



# Curriculum Guide 2013-2014

## The Taming of the Shrew



by William Shakespeare

### Sunshine State Standards

#### Language Arts

LA.9-12.1.7.2  
LA.9-12.1.7.3  
LA.9-12.2.1.3  
LA.9-10.1.7.4  
LA.9-12.2.1.7  
LA.9-12.2.1.9  
LA.9-10.5.2.1

#### Theatre Arts

TH.9-12.O.1.4  
TH.9-12.S.2.8  
TH.9-12.C.1.6

### Common Core Standards

- RL. 9-10.1, 11-12.1
- RL. 9-10.4, 11-12.4
- L. 9-10. 4, 11-12.4
- L. 9-10. 5, 11-12.5

Content Advisory: The Taming of the Shrew is a bawdy romp with sexual innuendo that may be physicalized on stage. The play may be best suited for teenagers and adults who are able to handle the suggestiveness inherent in Shakespeare's text.

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“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Common Core and 3Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering  
Director of Education

## Pre-Performance Read the Plot Summary

Lucentio, a young man from Mantua, arrives in Padua to study at the city's great university. Lucentio glimpses Bianca, the young daughter of a merchant, and immediately falls in love.

Bianca's father, Baptista, has another daughter, Katherine, who is outspoken and has a violent temper. People call her "Katherine the Shrew." Bianca appears sweet and docile. In addition to Lucentio, two other men want to marry Bianca—Hortensio and Gremio. Baptista orders that the younger daughter cannot wed before the older daughter. He asks the men to search for a husband for Katherine and to find tutors for both daughters.

Lucentio determines to use Baptista's request for tutors to gain access to Bianca. Lucentio changes clothes with his servant, Tranio, and presents himself as a Latin tutor. His servant, now dressed in his master's elegant clothes, goes to speak to Baptista. Dressed as Lucentio, he convinces the merchant that Lucentio is wealthier than Bianca's other suitors.



Another newcomer arrives in Padua. Petruchio, looking for a wealthy bride, is steered by Bianca's suitors to Baptista's house. Petruchio tells the merchant that everyone has sung the praises of his eldest daughter and asks for her hand. Baptista, thinking Petruchio not well informed about Katherine's true nature, promises to pay Petruchio 20,000 crowns if he

will marry Katherine. Petruchio meets Katherine, whom he calls Kate. She hurls insults at him, but he turns everything she says into a term of endearment. Petruchio tells Kate that they will be married on Sunday. Baptista is thrilled. Kate is not.



On their wedding day, Petruchio arrives so late that Katherine feels humiliated. When he finally arrives Petruchio is dressed like a clown. He tells Kate that she is marrying him, not his clothes. After the ceremony, he carries Kate off on an old horse before she can enjoy the wedding feast. Once home, Petruchio does not allow his new wife to eat, though she is hungry, or to sleep, though she is tired. His plan is to break her of her shrewishness through deprivation.

Back in Padua, Bianca is being wooed by her suitors. Hortensio pretends to be a music teacher while Gremio discovers a Latin "tutor" for her who is actually the disguised Lucentio. Bianca falls in love with him, and Hortensio and Gremio see them kissing. The men declare they will never marry a woman so fickle. Hortensio instead marries a wealthy widow. Lucentio and Tranio persuade an old man from Mantua to be Lucentio's father to negotiate the marriage of his "son" to Bianca. Baptista agrees to give Bianca's hand in marriage to Lucentio—or to Lucentio's servant, who is still disguised as his master.

Kate is excited to return home for her sister's wedding. Petruchio orders Kate a new hat and dress for the wedding. Though Kate is

pleased with both, Petruchio rips them to pieces. He and his wife will go as they are to Padua. Worn down, Kate agrees to everything her husband says. If Petruchio says the sun is the moon, then it is so. On the journey to Padua, they see an old man. Petruchio greets the man as if he were a young woman, and Kate does, too. Then Petruchio says the traveler is actually an old man, and Kate agrees. The man, bewildered, joins them; he is Vincentio, the real father of Lucentio, traveling to Padua to see his son.

Vincentio is nearly arrested as an imposter when he is accused of deception by the man impersonating him. Bianca and Lucentio arrive, having been secretly married, and reveal all.



At the wedding feast, Petruchio is teased about his shrewish wife. Petruchio bets the other recently married men that his wife is the most obedient. First, Lucentio sends for Bianca. She refuses to come. Then, Hortensio sends for his wife. She refuses as well. Finally, Petruchio sends for Kate who comes immediately. He tells her to fetch the other two women, which she does. Petruchio orders her to instruct the women about their duties of obedience. Kate delivers a speech that amazes everyone. The play ends with Lucentio vowing to tame his wife, Bianca, if he can. Kate and Petruchio leave with their winnings.

[www.folger.edu](http://www.folger.edu)



## Pre-Performance Meet the Characters

**Katherine** – The “shrew” of the play’s title, Katherine, or Kate, is the daughter of Baptista Minola, with whom she lives in Padua. She is sharp-tongued, quick-tempered, and prone to violence, particularly against anyone who tries to marry her. Her hostility toward suitors particularly distresses her father. But her anger and rudeness disguise her deep-seated sense of insecurity and her jealousy toward her sister, Bianca. She does not resist her suitor Petruchio forever, though, and she eventually subjugates herself to him, despite her previous repudiation of marriage.



**Petruchio** – Petruchio is a gentleman from Verona. Loud, boisterous, eccentric, quick-witted, and frequently drunk, he has come to Padua “to wive and thrive.” He wishes for nothing more than a woman with an enormous dowry, and he finds Kate to be the perfect fit. Disregarding everyone who warns him of her shrewishness, he eventually succeeds not only in wooing Katherine, but in silencing her tongue and temper with his own.



**Baptista** – Minola Baptista is one of the wealthiest men in Padua, and his daughters become the prey of many suitors due to the substantial dowries he can offer. He is good-natured, if a bit superficial. His absentmindedness increases when Kate shows her obstinate nature. Thus, at the opening of the play, he is already desperate to find her a suitor, having decided that she must marry before Bianca does.

**Bianca** – The younger daughter of Baptista. The lovely Bianca proves herself the opposite of her sister, Kate, at the beginning of the play: she is soft-spoken, sweet, and unassuming. Thus, she operates as Kate’s principal female foil. Because of her large dowry and her mild behavior, several men vie for her hand. Baptista, however, will not let her marry until Kate is wed.



## Pre-Performance Meet the Characters



**Lucentio** – A young student from Pisa, the good-natured and intrepid Lucentio comes to Padua to study at the city's renowned university, but he is immediately sidetracked when he falls in love with Bianca at first sight. By disguising himself as a classics instructor named Cambio, he convinces Gremio to offer him to Baptista as a tutor for Bianca. He wins her love, but his impersonation gets him into trouble when his father, Vincentio, visits Padua.

**Tranio** – Lucentio's servant. Tranio accompanies Lucentio from Pisa. Wry and comical, he plays an important part in his master's charade—he assumes Lucentio's identity and bargains with Baptista for Bianca's hand."

**Gremio and Hortensio** – Two gentlemen of Padua. Gremio and Hortensio are Bianca's suitors at the beginning of the play. Though they are rivals, these older men also become friends during their mutual frustration with and rejection by Bianca. Hortensio directs Petruchio to Kate and then dresses up as a music instructor to court Bianca. He and Gremio are both thwarted in their efforts by Lucentio. Hortensio ends up marrying a widow.



**Grumio** – Petruchio's servant and the fool of the play—a source of much comic relief.

**Biondello** – Lucentio's second servant, who assists his master and Tranio in carrying out their plot.

**Christopher Sly** – The principal character in the play's brief Induction, Sly is a drunken tinker, tricked by a mischievous nobleman into thinking that he is really a lord.

## Pre-Performance

### Research the Historical Context



#### Who was William Shakespeare?

-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended

up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a

meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

#### Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.



## Pre-Performance

### Historical Context continued

#### The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.



- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon

(so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

#### The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson

had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of



Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."



# Pre-Performance

## A Chronology of Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1600	<i>Hamlet</i>
1590	<i>Henry VI, Part II</i>		<i>Merry Wives of Windsor</i>
	<i>Henry VI, Part III</i>	1601	<i>Troilus and Cressida</i>
1591	<i>Henry VI, Part I</i>	1602	<i>All's Well That Ends Well</i>
1592	<i>Richard III</i>	1604	<i>Othello</i>
1593	<i>Taming of the Shrew</i>		<i>Measure for Measure</i>
	<i>Titus Andronicus</i>	1605	<i>King Lear</i>
1594	<i>Romeo and Juliet</i>		<i>Macbeth</i>
	<i>Two Gentlemen of Verona</i>	1606	<i>Antony and Cleopatra</i>
	<i>Love's Labour's Lost</i>	1607	<i>Coriolanus</i>
1595	<i>Richard II</i>		<i>Timon of Athens</i>
	<i>Midsummer Night's Dream</i>	1608	<i>Pericles</i>
1596	<i>King John</i>	1609	<i>Cymbeline</i>
	<i>Merchant of Venice</i>	1610	<i>Winter's Tale</i>
1597	<i>Henry IV, Part I</i>	1611	<i>Tempest</i>
	<i>Henry IV, Part II</i>	1612	<i>Henry VIII</i>
1598	<i>Henry V</i>		
	<i>Much Ado about Nothing</i>		
1599	<i>Twelfth Night</i>		
	<i>As You Like It</i>		
	<i>Julius Caesar</i>		



## Performance

### Theater is a Team Sport ("Who Does What?")

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.



Stage Manager Amy Nicole Davis  
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

**The Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

#### Mission/Vision:

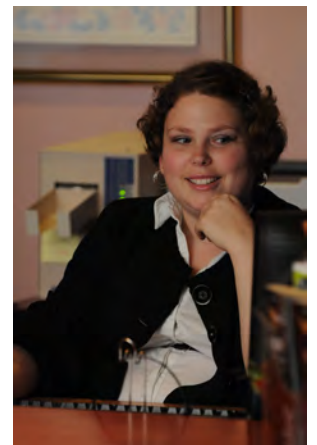
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes  
Photo: Rob Jones



Costume Designers  
Denise Warner and Mel Barger  
Photo: Rob Jones



Box Office Manager Gina Yolango  
Photo: Rob Jones

## Performance

### The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

## Performance

### Enjoying the Production

1. Note when the actors talk directly to the audience. How does that make you feel?
2. How does the audience know when time has passed?
3. How do the lighting and sound effects help the audience know when the characters have changed setting?
4. What actors play more than one role? How do they indicate this?



## Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

## Discuss

1. Do you think Kate is ever truly “tamed?” Why or why not?
2. How does the relationship between Kate and Petruchio change?
3. What do you think contributes to Kate’s initial bitterness?
4. How does Shakespeare utilize the art of disguises and how does this relate to his view of theatre in general?
5. What does *The Taming of the Shrew* seem to be saying about the nature of love?
6. How is humor used to make light of some of the more serious issues in the play?
7. Trace the path to resolution. In which ways is it predictable? How is it not?
8. Is Bianca as sweet as she is described? Explain.
9. To what extent is Kate “forced” into her marriage?

## Bibliography

<http://www.folger.edu>

<http://www.william-shakespeare.info/william-shakespeare-biography.htm>

[www.online-literature.com](http://www.online-literature.com)

## Post-Performance Reflect, Connect, Expand Activity

In *The Taming of the Shrew*, misconceptions, false appearances, and hidden identities shade the reader's or viewer's perception of who the characters really are. Brainstorm with students, listing responses on blackboard, names of movies and television shows that have character disguises as a major element. For example, *The Princess Diaries*, *She's the Man* and *Ironman*. From student responses, list on board what the shows have in common. Students should realize that disguise functions as a major element of comedy in these shows. Ask students to select their favorite character in disguise from the brainstorming list and in journal format explain the effect of the disguise on the plot, the theme, the conflict and the characterization.

### Play Detective

Draw the chart below on the board or on your paper. Break into small groups and fill the chart in based on your observations of the production.

**DISGUISES IN THE TAMING OF THE SHREW**

	Sly	Hortensio	Lucentio	Tranio
description before disguise				
description after disguise				
reason for disguise				
effect on others				
problems of disguise				
changes in character because of disguise				

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture

### *Paraphrasing*

#### Lesson Plan 1, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *Taming of the Shrew*

**Grade levels appropriate:** 9-12

**Objectives:**

The student will:

- Paraphrase the characters' lines into modern language

- Demonstrate their understanding of the characters lines by reading their paraphrasing aloud to the class

- Substitute Shakespeare's text while thinking their own paraphrasing

- Create a personal connection to Shakespeare's text.

**Common Core Standards:**

The student will:

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. RL. 9-10.1, 11-12.1

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). RL. 9-10.4, 11-12.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade level reading and content, choosing flexibly from a range of strategies. L. 9-10.4, 11-12.4

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. L. 9-10.5, 11-12.5

**Sunshine State Standards:**

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA. 9-12.1.7.2

- Analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities; LA.9-12.2.1.3

- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.9-12.2.1.7

- Describe changes in the English language over time, and support these descriptions with examples from literary texts; LA.7-12.2.1.9

- Strengthen acting skills by engaging in theatre games and improvisations. TH.9-12.S.2.8

- Respond to theatrical works by identifying and interpreting influences of historical, social, or cultural contexts. TH. 9-12.C.1.6

**Materials needed:**

Handout 1, *Graphic Shakespeare*

Handout 2, *Paraphrasing Scene*

**Introductory/background information for teachers and students:**

Have all students read the plot summary of *The Taming of the Shrew*, Curriculum Guide



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *Taming of the Shrew*

**Grade levels appropriate:** 9-12

**Lesson Process:**

Paraphrasing is the Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

**Paraphrase:** n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. This is one of the most important differentiations to make in teaching this material. Shakespeare's text is *NOT* a foreign language. It is Early Modern English- not "Old" English. Shakespeare created over 2500 words and compound words still in daily use. Our students speak Shakespeare every day without realizing it. Shakespeare's language in the context of his plays is poetry and therefore by 'poetic' nature 'open to interpretation'. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

**Figurative:** 1. Representing by means of a figure or symbol 2. Not in it's usual or exact sense; metaphorical  
3. Using figures of speech

**Literal:** 1. Following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of Shakespeare's verse.

1. Read the Plot Summary of *The Taming of the Shrew* to your students..

2. Give each student Handout 1, Graphic Shakespeare. Have one student read the lines aloud. Individually or in pairs, have the students write figurative paraphrasing in the empty text bubbles. Encourage them to be as creative as possible with their language and feelings. You may either require students to use standard grammar, or allow them to use modern text substitutions and slang. Very often, using modern substitutions allows the student to convey the emotion of the line more strongly.

3. Have students read their paraphrasing aloud. Encourage them to put themselves in the characters' shoes while performing their paraphrasing.

4. Have students read the character's lines using Shakespeare's words while thinking about their own paraphrasing.

5. Divide students into pairs. Instruct them to write their own paraphrasing underneath each of the lines on Handout 2, Paraphrasing Scene, using a dictionary when necessary. Encourage them to write conversationally, as they would say the lines today.

6. Have each pair perform their paraphrasing for the class. Encourage them to use their vocal inflections and gestures to act out the scene. Then perform the scene using Shakespeare's language. Encourage them to keep their vocal and physical choices when speaking Shakespeare's text.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 3

**Name of organization:** The Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *Taming of the Shrew*

**Grade levels appropriate:** 9-12

### **Assessment:**

The student successfully:

- Paraphrased the characters' lines into modern language
- Demonstrated their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substituted Shakespeare's text while thinking their own paraphrasing
- Created a personal connection to Shakespeare's text.

### **Reflection:**

Lead the class in a discussion of the following questions:

1. Why is it better to paraphrase figuratively than literally?
2. In what way does paraphrasing allow for more than one interpretation of a line or character?
3. Why does thinking your paraphrasing while saying Shakespeare's words make the words easier to understand?

### **Additional Materials:**

[www.opensourceshakespeare.org](http://www.opensourceshakespeare.org)

### **Connections to other learning:**

Consider having the student paraphrase other texts into their own words, such as the Declaration of Independence or the Pledge of Allegiance.  
Create your own *The Taming of the Shrew* comic strips using software such as Comic Life or Bitstrips, uploading your own staged photos and writing your own paraphrased dialogue.

### ***Shakespeare Alive!***

**Want more paraphrasing? Orlando Shakes' Actor/Educators will come to your classroom and lead your students in an exploration of the play of your choice through an interactive plot summary and paraphrasing!**  
407-447-1700 ext. 208

Post-Performance  
Lesson Plans  
Handout 1 - Graphic Shakespeare

**Exercise:**

In Act II, Scene 1, Katharina and Petruchio argue wittily...

"Come, come you wasp; i'  
faith you are too angry."

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

**Paraphrase:** n. a rewording of the meaning of something spoken or written.

**Example:**

In *Taming of the Shrew*, Bianca tells her sister, Katharina,

"I never yet beheld that special face  
which I could fancy more than any other."

She figuratively means, "I have never found a boyfriend who I could love more than the rest."

"If I be waspish, best  
beware my sting."

Write your own paraphrasing  
of Katharina and Petruchio's  
words in modern day speech  
in the bubbles above.





**Post-Performance  
Lesson Plans  
Handout 2 - Paraphrasing Scene**

**PETRUCHIO** Good Morrow, Kate; for that's your name, I hear.

**Paraphrasing**

**KATHARINA** Well have you heard, but something hard of hearing:  
They call me Katherine that do talk of me.

**Paraphrasing**

**PETRUCHIO** You lie, in faith, for you are called plain Kate,  
Myself am moved to woo thee for my wife.

**Paraphrasing**

**KATHARINA** Moved, in good time! Let him that moved you hither  
Remove you hence.

**Paraphrasing**

**PETRUCHIO** Come, come you wasp; i' faith, you are too angry.

**Paraphrasing**

**KATHARINA** If I be waspish, best beware my sting.

**Paraphrasing**

**PETRUCHIO** My remedy is then, to pluck it out.

**Paraphrasing**

**KATHARINA** Ay, if the fool could find it where it lies.

**Paraphrasing**

**PETRUCHIO** Good Kate; I am a gentleman.

**Paraphrasing**

**KATHARINA** That I'll try. *She strikes him.*

**Paraphrasing**

**PETRUCHIO** I swear I'll cuff you, if you strike again.

**Paraphrasing**

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Write a Review* Lesson Plan 2, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Taming of the Shrew*

**Grade levels appropriate:** 9-12

### Objectives:

The student will:

- Compare and contrast theatrical reviews of productions of *The Taming of the Shrew*
- Assess aspects of a theatrical production, expressing and justifying their opinions
- Write a critique of a performance including four aspects of the production, the audience's response and introductory and conclusive paragraphs
- Compare and contrast their opinions of a theatrical production with those of their peers
- Compare and contrast similar works and themes in the differing media of stage and film

### Common Core Standards:

The student will:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. W.9-10.1, 11-12.1
- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. SL.9-10.1, 11-12.1

### Sunshine State Standards:

The student will:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence LACC.910.W.1.1
- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively LACC.910.SL.1.1
- Justify a response to a theatrical experience through oral or written analysis, using correct theatre terminology TH.912.C.1.3
- Research and define the physical/visual elements necessary to create theatrical reality for a specific historical and/or geographical play TH.912.C.1.4
- Justify personal perceptions of a director's vision and/or playwright's intent TH.912.C.1.7
- Apply the components of aesthetics and criticism to a theatrical performance or design TH.912.C.1.8
- Explore and describe possible solutions to production or acting challenges and select the solution most likely to produce desired results TH.912.C.2.1
- Explore commonalities between works of theatre and other performance media TH.912.C.3.1
- Critique, based on exemplary models and established criteria, the production values and effectiveness of school, community, and live or recorded professional productions TH.912.C.3.3

### Materials needed:

Handout 3, *The Taming of the Shrew Reviews*

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture

### *Write a Review*

#### Lesson Plan 2, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Taming of the Shrew*

**Grade levels appropriate:** 9-12

**Lesson Process:**

Explain to students that the director's job is to take the words in the script from the printed page to the stage and bring them to life. This is especially challenging in Shakespeare, because he rarely wrote stage directions.

Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

Before attending the performance, assign each student to read one of the theatrical reviews in Handout 3, and to highlight references to production elements in one color, acting in another color and the script in a third color.

In discussion, have students compare the reviews they read, specifically regarding how the director handled staging challenges. Instruct students to watch for these moments in Orlando Shakes' production and judge whether or not they are effective.

After seeing the production, have each student write a review of Orlando Shakes' production of *The Taming of the Shrew*. The review should include one paragraph each for:

- Introduction – What play did you watch, where and when, and maybe, why?
- The script – Did you like the writing, the story, the characters? Why or why not?
- The acting – Did you believe and care about the characters as portrayed? Why or why not?
- The production elements – Did you like the set, costume and light designs? Why or why not?
- The setting and time period – Did the story make sense with this concept? Was it effective?
- The audience – What ways did the audience respond to particular moments?
- Conclusion – What will you remember about this performance?

Read more: How to Become a Theater Critic | eHow.com [http://www.ehow.com/how\\_2079002\\_become-theater-critic.html#ixzz1v9tEyMnc](http://www.ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc)



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture

### *Write a Review*

#### Lesson Plan 2, page 3

**Name of organization:** The Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *The Taming of the Shrew*

**Grade levels appropriate:** 9-12

#### **Assessment:**

The student successfully:

Compared and contrasted theatrical reviews of productions of *The Taming of the Shrew*

Assessed aspects of a theatrical production, expressing and justifying their opinions

Wrote a critique of a performance covering four aspects of the production, the audience' response and including introductory and conclusive paragraphs

Compared and contrasted their opinions of a theatrical production with those of their peers

Compared and contrasted similar works and themes in the differing media of stage and film

#### **Reflection:**

After reviews have been handed in, discuss in class:

- How would anyone in the class solve a staging challenge differently were they the director?
- How would the staging differ depending on the size and configuration of the performance venue?
- How would you present *The Taming of the Shrew*, if you had only \$50 to spend? If you had no lighting? If you were filming it?

#### **Additional Materials:**

*Ten Things I Hate About You*, Gil Junger, 1999

*Kiss Me Kate* (musical), George Sidney, 1953

*The Taming of the Shrew*, Franco Zeffirelli, 1967

#### **Connections to other learning:**

1. Consider watching one of the films listed in Additional Materials in class. Note: Pre-view it to determine suitability for your class.
2. Discuss how film allows for different ways to stage scenes for impact.
3. Pick a graphic or violent book or film and discuss ways to present it on stage.
4. List all the settings and time periods a director might choose for a production of *The Taming of the Shrew*.

# Post-Performance Lesson Plans

## Handout 3 - Sample Reviews of *The Taming of the Shrew*



### Tamed in a Bed

Written by Craig Melson, March 27, 2012

Royal Shakespeare Company

Photos: Sheila Burnett

The *Taming of the Shrew* isn't for everyone, especially for the progressively minded feminist who disagrees with the idea that a feisty, independent woman can be 'tamed' using tactics that Guantanamo Bay residents would find familiar. A triumph of the female against a male oppressor in a deeply conservative society this is certainly not. In fact, Lucy Bailey's production for the Royal Shakespeare Company (like many others) does not even try to present small victories or the actions

of the men as wrong. This production in Richmond, South West London is the fourth stop on a nationwide tour that began in Stratford.

Rather than being ignored completely or only given a brief introduction at the start, the Christopher Sly element is a vital component of the play. Bailey's vision of setting the entire play on a humungous bed evokes the fact that this is all playing out his drunken stupor before him in the bed he is lying in. The set is impressively designed by Ruth Sutcliffe as the bed literally fills up the entire performance area. Nick Holder's turn as Sly is funny and is not 'filler' as it is with other productions that feel obliged to include it. Between scenes you see him rolling and running (in various states of undress) around the bed chasing his love interest, whilst jazz and brass instruments play in the background. Indeed Bailey's true triumph is successfully integrating Sly into the play, rather than doing away with him or relegating him to a sideshow.

Choosing to set the story in 1940s Italy is a masterstroke, as social boundaries and conventions were equally conservative and male dominated as Medieval Padua (watch *Godfather I & II* to confirm this). It also allows costume designer Janet Dench to play around with a range of styles that are effective and give each character an individual feel. The setting is also convenient as it allows music to play a very prominent role. From all over the stage, brass bands enter. The staging is brash, physical and crude, with couples having sex behind shutters, in the bed and ultimately, sex is what seems to tame the shrew. Even Bianca, the virginal princess type who is meant to be the ultimate antithesis of Kate gets in on the action and is manipulative and gets what she wants. Again, this side plot is played up and has a prominent role, and Bailey obviously appreciated the race for Bianca (seductively played by Elizabeth Cadweller) as the ultimate prize and motive. Elsewhere Huss Garbiya and Simon Gregor shine as Biondello and Grumio respectively, playing up their own attributes as to why they deserve Bianca.

On to the main plot itself, Petruchio and Kate are portrayed as very similar and very different. Both are 'going off the rails' on booze and don't have a care in the world, and the way they act, brawl and deliver their lines shows how much they are meant to be together. Of course this takes a dramatic turn after Petruchio essentially abducts Kate and tortures/brainwashes her, and the different tone in the second half reflects this. These scenes are at odds with the rest of the play as a very physical and musical play give way to relative quiet and intimacy. However, Shakespeare wrote these to provide the moral ambiguity the play thrives on, but Bailey could have done more to liven this up. Lisa Dillon as Kate has great stage presence, swearing, spitting and yelling at everyone, but her screams and vocal delivery wear you down after a while and sounds unnatural. She has great chemistry with David Cave's Petruchio, who is excellent, but more could have been done to cast them as rebellious outsiders as opposed to two very annoying teenagers who just play along with the system.

Where this production comes up short is in the emotional point it is trying to convey — what was the lesson (if any) to be learned? The RSC are naturally a bit more traditional with the way they stage productions, but Bailey is imaginative and can come up with grand concepts such as this. This production is relevant and feels modern, with the sharp lighting, sound and music and costumes, but the emotional legacy is not there. It does not want to form a judgement, and the close of the play is confusing. Dillon never changes personas, despite being 'tamed', so we can never feel sorry for her, or support her, as her new role as doting and obedient wife is not reflected in Kate's delivery, dress or manners. Most of this is the text itself, but more thought could have gone in the ending as opposed to leaving it so open to interpretation.

## Post-Performance

### Lesson Plans

#### Handout 3 - Sample Reviews of *The Taming of the Shrew*



#### Shrew Shines Like a Star

Written by Melissa Crismon, July 28, 2010

The Old Globe

Photos: Craig Schwartz

The Old Globe's merrymaking *The Taming of the Shrew* celebrates the theater's 75th year with surprises, a captive audience and a few stars.

Before the show begins, the servant lads talk to the audience. One explains to the front row that they might get spit on; the really good actors can spit as far as the fifth row. It turns out the front row has its advantages too. When Katherine (Emily Swallow) went to throw her shoe at her father, Baptista Minola (Adrian Sparks), it landed in a lady's hands

almost hitting her face. With some quick thinking, Sparks took the shoe and said, as if to apologize, "You thought you had good seats." As the audience laughs, Michael Stewart Allen (Tranio, at this point is already dressed like his master Lucentio) makes a quirk about the shoe and has the audience roaring. There is seating on stage; a boy about thirteen is nibbled by Petruchio's (Jonno Roberts) horse. The horse goes out of control toward the front row as it lets out a few droppings. Petruchio's servant Grumio, audience favorite Bruce Turk, scoops up the droppings into a bucket. Turk looks into the bucket looking like he is going to throw it at the audience. Instead, out comes glitter. Other special effects include tiny bubbles that the audience tries to catch. The same bubbles create a storm in *King Lear* doing double duty in the Old Globe's concurrent production; everybody's on a budget these days.

Appearing not on a budget is Deirdre Clancy's costume design which is much more flamboyant compared to *King Lear*, in part thanks to Lonnie Gettman, owner of Designer Fabric, who collects exclusive fabric samples from big names in the clothing industry, graciously donating pieces for this show and others. The men are in knickers, high heels and hats. While Swallow and Bree Welch, as sweet Bianca, are in bell shaped wedding dresses with ornate detail.

The scenic design by Ralph Funicello is much like the set up of *King Lear* this time utilizing a bridge lift for a dining table. Unlike other San Diego theaters, the stage hands are never seen except for one exception. After intermission, one of the servant lads notices the "W" in the electric *Taming of the Shrew* sign is crooked and has a stage manager come out to look. A servant lad goes up the stairs to fix the "W" with a cracking, lights flash and a storm of bubbles float into the theater. Anyway, the servant lads played it off well and on went the show.

The chemistry between the leads Katherine (Emily Swallow) and Petruchio (Jonno Roberts) doesn't go unnoticed by the audience. Roberts is a charming and pompous Petruchio, always grinning, smiling and adding to the festive atmosphere. Swallow makes faces, grits her teeth or shows them to the audience like she's a horse, making fists and claws. Swallow and Roberts are likeable as an archetypal husband and wife. Persuasively, the best part—Kate's monologue at the end of the play—Swallow walks toward Roberts as she says, "Why are our bodies soft and weak and smooth," while Robert grins proudly, winning the bet and, best of all, Kate's affection. And off to bed they go.

Supporting actors Jay Whittaker, Michael Stewart Allen added some fun confusion. It's like a "Where's Waldo" picture when following Whittaker as Lucentio (and Edgar in *King Lear*) with his costume changes and character transformations. Allen is pimped out, pretending to be Lucentio, in yellow knickers and cape with sunglasses, high heel shoes and hair shaved in back with long bangs. He is a reminder of Elton John in his "I'm Still Standing" video and you won't get the "Ya, ya, ya!" song out of your head.

Joseph Marcell performs Gremio with high energy and is in on the game of finding a suitor for Kate. Marcell is often recognized for his role as "Geoffrey" on the 90s television hit *The Fresh Prince of Bel-Air*, but he is also an accomplished Shakespearean actor who has been on the Artistic Directorate and Council at Shakespeare's Globe for 25 years.

Celebrities were in the audience as well. Ben McKenzie, who played Ryan Atwood from the show *The O.C.* and now works on *Southland* (returning in January 2011).

Watching a production at the Old Globe always feels like you are watching a star in the making. This is definitely a show not to be missed.