four centuries. While the play, is indeed very farcical and humorous, it is filled with themes of a more profound nature, and the play is deceptively complicated. There are a vast variety of opinions about the piece, but without question, in this early work, Shakespeare has created two of his most beloved and colorful characters.

Women in Elizabethan England

In a post-feminist era, Shakespeare's comedy is received very differently than it was in his day. To contemporary audiences it can be seen as an unappealing account of male dominance and female subservience. In 1590s England, however, it was almost universally accepted that it was a God-given right, supported by the Bible, for a husband to dominate his wife, much like a king would dictate the lives of a subject. Shakespeare's play actually took some radical stances in opposition to the times, and was in fact considered somewhat revolutionary for its day. Most literary and dramatic works centering on the same theme both before and after Shakespeare used physical violence as the principle means of "taming" a wife. Shakespeare's Petruchio tames his wife with "kindness." Though the gender politics of this play may seem archaic, one must not judge the play without keeping in mind its historic context and the social and familial viewpoints of the time.

During Shakespeare's day and for some time to follow, the roles of women in England were changing rapidly. From approximately 1560 until the English Civil War (1642-1649), England found itself in the middle of a serious 'crisis of order.' Due to enormous political and economic changes, it seemed that everyone's roles were being redefined. This produced a great deal of anxiety in the country about the state (and fate) of the conventional hierarchies. Suddenly merchants, apprentices, servants and even actors were permitted to enter a social world previously closed to them. There were many concerns about the rise of "masterless men" in England, the uncertainty of a socially-mobile middle class, and the increase of "female rebellion." Couple all this with the reign of Queen Elizabeth I, who refused to marry and "play second" to a king, and it is easy to see why people were questioning if men would retain their previously unquestioned grasp on domestic and public power.

Arraignments and sentencing for scolding, shrewishness, bastardy and witchcraft were prevalent at this time. Women's actions which threatened patriarchal authority were considered criminal and punished accordingly. Punishment for such crimes and related offenses involving sexual misbehavior or "domineering" wives who "beat" or "abused" their husbands often involved forms of public humiliation. This informal "ritual" placed the offender in a scold collar and paraded her through the streets while villagers, flocking around her, banged pots and pans.

During this time, the family was likened to the government of a kingdom, with the husband as king. The wife, however, did not take the role of queen. Rather she was placed in the position of subject. Her duty to her spouse was exactly that which a subject owed the king. There were many writings (from the church and

other sources) instructing quite clearly the acceptable behavior of a wife. Many of these were read once a year during the Homily of Matrimony. Initially these instructions merely stated what was expected of a wife, giving the husband free reign to "teach" his wife as he would. Later, the homilies included methods of training a wife similar to strategies for creating a loyal subject. "In such a world, managing femininity had important political as well as social and economic consequences: in Elizabethan England a woman who murdered her spouse was tried not for murder as was her male counterpart, but for treason, and her punishment was correspondingly more severe." (The New Folger Edition)

Disguises and Mistaken Identities

Twenty-four instances of mistaken identity can be found in the uncut version of *The Taming of the Shrew*. In Shakespeare's Induction, Christopher Sly, a beggar, is "transformed" into a lord, and the lord of the house takes on the role of servant. Lucentio and Tranio exchange identities in the first scene of the main play. Hortensio and Lucentio later disguise themselves as tutors to Bianca. A traveling pedant impersonates Vincentio. The real Vincentio is then mistaken for a madman. In fact, for the greater portion of the play, nearly half of the characters are not what they seem. Disguises and mistaken identities are more than merely plot devices in this play, though. They work thematically throughout the piece to pose questions about appearance versus reality and to challenge the notion of fixed individual identities.

Interestingly, the men in *The Taming of the Shrew* are the ones who take on the most overt disguises. The "disguises" taken on by the women are less direct and seem to tell us more about their individual characters. Bianca is seen as a demure young maid when in the presence of her father, but shows very different aspects when out of his sight. She quite coolly takes the upper hand with her tutors, and shows herself a capable sharp-tongued opponent to her sister. In the final scene of the play, Bianca and the Widow reveal head-strong independence despite their earlier apparent conformity to womanly submission.

Petruchio also takes on several "disguises" in the course of the play: lunatic, braggart, teacher and tamer. We discover through his soliloquies that these are not, in fact, elements of his true nature, but rather guises craftily worn to win Katherina and break her out of her own "disguise."

Most of the more dramatic changes of identity take place in the first two acts of the play. The larger part of the play however shifts focus to the change in personality that transforms Katherina. In the first two introductions of Katherina, we are shown a venomous and angry young woman. Katherina's role as a "shrew" is one not completely of her making. She spends the greatest part of the play fuming within a persona that does not reflect her true self. The role of "shrew" is one forced on her by a neglectful father, a sly sister, and an unsympathetic society. With no affectionate, intellectual or emotional outlet available to her, she has been molded into the "shrew." By the end of the play, she is transformed. She "discovers" her true and happier identity; a woman still filled with passion, but one that has found and can accept love, and understands that anger is only valid when justified.

The Taming of the Shrew is laden with various disguises and performances, creating a blurred boundary between illusion and reality. In the play, Shakespeare demonstrates a deep concern for the processes of self-awareness, metamorphosis and transformation that shape us as human creatures.

The Taming of the Shrew: Food For Thought

It's a Mystery

One of the precursors of Shakespearean drama was the medieval “mystery” play, so called because they depicted the mysteries of the Christian faith in dramatic form (an effective means of religious instruction for a society in which most people were illiterate, and Bibles and services were in Latin). Shakespeare himself likely witnessed mystery plays as a young boy growing up in Stratford.

The Taming of the Shrew likely has a specific connection to mystery plays which depicted the story of Noah's ark. In these plays, the relationship between Noah and his stubborn wife, who refused to board the ark, was often played as a farcical battle of the sexes, including slapstick violence.

Boy, Oh Boy!

In Shakespeare's England, it was against the law for women to perform on the public stage. For this reason, the female roles in plays were always performed by males, usually teenage boys who were of slighter stature than the other actors, had higher voices and no beards. (Shakespeare jokes about this in the Induction to *Shrew*, when the Lord's page, Bartholomew, is coaxed into posing as Christopher Sly's wife. Juliet, Lady Macbeth, and Rosalind were all played by boys. When reading or watching this play, consider how the tone of the performance might be different with boys playing Kate and Bianca.

Lotsa Lazzi

Commedia dell'Arte (Italian for “the comedy of the art” or “the comedy of the profession”) was a style of improvisational popular theatre which developed in Renaissance Italy. The roots of *Commedia*, however, stretch back much further to the ancient Roman comedies of Terence and Plautus.

Like many contemporary television sitcoms, these comedies were based around “stock characters”— universally recognizable types like the loudmouthed, bragging soldier who is actually a coward, or the avaricious old man who is obsessed with his money and his vanished youth. Along with starry-eyed young lovers and wily servants, these types created the potential for numerous comic situations.

Commedia dell'Arte was defined by a broadly outlined plot (or “scenario”) and specific comic “bits” called *lazzi* (“jokes”) which became the specialty of individual actors or pairs of actors. Experienced *commedia* players might know more than a hundred *lazzi* which could be inserted into the scenario as the performance unfolded. Most *lazzi* were characterized by broad physical comedy and slapstick violence.

While *commedia* began as a kind of street theatre, its popularity spread throughout Europe, and literary playwrights such as Shakespeare and Molière took inspiration from its characters and style. In *The Taming of the Shrew*, many of the character types (the clever servant Tranio, the foolish old man Gremio) as well as the play's propensity for slapstick show a clear *commedia* influence.

Get Me a Rewrite!

For more than 200 years after Shakespeare's death, critical consensus held that the Bard's plays were fundamentally flawed. Audiences saw Shakespeare's work almost exclusively in adaptations by other playwrights. The popular *Shrew* was no exception to this rule.

John Lacey's *Sauny, the Scott* (1668) made Shakespeare's Grumio the star of the play and returned to the more brutal treatment of the “taming” sequences found in the folk ballad which Shakespeare may have used as a source, *A Shrewde and Curste Wyfe*. In the climax of Lacey's play, Petruchio states that Margaret's (Katherina's) silence is because she is in fact dead. He goes so far as to have her tied to a bier ready for interment before Margaret gives in to him.

John Worsdale's *Cure for a Scold* (1735) combined many of the elements of *Sauny, the Scott* and Shakespeare's *Shrew* with interspersed songs. Worsdale's piece chose an even more brutal climax than *Sauny*, calling a Physician who states that Margaret's (Katherina's) head must be shaved and blisters must be placed over her body to cure her. Charles Johnson's *The Cobbler of Preston* made Christopher Sly (from Shakespeare's Induction) the hero of the play.

Though all these versions were popular with their audiences, it was David Garrick's *Catharine and Petruchio* (1754) that most strongly overshadowed Shakespeare's original work, and eventually became the only version of the play performed on the stages of Europe. Garrick focused principally on the Katherina/Petruchio story, deleting the Induction completely and having Bianca already married to Hortensio when the play begins. *Catharine and Petruchio* held the stage as the consummate telling of the tale until nearly the end of the 19th century.

Shrew II

The popularity of Shakespeare's *The Taming of the Shrew* was so great that John Fletcher wrote a sequel to the play, in which the woman prevails over the man. In *The Woman's Prize; or, the Tamer Tamed*, which first appeared around 1611, Petruchio is a widower. He marries and is quickly put into place by his new wife, Maria, with the assistance of her sister Livia and cousin Bianca (Katherine's sister from *The Taming of the Shrew*.) An account from Sir Henry Herbert, Master of Revels: ‘On Tuesday night at Saint James, the 26 of Novemb. 1633, was acted before the Kinge and Queene, THE TAMINGE OF THE SHREWE. Liket.’ Two nights later Herbert states that there was ‘acted before the King and Queene, THE TAMER TAMD, made by Fletcher,’ and that it was ‘very well likt.’

Additional Topics for Discussion

About the Play

1. Shakespeare's comedies almost always address love and marriage in some way. How does love affect the characters in *The Taming of the Shrew*? The play ends with a cluster of new marriages. What brought about each of these marriages? Are each of the couples truly in love? How do you know? What other reasons might they have to get married? How successful do you believe each of these marriages will be?
2. This play has sometimes been described as one of the original depictions of "the battle of the sexes." How are men and women depicted differently in the play? Is Shakespeare's depiction of women in this play particularly unfair or distorted? Why or why not?
3. Consider the use of disguises in this play. Which characters present themselves to be something or someone they are not? What roles do assumed and confused identities play in *The Taming of the Shrew*? Is there a larger metaphoric or symbolic significance to the theme of disguise and play-acting in this play?
4. In Shakespeare's time, people were hotly debating arranged marriage versus marriage for love. Does *The Taming of the Shrew* suggest the playwright's stand on this issue? How?
5. No character in Shakespeare may go by as many different nicknames in the course of one play as Katherina Minola, who is also referred to as Katherine, Kate, and, punningly "cat." She is also frequently called names, most notably "shrew." Why are there so many variations on her name? What do the different forms of her name mean to her and to the people who call her by them? Is there a particular logic to which form of her name Petruchio chooses to use at which moment? What is the larger significance of name-calling in this play?

About this Production

1. For this production the director, Bonnie J. Monte, chose to make use of one of the most ancient forms of scenic technology, the *periaktos*. A *periaktos* is a revolving triangular prism, each side of which is painted with a different scene. *Periaktoi* were first described by the famous Roman architect Vitruvius in 14 BCE, and were widely used in Italian Renaissance theatre. How does a *periaktos* function in this production? Is there anything about these devices that makes them especially appropriate to this play or this production?
2. You may have noticed that the characters in this production are not dressed as citizens of Renaissance Italy. What period/s do you see represented in the costumes? Why might these time periods be relevant to Shakespeare's story? Are there particular costume pieces (riding pants, suspenders, etc.) which have a specific metaphorical significance to you? How did the costumes help you understand who these characters were?
3. Though the play was written in the late 1590's, it is being performed and viewed by people of the 21st century. Much has changed in the more than 400 years since the play was written. Ms. Monte, the director, has let her modern vision infuse the play. Can you point out how her contemporary "eyeglass" has affected this production

of the play? For example, what changes has she made? How are certain moments approached or dealt with? Has she added in character behavior that helps inform the play differently from how it reads on the page? What else has she done?

Follow-up Activities

1. *Review* Write a review for *The Taming of the Shrew*. Be sure to include specific information about the production, such as the set, lights, costumes and sound, as well as the actors and the text itself. Include your own reaction to the play. How did you respond to each of the characters? Which aspects of the production did you find effective or ineffective? Which themes jumped out at you in particular? When you are finished, submit your review to the Shakespeare Theatre of New Jersey's Education department, or see if you can print it in your school newspaper.
2. *"I learn by this letter"* Letters are an important dramatic device in Shakespeare's plays. Write a letter from the perspective of one of the characters in *The Taming of the Shrew*, expressing thoughts and feelings which that character does not get the opportunity to share in the course of Shakespeare's play. A letter from Kate to her father or sister could be an interesting choice, or a letter from Lucentio to his father, or from Hortensio to the Widow.
3. *The Sequel* Can two people as strong-willed as Kate and Petruchio really live "happily ever after?" Ever since Shakespeare wrote this play, audiences and readers have been speculating on this question. In fact, playwright John Fletcher produced a sequel, *The Tamer Tamed*, in 1611 (see p. 12). Write a short story, playscript or plot summary of your own proposed sequel, staying true to the characters as Shakespeare leaves them.
4. *Alert the Media!* Like many Shakespearean comedies, *The Taming of the Shrew* is packed with surprises and social embarrassments. Select a series of events from the play, and "cover" them in the style of a newspaper or television journalist: the elopement of Bianca and Lucentio, a feature story on Kate's wedding (*Bridezillas: Padua*), "Pedant Unmasked!" etc. How is your version of these events like or unlike Shakespeare's?

Teachers:

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org, and we will share them with other teachers, or maybe even include them in future study guides.



Meeting Core Curriculum Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas and increasingly complex in language*," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Using the visual and performing arts to motivate and enhance language arts learning is explicitly recommended by the CCCS, citing extensive research.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.
Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H)

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.
Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D)

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.
Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D)

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.
Select a speech from the play and compare its stage and film performances (3.4.A/B)

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.
Discuss how the play expresses cultural values of the playwright's time (3.5.A); compare and contrast the printed and staged version (3.5.B)

VISUAL AND PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.
Discuss the use of metaphor in the text and the design of the production; discuss how the play expresses cultural values of its period

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between playtext and production design

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.
Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.
Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods

**Sources for this study guide
(and other resources):**

- THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L Rowe
- THE FOLGER SHAKESPEARE: THE TAMING OF THE SHREW, edited by Barbara A. Mowat and Paul Werstine
- ASIMOV'S GUIDE TO SHAKESPEARE by Isaac Asimov
- THE COMPLETE IDIOT'S GUIDE TO SHAKESPEARE, by Laurie Rozakis
- FREEING SHAKESPEARE'S VOICE by Kristin Linklater
- THE FRIENDLY SHAKESPEARE by Norrie Epstein
- THE MIRACLE OF LANGUAGE by Richard Lederer
- SHAKESPEARE A TO Z by Charles Boyce
- SHAKESPEARE AFTER ALL by Marjorie Garber
- SHAKESPEARE FOR BEGINNERS by Brandon Toropov
- SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench
- SHAKESPEARE'S IMAGERY by Caroline Spurgeon
- SHAKESPEARE IN PERFORMANCE, Consultant Editors Keith Parsons and Pamela Mason
- SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom
- SHAKESPEARE OUR CONTEMPORARY by Jan Kott
- THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger
- THE ESSENTIAL SHAKESPEARE HANDBOOK, by Leslie Dunton-Downer and Alan Riding
- SHAKESPEARE SET FREE, edited by Peggy O'Brien
- SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher

Who Said That? Answer Key

- A. Lucentio
- B. Petruchio
- C. Katherine
- D. Grumio
- E. Baptista
- F. Lucentio
- G. Katherine
- H. Tranio
- I. Petruchio
- J. Hortensio
- K. Biondello

Below, Christopher Sly awakens and is greeted as a lord in this illustration of the Induction to *The Taming of the Shrew* from Knight's Imperial Edition of Shakespeare's Complete Works (1873).



About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey (formerly called “New Jersey Shakespeare Festival”) is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey’s only professional theatre company dedicated to Shakespeare’s canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 48th season in 2010.

In addition to producing and presenting classic theatre, the Theatre’s mission places an equal focus on education— both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company’s dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting “new” theatres under the leadership of Artistic Director Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

Other Opportunities for Students... and Teachers

SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY

Shakespeare LIVE! is the educational touring company of The Shakespeare Theatre. This dynamic troupe of actors brings exciting, artistically-exceptional abridged productions of Shakespeare’s plays and other world classics directly into schools each spring.

THE JUNIOR AND SENIOR CORPS

Two- and three-week summer acting intensives, geared for students in grades 6 through 12, these programs offer professional-caliber instruction and performance opportunities for young people who have developed a serious interest in theatre. Admission to this program is through audition and/or interview.

SUMMER PROFESSIONAL TRAINING PROGRAM

For graduating high school seniors and university students, the 11-week Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas.

SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is an weeklong professional development intensive filled with myriad practical ways to conquer “ShakesFear” and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and “speaking the speech.”

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.

PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES

Pages to Players places the Theatre’s skilled teaching artists in an English classroom for an extended period, using the performance-based study of Shakespeare to develop students’ skills in reading comprehension, vocabulary and critical thinking while also evoking collaboration, self-confidence and creativity.

For more information about these and other educational programs
at The Shakespeare Theatre of New Jersey,
log onto our website,
www.ShakespeareNJ.org
or call **(973) 408-3278**